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Beyond the Anglosphere: The Teaching of Composition in Non-English Settings

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THE FLORIDA STATE UNIVERSITY
COLLEGE OF ARTS AND SCIENCES

BEYOND THE ANGLOSPHERE: THE TEACHING OF COMPOSITION IN NON-ENGLISH
SETTINGS

By
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I dedicate this to Cassandra, without whose patient and loving support this project would never have come to fruition.

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ABSTRACT

In response to a need within the field of composition studies within the Anglosphere (the English-speaking world) for further investigation into the teaching of composition in non-Anglo contexts, this thesis seeks to provide a contextualized description of the attitudes held concerning the teaching of composition in one non-Anglo setting, the Republic of Peru. I have considered official documents published on the Peruvian Ministry of Education website, textbooks currently in use in Peruvian public secondary schools, and interviews with four communication instructors who teach in the city of Trujillo, Peru, with the purpose of investigating the values and characteristics disparate bodies within a national context beyond the Anglosphere ascribe to the teaching of composition. The categories used in coding each of the texts and transcripts include what forms of composition are promoted, what modes of communication are emphasized, what geographies are represented, and whether local or global composition concerns are emphasized by each of the sites and participants. Through the implementation of both qualitative and quantitative methods, I consider several issues related to the teaching of composition and isolate community spirit, orality, and economics as characteristics of attitudes held concerning Peruvian composition instruction at the secondary level. I argue that each of these trends is indicative of the ways in which attitudes concerning composition instruction respond to the specific national context within which instruction occurs. This thesis suggests that a variety of factors influence the abovementioned attitudes, and that scholarship conducted, curriculum designed, and pedagogical prescriptions developed within a given national context both arise from and respond to a peculiar set of circumstances present within that national context. For this reason, this project calls for an increase in scholarship seeking to understand the many ways composition is perceived and taught throughout the world, particularly in heretofore neglected non-Anglo contexts.

CHAPTER ONE

INTRODUCTION

Within the past several decades, many scholars have sought to study the educational values and practices of communities beyond the Anglosphere (the set of countries where a variety of English is considered a language of broad use), no doubt from a desire to improve the learning experiences of students both domestically and abroad. Addressing the question of educational differences between nations throughout the world, several scholars have drawn helpful comparisons, leading to the development of an entire sub-discipline within education, designated comparative education, devoted to the work of comparing educational systems in different countries (Arnové and Torres 1999). Within this field, some scholars have specifically considered the issue of international pedagogical transfer (Purves 1976, 1984, 1987; Sampson, 1984; Macías 1990), and have questioned whether educational practices developed in one cultural context may successfully be imported into other cultural contexts. The academy has also focused specific attention on Latin America, the region that serves as the geopolitical background for this project. These scholars have considered the role of central government in education (Torres and Puiggrós 1995; Gvirtz 2002), the intersection of neoliberal politics and education (Torres 2002), the challenges of serving rural and multilingual student populations (Yábar-Dextre 1978; Hornberger 2000), and the status of the Latin American university in terms of sovereignty (De Figueiredo-Cowen 2002). Scholars have also considered the literacy practices present in non-Anglo national contexts, notably Paulo Freire (1970) and Niko Besnier (1995). From this scholarship, an expansive picture of literacy has emerged as much out of formal educational settings as within them. As a result, we may see that classroom relationships and interactions, broader educational goals and motives, and sociopolitical agendas as expressed in official policies differ significantly from nation to nation (and perhaps at the regional and local levels as well). And yet, the picture we currently have is fragmented, and we find an example of

this fragmentation in the field of composition studies. When composition scholars have addressed the movement of composition practices from one national context to another (Muchiri et al. 1995), the nations concerned exist within the Anglosphere, and the composition in question is typically English composition, although there are a few notable exceptions, including the work of Christiane Donahue (2008) in French composition, to which I will return later in this chapter. Other research efforts have pursued how best to teach English to speakers of other languages (TESOL) or English language learners (ELLs), with the language of instruction remaining English and hardly considering the traditions in composition these students come from. What is largely missing is a description of the attitudes, values, and perspectives held by those involved in composition instruction in countries beyond the Anglosphere, countries where English plays a minor role or no role at all in the composition classroom. Up to this point, the position of composition education in Latin America, and composition education throughout the non-English speaking world, has been to a significant extent invisible to the anglospheric observer.

When we consider Latin America, this omission seems particularly significant given the region's geographical proximity to our own and the region's anomalousness in terms of colonial experience. In his essay "Rethinking Composition, Five Hundred Years Later," (2009) Damián Baca points to this uniqueness, arguing for the importance of the Americas as a region where globalization and the field of rhetoric and composition have historically been intrinsically intertwined. Not only is the region historically significant for our field, but it is also significant for the fact that we may easily see through statements in official documents, the proliferation of language arts and composition textbooks in Spanish, and the experiences of thousands of teachers at all levels of education that Latin American instructors *are* engaged in the teaching of composition and that Latin American educators and policy makers are concerned about composition. Similar observations of other non-Anglo settings (while beyond the scope of this project) may produce similar findings. And yet we know very little about what ideas and values circulate within these settings. Might such knowledge have implications not only for our teaching practices and curriculum, but also for the teaching practices and curriculum present in other national contexts? What values and practices might we omit by not extending our gaze beyond our walls? Of course, such knowledge would be useful in itself, not only for what might be gleaned for application to the anglospheric context, but for gaining a better understanding of how composition is perceived within these non-Anglo settings.

It is important to follow such a pointed question as the one proposed above by recognizing that the omission previously described is by no means indicative of a total disregard for linguistic variety within the academy. Indeed, in the interest of improving students' learning experiences, the academy has gestured toward broader acceptance of linguistic diversity within the anglospheric classroom. Such increased interest in multilingualism is promising in that it indicates a move away from an anglocentric focus in composition studies. Ever since linguist Robert Phillipson (1992) first used the term linguistic imperialism to elucidate the problem, several disciplines within the academy have considered the effects of monolingualism on education and composition. The disciplines of English as a Second Language (Spack 1997) and literature (Ciccarelli 2001), for example, have both considered the issue of monolingualism as it relates to students entering these disciplines.

Other scholars in composition studies have embraced linguistic diversity, including the possibility that anglospheric institutions might permit other dialects and languages to varying degrees in the composition classroom (Cárdenas et al. 2007; Richardson 2003). Within composition studies, the conversation has until recently been limited to multilingualism and code switching, although other terms have recently surfaced. A. Suresh Canagarajah (1999, 2006, 2009) is one scholar who has contributed a great deal to the discussion surrounding multilingualism in the field of composition studies. Although he has not moved toward expanding the scope of the field to include composition (and the teaching of composition) in languages that cannot be considered English dialects—he defines the problem of monolingualism in terms of Standard English(es), “World Englishes,” and “plurilingual English”—Canagarajah has made significant moves toward achieving a more globalized perspective on the teaching of composition, and his work has proven foundational for others who have questioned the field's limited linguistic and geopolitical outlook. Horner and Trimbur (2002) carry the conversation forward by discussing the monolingualistic problem in terms of modern languages other than English, questioning “the inevitability that makes it so difficult to imagine composition instruction in any language other than English” (595). In “Language Difference in Writing: Toward a Translingual Approach,” (forthcoming) Horner and Trimbur, along with Min-Zhan Lu and Jacqueline Jones Royster, make a call to broaden the field's interpretation of the CCCC “Students' Right to Their Own Language” resolution, urging scholars in the field actively to pursue multilingual policies and practices throughout our programs by

means of what they call “a translingual approach” (304-5). According to the authors, this approach “supports efforts to increase the number of languages and language varieties that students know, and to deepen their knowledge of these” (304). Still, Horner, Trimbur, and others assume an anglospheric classroom and fail to take into consideration the teaching of composition as it already occurs in the modern languages they reference and in national contexts beyond the Anglosphere.

Perhaps Damián Baca, in his work with pre-Hispanic literacy in Mesoamerica, comes closest to the sort of purpose this current study hopes to fulfill in that his historically based argument allows for thinking outside of the English (and Western) box in terms of composition. Baca notes that “the common and dominant theories of writing studied today have virtually all emerged from the imagined centrality of the West, from Walter Ong to Judith Butler,” and argues that research in composition and rhetoric is fused to a “Greece-Rome-Europe” historical construct that does not allow for ways of composing beyond the West and, perhaps particularly, beyond the Anglosphere (238, 229). Baca recommends that “the first thing we must do is expand our theories of composition beyond the enduring East-to-West Eurocentral global consciousness” (238). While this current study is not a venture into composition theory (and the national context I have considered in this study is only partially removed from the Western experience Baca seems to limit to the northern hemisphere), I certainly intend to move away from the theoretical timeline to which Baca refers, and propose that describing the places where composition occurs apart from the previously described conceptualization of rhetorical tradition may prove valuable in introducing new ways of thinking and new ways of composing to the discipline.

These are the linguistic and geopolitical boundaries within which much of the academy remains confined, as well as the recent calls for a more expansive conceptualization of theories of and practices in composition instruction. Addressing the issue of accepting World Englishes as legitimate dialects in the anglospheric composition classroom and positing the idea that modern languages other than English might, theoretically at least, have a place in the U.S. composition classroom are no doubt tremendous steps toward a more globalized and comprehensive attitude in the academy toward composition. While Baca does not refer specifically to the English language, it is clear from the previously mentioned studies that scholarship in composition studies has remained ensconced within the realm of the English language and British colonial heritage, inscribing centuries-old patterns of cultural and linguistic

isolation and insulation. Therefore, a notable omission from the literature is that those who would permit languages other than English in the anglospheric composition classroom refer solely to the context of the anglospheric educational culture, and do not address the issue of composition instruction as it is valued in countries beyond the Anglosphere.

This omission is by no means universal, and it is important to note that this project appears within a recent tradition of scholarship that seeks to generate conversations between educators in many different national contexts concerning pedagogy, composing practices, and rhetorical strategies. This growing interest was evidenced by the establishment in 2008 of the Writing Research Across Borders conference, which brings together composition scholars from around the world to discuss topics related to composing within a wide variety of national contexts. Another national conference, the 22nd Penn State Conference on Rhetoric and Composition, has taken plurilingualism and internationalism as its defining theme (“About the Conference”). Scholars participating in these conferences contest the assumptions laid out in the beginning of this introduction, and several have made inroads into the more extensive vision for composition studies with which this project is concerned. Christiane Donahue, for example, has written extensively on writing practices in one non-Anglo national context, the French Republic. In her article “‘Internalization’ and Composition Studies: Reorienting the Discourse,” (2008) Donahue questions the tendency of Anglospheric scholars to view non-Anglo composing practices in terms, again, of English language usage and teaching and the establishment of composing practices within the Anglospheric context as normal.

The stance to which these and other scholars have responded in recent years is that which would overlook the fact that composition instruction is actually taking place in languages other than English and that, even now, very little is known within the Anglosphere about the values and attitudes held by those involved in this instruction. Additionally, it should not be missed that, while linguistic diversity has received attention in our field, language is only one part of the wider issue; culture, history, ethnicity, and any number of other factors may all contribute to making official policy, curricula, and teacher perspectives in a specific national context unique from the instruction that occurs in other national contexts.

Considering the apparent gap in the literature, how might we explain our traditional omission of sites of composition education outside the Anglosphere? One place we might turn to is the space composition occupies within the academy. Traditionally, we view composition both

as married to English studies and as belonging to the realm of first-year composition, two conditions that limit our field of vision to the Anglosphere, considering that, aside from the obvious location of English departments in anglospheric institutions, composition course series such as freshman composition are considerably unique to the Anglosphere. It is possible that the placement of composition studies within *English* departments and the national contexts within which nearly all scholars in composition studies in the English-speaking world locate themselves both contribute to a general myopia within the field, leading us mistakenly to believe that our attention should be focused only on the teaching of composition in English-only contexts. Additionally, the growing interest in composition studies in the Anglosphere might suggest to us that anglospheric cultures value composition, both as a skill and a subject of study, more so than do other cultures. Basing their interest on this assumption, scholars within the Anglosphere might overlook the teaching of composition as it occurs beyond their immediate surroundings, even to the extent of assuming that a nation that does not emphasize the study of composition in its university programs devalues composition generally. Certainly, because as a discipline we are largely unaware of the position composition courses inhabit in university settings beyond the Anglosphere, and because such awareness is difficult to acquire, particularly within the scope of the current study, I have chosen to locate this study at the secondary level of education, and not in higher education. For reasons I will later enumerate, I argue that such a necessary shift of focus should not impede describing the values held concerning composition in a national context beyond the Anglosphere.

Whatever the reasons, our scope has not yet totally surmounted the walls that separate our cultural, linguistic, and sociopolitical context—to which I will collectively refer as *national contexts*—from other national contexts. Although we value what students, instructors, and scholars in our field have taught us about composition and the teaching of composition, we have not yet begun to consider what we might learn from students and educators in other, non-English settings. This stance is problematic for many reasons. By omitting the experiences of educators and students in non-English settings from our research, the academy misses an opportunity to learn from those experiences and, therefore, to become more intentional in its international efforts, with the purpose of learning from domestic scholarship in composition in non-anglospheric settings. Moreover, this anglocentric perspective overlooks the reality that, regardless of how or when it happens, instruction in composition is, indeed, occurring in non-

Anglo settings placed within unique national contexts. The attitudes and values held concerning composition instruction within these settings merit our attention. The insight that such attention would provide would no doubt prove beneficial to instructors who teach diverse student populations, as well as those who seek greater cooperation between nations in terms of education. But increased knowledge of non-Anglo composition concepts could potentially do far more than that. As the academy in the Anglosphere enlarges its gaze to encompass classrooms far different—in culture, language, and sociopolitical context—from its own, it embraces the possibility of re-imagining the role of composition teachers in the classroom, students' relationships to their texts and audiences, and even the role composition plays in the lives of nations.

Purpose Statement

This study proposes 1) to provide a contextualized description of the attitudes held concerning composition instruction in a non-Anglo national context, and 2) to provide a possible framework for similar studies in other national contexts.

Research Questions

As has already been noted, a variety of forces (including historical precedence, cultural norms, political ideologies, and economics [regional, national, and local]) may contribute to determining what role composition instruction will play within the educational system of any given nation. As these influences converge, the position of composition within a specific community surfaces, and official policy, curriculum, and pedagogical practices should all respond effectively to the specific needs of the students who come from and live within that community, even as those same policies, materials, and practices in turn shape that community. The Republic of Peru provides an example of such a complex context and is the nation I have chosen as the setting for this study. With the purpose of understanding how composition is valued and understood in educational settings in the Republic of Peru, I propose in this study to address the following questions:

- How is the value and character of composition in Peru described by official Peruvian educational policy documents?

- What theoretical concepts and pedagogical practices do the officially sanctioned textbooks used in Peruvian secondary schools emphasize in the teaching/learning of composition?
- How is the value and character of composition described by teachers in public secondary schools in the city of Trujillo, Peru?

By providing the framework for a thorough, though focused, portrait of the values and attitudes held concerning composition instruction in Peru and in the Peruvian city of Trujillo, the discussion that will arise from these questions will illuminate the attitudes held concerning composition within one non-Anglo setting as those attitudes are revealed in the Ministry documents, textbooks, and teacher interviews considered in this study.

Research Design

In this project, I will look at the values (theoretical and practical) a specific, non-Anglo nation has assigned to the teaching of composition. To achieve this, I have chosen a single site with two tiers: the Republic of Peru and the city of Trujillo, Peru. Together, these tiers provide a range that reaches from national to local, allowing for analysis at multiple levels and providing multiple sources from which to draw data. These tiers are valuable for distinct reasons. Peru's history is rooted in pre-Colombian cultures and civilizations, as well as the Spanish influx of the 16th century. This history has culminated in a racially, culturally, and linguistically diverse population today. In addition to two official languages (Spanish and Quechua), several other indigenous languages are spoken throughout the country. Peru is also racially diverse: many Peruvians fall within a *mestizo* category, meaning they carry some combination of European and Amerindian heritage. Others have Asian or African ancestry. Even those classified as Amerindian can be further classified according to tribe or community. Because of the degree of *mestizaje*,¹ typically it is the dominance of certain physical characteristics (most notably skin tone) that dictates how a person will be described racially, a practice dating back to the conquest. Wealth, yet another category, reveals even greater diversity within the national context, especially as a middle class has emerged over the past decade. Trujillo, a city of roughly 800,000 people located along Peru's northern coast, is nationally recognized as the educational center of northern Peru and is home to

¹ Mixing, used to denote the racial and cultural blending between multiple peoples that occurred as a result of the conquest.

four major universities and dozens of private and public initial, primary, and secondary schools (Instituto Nacional de Estadística e Informática² 26). Trujillo is also a training ground for teachers—the city’s universities house several education programs. Thus, as a center for education, Trujillo draws teachers and students from diverse cultural and linguistic backgrounds, and therefore suggests itself as a valuable location for this project.

Once I selected these two geographical settings, I first turned to post-secondary composition instruction as a possible context for this project. According to one analyst, Communication Sciences is one of the ten most popular academic careers in Peru (González de la Cuba 2). Additionally, many majors (including journalism, communication, broadcasting, and advertising) require a general language course, and there are even courses specifically designed to teach *redacción*.³ These facts might indicate that composition instruction is valued at the university level in Peru. The extent to which composition is taught in these universities, however, does not approach the extent to which it is taught in post-secondary institutions in the United States, and there is no Peruvian equivalent to the first-year composition program that exists in many universities in the United States. Also, while a course in language is generally required, the curriculum used and the objectives pursued in that course vary from institution to institution (which is also the case in the U.S.), a situation that makes the study of the effects of a national context upon the ways in which composition is regarded within an educational system difficult. The Peruvian post-secondary educational context, therefore, does not allow for the analysis of values held concerning the teaching of composition in the Peruvian national context I propose as the purpose of this study.

For the aforementioned reasons, I have chosen to study secondary composition instruction for this project. As the sites I have chosen to consider in this study attest, secondary schools in Peru do offer explicit instruction in composition. But this is not the only reason why these schools provide a valuable context for this study. That reason is perhaps an obvious one: a much larger segment of the Peruvian population attends secondary school than attends university, which means that the instruction that occurs in the secondary composition classroom affects a much larger percentage of the Peruvian population than does that which occurs in the

² National Institute of Statistics and Computing

³ In Spanish, there are two words used to describe writing: *redacción* and *escritura*. In common usage the words are interchangeable and both typically refer to writing. In the interviews conducted for this study, for example, the teachers used the terms as if they were synonymous. I have therefore chosen to translate both words as *writing* in this project.

university classroom. This suggests that a description of the materials in use in secondary composition classrooms, as well as the perspectives of composition instructors at the secondary level, would be more indicative of the experience of the Peruvian student than any similar study of curriculum or teacher perspectives at the university level. Also, because of the limitations of this current study (including time and geographical distance), the secondary site provides an opportunity for a more extensive analysis than would a similar study focused on composition instruction at the post-secondary level in Peru. Such a study, given sufficient resources, would doubtless prove useful in expanding the portrait this current study hopes to provide of the attitudes held concerning composition instruction in this specific national context. Not only would the university courses be interesting in terms of the curriculum in use and the perspectives of the professors, but also in that much of the actual coursework at the university level in Peru involves group or individual oral presentations, or the assembling of previously published material. These composing practices are worth looking at on their own, particularly for those who are interested in issues surrounding intellectual property, social learning, and multimodality. Once I decided on the Peruvian public secondary school system as the specific context for my study, I selected sources within that context for analysis. Just as with my choice of geographical contexts (nation-city), I conceived of this study as a tiered structure, reaching from national/formal to local/informal. At the national/formal end, I looked at documents from the Peruvian Ministry of Education and governmentally sponsored (and universally applied) textbooks. Access to texts that are used throughout the country by the majority of school children made the public school system preferable over the extensive collection of private schools operating throughout the country. The Ministry documents contain the explicit agenda of the government concerning composition instruction (as well as recommendations to teachers on implementation) while the textbooks illustrate that agenda and place it in the hands of the students. At the local/informal end, I looked to secondary school communication teachers for insight into their perspectives. These interviews provide a counterpart and a complement to the Ministry documents and the textbooks, describing how these two sources are viewed and used by the teachers. Taken together, these three sources offered broad strokes from which arose a more complete picture of composition instruction values in Peru.

National Policy and Curriculum

My first two research questions deal specifically with official policy and composition curriculum at the national level. To answer these questions, I elected to conduct a two-stage study of two documents published by the Peruvian Ministry of Education and available on that body's official website, and two textbooks currently in use in Peruvian public secondary schools.

The Ministry of Education website provides a wealth of insight into the values held by the current administration concerning the teaching of composition. The official texts included on the website suggest political, cultural, and economic trends throughout composition instruction, and each text provides information concerning the ways in which a given national context might influence the teaching of composition. The documents I selected to analyze for this study are the *Diseño Curricular Nacional de Educación Básica Regular*,⁴ and the *Guía para el desarrollo de capacidades Comunicativas*.⁵ I based my selection of these documents from among several other official documents on the following criteria: 1) they specifically address secondary education, and 2) they specifically address the teaching of composition. These documents contain officially endorsed statements, curricular designs, and pedagogical prescriptions of the Peruvian government.

The textbooks analyzed in this study are likewise valuable in that they present a picture of the way the Ministry's policy plays out in curriculum. In Peru, curriculum is nationalized and all public institutions use the same text, regardless of local context (with the exception of limited bilingual instruction in indigenous languages in mainly rural locations). The relationship between the Peruvian Ministry of Education and the textbooks (published by Grupo Santillana, a Spanish publishing group) is that of a sponsoring body providing oversight and a set of authors and editors whose work is to interpret the Ministry's policies and agenda for a curriculum intended for use in the nation's public secondary schools. This relationship is explicit. The opening page of the textbooks includes an introductory statement by (and photograph of) Alan García Pérez, the President of the Republic of Peru, reminding readers that "sharing our knowledge is the beginning of solidarity." The Ministry of Education's official crest appears on the second page of

⁴ *National Curricular Design of Regular Basic Education* (I will hereafter refer to this document in the abbreviated Spanish form *Diseño Curricular Nacional*.)

⁵ *Guide for the development of Communicative Abilities* (I will hereafter refer to this document in the abbreviated Spanish form *Guía Capacidades Comunicativas*.)

the textbooks above a list of names of officials, including the Minister of Education, the Vice Minister of Pedagogic Management, and the General Director of Basic Regular Education. I selected textbooks currently in use in grades two and four in the public secondary education system (which includes grade levels from one to five): *Comunicación Secundaria 2* and *Comunicación Secundaria 4*.⁶ The textbooks are distributed free of charge to students and are not available for sale (my copies were a gift from a school administrator). I chose to analyze a single unit from each of the texts for two reasons. First, the scope of this project did not allow for an in-depth analysis of a complete textbook. Second, each unit of each textbook is organized according to the same schema and includes the same major elements, each of which would be counted in the coding process. By selecting a total of two units, one from each of the textbooks, I was able to code for each of the major elements without unnecessarily multiplying my results.

The textbooks under analysis for this project are communication textbooks. They are broken down into the following skill areas: reading comprehension, written communication, oral communication, literature, and audiovisual communication. While this project is primarily concerned with the teaching of composition, it is impossible to separate composition instruction from instruction taking place in other subjects subsumed under the communication subject taught in Peruvian secondary schools (a situation similar in nature to the language arts course provided in the United States). For example, while the skill area of written communication is concerned primarily with writing, it also includes incorporating visual elements in written texts, and even composing purely visual texts. Likewise, the skill area of oral communication is heavily concerned with composition, as students compose texts either in writing or extemporaneously to be delivered orally.

The Local Perspective

My third research question deals with the perceptions of composition instructors in the Peruvian educational system concerning the teaching of composition. To answer this question, I developed an interview that looks at values at the local level (see Appendix A). I weighed two central factors in designing this component of my study: 1) where to conduct the interviews and 2) whom to interview.

⁶ *Secondary Communication 2, Secondary Communication 4* (I will hereafter refer to these documents by their Spanish titles.)

In selecting a location for the interviews, I decided first to limit my scope to a specific province or even city. Because I wanted to hear a local perspective on the teaching of composition, and because one of the factors I consider in this study are the roles of centralism, regionalism, and nationalism in the teaching of composition within the Peruvian national context, I decided against interviewing instructors in the nation's capital, Lima. Instead, I chose the city of Trujillo, in the region of La Libertad, as the local setting for the interviews. My choice of this specific location was both convenient (I had lived in the city for several years, and therefore was familiar with its situation) and appropriate considering the topic of this study. In addition to its previously mentioned status as an educational center in the north of Peru, Trujillo has a strong cultural and literary heritage (a local literary hero and a local private college's namesake is poet César Vallejo).

The teacher participants in this study teach communication in public schools and use the officially sanctioned curriculum in their classrooms. I interviewed four teachers (three female and one male) for the project. Two of the teachers are colleagues at an all-girls school, and the other two teach in separate co-ed institutions.⁷ I chose the institutions where the teachers work based on the teachers' availability to be interviewed during their work hours and being able to schedule the interviews during a brief window of opportunity. I contacted each of the institutions' directors for permission to conduct the interviews. Once I obtained that permission, I met with each of the teachers in person for the interview. With a single exception, the interviews took place without the presence of a third party. I conducted the interviews in the teachers' workplace, and recorded the interviews on an audio recorder. I transcribed each of the interviews and translated them so that I could compare my coding results with those of an outside reviewer.⁸

The purpose of the interview was to describe local teachers' philosophies concerning composition and the teaching of composition. In my interviews, I asked teachers to describe the practices they value in composition, their motives for teaching composition, and their objectives for their students. I asked these questions with the purpose of identifying concepts that, again, suggest ways of knowing and perspectives on the teaching of composition that are possibly unique to Peru, or even to the local context of Trujillo. In addition to these items, I looked for

⁷ Public schools in Peru are either all-girls, all-boys, or co-ed.

⁸ For more on translation, see page 19.

what appeared to be references (explicit or implicit) to theories and theoretical concepts that seem to have arisen from or been designed as a response to the Peruvian national context. By analyzing the interviews within the context of the educational system within which the teachers work, I hoped to be able to describe their perspectives in terms of their own national context.

A Note on Subjectivity

I should also mention two personal circumstances that make these sites accessible for this project. As Prendergast and Ličko (2009) identify in their comments on transnational collaboration in the field, language is perhaps yet another obstacle to an expanded vision for composition research (203). My familiarity with the Spanish language has made this project possible, as the sources which provide the best data are necessarily available only in Spanish. Secondly, as I previously mentioned, I know my site well, having worked in Peru as a missionary for over three years. Among other roles, I performed those of a teacher and an administrator in an English language institute, which allowed me to experience firsthand (albeit to a limited degree) the functioning of the Peruvian educational system. As I worked with other educational professionals and local representatives of the national Ministry of Education, I absorbed practices in administrative culture, learned what pedagogical techniques were popular, and also what objectives teachers typically set for their students in a variety of educational contexts. I also gained experience and knowledge of Peruvian cultural norms and expectations, all of which have been valuable to me in contextualizing and interpreting data gathered in these contexts. Of all these advantages to having these first-hand experiences with the people(s) and culture(s) of Peru, perhaps none has proven more valuable for this study than a resultant commitment I have to representing these people and their culture as faithfully as possible. My experiences as an American living and working in Peru not only supplied me with the knowledge necessary for a project of this nature, but also furnished me with a great deal of expectations and biases, which I carried with me as I embarked upon this project. For example, I formed an opinion concerning the value of composition within the Peruvian national context based on my ESOL students' writing habits. My students seemed reluctant to write and tended to overlook conventions I believed were universal and not limited to composition within the context of the English language (paragraph structure, for example), leading me to believe that

composition (and writing specifically) was devalued both within the Peruvian educational system and the broader culture.

It is possible that this and other preconceptions were an integral part of the impetus for this study. I certainly desired to test my biases, and hoped to discover what exactly was valued within the Peruvian national context concerning composition. This desire to discover the values held in a specific national context arises from my Christian faith, as I believe that God's purpose is to "reconcile all things to Himself," and that He has redeemed His people "out of every tribe and tongue and people and nation" (*Holy Bible, New King James Vers.*, Col. 1.20; Rev. 5.9). The perspective on culture and language displayed above is distinct from a single-language, single-culture perspective. It is, therefore, in Holy Scripture that I ground my perspective for this study, recognizing that God has providentially created a distinctly prismatic world, and that this linguistic and cultural diversity is reflected in His Church. Indeed, I believe that this knowledge should inform not only our scholarship, but every activity in which we engage as members of the multiple communities we inhabit.

I recognize, however, that the roles of missionary and scholar might appear contradictory to some on two central accounts: first, the criticism of North American and European Christian foreign missions over the decades as a neo-colonial effort to impose one culture upon another regardless of the value that exists in all cultures; second, the position of evangelical Christianity within the academy. Concerning the first objection, it is important to note that many contemporary mission agencies are working against this construct as they promote a unified vision of the world Church. This is precisely the vision delineated by the Lausanne Standards group in a statement published in 2011, where the authors affirm the need to "honor and embrace God-given cultural differences, finding strength in them as interdependent members of the Body of Christ, dependent together on God" (Lausanne Standards). It is precisely this Biblical vision of the world and the world Church to which I adhere both as a missionary and a scholar. As for the second objection, while evangelical Christianity has long been disparaged within the academy, many scholars today are pushing against this discrimination. Lizabeth Rand is one such scholar. In her article "Enacting Faith: Evangelical Discourse and the Discipline of Composition Studies," Rand argues that ". . . in the name of 'diversity' an entire subculture often gets silenced" in our classrooms and in our scholarship (351). Other scholars in our field have likewise challenged this belief, suggesting that faith has a place in scholarship in our field both

as a subject of study and as a subjectivity (Gere, 2001; Moss, 2003). The subjectivity I identify here, then, is not an isolated identity, but rather appears within a nascent trend in our field of opening up spaces for religious faith in our scholarship. Far from hampering my purpose, I believe that this position is crucial for explaining the value I attribute to understanding the world more completely, even in contexts so different from my home environment.

Also, I do not view this project as a culmination of my experiences in Peru and Latin America. As I have future plans to return to Peru to live and to work, it is my hope that this project will provide me with greater insight into the vast linguistic resources, as well as the imaginations and passions, of the people represented herein. I hope this insight will prove useful as I co-labor with educators in Peru to improve the learning and teaching environments of students and teachers in Peru and, perhaps, in other national contexts as well.

Delimitations

The geographical, social, political, economic, and linguistic contexts within a single nation are so complex as to preclude the possibility of generalizing characteristics across multiple national contexts. Accordingly, a study such as this, focused on the sites of the Peruvian central government and communication instruction in the city of Trujillo, will not necessarily prove useful in drawing conclusions about other national contexts, or even other regional contexts in Peru. It is not, therefore, my intention that the findings reported in this study be assumed to be generally conclusive of other contexts. However, the conclusions drawn from a study of a single national context might, indeed, provide a framework for further investigation into the curricular designs and pedagogical perspectives present in other contexts. Certainly, I hope that a more comprehensive view, including not only attitudes held concerning composition instruction, but the characteristics of the actual instruction itself as it occurs in multiple and diverse classroom settings around the world, not just those classrooms where English is the language of common communication, might emerge from further studies similar to this one.

I have defined two terms for this study, and each of them is open to multiple interpretations. The use of the words “beyond” or “outside” in connection with the first term, Anglosphere, is not intended to suggest the superiority of one group over another. I concede that identifying one group not by what it possesses, but rather by what it lacks, is problematic. The utter complexity of each individual nation and culture, however, prevents the possibility of using

a specific term to describe a group of nations, unless that term refers to a trait those nations have in common (a language or a common colonial experience, for example). Because language is one important theme in this project, I have selected a term that refers to language as a common trait, or rather as a trait not held in common, choosing to use the term *non-Anglo nation* instead of Spanish-, French-, or Mandarin-speaking nation. By this means, I can refer to a group of linguistically dissimilar nations without listing the languages of broader use within those nations. The second term, *national context*, refers to the cultural, linguistic and sociopolitical milieu present in any given nation. While the word *national* certainly has many other connotations, here it is representative only of the abovementioned characteristics as they pertain to any given nation.

The geographical distance of the research site from the location of my university did not allow for several observations that would have been helpful to this study (classroom observation and student text analyses, for example). For this project, I made a single trip to Peru, conducting interviews and collecting the other materials for analysis for this project. To do more was simply beyond the time constraints inherent in a project of this scope.

Opening New Roads

Greater understanding of various voices on the subject of the teaching of composition could prove beneficial to teachers and students around the globe. In our own national context, teachers with students from various cultural and linguistic backgrounds will be better prepared contextually to reach those students, providing them with the rhetorical and linguistic means to write about, to, and within their communities. And in any place in the world where teachers find themselves teaching students who come from national contexts different from their own, wider acceptance of different ways of knowing (and composing) will help those teachers reach and guide their students. Concerning the issue of immigration, teachers who are aware of their students' history with composition will not only know where to start with those students, but also where to take them. The conversation that will necessarily result from increased interest in learning about the teaching of composition in other national contexts may even lead to international efforts to promote common values in critical thinking and linguistic expression.

Globalism is often viewed more as an unavoidable reality than something to be actively pursued. For this reason, and other reasons laid out in this chapter, the teaching of English in non-English settings is often overlooked. Nevertheless, in the interest of improving the teaching of composition, wherever it occurs, it is time for the academy to look beyond its geographical, political, and linguistic borders. It is to be hoped that such an expanded notion of what is worthy of our attention will not only lead to improved pedagogical methods (both at home and abroad), but also to improved conditions for writers and their instructors, whoever they may be and wherever they may live, learn, and teach.

CHAPTER TWO

METHODS

A Mixed-Methods Approach

By employing both quantitative and qualitative methods in this study, I have consciously pursued a mixed-methods approach, which has allowed me to investigate my research sites with both breadth and depth. In *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, John W. Creswell suggests that a mixed-methods approach to research “[utilizes] the strengths of both qualitative and quantitative research” and responds to the “complexity” of certain situations that the researcher may not be able to deal with satisfactorily through one or the other approach alone (203). Nevertheless, in composition studies, quantitative analysis and mixed-methods research have traditionally been less frequently used in the field than has qualitative analysis. Responding to this situation, Cindy Johaneck sets out in *Composing Research: A Contextualist Paradigm for Rhetoric and Composition* to “collapse the qualitative/quantitative dichotomy in composition research,” a division she views as having limited research within composition to purely anecdotal evidence (11, 27). Johaneck provides an antidote, suggesting that “all research methods have value within certain ranges of research contexts and questions” and argues that “numbers may indeed tell a story” (23). Johaneck effectively argues for making a space in composition studies for quantitative research and a mixed-methods approach, proposing that the role these methods play depends on the context and research questions with which the researcher begins her project.

Following Johaneck’s lead, when designing this study, I asked myself what story numbers would tell about attitudes toward the teaching of composition in the Peruvian national context. I came to the conclusion that, while helpful in making meaning from small data sites, qualitative methods alone would not allow for the precision that perhaps only a quantitative analysis can

provide. While I am not particularly interested in specific word counts, I am interested in the themes, motives, and policies at multiple levels of composition instruction in the Peruvian public secondary school system. By collecting quantitative data through coding, I was able to catalog numerically the prevalence of specific attitudes and values present in the Ministry documents, textbooks, and interviews. I counted as a reference any unit of text that referred either explicitly or implicitly to an item on the coding scheme as that item is defined in the coding scheme. I chose to count both explicit and implicit references because doing so reflects my desire to portray as faithful a picture as possible of the attitudes held concerning the teaching of composition in Peruvian public secondary schools.

It was necessary to consider each of my research sites carefully and holistically in order to determine whether the phenomena detected are merely coincidental or may be used to describe the attitudes toward the teaching of composition within these settings. For this reason, I also turned to qualitative analysis and approached each of my sites not only with the purpose of making number-based claims (even as the number-based claims I make are valuable), but also of describing the practices as they appear in each of the sites, taking into consideration not only the numbers of references but also the context which surrounds those references. This qualitative approach permitted me to consider not merely the substance of what was said, but also how it was said, and how context might affect the meaning of each utterance. As I considered possible cultural trends in practices and perspectives, qualitative analysis allowed me to consider the grander scheme within which these trends exist, even within the necessarily limited scope of this study. Through analyzing each of these sites qualitatively, looking at context and subjectivity, for example, I was able also to speak contextually of the value that local teachers, textbook authors, and national authorities place on specific concepts and practices.

The Coding Process

In *Composition Ethnographic Fieldnotes*, Emerson, Fretz, and Shaw propose “that data do not stand alone; rather analysis pervades all phases of the research enterprise” (144). This way, “analysis is at once inductive and deductive,” as the researcher begins with what the writers term “open coding” and then moves to “focused coding” (150, 160). According to these authors, this practice allows the researcher to generate terms for coding that are focused and relevant to the

purpose of the study, and also allows the texts to “speak” on their own, offering up information that a researcher pursuing a purely linear approach to coding might overlook.

I approached this study through such a framework, first reading the several texts closely with the purpose of seeing what trends arose, and then taking note of those trends which seemed most prevalent throughout the texts and which best helped me to answer my research questions. I then conducted focused coding with the purpose of making claims concerning the prevalence of the concepts across the texts and interviews. This process was distinctly inductive, and also collaborative, as I worked closely with a second reader to refine the coding scheme. I coded each of the sites multiple times, each time narrowing my focus and refining my scheme. What emerged from the process was a close look at the dominant values and attitudes concerning composition instruction in the Peruvian national context, and the many complex ways that these values and attitudes interact with, affirm, and contradict each other within and across the sites.

Translation Notes

All of the sites under consideration in this study were originally provided or published in Spanish. During the course of this project, it became necessary to translate portions of the sites under consideration here for two reasons. First, in order to reach concordance with a secondary coder, the text had to be accessible to a non-Spanish-speaking reader. Second, I have translated into English the excerpts I include in this project in order to make those excerpts accessible to non-Spanish-speaking readers. Whenever I have found it necessary to include the original Spanish, I have provided an English translation by footnote or an approximate definition within the body of the text. I have also left the titles of primary texts and government agencies in Spanish, and have provided translations for these as they are introduced in the study.

Translation is, in many important ways, an act of composition rather than mere transcription. Literal translation often fails to convey the original meaning of a text, and the translator must employ a variety of tools in order to preserve (to the greatest extent possible) the text’s original meaning as it moves from one language to another. For this reason, I have striven in this project to provide not only correct translations, but also holistically faithful translations. Often, this means including additional clarification in order to aid the reader in navigating the ambiguities that, according to I.A. Richards, are inherent in language and are perhaps nowhere

more visible than in translation (40). I have, therefore, provided these clarifications in footnotes throughout the project.

Coding Scheme

The following scheme comprises the terms that arose from my preliminary readings and is the scheme I followed in coding each of my research sites. Each term is accompanied by a rationale for including the term and is followed by examples from each of the sites. I selected categories for my coding scheme that provide a window into the ways in which a specific national context has influenced how the teaching of composition is perceived within that context. Looking at my sources through these terms has provided a framework to study how national context matters with regards to curricular development and pedagogical perspectives in the teaching of composition. Through the recursive coding process outlined earlier in this chapter, I decided upon the following terms for inclusion in my final coding scheme: forms of composition (school and non-school), geographies (nationalism, centralism, and regionalism), modes (written, oral, and visual), composition concerns (global and local), and reading (comprehension and response). In the sections that follow, I will list each of these categories individually along with the subcategories related to them, and provide a definition for each which will contain the criteria by which each unit of analysis was evaluated.

Forms of Composition

“Well, we tell them to create [. . .] their own creations, their own stories, their myths, their legends” (Nasaja).

The forms of composition that are taught and assigned in school are indicative of values held both by those who teach and by those who design and publish curriculum. Because texts may be used for a variety of purposes and writers may be driven by a variety of goals, analyzing the forms of texts educators assign in an academic setting may provide insight into what ends and what purposes for composition are sanctioned by either the agency overseeing the curriculum or the teachers implementing the curriculum. For the purposes of this study, I have chosen to look at “forms” of composition rather than genres because I am not specifically interested in the conventions inherent in each of the individual genres, but rather the “uses” of the larger

categories I consider here. Also, the term “genre” carries with it a great deal of meaning in our discipline that is beyond the scope of this particular study.

One way to consider forms of composition in this project is to divide the many forms present in the sites into two categories: those forms that are assigned with practical or professional purposes in mind and are tied to specific genres typically associated with either social or economic systems; and those forms that are distinctly literary in nature or are assigned with the purpose of measuring a student’s ability to demonstrate communicative skills not tied to any specific genre (critical thinking, analysis, organization of thought, self-expression). I will call these categories “non-school” and “school” forms respectively, even as I understand that such labels are not unproblematic. For example, I understand that some of the specific forms that fall under the “school” category also thrive outside of school (literary texts such as novels and poems are an example of this). Likewise, the very fact that “non-school” forms are taught in school might suggest that they are no less “school” forms than their more literary counterparts. Regardless, the categorization of these forms as school and non-school will allow for looking at the very different purposes these groups of forms carry with them.

I will first address non-school forms and then school forms. It is important to note here, as I note elsewhere in this scheme, that composing can occur in a variety of modes (in this study I consider oral, visual, and written modes of composition). Therefore, in my consideration of forms, I have included all sorts of texts, including oral and visual “texts.” In this way, an oral presentation on the life and times of a national war hero would be counted as a school form and a poster advertising a job opening would be counted a non-school form. The basic criterion for categorizing a unit of text as a reference to a form is that the unit either prompts the student to compose in the form or to acquire knowledge of the form. In this way, if a student is required to read a poem and respond to it in composition, the student’s response would be coded as a reference to school forms while the poem itself would not be coded. However, if the student is prompted to learn to identify the structure of the poem, this would be coded as a reference to school forms.

School forms. As previously noted, school forms are taught with the purpose of helping the student learn and apply specific communication skills and are typically composed and received within academic or private contexts. While these forms dominate the classroom, they are rarely practical for students beyond the classroom. They include, but are not limited to, many

of the forms that fall under the broader categories of narrative, exposition, and poetry. Each school form may accomplish different end goals. A short story, for example, may make use of students' lived experiences and allow them to exercise creativity and write imaginatively without being confined to strict perimeters. Through a poem, students may explore thought and feeling through words, as well as employ language to express those thoughts and feelings. A researched presentation on a current controversy requires knowledge and, therefore, most likely research—it requires that the student move beyond communicating his own experiences and toward communicating the experiences of others, synthesizing information and communicating it in a clear and engaging manner. A biographical sketch, an historical timeline, a research paper on the environment, and a poem written about a season of the year are all examples of school forms.

It is not only significant whether or not school forms as a category are emphasized in a particular national curriculum, but also which school forms are emphasized. Contrasting the prevalence of narrative texts with the prevalence of expository texts in a site, for example, might demonstrate broader values within the national context in question concerning these two types of school forms. While I did not specifically focus on individual types of school forms in this coding scheme, these individual forms will appear later on in this project as a result of a qualitative consideration of the sites.

I have considered a reference to school forms any unit of text that 1) refers to texts that are traditionally associated with the academy; or 2) refers to a form of composition intended for use inside of school, driven by learning objective goals designed to help students improve general skills in composition and communication (e.g., critical thinking, source integration, narrative progression, clarity).

Examples. The following excerpts would be considered references to school forms because they explicitly name specific types of school forms, either by prompting the student to compose the school form or explaining the purpose of the school form: 1) “Create literary texts, in prose or verse” (*Diseño Curricular Nacional* 355). 2) “The informative text is a text that explains and develops a topic with the purpose of transmitting new information” (*Comunicación Secundaria 4* 155).

Non-school forms. In terms of first-year composition, it is not difficult to imagine that one of the roles of the composition instructor (and the composition textbook and curriculum) is to help students function not only as writers within the context of the classroom, but as thinkers

and composers beyond the classroom as well. Typically this extension is viewed in terms of the university, and has been the subject of emerging scholarship in the field of compositions studies concerning the question of “transfer”—that is, the question of how students might acquire knowledge in first-year composition that will be sufficiently general to serve them in a variety of writing contexts outside of the English department and even outside of the university. According to Bergmann and Zepernick (2007), the question of transfer is intrinsically a question of the students’ perception “of the rhetorical situation of ‘school writing,’ which, as students learn in college, is substantially different from any other rhetorical situation they are ever likely to encounter” (139-140). What might these rhetorical situations, so different from “school writing,” be? It is possible that students may use what they learn in the composition classroom to function as members of increasingly extensive and complex social networks, academic communities, companies and corporations, and a(n) (inter)national community. In considering non-school forms here, I question whether a specific national context might influence the degree to which such non-school forms are favored, and the ends to which they are assigned to students.

Sometimes the skills needed to function in these disparate communities are subtle and implicit. It is not difficult to assume that composing with clarity of thought and expression is valued across multiple communities and contexts. At other times, writers must master community-specific formulas in order to achieve success within a specific community. Examples of this abound in such a highly bureaucratic context as is present in Peru. One of them is the *oficio*, which may be roughly translated as an official minute, and which appears in several places in the research sites for this study. This document follows very specific formula-driven guidelines, which the writer must meticulously follow in order for the document to be considered acceptable. The implicit skills may be universal, but the explicit skills (such as those associated with the official minute) often prove highly practical, particularly where access to a given community is a matter of vital importance (such as in the cases of access to gainful employment, applications for government assistance, and appeals to a court of law).

Also, the teaching of bureaucratic forms within composition courses in highly bureaucratic national contexts is a means of helping students to gain access to the systems that govern the minutia of daily life. In teaching how to write a request or official minute, the composition instructor becomes a facilitator for young people to emerge from school as fully functioning members of a bureaucratic society. These forms move away from critical thinking

and toward highly prescriptive, formulaic forms that function as part of the complex government structure. I have considered a reference to non-school composition any unit of text that 1) refers to a non-literary text that has a social or economic function outside of the context of school; 2) refers to workplace writing, technical writing, professionally oriented writing (including writing intended to help a student gain access to educational opportunities), and social writing; or 3) refers to a text that has as its purpose inclusion within the system in question, as in many social and economic systems certain documents must be presented at certain times in order for the presenter to be granted access to the system.

Examples. The following excerpts count as references to a non-school form because they refer to a specific text that functions as a means of access into a system (in this case, either admission into a university or employment): 1) “The résumé is a brief record in which we record our personal information, our academic formation and our professional experience. The résumé is intended for educational and/or employment purposes” (*Comunicación Secundaria 4 95-6*). 2) “Choose a major that you would like to pursue and write your résumé in order to receive a scholarship offered by an educational institution” (*Comunicación Secundaria 4 95-6*). The following excerpt likewise counts as a reference to a non-school form because it refers to a document which must be presented in order for a request to be honored by an organization: 3) The *solicitud* “is an administrative document by which one requests something of a public or private organism” (*Comunicación Secundaria 4 243*).

Modes of Communication

“There are some cases in which kids express themselves more in oral form and in other cases in written form, no?” (Marcela).

Not only is it important to ask what forms are promoted within an educational context, but also what modes for delivery are promoted. How a culture values spoken, written, and visual communication will certainly be expressed in the curriculum produced and the teaching taking place within that national context. Modality, then, is not merely a vehicle for expression; it is also indicative of a variety of factors present within the national context. For this project, considering the modes preferred in the sites is important because the results of such an analysis may point to the various ways in which national context matters regarding which modes are emphasized in a nation’s curriculum and composition classrooms. The prevalence of one mode

over others, for example, may suggest that that mode is particularly appropriate for composing within that national context. Of course, none of the modes under consideration here are mutually exclusive—the ways in which they overlap might perhaps prove as important as the ways in which they play out on their own.

Oral mode. Once a highly oral discipline, the field of composition and rhetoric in the Anglosphere has turned almost exclusively to the consideration of the written word. It is possible, however, that this not so much the case in composition instruction in national contexts outside the Anglosphere. I include this mode here in order to investigate the extent to which oral communication is valued in the composition classroom at the secondary school level in Peru, attempting thereby to identify the relationship, again, between the values present in the national context and those present in the teaching of composition. I have considered a reference to oral mode any unit of text that 1) refers to the preparation of a text intended to be delivered orally, or to the actual delivery of that text to an audience (possibly for a variety of purposes, including but not limited to delivery and collaborative revision); 2) emphasizes oral communication over other forms of communication; or 3) refers to any oral communication activity within the context of the classroom (including, but not limited to, class discussion and interaction between students and between students and teacher). I have included this last criterion in order to reflect through coding the ways in which the texts and teachers emphasize this mode within the context of the whole classroom experience. Students who are required to compose texts to be delivered orally might also work within an environment where their oral participation is both valued and expected, and where oral communication between each other and between them and their teacher is a crucial component of the learning environment.

Examples. The following excerpt refers to oral mode because it refers to the preparation that must take place prior to making an oral presentation: 1) “Plans his⁹ oral participation, organizing the information and anticipating the resources that will support his argument according to the group approach in which he is participating” (*Diseño Curricular Nacional* 356). The following excerpt refers to oral mode because it refers to the delivery of a written text orally to an audience: 2) “Other possibilities are to have the writer read her production for the group” (*Guía Capacidades Comunicativas* 34-35).

⁹ In Spanish, neutral possessive pronouns are used rather than gender-specific ones. I have variously translated the neutral Spanish pronouns throughout this study as masculine and feminine in the interest of maintaining the gender neutrality of the Spanish.

Visual mode. Visual composition has recently received a great deal of attention in the discipline of rhetoric and composition in the Anglosphere. In many cases, students have been encouraged to incorporate the visual into written texts, and to explore the rhetorical messages present in visual “texts.” A variety of factors stemming from a national context may influence whether or not the visual is emphasized in the teaching of composition. The prevalence of the visual mode in the composition classroom within a given national context may suggest that visual learning and expression may not only be an individual preference, but might also be indicative of values and expectations present within a national context. For this item, I count not only texts intended to be assigned to students to compose, but also those texts that students may be directed to analyze in order to discern important elements present in each mode. I have considered a reference to visual mode any unit of text that 1) refers to the preparation of a text in which visual elements are present; or 2) refers to the use of visual elements to aid an audience in comprehending a text.

Examples. The following excerpt includes a reference to visual mode because it refers to the incorporation of visual elements within a text: 1) “In order to achieve your objective, combine iconic messaging (photographs, illustrations, maps . . .) and written text” (*Comunicación Secundaria 2* 45). The following excerpt includes two units that would count as references to visual mode because they refer explicitly to visual elements in composition: 2) “To communicate we use many resources: words, gestures, body movements, different tones of voice, writing, images, sounds, etc. Some of these have to do with the class of language we use, if it is oral, written, gestural, graphic” (*Guía Capacidades Comunicativas 22*).

Written mode. In light of the presence of other modes of communication, it is important to compare the importance given to written communication with that given to oral and visual communication in the research sites. How much is actual writing emphasized? What role does writing play in the teaching of composition within these settings? I have included this mode in my analysis in order to answer these questions, and also to investigate what role a nation’s literary heritage might play in the composition classroom. Does Peru’s rich literary heritage influence the value that is placed on the written word in the composition classroom? I will consider a reference to written mode any unit of text that 1) refers to the preparation of a text in which written elements are present; or 2) refers to an occasion where the production of a written

text is indicated, regardless of length (e.g. taking notes, recording an observation, responding to a comprehension question).

Example. The following excerpt is a reference to written mode because it refers directly to student writing: 1) “Look, today it is very rare that students want to write” (Wayta). The following excerpt includes a reference to written mode because the speaker assumes that the text in question was composed in writing: 2) “Well, for me a good text [. . .] has a beginning, [. . .] content, and an ending. And that it has [. . .] textual coherence, [. . .] benefits from [. . .] good spelling, is written, and, that way, as I repeat again, that it has [. . .] logical coherence” (Nasaja).

Geographies

“Lima is not Peru” (Wayta).

In looking at the teaching of composition within the national context of Peru, it is important to consider the ways in which distinct geopolitical sectors of society interact with each other. Peru is a diverse country (economically, culturally, and geographically), but it also has a strong, centralized national government, which can easily be seen in the direct control the national Ministry of Education maintains over teaching and curriculum throughout the country. Cities, provinces, and regions must constantly negotiate power with that government, and this negotiation plays out in various ways throughout society. For example, a strong central force of national government may result in a rise in regionalism, where sociopolitical entities seek to highlight their individual cultural identities. Sometimes the interests of one geopolitical sector are at odds with those of another. When this occurs, conflict may arise. One of the questions with which this study is interested is how nationalism, regionalism, and centralism influence and affect attitudes held concerning the teaching of composition. These *geographies* can influence policy makers, textbook editors, and teachers as these groups value information that is relevant to the students’ lived experience, even as that experience is viewed in often contradictory ways. It should also be noted that a reference to centralism may just as easily be counted as a reference to regionalism, whenever that reference suggests that a more local resource, solution, or focus is preferable to one provided by the national government or even the regional metropolitan government. Nationalism, a third subcategory under geographies, may be seen as a way in which national unity can be promoted as a means of securing the students’ trust and goodwill, as well promoting the specific values and agendas of the governing body.

Centralism. Centralism is the tendency for a major city or region within a national context (such as a capital city or a coastal region) to become a standard (in culture, language, and opportunity) by which other cities and regions must be measured. Peru is a highly centralized country with the bulk of its government, education, and employment opportunities in Lima. A small collection of other large cities in the country (among them, Trujillo) function similarly as sites of centralized authority. Centralization affects many aspects of life throughout the country. The phenomenon of centralism may certainly influence the teaching of composition as a strong, central bureaucracy mandates a generalized curriculum for use throughout the country. Likewise, the reality of students living within the few largest cities is very different from that of students living in the majority of provinces and townships throughout the regions. Also, examples and scenarios provided for analysis in textbooks may emphasize the capital (and the lifestyles of those who live in it) as the norm, while regions and provinces are depicted as other or outside. This way, the metropolis may become the lens through which the entire country sees itself, an amalgam of multiple customs and experiences. I will consider a reference to centralism any unit of text that 1) refers to the geopolitical entity of the capital or metropolitan center (not necessarily the national capital, but large city centers in general); 2) refers to a department, agency, or initiative of the national government; 3) conflates or reflects the conflation of the metropolis and nation; 4) emphasizes the role of the capital and national government over the roles of regions and regional governments; or 5) comments on the bureaucratic reach of the capital or metropolitan center.

Examples. The following excerpt is a reference to centralism because it assumes of the student reader the financial means of traveling throughout the country, means to which relatively few Peruvians have access: 1) “What places in Peru have you been to? When you have traveled to a place you did not know, did you need help?” (*Comunicación Secundaria* 2 44). The following excerpt is also a reference to centralism in that it points to conflict between the needs expressed by the instructor and the curriculum sponsored by the central government: 2) “Well, we are basically limited in the teaching of writing or reading comprehension because the state sends us those books and requires that we work with those books, inside the school. [. . .] It is like we are boxed in with those books of the state that they send us” (Nasaja).

Regionalism. The strategies that government agencies, textbook authors, and teachers employ to address centralism are varied and, at times, at odds with each other. As students write

about themselves, their communities, and their country, they may encounter a variety of conflicting messages attempting to interpolate them in problematic ways. One way to label the general response to centralism is to refer to regionalism, that phenomenon being the tendency for a geopolitical entity outside the periphery of the metropolis to attempt to self-identify in contrast to the experience of the metropolis. Perhaps the best way to define regionalism is that it emphasizes all that is unique to a specific region or province, including art, culture, history, natural resources, and individual successes of native sons and daughters. In this sense, it is almost a microcosm of nationalism, which seeks to emphasize the common good and the positive shared traits of the larger community.

In looking at the various sites under consideration for this study, the defining of regionalism may not be as simple a task as describing a purely antagonistic relationship between the regions and the capital. Instead, both the regions and the metropolis engage in regionalism, as they seek to confront, correct, or merely respond to centralism. Part of the challenge to doing so is the degree of diversity within the Peruvian national context. In response to such diversity, the inclusion in textbooks of photographs and examples drawn from regions throughout the country may serve as a means of assuaging fears of exclusion on the part of those who reside in the regions, given that the linguistic, racial, and economic traits that are largely considered inferior are more closely associated with life in the regions than in the country's capital city. In this way, the textbook authors engage in promoting a type of regionalism and acceptance of the diversity within the nation. Yet another way that regionalism may appear in the research sites under investigation here is through the emphasis teachers place on local scholars and their work. An example of this is the scholar Saniel Lozano, whose book *Los Senderos del Lenguaje*¹⁰ is cited by three of the four teachers interviewed for this study.¹¹ That the teachers refer to a local scholar is not merely coincidental. They relate to Lozano not only because his work has proven useful to them as teachers, but also because he has ethos through his shared identity as a local. I will consider a reference to regionalism any unit of text that 1) emphasizes the role of regional culture and government over national/capital culture and government; 2) refers to industries as specific to certain regions; 3) refers to people, places, things, and events as *local* or pertaining to the

¹⁰ *The Paths of Language*

¹¹ See page 60

region in question; or 4) emphasizes local solutions as opposed to solutions imposed by the capital or regional center.

Examples. The following excerpt is a reference to regionalism because the speaker comments on the problem of using texts based on the reality of the metropolis to teach students whose realities are dissimilar from their metropolitan counterparts:

So, [the Ministry] gives us perhaps a vision of young people from other realities, in which the young people from our reality do not fit. So, perhaps the Ministry should try to modify [this]. . . . But what I would like for them to modify, perhaps, is that they would focus more on the context where the student is developing, because nearly all the books that come from the Ministry are centered in the Capital, in Lima. . . . But Lima is not Peru. (Wayta)

The following excerpt includes a reference to regionalism because it emphasizes the language practices common to a specific community within the larger national community:

The area [of communication] seeks the mastering of *castellano*¹² in order to promote communication among all the Peruvians, but equally, promotes respect for the expressive forms that belong to each community, valuing in this way the linguistic diversity of the country. In this sense, it is aspired that the students master their mother tongue, whether it be the original [language] or castellano. (*Diseño Curricular Nacional* 341)

Nationalism. As a significant counterpart to both centralism and regionalism, nationalism presents a united front, solidifying Peruvian society around common values and points of pride and patriotism. In contrast to centralism and regionalism, which may be seen as opposite sides of the same coin, nationalism functions as a common ground that binds together all who live within a national context together. Nationalism does not conflate the metropolis capital with the nation or the regions outside the capital with the nation, but rather considers the national experience as a complete and cohesive experience shared, to a certain extent, by all citizens of the nation. Nationalism comprises such themes as solidarity, patriotism, and universal moral values.

It is important to consider the role of nationalism in the formation of curricular design, curriculum, and teacher perspectives in the Peruvian national context because the Peruvian educational context is that of a public education system, run by a national government with both

¹² Spanish, Peru

social and economic purposes. Nationalism provides a means of reaching an incredibly diverse student body with a single curriculum; it binds students from disparate backgrounds beneath a shared heritage and a common flag. The role that nationalism plays in composition instruction at the secondary level in Peruvian public schools will speak to the purposes of education as perceived by educators at multiple levels in education. I will consider a reference to nationalism any unit of text that 1) refers to national industries that are not specific to certain regions (e.g. tourism); 2) refers to beliefs and values that are assumed to be held in common; 3) refers to solidarity; or 4) refers to diversity (racial, cultural, linguistic) as a source of national pride.

Examples. The following excerpt is a reference to nationalism because it names the national tourism industry: “Do the tourists ever make it up to that place?” (*Comunicación Secundaria 2* 31). The following excerpt is a reference to nationalism because it posits *getting to know our country* as a shared, national value: “Value trips as a means of getting to know our country better” (*Comunicación Secundaria 4* 65).

Composition Concerns

“Knowledge of grammar and orthography allows one to reflect upon language and it always comes in use whenever its explanation is needed to solve the problems and difficulties that come up in the comprehension and production of texts” (*Diseño Curricular Nacional* 342).

Up until this point, this coding scheme has been mainly interested with the many factors in a national context that may influence the way the teaching of composition is perceived within that context. But what of the actual attitudes toward the texts themselves? The quality of the texts is certainly worth considering, and an analysis of quality could take one of many directions. The sites under analysis for this study certainly provide a wealth of references to specific qualities desirable in a text: clarity, usage, logic, correctness, creativity, and coherence are a few. In the interest of achieving focus for this category, I decided not to look at these (and other) qualities individually, but rather to turn my attention to two broader categories under which these separate terms may be categorized: global and local concerns. Both are worth consideration, the former because it illuminates the many habits, practices, and influences that come together in the actual forming of the text; the latter because it allows us to consider the finished text itself and discuss the qualities it exhibits. For this inquiry, I will look at how the communities represented in these research sites emphasize both global and local concerns in the composing of texts.

Global concerns. The possibility that those involved in composition instruction within a given national context may favor global concerns over local concerns points to a trend within that context to value the ideas present in a text rather than the minutiae of execution. It is certainly possible that educators in some national contexts, for whatever reason, may pay closer attention to such details than others, and this would certainly play out in the curriculum in use in those contexts, as well as the attitudes held by instructors. It is likewise possible that such valuation might permeate not only secondary education, but also post-secondary education and life outside of school. For these reasons, whether Peruvian national policy, curriculum, and local teachers value global concerns in composition is worth considering for this study. I will classify as a reference to global concerns any unit of text that 1) locates issues beyond the sentence level (paragraph, whole text); or 2) refers to questions of expression, clarity, and coherence on the part of the writer.

Examples. The following excerpt includes references to global concerns because it focuses on the total structure of a text: 1) “Well, for me a good text [. . .] has a beginning, [. . .] content and an ending” (Nasaja). The following excerpts are references to global concerns because they deal with general qualities of voice, audience awareness, and logic: 2) “The expositor expresses himself with confidence” (*Comunicación Secundaria* 2 43). 3) “Adapts his message to the audience and the communicative situation” (*Comunicación Secundaria* 4 65). 4) “[Oral expression and comprehension] consists in expressing oneself with clarity, fluency, coherence and persuasion [. . .]” (*Diseño Curricular Nacional* 342).

Local concerns. At the opposite end of the spectrum are local concerns, those pointed at the details of the execution of a text. In addition to grammar and punctuation, a local concern may refer to a value placed upon specific details required by a specific form or text. An emphasis on local concerns may, therefore, not only be indicative of a stress on grammatical correctness, but also of a bureaucratic attention to detail at the expense of overall meaning. I will classify as a reference to local concerns any unit of text that 1) locates issues at the sentence level; or 2) refers to mechanical and surface issues, including grammar, punctuation, sentence structure, spelling, and *tildación*.¹³

Examples. The following excerpt is a reference to local concerns because it focuses on the spelling of a single word: “. . . if you do not write a word adequately, later you are not going

¹³ The placement of diacritic marks (accents or *tildes*) over letters

to understand its true meaning” (Wayta). The following excerpt is likewise a reference to local concerns as it directs students to “use grammar rules associated with the agreement between nouns and verbs” (*Comunicación Secundaria 2 37*).

Reading

“[Comprehension of texts] consists in conferring meaning to a text based on the previous experiences of the reader and her relation to the context” (*Diseño Curricular Nacional 342*).

The relationship between reading and composition has been a constant site of discussion in composition studies. Following the preliminary readings of the texts and interviews, it appeared that reading also plays a vital role in the attitudes held concerning composition instruction in the Peruvian national context. This emphasis on reading is particularly interesting given the fact that literacy is not something to be taken for granted in Peru, and yet it appeared that each of the three sources were preoccupied with the reading abilities and habits of students. This project, however, is concerned more with the production of texts (composition) than with the skills associated with reading. For this reason, I only counted those references that directly referred to how students were directed to respond to the texts they read.

For this study, I looked at two different ways in which this responding to reading is addressed in the context of the Peruvian secondary communication classroom: reading comprehension and reading response. Textbooks often ask students to read a text and then to respond to questions (typically with multiple choice answers) in order to gauge their understanding of the text’s (often literal) meaning. Typically, these situations do not call for a student’s critical or creative response to the text. There are, however, situations in which students are asked to compose in response to a text. They may be asked to do so in a variety of modes (responding in writing, orally, or through composing images), and in a variety of ways (critically or creatively). Because these responses require that the student apply critical thinking to his reading of the text in question, and to compose a response to the text, I will consider these instances not as reading comprehension but as reading response.

Just as the word “text” can be used to describe a variety of messages presented in a variety of modes, I will use the word “reading” to refer not only to deciphering the written word, but also in understanding visual and oral “texts.”

Reading comprehension. While reading comprehension does require close reading, it typically does not require critical analysis. A national policy, curriculum, or instructor with a “just the facts” approach to reading comprehension would suggest a broader emphasis within the national context on limiting criticism directed toward the written word, and an emphasis instead on the reporting of the details of that text as understood by the reader. I will classify as a reference to reading comprehension any unit of text that 1) refers to comprehending meaning (explicit/implicit) in a text; 2) asks the student to respond to limited-answer questions (yes/no, multiple choice) about an assigned text; 3) asks the student to relate events in a narrative text; or 4) asks the student to identify specific components or features of a text.

Examples. The following excerpt is a reference to reading comprehension because it points to the identification of an explicit element in the text: “Identify the purpose of the text” (*Comunicación Secundaria 4 65*). The following excerpt is a reference to reading comprehension because it prompts students to select an answer from a menu of choices related to explicit information available in the text: “Choose the correct information” [from a multiple-choice prompt in a reading comprehension section] (*Comunicación Secundaria 4 68*).

Reading response. In contrast to reading comprehension, reading response requires critical analysis and creative interpretation on the part of the reader/writer. Reading response also requires a greater deal of engagement with a text. An emphasis on reading response in the sites under consideration for this study would suggest that the published word occupies a slightly less revered position within the Peruvian national context than an emphasis on reading comprehension would allow. I will classify as a reference to reading response any unit of text that 1) refers to the student responding critically or imaginatively to a text; or 2) refers to the student drawing conclusions from a text when those conclusions are not provided by the assigned text.

Examples. The following is a reference to reading response because it points to the importance of applying the text to the situation of the student reader, thus prompting the student to draw conclusions on her own: “Transfer to your reality the information of the read texts” (*Comunicación Secundaria 2 37*). The following excerpt is an example of reading response in that it describes the interpretation of a text as opposed to the identification of explicit elements present in the text: “The comprehension of a text includes distinct dimensions, from the

interpretation of external signs of form, to the interpretation and a more complex elaboration with respect to its content” (*Guía Capacidades Comunicativas* 26).

CHAPTER THREE

RESULTS

The relationship between a governmental body sponsoring a curriculum and the teachers who implement that curriculum is bound to be replete with disparity. Policy makers have access to decades (if not centuries) of records, statistics, and studies, all which inform their policies. Teachers, on the other hand, spend long hours each week in the classroom, attempting to apply those policies to the lives and experiences of their students with the end goal of the students comprehending the subject material and putting it into practice, both within and beyond the classroom. As a result, teachers can be valuable resources for designing curriculum and prescribing pedagogical practice, and certainly may learn how to use official curriculum in creative ways, supplementing it when necessary with auxiliary materials and offering pertinent criticism to the policy makers and curriculum writers. Conflict, then, seems to be a natural characteristic of this relationship, and disparity between the perspectives of the two groups (the governing body and the teachers) is likewise natural. The results of this study show as much, as the two groups present values and descriptions very different from each other. It is possible that this disparity is inherent in the texts and interviews considered in this study. On the one end, we see the intentions of the Ministry of Education, laid out both in official policies and official curricula. On the other end, we see the teachers charged with executing those policies and curricula. The Peruvian teachers who participated in this study find themselves in a situation similar to teachers in most places: they must constantly negotiate with the governing body concerning the values they emphasize in the teaching of composition.

It is also possible, however, that this conflict might itself prove profitable as the various groups enter into negotiation with each other over what works and what fails in the composition classroom. It is because of this possibility that the results of this study can lead to observations

about how composition instruction is viewed within the Peruvian national context, even when the various texts and interviews analyzed for this study are at odds with each other.

While this difference is certainly characteristic of the three sources analyzed, an emphasis on difference alone would not present a complete picture of what occurs within those sources. All of the people involved in the relationship (from the Ministry officials to the textbook authors to the teachers) come from the same national context, and are influenced by the same cultural, social, political, and linguistic influences. For this reason, just as there is great disparity between the two groups, there is also a great deal of agreement.

As laid out in chapter two, I conducted this study using both quantitative and qualitative methods. Through the quantitative analysis, certain trends (such as the ones identified above) seemed to rise from the multiple texts analyzed for this study like so many golden threads, each pointing to special emphases, concerns, perspectives, conflicts, and consensus. Qualitative analysis, considering each reference as part of a greater context, allowed each of these trends to come into focus, and for me to make sense from even the most stark contradictions and paradoxes. In this chapter, I have presented the results from each of the sites under analysis in this study with the intention of allowing each of the sites (and the people behind them) to speak for themselves, presenting their perspectives on the teaching of composition within the Peruvian national context. To this end, I have provided here each of the terms I included in the previous chapter, and also have summarized the numerical results of my coding, attempting to help my reader make sense of the numbers by showing the results across the sites under each concept. In addition to the numerical report, I have also provided context for the ways in which each of the elements appeared in the text. This context, along with the numerical counts, will hopefully provide a more complete picture of what the results of my study were. I have also provided the full numerical coding results as an appendix to this project (see Appendix B). My purpose here, however, is to report the results of my study, pointing specifically to the questions I established in chapter one. How, indeed, do the three sources under analysis in this study describe the values of composition instruction? What practices and concepts do they emphasize?

Limitations

While numerical coding proved helpful in identifying and recording trends across the sites for this project, the process unavoidably could not account for the nuance present in the sites.

Counting the number of times that any given concept appears in a text is only one of many ways to determine the degree to which that concept is emphasized in the site. The qualitative portion of my analysis helped to deal with the multiple factors that contribute to the context within which each concept appears. These factors include (in the case of the textbooks and Ministry documents) the location of the units of analysis on the page, the order in which they appear (e.g., in the list of objectives at the beginning of the unit, as a header for a sub-unit, or as a prescribed classroom activity), or the length of attention they receive in the text. In the case of the interviews, the length of time a teacher dwells on a concept might show that concept to receive greater emphasis than a single counting could account for. An example of this enhanced emphasis can be seen in *Comunicación Secundaria 4*, where an entire section (covering multiple pages) of the unit considered in this study is devoted to the official minute. It was impossible to account for the emphasis that was given to this particular non-school form through coding, although in addition to counting the header of the sub-unit as a reference, I also counted multiple references made to specific qualities of the form in question. Even with that consideration, I could not numerically count for the prominence that the non-school form had been given in the unit. In this way, the coding scheme allowed me to identify and record appearances of the concept in the site, but it did not permit me to record the context within which the concept appeared, thus leaving out an important part of the analysis. To account for the multiple ways in which concepts were emphasized in the sites, I had to consider the context surrounding the references.

Forms of Composition

Across my research sites, I identified 132 references to school forms and 120 references to non-school forms. The disparity previously mentioned is certainly present here, as there is a significant difference in the attention paid to the two categories of forms (school and non-school) across the sites. On one end of the spectrum, the Ministry of Education emphasizes non-school forms over school forms thirty-four to twenty-one. On the other end, the interviews emphasize the opposite; there, references to school forms outnumber references to non-school forms twenty-six to three. Nestled between these two sites, the textbooks emphasize school and non-school forms nearly equally, although (numerically) school forms receive a bit more attention

than do non-school forms. The only site in which non-school forms were privileged over school forms is the Ministry documents.

Beyond the School Walls

As can be seen in Figure 3.1, the numbers in the Ministry of Education documents point to an overwhelming emphasis on non-school forms.

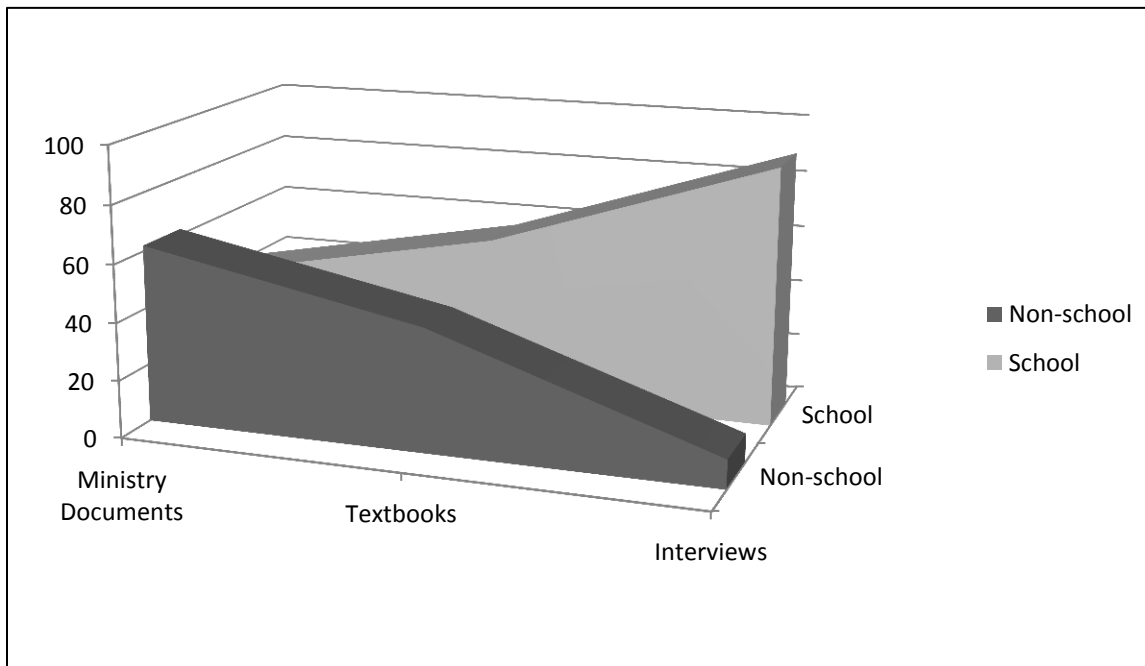


Figure 3.1: Percentages of references to forms of composition per site

This emphasis can also be seen when the references to non-school forms are considered contextually. For example, in the *Guía Capacidades Comunicativas*, where communication teachers are instructed concerning the values and goals the Ministry of Education promotes, the authors provide the following counsel concerning the types of forms students should be taught in composition:

Lamentably, many times, the activity of composition and producing texts is understood by the students as a school assignment given to them by their professor and not as a tool at their service; for this reason, it is not advisable to reduce this activity to only summaries, monographs or research projects; it is important, also, to produce “authentic texts in real communication situations”,

that is to say when there is a real need to communicate something and for real addressees. (34)

Preempting our query as to what sorts of “authentic texts” the authors have in mind, they provide the following examples: “a note to someone requesting a favor, a list of activities I need to do, the planning of a party, a complaint concerning a service that is not provided to our satisfaction, taking notes at a conference, etc.” (34). These are not the only non-school texts referenced in the *Guía Capacidades Comunicativas*; elsewhere in the document, within a section on reading comprehension, the authors provide four categories for possible texts: “Reading for private use (personal),” “Reading for public use,” “Reading for work (occupational),” and “Reading for education” (28). Three of these categories fall outside the explicit realm of “school” (although it is possible that each of these categories may include reading for educational purposes), and three also explicitly provide non-school forms as examples, including “personal letters,” and “official documents” (28).

The above examples illustrate some of the places references to non-school forms appear in the Ministry documents, where non-school forms outnumber school forms. Again, however, the numbers fall short of telling the whole story. In the textbooks, for example, although the numbers do not suggest that non-school forms are favored over school forms, non-school forms *are* emphasized contextually. Each of the textbook units considered for this study includes a sub-unit focused specifically on writing, and in each of the writing sub-units analyzed for this study, the authors provide non-school forms as the core writing assignments for the unit. In the first unit, the text prompts students to write an official minute; in the second, students are requested to write a travel guide for tourists. The placement of these two non-school forms in the units should affect the degree of attention they receive in analysis, and even though school forms otherwise outnumber non-school forms in the textbooks, the context surrounding each reference to non-school forms reveals that these forms are, nonetheless, an important concept in the textbook units.

Back to School

The story changes when we turn to the teachers, who overwhelmingly emphasize school forms over non-school forms in their interviews. This emphasis is illustrated in Figure 3.2, which shows that of the four teachers interviewed, three never mention non-school forms at all. Among

the specific school forms identified in the interviews, we find “tales,” “lyric poetry,” “myths,” and “legends”; the more general categories of expository and narrative texts are also mentioned. Marcela, who teaches communication in a venerable all-girls school near the colonial city center, refers to expository writing by referring multiple times to the “topic” the student must master in order to deliver her composition orally. Wayta, a teacher in a co-ed school in a Trujillo suburb, likewise refers to the “topic” and “central idea” for writing a “monograph,” as well as to the creation of a timeline. Wayta also mentions her school sponsoring a story contest, and the importance of the imagination for writing narrative texts. Even when striking comparisons between which forms of text are preferable for assigning to students, school forms remain at the forefront. For example, Nasaja, who teaches in the same school as Marcela, mentions that she prefers to assign narrative texts over poetic texts, “because for them it is easier to write a tale, no? In contrast [to a poem], yes, a tale, a story, or a tradition, they do it more easily.”

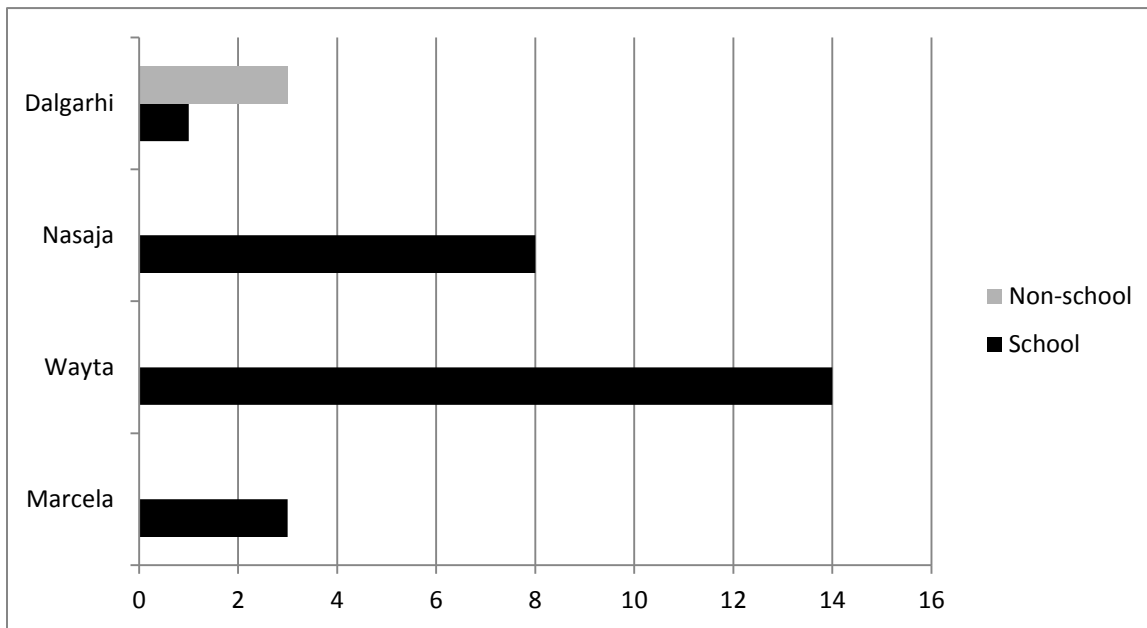


Figure 3.2: Number of references to forms of composition per interview

A second glance at the interviews, however, suggests that the emphasis on school forms is not quite as general as might first be assumed. An exception to the near-universal emphasis on school forms can be found in the interview with Dalgarhi. Dalgarhi, a teacher in a co-ed school in a working class neighborhood near the city center and the single male teacher interviewed for

this project, was the only teacher to reference non-school forms at all, and he mentions them on three occasions: “We have what is written communication, the official minute, the memorandum, different types of, class[es] of narrative documents. We also have what is the request, and I have mainly dedicated myself to what is literature.” In this excerpt, Dalgardi refers to school forms in general, categorizing them as “different types of, class[es] of narrative documents,” but he names the non-school forms individually, emphasizing their peculiar roles as non-school forms. While it might be argued that in his use of language Dalgardi is emphasizing non-school forms over school forms here, his perspective would still be unique and does not appear in any of the other teachers’ interviews.

Modes of Communication

Across my research sites, I identified 183 references to oral mode, 169 references to written mode, and 149 references to visual mode. This category produced the most similarity in results across the three sites, particularly in the degree to which oral and written modes are emphasized. The Ministry documents and textbooks emphasize oral mode more than either the visual or written mode. At the Ministry level, visual mode also exceeds written mode, while at the textbook level, the visual and written modes appear an equal number of times. Again, it is at the interview level that the greatest difference appears. While oral and written mode appear a similar number of times (with oral exceeding written), visual mode appears only once.

An Even Mix

As Figure 3.3 demonstrates, the three modes (oral, visual, written) receive relatively even attention in both the Ministry documents and the textbooks. As can be seen in the figure, oral mode receives the most attention of all three modes.

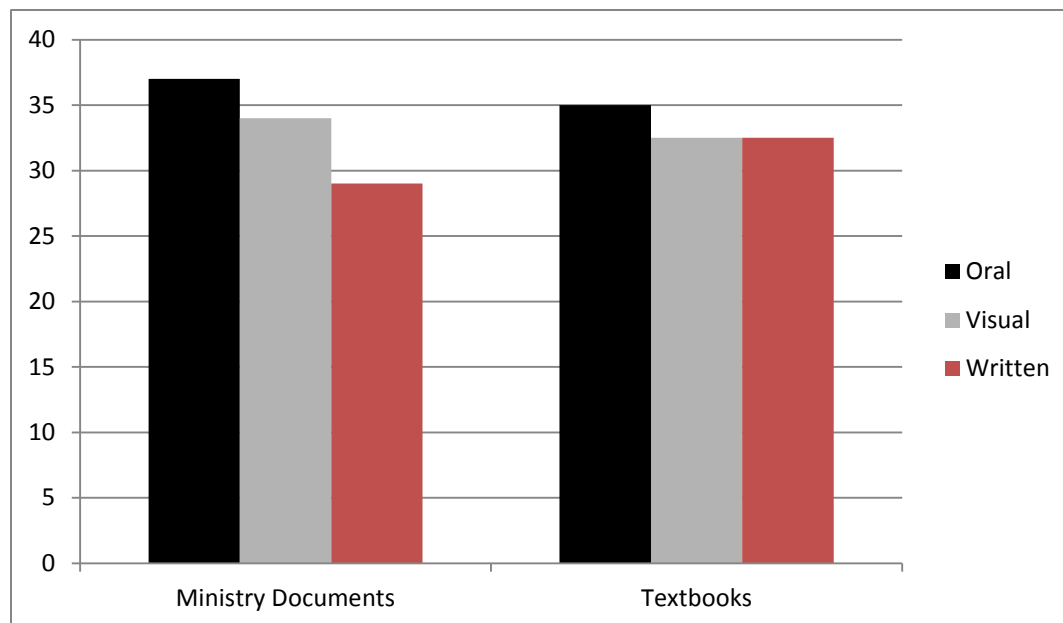


Figure 3.3: Percentages of references to modes of communication in the Ministry documents and the textbooks

This trend of evenness at the Ministry and textbook level is steady throughout and shows the level of influence the Ministry’s stances concerning the teaching of composition have in the textbooks in use throughout the country.

Although the textbook units are each divided into sections according (roughly) to mode, within each of these units there is a great deal of overlap between modes, so that multiple modes can be found in a single assignment or prompt. As was mentioned in chapter one, one of the units is titled Audiovisual Communication, and (as its title suggests) blends the oral and the visual thoroughly together. Less obvious sites of overlap can be seen throughout the other units and segments. For example, on the opening page of Unit 2 of *Comunicación Secundaria 4*, students are directed in an activity labeled “Production of Texts” to “put together a text with images” (36). In the Written Communication section of the same unit students are directed to respond orally to a series of questions as a sort of invention exercise before beginning to “write” the text. Then, on the following page, students are informed that “this type of text delivers **information and orientations** about a tourist place, but it also has a **persuasive function**. In order to achieve your objective, combine **iconic messaging** (photographs, illustrations, maps...) and written text” (emphasis original, 45). Because each of these references includes multiple modes, I coded each mode individually.

The three modes are also used interchangeably as students are prompted to answer questions about texts they have read as part of the reading comprehension component of the textbooks. In one place, after reading an excerpt from an account of a journey, students are asked to “draw a map of Arequipa and locate in it the route that Flora followed from the city to Islay.” As the next step, students are asked to “write the most important event [. . .] at each place of the route.” Finally, students are ambiguously told “share your work with your companions” (*Comunicación Secundaria 2* 68). This could mean that the texts should be shared orally (although that isn’t made explicit). In any case, in a very brief reading comprehension assignment, students are prompted to combine the visual and the written, and possibly the oral, all at once.

The Pen is Mightier . . . Or is It?

In the interviews, the teachers emphasized the written mode over either of the other modes, and referenced visual mode only once (see Figure 3.4). The one teacher to reference the visual does so in the context of a timeline assignment she had given her students, thus incorporating even there a great deal of written text (Wayta). This emphasis could very possible be due to the questions that were asked in the interview—they nearly all refer pointedly to writing and none of them refer to the other modes explicitly. This no doubt influenced the amount of attention the teachers spent speaking specifically about writing, as opposed to the visual or the oral.

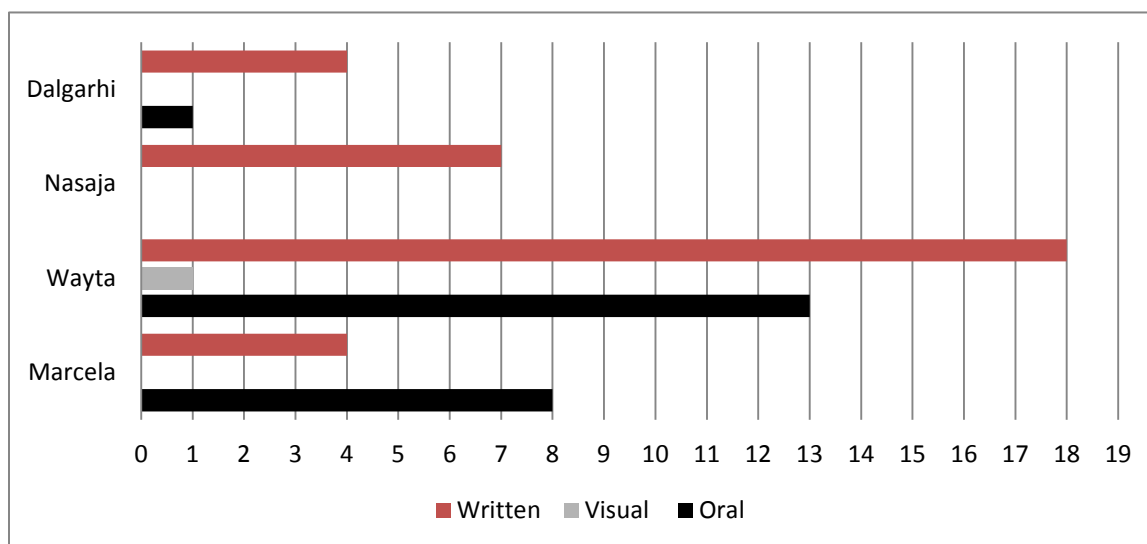


Figure 3.4: Numbers of references to modes of composition per interview

In light of these circumstances, then, the fact that the teachers constantly and consistently return to the oral mode throughout their interviews suggests that they emphasize oral mode both numerically and contextually. For two of the teachers, it seems as though the oral mode stands as almost a given, as if its place in the communication classroom is as natural as (or even more natural than) writing. For example, when describing the concepts her professors in college emphasized concerning “writing,” Marcela affirms “grammar and, well, more than anything, [they emphasized teaching] so that the girls might communicate with clarity and, above all, with much ease; that they might lose the fear of speaking in public. Everything that is, we might say, oratory.” Grammar, clarity, and (above all else) oratory. This same teacher speaks of having her students come to the front of the class to “participate” and “share their work with the rest of their classmates.” Finally, Marcela returns to an issue raised earlier in the interview, that the students “lose the fear of speaking in public” because “that is the most important, no?” (Marcela). Wayta, the other teacher to refer to oral mode throughout her interview, focuses on the importance of correct pronunciation, remarking on the vital connection in the Spanish language between orality and writing (Spanish is a heavily phonetic language with very little flexibility concerning pronunciation of individual letters): “If one teaches [someone] to speak a word badly, he will continue speaking it badly forever. [. . .] And just as they pronounced it, they wrote it.” Wayta also comments on the importance of having students read their work out loud, highlighting that “it is important that the rest know that there are students who have the capacity to create interesting things. They should be transmitted, they should be communicated.”

Geographies

Across my research sites, I identified ninety-two references to nationalism, seventy-one references to regionalism, and forty-two references to centralism. For this category, the textbooks provided the largest results, yielding a total of 141 references to geographies, compared to thirty-seven references in the interviews, and only twenty-seven references in the Ministry documents.

A Classroom Perspective

As with the forms of composition, and as can be seen in Figure 3.5, significant disparity concerning geographies was shown to exist between the Ministry documents and the textbooks

on the one hand and the teacher interviews on the other hand. While both the Ministry documents and the textbooks emphasize nationalism (either on par with or over the other sub-categories), the interviews emphasize centralism.

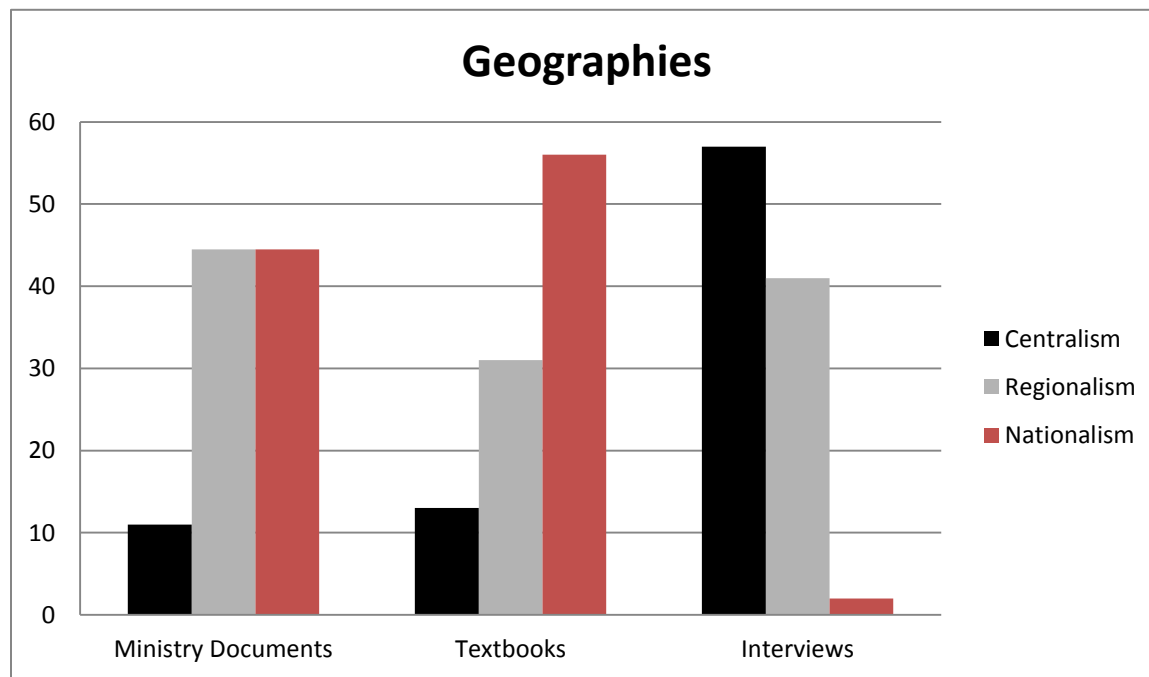


Figure 3.5: Percentages of references to geographies per site

In most cases, the teachers refer to centralism in terms of the textbooks and curricular plan they are required by the state to use. While their observations are not always negative (sometimes they are neutral statements of fact: “So the girls in this way do not pay for educational material [and] books, because the state gives us the books”), they often express concern about the relevance and usefulness of the textbooks, particularly in terms of whether their students can relate to the textbooks (Marcela). In referring to the required curriculum, Nasaja frames the situation as one of limitation, intimating that “it is like we are boxed in with those books of the state that they send us.” Wayta continues this theme of restriction, locating in the state-mandated curriculum the explanation for a lack of instruction in composition at the primary school level, observing that “it seems like we are so confined to carrying out a program that the Ministry sends us, then, sometimes we lack the time [to cover everything].”

Wayta is the only teacher to reference nationalism in her interview, using the word *panorama* to describe the way in which the textbooks portray the reality surrounding the student

of composition. What follows this description, however, may shed light on the sort of nationalism Wayta is describing: “And perhaps we neglect, somehow, what our surroundings are. So, it gives us perhaps a vision of young people from other realities, in which young people from our reality do not fit.” In a sense, Wayta’s commendation of the textbooks’ strengths (that the textbooks present “a panorama of the whole country”) can also be seen as a weakness (a student’s context may be neglected), and therefore possibly a reference to centralism as defined in this study.

The teachers are not alone in their emphasis on regionalism. The Ministry documents also promote regionalism, although largely in terms of language use. The Ministry documents emphasize “linguistic diversity” as a positive societal trait worthy of “respect,” contrasting local dialects with the “standard” language (*Diseño Curricular Nacional* 341, *Guía Capacidades Comunicativas* 38). In fact, of the twelve references to regionalism counted in the Ministry documents, seven refer explicitly to the use of language (either indigenous languages other than Spanish, or local variations of Spanish). The other five refer either to local cultural identity or local community experiences.

Nuestraism

As can be seen in Table 3.1, the results from each of the two textbook units analyzed are generally equivalent across the categories, suggesting a conceptual cohesion across the textbooks that is also apparent in each of the categories coded for in this study.

Table 3.1: Number of references to geographies per textbook

	Centralism	Regionalism	Nationalism
<i>Comunicación Secundaria 2</i>	8	25	40
<i>Comunicación Secundaria 4</i>	10	19	39

In the textbooks, nationalism ranked far higher than the other two categories. Out of a total of 141 references to geographies identified in the textbooks, only eighteen units of analysis refer to centralism, and only forty-four to regionalism. In contrast, there were seventy-nine counts of nationalism (nearly twice as many as of regionalism and over four times as many as of centralism). Nationalism dominates the textbook units selected for the study in other ways as

well, and provides a backdrop for the many assignments and reading selections provided in each of the textbook units. For example, the title of the textbook unit selected from *Comunicación Secundaria 2* is “Our Amazon: Great Natural Reserve” (36). This use of the possessive adjective *our* (*nuestra*) is illustrative of a trend throughout the textbook units to stress national cohesiveness through language, images, and examples—a trend we might call *nuestraism*. This phenomenon can be seen at another place in the textbook unit, where students are directed to prepare and deliver an oral presentation referred to as a “Description of a Place” (42). Within this assignment, the authors include the following information as an introduction: “Our country presents a great variety of marvelous places. We have diverse natural regions and many microclimates. This privilege allows us to enjoy deserts, beaches, mountains, valleys, forests, etc.” (42). In this example, the words *our*, *we*, and *us* perform the function of promoting national cohesiveness, and thus I counted this section as a reference to nationalism.

Language is not the only way the textbook authors promote *nuestraism*. National industry is also emphasized as a means of promoting national cohesiveness. This can be seen in the “Travel Guide” that is included as a composition assignment in Unit 2 of *Comunicación Secundaria 2* (44). According to the authors, one of the purposes of a travel guide is “to provide information about the tourist attractions of a determined place” (44). Students, then, are directed to compose a text with the purpose of helping tourists learn about a tourist destination. In this way, tourism (one of three major industries promoted in the textbooks) is presented as a unifying national industry in which all Peruvians should take part in promoting and supporting. History is yet another way in which the textbooks promote national cohesiveness. For example, when students are asked to compose a cartoon, the example provided depicts an indigenous myth about the Spanish conquest. The cartoon, “El mito de Inkarrí,”¹⁴ presents a cohesive picture of the Peruvian experience (49). By drawing on a theme of shared historical experience, the authors yet again promote a distinctly nationalistic perspective in the unit.

Compared with the other sites, the Ministry documents do not devote as much attention to geographies. When the concepts are mentioned, they typically follow the trend in the textbooks of emphasizing regionalism and nationalism over centralism. In terms of nationalism, for example, the *Guía Capacidades Comunicativas* turns to national archeological artifacts in proposing a more expansive notion of the sorts of texts which students should learn to “read”:

¹⁴ “The myth of Inkarrí”

In our ancient Peruvian cultures, for example, we find textiles, ceramics, many different utensils, walls of constructions and even ranges of land on which [our ancestors] inscribed images and signs that not only contribute to knowledge about their aesthetic conceptions but also express messages and communicate information that has brought us to be more deeply familiar with their cultural characteristics. (25)

While the above excerpt is clearly a reference to visual mode, it is also a reference to nationalism in that it promotes a cohesive concept of the nation of Peru stretching back even into times before such a nation existed. Finally, this same national cohesion appears in the *Diseño Curricular Nacional*, which refers to “a harmonic coexistence” and promotes “communication among all the Peruvians” (341). In the end, it is this “harmonic coexistence” that seems to be the most prevalent trend in terms of nationalism that can be seen in the Ministry documents.

Composition Concerns

Across my research sites, I identified 225 references to global concerns and 180 references to local concerns (in composition in all three modes). In the Ministry documents, references to global concerns outnumber references to local concerns fifty-nine to forty-three. In the textbooks, references to global concerns outnumber references to local concerns sixty-one to thirty-seven.

Freedom to Compose

The dominance of global concerns over local concerns across the first two sites in the study (see Figure 3.6) is well represented by the following excerpt from the *Guía Capacidades Comunicativas*:

Equally important is that there exist an environment favorable to free expression, where particular forms of expression generate neither fear nor shame. Also important is interaction with others, understanding that each person has her own styles of written communication and confrontation could become a stimulus for self-learning processes, permitting [the student] to establish new goals of quality or to practice with other ways of approaching her productions. For this it is

required, also, that the professor be flexible, not imposing models or rigid rules that have to be followed or applied. (35)

This theme of downplaying “models” and “rigid rules” continues across the two first sites in this study.

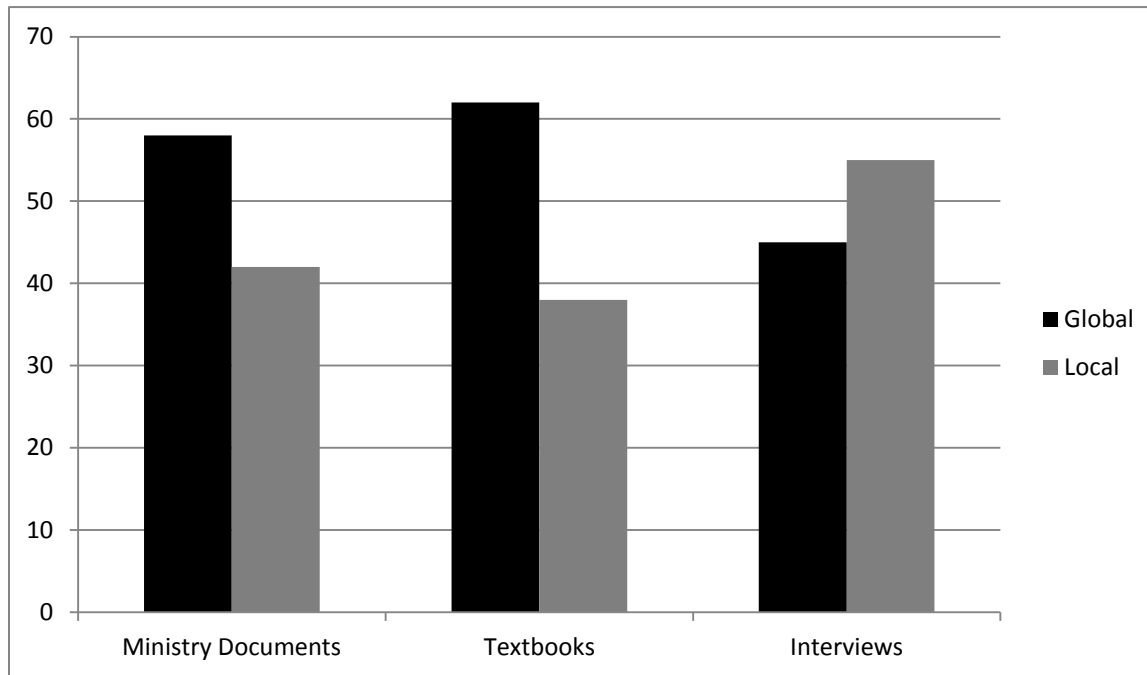


Figure 3.6: Percentages of references to composition concerns per site

Within this trend, some terms were used more often than others in describing what sorts of global features were desirable. Perhaps the most prominent of these global features is the concept of coherence. In discussing the importance of this concept, the *Guía Capacidades Comunicativas* distinguishes between coherence on the one hand and cohesion on the other. According to the *Guía*, “coherence [. . .] is the logic of the discourse or the comprehensible relation between the statements of the text,” while “cohesion [. . .] gives unity to the text connecting the paragraphs and statements” (36). In spite of this division of meaning, both terms seem to point to a similar concept—the holistic intactness and logicity of a text. The specific term *coherence* appears throughout the interviews as well. In defining a successful text in their interviews, all four teachers used the term, stating that a successful text “should be coherent,” that it is important for the students “to express themselves coherently,” that the text’s purpose should “be communicated in a coherent way,” and that the text should display both “textual” and

“logical coherence” (Marcela, Dalgardi, Wayta, Nasaja). In the textbooks, coherence as a term was used less frequently. It did appear, however, in multiple places. For example, “textual coherence” is listed as one of the learning objectives at the beginning of Unit 3 of *Comunicación Secundaria 4*.

Somewhere in the Local Neighborhood

In the interviews, local concerns outnumber global concerns fifty-seven to forty-six. While across the interviews the results mirror those in the Ministry documents and the textbooks, one of the four teachers emphasizes local concerns over global concerns at a ratio of nineteen to nine (see Table 3.2). Wayta spoke the longest of the four participants, generating over six pages of transcribed speech (compared to an average of two pages across the other teachers). Throughout her interview, Wayta emphasized the relationship between speaking (the pronunciation of words) and composition, tending to focus on local concerns rather than global concerns. As a teacher, Wayta placed a greater focus on local issues such as spelling, capitalization, tildación, and punctuation than did her peers.

Table 3.2: Number of references to composition concerns per interview

	Marcela	Wayta	Nasaja	Dalgardi
Global	8	18	10	10
Local	8	38	5	6

The other teachers seem either to favor global concerns over local concerns or to hold local and global concerns on par with each other. Nevertheless, some of their remarks seem to suggest that local concerns, rather than global concerns, are what really matter at the end of the day. Marcela refers to global and local concerns an equal number of times in her interview. In her definition of a “good text,” however, Marcela says the following: “It should be coherent, it should respect punctuation signs, and also, the most important of all composition, [. . .] it should have good spelling.” Because this statement not only is the most concise definition of a successful text in the interview, but also demonstrates Marcela’s views on the importance of spelling, the local concern receives greater weight here contextually than does the global concern. Dalgardi numerically emphasizes global concerns over local concerns at a ratio of five

to three. When describing his pedagogic training, however, Dalgardi mentions local concerns four times: “the use [. . .] of rules, the use of capitals, the use of tildación, punctuation.” At this point in his interview, Dalgardi mentions no global concerns as having been emphasized in his training, suggesting that the training he received at the university was at odds with the emphases laid out in current educational policy at the national level. Nasaja emphasizes global over local concerns two to one. Of the four participants, she is the lone teacher to focus on global concerns throughout her interview. When she does refer to local concerns, it is to suggest that they play an important though subordinate role in constructing a text. In her description of a successful text, Nasaja has the following to say: “Well, for me a good text [. . .] has a beginning, [. . .] content, and an ending. And that it has [. . .] textual coherence, [. . .] benefits from [. . .] good spelling, is written, and, that way, as I repeat again, that it has [. . .] logical coherence.” Nasaja clearly values coherence over more superficial concerns, differentiating her views on composition from those of her peers.

Reading

Reading is the only category in this study in which each of the three sites agree in their emphasis on a single sub-category over another. Across my research sites, I identified 189 references to comprehension and seventy-five references to response. In the Ministry documents, references to comprehension outnumber references to response 108 to thirty-one. In the textbooks, references to comprehension outnumber references to response sixty-seven to forty-one. In the interviews, references to comprehension outnumber references to response fourteen to three.

A Consensus on Reading

Perhaps no other category in this study received more attention in the sites than did the broad category of reading. Ministry documents, textbooks, and teachers alike all pointed to the vital importance of reading, linking the ability and desire to read with success in all other areas of producing texts. Not only is reading written texts established in these documents as a vital component of communication skills, but the Ministry presents an expansive notion of what reading is and what texts can be read. For the Ministry, reading comprehension includes “the ability to comprehend texts expressed in different codes,” specifically mentioning “images, icons and signs that have a meaning that can be interpreted” (*Guía Capacidades Comunicativas* 25).

Deciphering these codes, and being able to comprehend a text, is certainly the focus throughout the Ministry documents, as can be seen in Figure 3.7.

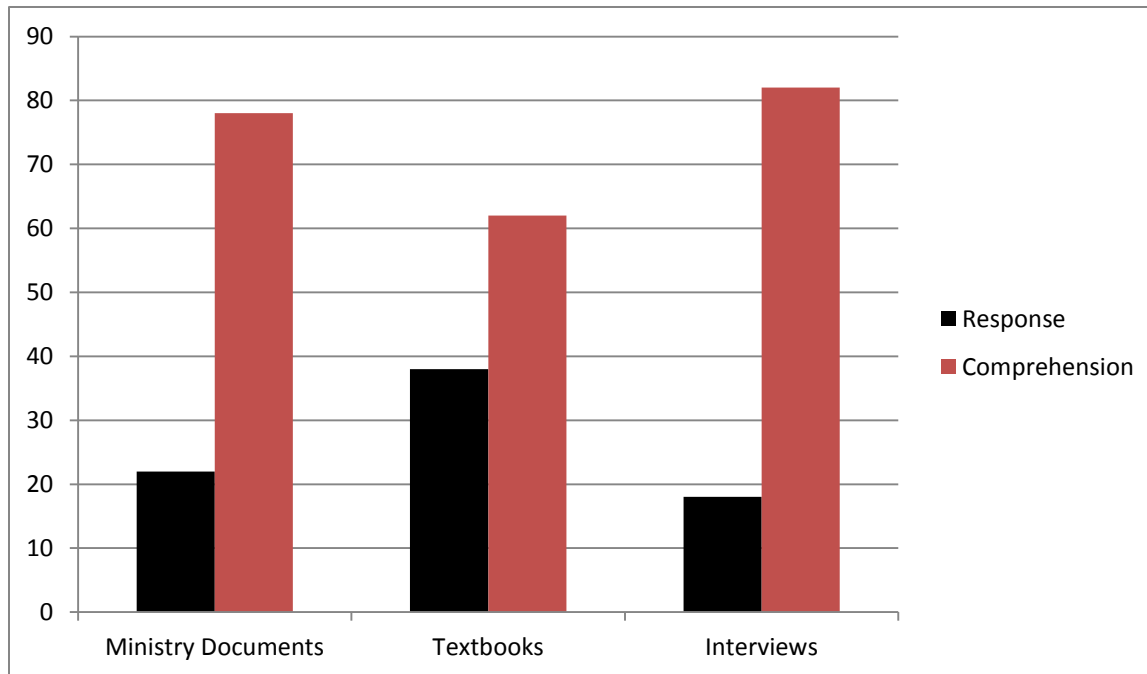


Figure 3.7: Percentages of references to reading per site

Although in practice the Ministry emphasizes comprehension over response, the documents do suggest that reading is not merely a passive activity. Instead, the documents describe it as an activity in which the reader actively engages, promoting a “dialogic attitude and responsibility toward what is written” (*Diseño Curricular Nacional* 342). Elsewhere, the documents point to the necessity of interpretation, seeking “the ability to distance one’s self from the writer’s arguments in order to reflect on them and be able to emit a critical judgment” (*Guía Capacidades Comunicativas* 29).

The teachers emphasize reading comprehension over response even more so than do the other two sites. Two teachers in particular, Nasaja and Wayta, spoke at length about reading comprehension (Wayta referring to it seven times and Nasaja five times), mentioning reading response only three times between the two of them (see Figure 3.8). The other teachers do not mention reading response at all. In her description of the writing process, Nasaja focuses almost exclusively on reading comprehension, barely mentioning writing at all: “A beginning process . . . no? They do not yet have, let us say—because . . . it has only been two years that [they] have

been performing reading comprehension. They've been at it for only two years, learning to [. . .] comprehend a text." She goes on to say that texts have to be chosen carefully in order to pique the students' interest. In her interview, Wayta delineates the process of comprehending a text, positing that "the way of how to understand a text is not precisely identifying sentences. Instead, it is reading everything and identifying the context in which it is located. And trying to grasp the idea. A total, complete idea." Although Wayta focuses on literal comprehension, she also allows for the possibility that reading texts can lead to creative exploration, explaining that "reading leads us a bit to be able to imagine." Wayta does not, however, go on to explain how a student might creatively, analytically, or critically respond to a text. When Nasaja mentions reading response in her interview, she refers to it within the context of the paraphrase, recommending that students "overtake a contemporary text, that they revise it in their own words." She goes on to incorporate creativity in her suggestion, stressing that it is important "that they do not repeat what others write, that it be their creativity."

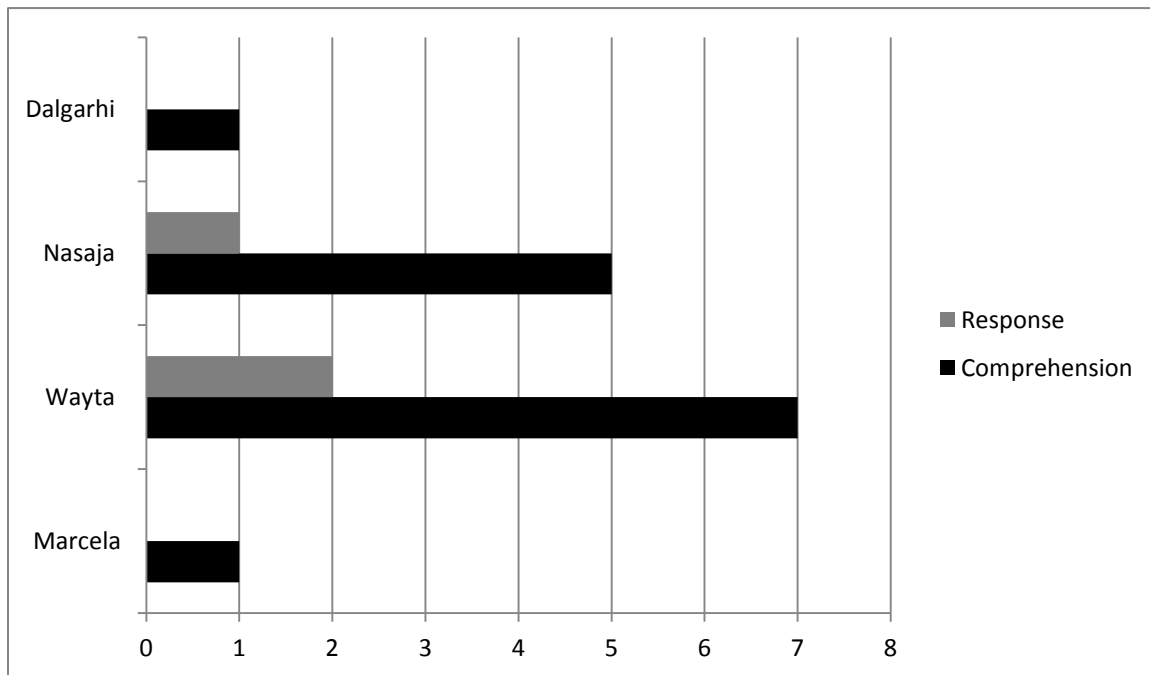


Figure 3.8: Numbers of references to reading per interview

Kids These Days

Of the three sites, the textbooks emphasize reading response the most. The majority of references to reading response occur when students are directed to respond to a text by composing another

text (in oral, visual, or written mode). At times, students are directed to respond to a text critically (*Comunicación Secundaria 2* 40). Many references to reading response occur within the context of making literary texts applicable to the everyday experience of the student. For example, in the list of learning objectives at the beginning of Unit 2 of *Comunicación Secundaria 2*, the authors expect students to be able to “transfer to their reality the information of the texts read” (37). Even when a critical response is required, the response prompts are typically couched in terms of personal opinion, as in the following examples: “Did you like the story? Give your reasons. What is it in the text that most caught your attention? Talk about it;” “What qualities and traits of Flora Tristán appear most interesting to you? Why?” (*Comunicación Secundaria 2* 41, *Comunicación Secundaria 4* 68).

CHAPTER FOUR

DISCUSSION

At the beginning of this study, I proposed three questions to guide my research as I sought to provide a description of the role of composition within the Peruvian national context:

- How is the value and character of composition in Peru described by official Peruvian educational policy documents?
- What theoretical concepts and pedagogical practices do the officially sanctioned textbooks used in Peruvian secondary schools emphasize in the teaching/learning of composition?
- How is the value and character of composition described by teachers in public secondary schools in the city of Trujillo, Peru?

As I had hoped, this study produced a portrait of the attitudes held concerning composition instruction in Peru that shows how a national context influenced ways in which composition is perceived and prescribed within that context. In this final chapter, I hope not only to answer the above questions individually, but also to illustrate points of intersection between the research sites.

The structure followed in chapters two and three allowed me to describe the separate threads that arose from this study, as well as to consider the nuanced ways in which they appeared, and also to point to the multiple perspectives across the sites. In this chapter, I have chosen to focus on the tapestries that result from weaving these threads together, looking in my final analysis to reflect the nuanced ways they interact with each other. To do so, I have selected three common trends across the sites for analysis in this final chapter, based on the frequency with which these trends appeared: 1) community spirit, 2) orality, and 3) economics.

First, a strong sense of local community spirit permeates all three sites, particularly the interviews, where teachers clearly value local experience and scholarship over that which comes

from the Ministry and beyond. This community spirit, however, appears within the broader context of a *national* community spirit as the Ministry documents and the textbooks seek to promote both regional and national values in composition. Second, the stress on oral mode across the sites reveals a strong emphasis on orality as a mode of communication. Orality also appears as a leading factor in other trends in composition instruction in the Peruvian national context, including the conflict between the sites concerning global and local concerns and nationalism and regionalism. Third, the insistence upon mastering non-school forms and the unmistakable presence of national industries in the curriculum and national policies suggest that the economic situation within a national context likewise affects not only what types of texts students are encouraged to learn in composition, but also the end goal of composition instruction. These trends influence, to varying degrees, which forms of composition are emphasized, which modes of communication are most valued, the ways in which geography matters in the teaching of composition, the concerns each of the parties involved in composition instruction hold concerning composition, and whether it is reading response or reading comprehension that is most promoted. Each of these issues will appear in the analysis to come, and some will prove to be particularly valuable in achieving the description with which this project is concerned.

A final word on structure: the above trends themselves provide a satisfactory framework for this discussion. In order to reflect yet another important dimension in this study, I have chosen to add yet another dimension to the framework described above. A central concern of this study is the effect of various factors within a national context upon the teaching of composition. As I hope to show in this discussion, composition instruction never occurs in a vacuum, and values held within the national context undeniably influence how composition is perceived. For this reason, I have chosen as a second layer to my structure for this chapter three Peruvian cultural concepts to provide a contextual framework for each of these tapestries. These three concepts are *la jarana*, *la tradición*, and *la chamba*. They exist as part of a web of beliefs, attitudes, and values within the Peruvian national context, and provide the necessary cultural background for each of the trends earlier identified. In the sections that follow, I will provide a definition for each of these concepts, along with examples drawn from Peruvian popular culture and politics, and then demonstrate how the results of this study come together through these lenses in meaningful ways to point to the description of the values and attitudes held concerning composition instruction in Peru as provided by the three sites analyzed for this study.

Before embarking on this consideration, it is important to take a moment to consider one overwhelming characteristic of the results of this study which will necessarily infuse the following discussion. Having reached this point in the study, it is possible that a reader might now question whether the trends identified above can with any confidence be discussed as characteristic of the attitudes held concerning composition instruction in Peru *in light of the recurring conflict and disparity between the sites*. I would argue that this disparity, identified at length earlier in this project, is by no means an impediment to discussing the results of this study. Instead, this conflict is one of the underlying issues in composition instruction in the Peruvian national context today, and therefore merits our attention as does any one of the other central issues identified in this project. It is certainly true that not only is disparity and conflict apparent between the Ministry documents and textbooks on one end and teachers on the other, but that there also appears to be conflict within the individual sites themselves. If, as the sites themselves suggest, composition instruction in Peru is by no means a cohesive experience, can we make any overarching statements concerning the nature of that instruction within the Peruvian national context? In other words, we may certainly be able to describe how each of the sites values composition individually by looking at them in isolation, but can we hope to make sense of composition instruction in Peru as a whole?

To answer this question, I would suggest that such a universal description is neither the purpose of this study nor possible within many of the constraints within which this study was conducted. Instead, I hope to describe the attitudes held concerning this instruction based on the information rendered from a select (though representative) group of texts and participants in order to indicate possible conclusions about composition instruction within a very limited context. I would also propose that this disparity ought to be seen as one answer to the very questions listed at the beginning of this study and this chapter. Disparity may complicate our attempts at commenting on the ways in which the research sites perceive composition instruction, but it also provides the impetus for a great deal of creative and productive negotiation between these sites. The need to improvise, to work with limited resources, or to implement policies within an ethnically, linguistically, and economically diverse populace can result in productive solutions and practices which, while perhaps not ideal, are peculiarly suited to the context in question. I argue that is precisely this negotiation which leads to the most noticeable trends across the sites analyzed for this study. Also, the disparity between the sites

should not overshadow the significant evidence each of the sites provides for how one national government, and a group of teachers in a local community, perceive the role and nature of composition within their community context. Neither should the differences between the sites obfuscate the equally important similarities between them. By considering both these similarities and differences, we may, indeed, arrive at a useful description of the values surrounding composition instruction in the Peruvian national context.

La Jarana

"Vamos a mostrarles como se hacían las jaranas de antaño."¹⁵—Eva Ayllón, Peruvian folk singer (qtd. in Burstein).

<i>dulce bordonear de las bihuelas</i>	Sweet humming of the guitars
<i>el día se estremece como antaño</i>	the day trembles as in days gone by
<i>el viejo callejón de un solo caño</i>	the old alleyway of just one water pipe
<i>con el repiquetear de castañuelas,</i>	with the loud ringing of the castañuelas,
<i>y siguen las guitarras con sus trinos</i>	and the guitars continue with their trills
<i>quitando el sueño a todos los vecinos</i>	taking away the sleepiness of all the
	neighbors

—Nicomedes Santa Cruz, “Callejón de un solo caño”

The folk song quoted above refers to the jarana, a Peruvian musical event and a celebration of shared experience through song. Since its inception in the alleys of Lima in the late nineteenth century and early twentieth century, the jarana has become a unifying national phenomenon, as can be seen in the national popularity of singer Eva Ayllón, whose repertoire is replete with the authorless “guardia vieja” songs born from what musicologist José Lloréns calls “la producción „artesanal”” (263).¹⁶ Not only has the jarana *become* a nationally unifying concept, it seems always to have been so at the local level, drawing Peruvians from local communities together to celebrate their shared conceptualizations of value, humor, and even religion. In this way, the jarana’s roots lie not only in the alleyways of the capital, but also in community rituals that predate the Spanish conquest and even the Incan empire, making the jarana a truly authentic

¹⁵ “We’re going to show you all how they did the jaranas in days gone by.”

¹⁶ “Artisan production”

Peruvian experience, one that is neither purely indigenous nor purely European. This is the spirit that today seems to be present in all Peruvian communities, from the humble hillside *pueblito* to the affluent neighborhoods of Lima. It can be seen in the Andean religious festivals, the Saturday evening community gatherings of the jungle, and the dance clubs of *criollo* centers such as Lima and Trujillo, where audiences are expected to fill in the lyrics when the performer extends the microphone their way. While the jarana is only one of many manifestations of community spirit in Peru, when used as a lens, the jarana illuminates the many ways in which this spirit permeates the attitudes toward composition instruction in Peru across the sites considered for this study, first as a means of preserving the values and experiences of the local community, and second as a means of promoting national solidarity.

There is an important degree of intersection between the sites in terms of community spirit. One such point of intersection between each of the three sites can be seen in the ways in which they perceive the student receiving the instruction. Throughout the sites considered in this study, the local, lived experience of the student is a consistent emphasis, even if it is often emphasized as part of the broader, national experience. This can be seen in the degree to which each of the three sites agrees in their emphasis on regionalism (see Figure 3.5). There is also an important distinction between the sites beneath this umbrella of shared concern for community spirit. According to the teachers, local community trumps national community, and the Ministry should be held accountable for not going far enough in taking into account the local experience of the student. For the teachers it is important that the material presented in the textbooks be drawn from and be applicable to their students' lived experiences, as can be seen in Wayta's comment concerning the textbooks: "And perhaps we neglect, somehow, what our surroundings are. So, it gives us perhaps a vision of young people from other realities, in which young people from our reality do not fit." It is possible that this disconnect forms the impetus for the teachers' dissatisfaction with the textbooks, which they believe are too focused on the experience of students in Lima.

In addition to giving expression to this dissatisfaction, the teachers emphasize regionalism and local community in the value they attach to local composition theorists. When in need of materials to supplement the government-sponsored materials, the teachers turn inward, to their local community, for assistance. With the purpose of gauging the teachers' familiarity with scholars in the field of composition, I asked teachers the following questions: Are you familiar

with any professionals in the field of writing and the teaching of writing (Peruvian or of other nationalities)? Who has influenced your teaching style and pedagogical practice in terms of teaching writing the most? Why? Three of the four teachers (only one of which was one of a pair of colleagues interviewed for the study) named Saniel Lozano of the National University of Trujillo as an influential force in their teaching, a remarkable result indeed given the size of the city in which the teachers work. Marcela describes Lozano as being “very good in writing and grammar.” Wayta specifically identifies the ways in which she incorporates Lozano’s work into her teaching: “When I have, for example, to teach them about word meanings, about writing words, writing, then I use, or I try to use local authors. I work with Saniel Lozano’s book, who is also a professor of the university.” Dalgarhi casually mentions Lozano, also as an auxiliary source for teaching: “Well, the ministry of education has already given us material to work with, with the students. But apart [from this] I work, for example, with the literature of Saniel Lozano.”

Saniel Lozano, then, is important for consideration here for one basic reason: he is identified as a scholar from the local community, in explicit contrast to the work that trickles down to the community through the Ministry of Education and its sponsored textbooks, and in implied contrast to scholarship outside the immediate geographical context in which the teachers work. Lozano’s book *Los Senderos del Lenguaje* is readily available in Trujillo (I obtained a worn copy of the book from a friend who took courses in language and composition in a private university in Trujillo) and, as the interviews attest, is well known by the teaching community in Trujillo. How did these teachers come to consider Lozano *the* authority on composition? We might attribute the phenomenon to several factors. For one, it is highly likely (although not known for certain) that many of the teachers interviewed studied in the National University of Trujillo, which would have brought them into contact both with Lozano himself and his book. But what is remarkable is not how the teachers interviewed came to be aware of Lozano and his work, but rather the fact that the teachers turn to a local scholar rather than any of the hundreds of other national and foreign scholars in the field for counsel, information, and advice. Perhaps they assume that that scholar will retain local values and local interests in his theorizing and

didacticism. Whether or not that is the case seems irrelevant; that the teachers value Lozano's scholarship is significant in itself.¹⁷

The prologue to Lozano's book might cast a bit more light on the importance of this emphasis on local community to the composition instructors in Trujillo. The author of the prologue is Eduardo Quirós Sánchez, the one other scholar mentioned in the interviews aside from Lozano, and also a well-known academic associated with the National University of Trujillo (Wayta). In his highly laudatory prologue to his colleague's book, Quirós Sánchez comments again and again on the binding connection he, Lozano, and a third professor, Luzmán Salas Salas, had to the National University of Trujillo, the city of Trujillo, and the sister city of Cajamarca:

The vision and disquiet of two good ex-students of the University of Trujillo formed in the welcoming Cajamarcan soil, return to the cloisters of Bolívar and Sánchez Carrión, enriched by the never-ending work of the docent, an inquisitive attitude, [and] a limitless preoccupation with improving instruction in the university—[this] is that which Saníel Lozano exhibits. (9)

Here we find a tight fellowship of scholars, rooted in their community, and devoted to promoting good style in writing and in speech within that community. The above example suggests that Peruvian scholarship is, in the imagination of the scholar, very much a part of the physical surroundings within which the scholars work. Just as in another context a poet's work may become identified with that poet's hometown, in this context the scholar's work is identified with her hometown.

For the teachers, also, composition scholarship and instruction is directly tied to the local community, both in the theories and philosophies that underlie what is taught and how it is taught, and also in the means of reaching the students, providing them prompts for composition that take into account the students' interests and experiences. Again, for the teachers, preserving and promoting this local experience, and the community within which it occurs, is more

¹⁷ In his prologue to *Los Senderos del Lenguaje*, Eduardo Quirós Sánchez remarks that the original project (*En Busca de la Palabra*) "did not remain restricted to the regional confines upon which it exercises valuable influence [,] the National University of Cajamarca, but also invaded the regional confines of Loreto, Piura, Chiclayo, Ancash, La Libertad, Arequipa, the same Lima, and even abroad" (7). This opens the possibility that Lozano's work is also influential among those scholars in Lima involved in writing and editing the communication textbooks and Ministry documents. This is inconsequential, however, in that the teachers in Trujillo turn to Lozano more as a result of his local affiliations than the value of his scholarship.

important than the need expressed in the Ministry documents and the textbooks for national unity and solidarity.

The local site (the communication teachers in a specific geographical community, i.e., the city of Trujillo) is a likely place for this emphasis to be found. It is at the national level, in the Ministry documents and the textbooks, where the jarana spirit may be expected to be less visible, as these sites might be perceived as being further removed from the local experience than the teachers who both come from and exercise their profession within that local experience. Surprisingly, that does not appear to be the case. In both the textbooks and the Ministry documents the community spirit is very present, both in national and regional terms. In spite of the teachers' reluctance to accept the Ministry's publications as relevant, as if to reaffirm the local attitude both of these sites purposely attempt to provide, in the words of one of the teachers, "a perspective of the whole country" (Wayta). The effort to speak to the experience of the individual student may be a relatively recent phenomenon that seeks to make diversity compatible with a coherent, national identity. According to Carlos Torres and Adriana Puiggrós, the latter is a vestige of the beginnings of public education in Latin America: "Because cultural liberalism holds that educational systems should prepare modern citizens, integrate the nation, and culturally homogenize the population, achieving some degree of uniformity in pupils' behavior, customs, ways of thinking, and political and cultural language was a desirable goal" (15). Today, while the same end goal has survived (albeit to a much less extreme extent), central government has also moved to accept the diversity and variety that is seen throughout the country. The resulting attempt in the Ministry documents and textbooks is kaleidoscopic and hopelessly limited in the extent to which it can include *all* communities within its lens. Nevertheless, the effort made draws attention to a shared value between the national government and the local teachers, although that same shared value is wrought with sites of conflict, to which I will return in a later section.

In addition to (and, paradoxically, in spite of) the Ministry's efforts to recognize and serve indigenous communities, the Ministry documents and the textbooks place a heavy emphasis on national solidarity in a broader manifestation of the jarana spirit that emphasizes common values over individual identities. Later in this chapter, I will discuss the economic side of this emphasis. Other aspects of the national community spirit are patriotism and an effort to consolidate an extremely complex history of division and mestizaje. An example of this effort

can be found in an audiovisual section in *Comunicación Secundaria 2*. In this section, students are introduced to the comic strip as an audiovisual genre. The example provided is a comic strip version of “The myth of Inkarrí,” a mythical representation of the clash between civilizations during the Spanish conquest (49). In the comic strip, the two cultures are presented as brothers, both sons of the Sun. The Spanish son, Españañarrí¹⁸ (depicted in the armor of a 16th century soldier), is shown as being jealous toward his brother, Inkarrí (depicted in Incan dress). The conflict that ensues between the two brothers is based on miscommunication—Inkarrí cannot read the letter from his brother, and Españañarrí cannot decipher the meaning of a set of *quipus*¹⁹ that Inkarrí sends him. In the end, Españañarrí kills his brother. In its promotion of a drastically simplified rendition of the story of the conquest, this myth presents students with a unified picture of their history, one in which, it is assumed, all Peruvians can see themselves. It does not take into consideration the diversity of the peoples of Peru both at the time of the conquest and in the centuries to follow. Instead, it promotes national unity and community spirit through the presentation of a shared historical event. Perhaps equally significant, the myth points to communication as a unifying power, suggesting that, in the interest of creating a peaceful society, people must learn multiple modes of communication, and not be limited either to written or visual texts.

Just as communication cannot exist in isolation, composition in Peru is seen as a community effort that occurs within the context of a tight-woven community, where values and experiences are largely shared. At times, the values held by these individual communities are at odds with each other, which makes the task of the central government in promoting national unity challenging to say the least. Nevertheless, community spirit is part of the context for composition instruction (and scholarship) in Peru; the two are inseparable. In the degree to which this spirit is emphasized throughout the sites analyzed here, it might be suggested that one of the purposes of composition instruction in Peru is to promote this spirit, the unifying identity both at the local and national level, *through* communication. This is particularly seen in the myth described above, which points to a conceptualization of composition instruction as a means for unification in an otherwise diverse community.

¹⁸ The names Españañarrí and Inkarrí are both derived from the words *español* (Spaniard) and *Inka* respectively, showing that the two characters are representative types of the two cultures.

¹⁹ Strings of beads used by the Incans as a form of non-verbal communication in the absence of a system of writing

Community spirit is ubiquitous in each of the sites, suggesting that in Peru, composition is primarily valued not as a means of self-expression, but rather as a means of promoting solidarity and coming together as a nation and as a cohesive community. Of course, from site to site, the scope of the community differs. In the textbooks and the Ministry documents, community spirit is found at all levels (local, regional and national). In contrast, for the teachers interviewed, local community was the center of attention, at the exclusion of the broader national community. Nevertheless, the many ways in which each of these sites promotes community spirit point to a specific way of seeing composition instruction in Peru as directly connected to the identity of the student writer both as a member of her local community and also a citizen of a larger community composed of her compatriots.

La Tradición

“Esta tradición no tiene otra fuente de autoridad que el relato del pueblo.”²⁰—Ricardo Palma, 19th-century Peruvian author (9).

Ricardo Palma is the father of the genre known as the *tradición*, a brief account of a quasi-historical event. Palma’s *tradiciones* have become part of the Peruvian national consciousness, even as they are perhaps more fiction than fact. What is most interesting about the genre, however, lies not in its irreverent approach to history, but rather in its roots in oral tradition, from whence, it may be assumed, Palma derived its name. The emphasis on orality present in the *tradición* can be found throughout Peruvian culture, from folk music to oral traditions to the persistent discussion surrounding which languages spoken in Peru are to be accepted as permissible in public life. And, like the *jarana*, the *tradición* might be seen as one of the quintessentially Peruvian characteristics present in the sites considered for this study.

Of all of the categories included in the coding scheme used for this study, modes of communication produced the greatest consensus across the sites, both in the prevalence of multimodality and the dominance of the oral mode over all other modes. The results of this study show that students are directed to employ a variety of modes in their compositions, and often to blend them in interesting ways. While students are given specific instruction in each of the

²⁰ “This *tradición* has no other source of authority than the story of the people.”

modes individually, often the modes overlap without notice. Students are required deftly to move from mode to mode, and the visual as well as the oral is offered as a crucial component in communication throughout the sites. But multimodality is not universal across the sites. For example, while visual mode is valued at the level of the Ministry of Education and the textbooks (e.g., “El mito de Inkarrí”), it is hardly referenced at all in the teacher interviews. Likewise, while written mode is referenced across the three sites, part of this emphasis can be attributed to interview questions focused on written mode in the interviews. And even when written mode *is* indicated, often (particularly in the case of the interviews) it is narrative that students are directed to compose, as can be seen in Nasaja’s interview where she identifies stories, myths, legends, tales, and tradiciones—each of them texts with strong roots in oral tradition—as preferred texts for students.

Of all evidence pointing to the primacy of oral mode in the Peruvian national context, perhaps most significant is the fact that the oral mode is not only explicitly taught (receiving its own section in each of the textbook units), but also that oral mode appears in many situations to be a default form of communication. Not only do the teachers fall back on orality regularly throughout their interviews (see page 43), but the other sites likewise seem to count orality as a default mode for composition. For example, there is a great deal of ambiguity in the textbook units as to which mode students should use in responding to questions and prompts (written, visual or oral), making coding for these modes difficult in many situations. However, whenever students are expected to respond in writing, that direction is made explicit in the prompt. The same is true of the visual mode. What seems to fill in the gaps in the many other composition prompts throughout the textbook units is the oral mode, if, that is, we interpret such instructions as to “give your opinion” and to “organize yourselves into three groups” as instructions to respond to prompts orally (*Comunicación Secundaria 4* 79, 81).

Considering the results of the study, it might be considered sufficient to say that oral mode is a preferred mode of communication across the sites, and leave it at that. But the influence of orality in the Peruvian national context has other, farther reaching implications for composition instruction, and orality plays a much larger role in this instruction than might be seen at first. As has already been mentioned, not only is oral mode explicitly taught as a mode of communication, but the emphasis on orality throughout the culture affects what types of writing assignments are assigned (as can be seen in the list of school forms provided above).

Additionally, orality influences whether stress will be laid upon global or local concerns, and also plays a significant role in the conflict between the sites in terms of perspectives concerning the teaching of composition. Because of the role spoken language plays throughout the sites, orality provides a lens through which many other factors considered in this study can be seen to converge. In this way, the emphasis on orality across the sites is indicative of even broader and deeper trends in Peruvian composition instruction.

This general acceptance of the oral mode both within the sites and in the Peruvian culture at large is not the only way in which orality appears to be a vital part of the role composition instruction is perceived to play in Peru. The sites not only describe composition instruction in terms of orality, but they also point to orality as performing another function within composition instruction. I would argue that a strong cultural emphasis on orality influences whether global or local concerns are perceived as of greater importance in the composition classroom. This can be seen in the relationship between pronunciation and spelling in Spanish, which I propose as one of the factors behind the teachers' choice of stressing local concerns over global concerns in composition at rate of fifty-seven to forty-six (see Table 3.2). This is particularly visible in Wayta's interview, as she refers many times to her students' poor pronunciation and its effect on their writing. As Wayta seeks to correct her students' spelling errors, she turns to oral mode, having students read their work out loud and commenting on their pronunciation. This stress on local concerns over global concerns is at odds with the emphasis in the textbooks and the Ministry documents, to which I will return at a later point. At the core of this issue is spoken language itself. As was mentioned in chapter three, the Spanish language is a highly oral language—the relationship between the written and the spoken in the Spanish language is much closer than in the English language. In Spanish, vowels and consonants typically carry a single sound. A person who is trained to write in Spanish will know that words are typically written exactly the way they sound, that is, phonetically. So what happens when a speaker “mislearns” a word and pronounces it irregularly? The error in pronunciation is directly carried to the writing of the word, resulting in a misspelling. This is precisely the situation Wayta identifies when she speaks of the struggles her students in the *sierra*²¹ had with spelling and pronunciation: “The bad pronunciation made it, perhaps, so that they could not identify [the words]. And just as they pronounced it, they wrote it.” As teachers must work with students with a variety of linguistic

²¹ The mountainous region of Peru

differences, they must help those students to master Standard Spanish in their compositions, leading to an emphasis on mechanics and spelling. In the demanding time economics of the classroom, Wayta devotes her time to teaching these local concerns in the interest of assisting her students to gain access to the language of broad use in Peru.

In contrast to the teachers, the other two sites in the study emphasize global over local concerns. This emphasis is directly related to the issue discussed in the previous section, that of promoting community spirit within and through composition instruction across the sites. As the Ministry attempts to acknowledge and respect the individual experience of each student, it can not only afford to emphasize global concerns but such an emphasis is in accord with the Ministry's stance toward the indigenous community. But the Ministry's stance is by no means single-minded. Just as the Ministry seeks to be inclusive of the multiple (and diverse) communities within the country, it also seeks to promote Standard Spanish as a unifying force, thus effectively trying to have it both ways:

The area [of communication] seeks the mastering of castellano in order to promote communication among all the Peruvians, but equally, promotes respect for the expressive forms that belong to each community, valuing in this way the linguistic diversity of the country. In this sense, it is aspired that the students master their mother tongue, whether it be the original [language] or castellano. (*Diseño Curricular Nacional* 341)

At the level of the Ministry, it is merely a question of qualification to both promote Standard Spanish *and* "linguistic diversity." To implement such a stance in the classroom is another task altogether, and, as can be seen in the interviews, in the interest of helping students to master the dominant language, teachers must focus on correcting students' speech and writing patterns rather than on more global concerns related to composition.

It would be overly simplistic, however, to suggest that the Ministry's stance toward indigenous languages is mere prevarication, that it is knowingly promoting what, according to Wayta (and, I would argue, the other teachers as well), is practically impossible in the very real space of the classroom. While, as can be seen above, the Ministry explicitly promotes Standard Spanish as a unifying tool in an otherwise diverse country, it must do so while simultaneously avoiding the disenfranchisement of the more than four million Peruvians for whom Standard Spanish is not their native language (República del Perú). To achieve this, the Peruvian

government has gone beyond statements of policy and taken action to ensure that such a disenfranchisement does not occur. The Ministry has taken into consideration the linguistic diversity of the Peruvian people in the implementation of their official policies, particularly in their development of an extensive program of bilingual education in the country. In her article “Bilingual Education Policy and Practice in the Andes: Ideological Paradox and Intercultural Possibility,” Nancy Hornberger considers this governmental stance (in not only Peru, but also Bolivia and Ecuador) on linguistic diversity in terms of the word *interculturality*, a word that occurs in the title of the Peruvian department charged with implementing the country’s policy toward bilingual education. According to Hornberger, “beginning with the 1975 Officialization of Quechua in Peru, developments in language policy and education reform in all three countries have opened up new worlds of possibility for the oppressed indigenous languages and their speakers, principally through the vehicle of bilingual intercultural education” (174). Hornberger draws her analysis from the *Política Nacional de Educación Intercultural y Educación Bilingüe Intercultural*,²² published in 1994 (179). A more recent version of this policy, published by the Dirección Nacional de Educación Bilingüe Intercultural²³ of the Peruvian Ministry of Education in 2002, is the *Política Nacional de Lenguas y Culturas en la Educación*.²⁴ This document shows that the Peruvian government continues in its commitment to linguistic diversity, declaring that “the diversity of languages and cultures in Peru has implications in education, in that this, in order to become pertinent and significant, takes as a point of departure the social, cultural and linguistic experience of the educated” (2). These language policies reveal a close connection between the spoken word and the desire for a unified national community such as was described in the previous section. For the Peruvian Ministry of Education, the goal of unification through bilingual education is perhaps best summarized by the motto provided on the website of the Dirección Nacional de Educación Bilingüe Intercultural: “Educando en la diversidad, construimos un Perú para todos.”²⁵

The Ministry documents rarely refer to regionalism, but when they do, more often than not they do so in terms of languages and dialects other than Standard Spanish, showing a close relationship between regionalism and these languages and dialects. The above evidence points to

²² National Intercultural Education and Bilingual Intercultural Education Policy

²³ National Directorate of Bilingual Intercultural Education

²⁴ National Policy of Languages and Cultures in Education

²⁵ Educating in diversity, we build a Peru for everyone.

the possibility that not only is oral mode favored in the composition classroom in Trujillo (and in Peru), but also that a national cultural emphasis on spoken language has significant impact on how composition is regarded at all levels of Peruvian secondary composition instruction. This is seen in the emphasis on global or local concerns in composition, as well as the promotion of regionalism in terms of indigenous languages and dialects. Students in Peru come from diverse linguistic backgrounds, and their use of language (whether it be Standard Spanish, a Spanish dialect, or an indigenous language) presents multiple challenges to educators at all levels, and influences the way in which each site describes the values and character of composition. For the teachers working with students from various linguistic backgrounds, correctness in writing Standard Spanish becomes a challenge and therefore an area of concentration. For the textbooks and the Ministry documents, that same linguistic diversity can present a challenge to solidarity and national unity, and therefore, in these two sites, regional differences in language must be both appreciated and even promoted, while at the same time standard Spanish must continue to be promoted as a unifying power in a diverse country.

La Chamba

“Minister Mercedes Aráoz personally promoted the vote for Machu Picchu this week, with the purpose of it being considered as one of the Seven Wonders of the Modern World. [. . .] The Peruvian Government has begun a campaign to achieve that the Historical Sanctuary of Machu Picchu, located in Cusco, be elected as one of the Seven New Wonders of the World.”—Ministerio de Comercio Exterior y Turismo²⁶ (1).

“Being the head of the municipality has made me not only its representative councilor, but also the manager of the projects and works that will permit our city to be placed at the level of the modern metropolises of the world.”—Luis Castañeda, Mayor of Lima.

In 2007, Machu Picchu was voted one of the seven wonders of the modern world. The decision, reached by popular vote, was received in Peru with tremendous gusto. The wide availability of the Internet and an extensive promotional campaign by the Ministry of Foreign Commerce and Tourism certainly led to extensive participation on the part of Peruvian citizens to vote for a

²⁶ Ministry of Foreign Commerce and Tourism

national landmark most Peruvians know only from television. Machu Picchu is, no doubt, an impressive and valuable archeological site, but its winning the contest may be more a result of national pride than anything else. And its choice certainly came as no surprise in a country which, in recent years, has poured more money and time into promoting its tourist sites than ever before. A push for supporting and embracing the national industries can be seen at all levels of Peruvian culture.

This push is indicative of an increasing emphasis throughout Peru (but mostly at the level of central government) for economic development and a decrease in poverty. *La chamba*, a Peruvian term for hard work, is an increasingly vital part of the Peruvian national experience in the 21st century. *La chamba* is the promise of politicians like Luis Castañeda, and the phrase on every journeyman's (and woman's) lips when returning to work each afternoon. In some ways, this is a top-down phenomenon, as the politicians in Lima open up the country to commerce and seek to make use of the country's natural resources. In the context of this study, what does *la chamba* have to do with composition instruction? I argue that the emphasis on national industries and non-school forms across the three sites considered for this study points to a perception of composition instruction as a highly practical activity purposed toward preparing students to enter into life outside of school and the nation's central industries. *La chamba* is most visible in the textbooks, and as the textbooks are, in a sense, the voice of the government in the classroom, their highly nationalistic emphasis on industry and non-school forms should not be overlooked. Likewise, as was discussed in chapter three, the presence of non-school forms in the teacher interviews and Ministry documents also contributes to the trend of *la chamba* across the sites.

As the Machu Picchu example above illustrates, tourism is one of several central industries currently promoted throughout Peru as real (not merely potential) rescuers from poverty and economic stagnation. Two other prominent industries (both mentioned at length in the textbooks) are mining and agriculture. These are portrayed as grand projects at a national level, the pride of the country and the pride of the regions which host the industries. Of the three, perhaps none is more universally participated in than the tourism industry. Indeed, for many Peruvian communities, tourism is a way of life, a fact attested to in the communication textbooks. An example of this can be seen in Unit 1 of *Comunicación Secundaria 2*, where the authors provide a photograph of a Peruvian woman from the mountains demonstrating to a White tourist how to spin wool by hand. The woman depicted is one of hundreds of Peruvians who host

tourists in their homes in order to give them a similarly “authentic” experience (21). This local dependence on tourism for a livelihood is not surprising. What is surprising is the degree to which tourism is promoted to young people throughout the country through the communication curriculum, a fact that became clear through a close analysis of the two textbook units chosen for this study. Throughout the units, students are repeatedly asked to read and compose texts about tourism and travel through Peru, even as the majority of students into whose hands these textbooks will land do not have the financial resources to travel throughout their country. The economic reality of the students suggests that the emphasis on travel and tourism in the textbooks has much more to do with encouraging students to participate in the tourism industry than to *become* tourists themselves.

The fact that the industries appear repeatedly in the textbooks is evidence enough of their prominence in the curriculum. Additionally, the textbooks actively promote them. For example, in one of the units analyzed for this study, tourism is a central theme, and students are directed to compose texts tied to the tourism industry (such as the “Travel Guide” and “Description of a Place” described earlier in this study). They are also directed to reflect upon and analyze the role of the tourism industry in bringing the country out of poverty and into prosperity (*Comunicación Secundaria 2* 44). Through these assignments and teaching points, the textbooks instruct students in composing texts that will be useful to them as participants in the tourism industry. The result is a curriculum focused on preparing students for entry into a national industry.

A focus on industry is only one way in which such an entry is emphasized throughout the sites. Aside from the presence of industry, the presence of non-school genres, specifically those related directly to the economy, is another example of how this is occurring. The results of this study show that students are being taught imminently practical forms that will allow them entry into the bureaucratic and economic systems in play in Peru. At the most official end of the spectrum, the Ministry documents emphasize non-school forms over school forms thirty-four to twenty-one. The textbooks also strongly emphasize non-school forms. Even in the interviews, where school forms outnumber non-school forms, context shows that non-school forms are, nonetheless, an important form for the teachers. The forms in question go beyond the basic résumé and include the industry-specific forms described above, as well as a variety of other documents designed to aid the presenter in conducting business in a variety of social and economic systems in place within the country. Many of these forms are specific to Peru, and are

crucial for anyone's ability to protect one's self from abuse and also to move up in the world economically. Their inclusion within the curriculum contributes to a valuing of composition instruction in Peru as a means not merely of helping students acquire critical thinking skills (although this is certainly one of the ends promoted throughout the sites studied here), but also as a means of lifting those students out of a very real poverty.

Finally, the positioning of composition instruction as a step toward entering the economy can also be seen in the attitudes toward reading across the sites. Through the ways in which students are directed to respond to reading assignments, we can see that *la chamba* is at play as well. As is the case with the oral mode, the three sites agree in their emphasis on reading comprehension over reading response. Each of the sites emphasizes the importance of students learning to read texts carefully and to answer comprehension questions about the texts they have read. None of the sites, however, emphasize the value of students learning critically to respond to the texts they read. This emphasis on processing information in contrast to creating knowledge is closely related to the non-school forms, where learning form is far more valuable than learning to express one's self fluently.

The emphasis on economics in the curriculum suggests that the government's push for national unity described earlier in this chapter involves more than cultural solidarity. But it also raises other important questions about the influence of national industry (and perhaps other policies) on communication instruction within a given national context. Indeed, it is possible that what is occurring in Peru is an example of how composition instruction at the secondary school level may function as a means of supplying students with the tools they will need in order to rise out of poverty. In this light, composition is seen less as an exercise in personal expression, or even critical analysis, and more as a means of entry into the economy.

Conclusion

In the introduction to this project, I argued for the value of providing a contextualized description of composition instruction within one, specific national context beyond the Anglosphere. Here, at the end of the project, such a picture has emerged. Several observations have been made, and special note has been taken of specific characteristics of Peruvian composition as they have risen out of the Ministry documents, textbooks, and interviews analyzed for this study. While the

limitations of this project, delineated elsewhere, preclude the possibility of making universal claims about Peruvian composition instruction, several claims can be made in response to the research questions I established at the beginning of this project. In the body of this chapter, I have laid out each of those claims individually. Here, I will summarize them by referencing the original questions.

How is the value and character of composition in Peru described by official Peruvian educational policy documents? The Ministry documents describe the purpose of composition instruction as a means of promoting a unified vision of the country to communication students, and view (spoken) language as the foundation upon which this vision may stand. While promoting this unified vision of the country through enforcing the teaching of Standard Spanish in the schools, the Ministry documents simultaneously seek to respect indigenous languages and local communities, thus paradoxically promoting both nationalism and regionalism. According to the Ministry documents, language is not the only tool in composition instruction that can lead to national unity. It is also vital that students learn to master non-school forms in order to become full participants in a highly bureaucratic society experiencing an economic boom unprecedented in recent history.

What theoretical concepts and pedagogical practices do the officially sanctioned textbooks used in Peruvian secondary schools emphasize in the teaching/learning of composition? The theoretical concepts and pedagogical practices emphasized by the textbooks converge closely with those emphasized by the Ministry documents, a fact not surprising given the close relationship between the Ministry and the national curriculum described elsewhere in this project. Yet, as has been seen, the textbooks are not merely a mirror reflection of the Ministry's perspectives concerning composition instruction. Instead, they take the Ministry's stance further, emphasizing students' entrance into national industries as an end of composition instruction by assigning non-school forms related to those industries. The textbooks also expand the Ministry's promotion of regionalism by enlarging this position to include not just language, but also cultural identity.

How is the value and character of composition described by teachers in public secondary schools in the city of Trujillo, Peru? The teachers in the public secondary schools in Trujillo present a drastically different perspective on composition instruction in Peru. They value local scholarship and resources over those provided by the national government, and emphasize the

importance of considering the experience of the local student in designing composition curriculum. And yet, as has already been shown, the teachers are in agreement with the other sites concerning the importance of the individual experience and regional identity of the student, even as they must make decisions concerning which local values they can afford to promote while implementing the curriculum provided by the national government. As a result of working with students whose lives differ dramatically from those of the students presented in the textbooks, the teachers argue that composition instruction should be drawn from and related to the experience of the local student, while at the same time close attention should be given to local concerns over global concerns in the students' writing.

The complete picture that results from this study is more of a diptych than a single-paneled portrait. On the one side, we find the above answers, showing that the attitudes concerning composition instruction in Peru do not appear to be cohesive across the groups invested in designing and charged with implementing policies and curricula. Instead, there is a great deal of difference between the attitudes held by the Ministry of Education and the official textbooks and those held by the teachers interviewed for this study. On the other side, however, we find clear trends across the sites that suggest that community spirit, orality, and the economy are valued across the groups involved in secondary communication instruction in Peru. Of these three values, however, it is community spirit, and the promotion of a unified, cohesive community experience, that is the most prevalent trend shown in the sites.

Several applications can be made from this study to the current discussions surrounding composition instruction in the Anglosphere. The Peruvian case described in this study may provide a helpful example of how policy makers, curriculum writers, and teachers negotiate such challenges in the composition classroom as language differences (an issue currently highlighted by several scholars in the Anglosphere), and preparing students fully to become active participants in their disparate communities. The Peruvian case also presents an expanded notion of what it means to compose, making room for the oral mode as a vital component of composition instruction, and emphasizing technical writing as a companion to academic writing, even at the secondary level.

I hope this project will prove helpful in ways additional to the above cases. Now that the description has been made, and the examples drawn, what value can we find here, what stimulus for further discussion? One thing that has been made clear by this project is that composition

instruction may be thoroughly affected by the national context within which it occurs. One central question arising from this study might be how other national contexts influence the attitudes held concerning composition instruction occurring within those contexts. In the Peruvian case, for example, it appears that community spirit, orality, and economic systems all bear a strong influence on the attitudes toward and the values attributed to composition instruction in the Peruvian secondary public school system. What cultural, political, linguistic, or economic conditions within our own national contexts are at play in our curricular design and educational policy? Beyond this broad question of contextual influences, we might also question the degree to which the knowledge and perspectives of one national community can be exported to another national community without considering first the ways in which that community perceives the value of composition and its purpose within that community. Such exportation could potentially lead to a far greater clash than has been shown to exist between the Peruvian Ministry of Education and the local communication teachers in this project. Additionally, we might look specifically at the traditions, beliefs, and doctrines at play in the material presented to the students by the governing agency, as well as in the attitudes teachers hold concerning composition instruction. Asking these questions of our own national contexts may allow for the development of new values and new purposes for composition instruction, as we revise the way we view composition in our own national context, and as we seek to understand the ways in which our own national context affects the ways we value and teach composition instruction.

These questions, and many others, are questions that only further investigations into composition instruction within and beyond the Anglosphere can answer. One of the purposes for this study is to provide a framework for such investigations. I hope that as a result of this and future studies the walls that keep scholars in various national contexts (both within and beyond the Anglosphere) from collaborating with and learning from each other will begin to deteriorate and, eventually, disappear altogether.

APPENDIX A

INTERVIEW

This interview was conducted in Spanish, the participants' native language (see translation below). I selected these questions with the purpose of learning from participants their individual perceptions and values concerning composition and the teaching of composition.

1. How long have you been teaching at this school?
2. How did you decide to become a teacher?
3. During your own schooling in learning how to teach writing, what concepts or practices were emphasized by your instructors?
4. Are you familiar with any professionals in the field of writing and the teaching of writing (Peruvian or of other nationalities)? Who has influenced your teaching style and pedagogical practice in terms of teaching writing the most? Why?
5. What textbooks and other materials do you teach from? What do you like about these materials?
6. What challenges do you face with your students when you teach writing? What strategies have you used/developed to help you overcome these challenges?
7. What objectives in writing have you established for your students? What would you like them to be able to do as a result of having been in your class?
8. What types of writing do you typically assign?
9. How important is it to you that your students express themselves creatively and imaginatively through their writing?
10. How important is it to you that students use correct forms of grammar, punctuation and spelling in their writing?
11. How would you describe the writing process?
12. How would you describe good writing?

Spanish Translation

1. ¿Por cuánto tiempo ha trabajado usted en este colegio?
2. ¿Cómo decidió ser docente?
3. Durante su propio entrenamiento pedagógico sobre el tema de la enseñanza de la redacción, ¿cuáles conceptos o prácticas enfatizaron sus profesores?
4. ¿Conoce usted los nombres de algunos profesionales en la profesión de la redacción o la enseñanza de la redacción (sean peruanos o extranjeros)? ¿Quién ha sido la mayor influencia sobre su estilo pedagógico y práctica pedagógica en términos de la enseñanza de redacción? ¿Por qué?
5. ¿Cuáles libros de texto y otras materiales utiliza usted para enseñar? ¿Qué es lo que le gusta sobre estas materiales?
6. ¿Cuáles desafíos encara usted con sus alumnos cuando está dando clase? ¿Cuáles estrategias ha desarrollado/utilizado para superar estos desafíos?
7. ¿Cuáles objetivos en la redacción ha establecido usted para sus alumnos?
8. ¿Qué le gustaría que sus alumnos pudieran hacer como resultado de haber estado en su clase?
9. ¿Cuáles tipos de redacción asigna usted a sus alumnos?
10. ¿Cuán importante es para usted que sus alumnos se expresen creativamente e imaginativamente por su producción de textos?
11. ¿Cuán importante es para usted que sus alumnos usen formas correctas de la gramática, la puntuación y deletreo en sus redacciones?
12. ¿Cómo describiría usted el proceso de redacción o producción de textos?
13. ¿Cómo describiría usted la buena redacción?

APPENDIX B

TRANSLATED INTERVIEW TRANSCRIPTS

Dalgarhi

C.S. The first question I have to ask is how did you decide to be a teacher? How did you arrive at this decision?

DAL Through the conviction that I have . . . I like literature, the literary works, and also, all that has to do with communicative language.

C.S. Okay, very good. During your pedagogic training, or, rather, in the university or [the place] where you studied, what were the topics that your professors emphasized concerning writing?

DAL We have what is written communication, the official minute, the memorandum, different types of, classes of narrative documents. We also have what is the request, and I have mainly dedicated myself to what is literature.

C.S. And, in the class, speaking specifically about [. . .] writing, what were the topics? For example, would it be questions of writing words well, organization, or these [sorts of] things?

DAL Okay. Sure. The use [. . .] of rules, the use of capitals, the use of *tildación*, punctuation, no?

C.S. All of this.

DAL Yes.

C.S. And what textbooks [and] materials do you use with your students?

DAL Well, the ministry of education has already given us material to work with, with the students. But apart [from this] I work, for example, with the literature of Saniel Lozano. I also have Santillana, well, [and] other materials that I have around, no? From the library.

C.S. And what do you like about these materials that the state sends you all? What are some things that you like and what are other things that you would like to see change?

DAL Well, there are parts that have turned out very specific, no? Very, very scarce the information. For this reason I believe that all the teachers of our specialty [. . .] should look for help in other materials, other informative texts, to be able to develop a better learning session.

C.S. That is fine. What objectives do you have for your students for them to learn in writing?

DAL It is like, well, to express themselves coherently, write the documents with coherence, with logic, to be able . . . to communicate their ideas and thoughts.

C.S. And, for you, how important is creativity in writing?

DAL Ah, it is very important because that is where we are going to see and we are going to appreciate the artistic level or the cultural level of each one of the students.

C.S. Yes, that is fine. How would you describe . . . the process of writing a text?

DAL Ah, there are structures, because we are [. . .] by sentences, paragraphs, dialogues in order to arrive at a good understanding, what we want to transmit, communicate.

C.S. Ah, that is fine. And how would you describe good writing? What is good writing or a good text?

DAL A good text is to express what one, what one wants to communicate, but in a logical, coherent manner.

C.S. I see. Okay. I believe that [. . .] how important is it for you that your students use the correct forms of grammar, *tildación*, or all of this [sort of thing]?

DAL I did not hear very well.

C.S. Ah. How important is it for you that your students learn how to use the correct forms of grammar, *tildación* . . . is it important that they write correctly?

DAL Of course. It is so important because it [all] depends on this . . . for example in the utilization of punctuation signs, you have to use them well in order to be able to comprehend, understand what it is that they want to communicate to us through their texts.

C.S. Ah, okay. That is fine. I believe that that is all.

Marcela

C.S. I wanted to begin with how long you have worked here in this school.

MAR I have been at this school for ten years.

C.S. Ten years.

MAR But I'm already twenty-five years along in my formation as a teacher.

C.S. Twenty-five years.

MAR That is right, that covers all the time that I have been working.

C.S. Okay. So you have worked in other cities, then.

MAR Yes. Yes.

C.S. Including . . .

MAR I started in, [. . .] well, here we say *pueblo joven*,²⁷ a place with low economic resources. And, well, and from there, after nine years, I moved here to Trujillo.

C.S. To Trujillo.

MAR To the actual city itself.

C.S. I see. And how did you decide to be a teacher? How did you arrive at the decision to be a teacher?

MAR Well, it came from the great affection I have for young people. I like to interact with them, speak with them and, well, if it is at all possible for me, to teach them something [. . .] I like this.

C.S. I see. And, during your training in the university related to communication, what topics did your teachers emphasize related to writing?

MAR Things that had to do with grammar.

C.S. Okay.

MAR Grammar and, well, more than anything, [they emphasized teaching] so that the girls might communicate with clarity and, above all, with much ease; that they might lose the fear of speaking in public.

C.S. Okay, um . . .

MAR Everything that is, we might say, oratory.

C.S. Oratory.

MAR Yes.

C.S. Oral communication.

MAR Yes.

C.S. And with writing [. . .] what [did they emphasize]?

MAR Well, it goes right along with it, [. . .] writing. You see, there are some cases in which kids express themselves more in oral form and in other cases in written form, no? The kids

²⁷ “Young village”—squatter settlements on the outskirts of Peruvian cities

express themselves with more ease depending on what type, what form they want to do it in, whether oral or written.

C.S. Of course. Do the students share the written texts they produce in the classroom?

MAR That is how it is. They [. . .] work individually or in a team, and afterwards they go up to the front and participate, or rather they share their work with the rest of their classmates, and [. . .] in some cases, depending on the time, the girls also give their opinions concerning the work of their classmates.

C.S. Mmhm. How does that work? Is there good interaction in the class between the students? Do they really interact and respond . . . ?

MAR Well, the truth is that it has a lot to do with the confidence that the students have with the teacher.

C.S. I see.

MAR Because [sometimes] the student holds fear, and maybe sometimes just doesn't want to talk much or [. . .] has not mastered the topic and speaks very slowly, no? So, there are many factors present that have to do with the problem.

C.S. Do you know some names of professionals in this field, in this, let us say, the work of what it is to be a composition teacher?

MAR Saniel Lozano is a [. . .] professor in the National University of Trujillo, and he's very good in writing [and] grammar.

C.S. One question: is Lozano still alive? Is he still working? I do not know a lot about him.

MAR Saniel Lozano. I know that he's alive, but I do not know if he might already have retired from the university.

C.S. Sure, sure.

MAR I just could not assure you of all of that. But he's a very good teacher.

C.S. Yes.

MAR He's even written books that have helped us a great deal.

C.S. Great. Perfect. He is from . . . ?

MAR He is *trujillano*.

C.S. He is trujillano, he lives in Trujillo.

MAR Yes.

C.S. And, . . . what books and materials do you use in the class to work with the

students?

MAR We are using in the class the very book that the State gives us with the students. In my case, because I am teaching third year, it is *Communication 3*. From there is where we take the topics [and] the content, grammar as well as literature. And, aside from the communication books that we have, we also have reading comprehension [books], which are also books [. . .] which the State gives us. So the girls in this way do not pay for educational material [and] books, because the State gives us the books. And that is what we work with.

C.S. And you have looked for other materials on the Internet, or . . . ?

MAR Sure, [. . .] with the purpose of going more in depth, because there are some topics in the book that, truthfully, are very superfluous. So, we have to look for information on the Internet, or [seek] help from other books, but more on the Internet, which is where we [. . .] most supplement the topics.

C.S. And, speaking of the books the State has given you, what seems good to you about these books? And what seems to you in need of improvement?

MAR Well, the content. Go more in depth a bit with the content, depending on the grade that it is.

C.S. I see.

MAR To not get too far off track. Look, right now I am beginning literary figures with the students. You know that there are a great number of literary figures, no? We have those of diction, those of sound, those of meaning, no? In contrast [in the book] they only mention three literary figures, nothing more, for [the students] to study.

C.S. [Which] are they?

MAR There we have only metaphors, anaphora, and hyperbole. Nothing else in the book. You know [. . .] the infinity of literary figures there are, no?

C.S. Yes.

MAR So, as I repeat again, what's needed then is a bit more depth in the topics depending on the grade in which the book is. For example, maybe these three literary figures should be for sixth grade of primary, or first grade of secondary, no? And not even that, because they are very few. You know that in poetry we find many literary figures.

C.S. How important is it for you that the students express themselves creatively through the texts they produce?

MAR Well, the importance that that has is that they can demonstrate the skills they have and the ease of what they can do, no? And above all, lose the fear of speaking in public. This is the most important, no? Because, as I tell you once again, I tell the girls in repeated opportunities, it doesn't matter that they make mistakes, it matters that they learn.

C.S. Of course.

MAR And it is in these same experiences that we gain.

C.S. Okay. Very good. How important is it for you that the students use the rules of grammar correctly? . . .

MAR To be able better to express [themselves], as much to express yourself as to write [. . .] well.

C.S. And, how would you describe good writing, or a good text? What does a good text achieve?

MAR It should be coherent, it should respect punctuation signs, and also, the most important of all writing, [. . .] it should have good spelling.

C.S. Very well, [. . .] how would you describe also [. . .] the process of writing or composing . . . In what process do the students enter when they sit down to write?

MAR The writing process. First what they have to do is to choose a topic, no? And have loose ideas of what they know about what they've chosen. Once they have the loose ideas they now [. . .] focus more on the topic and, along with this, they can now put together, using [. . .] the connectors. Then, there is where they can finally put together the loose ideas that they've assembled, no?

C.S. Yes.

MAR By means of the connectors. But what is important is that they have diverse points of view concerning the topic that will be treated.

C.S. And, what objectives have you established in your classes for your students in writing?

MAR Well, what writing is is that they have to write coherently, and that they are able to express through writing all that they feel, [and all] that they think.

C.S. Yes, okay. . . . One last question: [. . .] what challenges do you face with your students concerning writing? What difficulties do you encounter as teacher?

MAR The difficulties that we find is that, . . . for writing, no? Specifically for writing?

C.S. Yes, specifically . . .

MAR It is that the girls, since they do not read much, they do not have a good vocabulary. They do not have access to many words so that they can write and distinguish their ideas well, no? For that, then, it is necessary to have an ample repertoire of words so that they can express themselves freely and not be so restricted [. . .] with what they want to express.

Nasaja

C.S. What textbooks or materials do you use in teaching writing?

NAS Writing? Well, we are basically limited in the teaching of writing or reading comprehension because the State sends us those books and requires that we work with those books, inside the school. Now, [. . .] if one wants to, for example, we send the students to look things up either on the Internet or in the libraries, wherever is convenient for them, no? It is like we are boxed in with those books of the State that they send us.

C.S. And, what things do you like about those books? And [what] are the things you would like to see change in these textbooks?

NAS Sure. We would also like to innovate, to continue changing. Why? Aside from the fact that these books from the State [. . .] I do not know if they've put them together in a hurry. That is possible, because they have a great deal of shortcomings. So, for one thing they do not convince us. We do not like them, they're not, let us say, in keeping with [good] teaching. So, this is [. . .] another motive for trying to send the students, as I repeat, to the Internet, or to the virtual libraries that now exist.

C.S. To see . . . what other materials . . .

NAS Sure.

C.S. What other options [. . .] And what are the challenges or difficulties that you encounter in teaching writing to your students?

NAS Okay. Now we have moved to a matter of the student. We relate our teaching, let us say, a great deal with the students, because [. . .] in the student there isn't [. . .] adequate material. [. . .] Their parents lack education, they do not reinforce [what the students learn in school], and also, as an example, they neglect teaching. So, that is the worst disadvantage we see, [. . .] that the parents do not help their daughters by guiding their homework, their practice [assignments]. Why? Because, not all, but the majority of them are illiterate.

C.S. I see. And they can't . . .

NAS So, they can't [do it]. So the student can seek help from a neighbor, a friend, or I do not know where she can seek help so that [she] can complete [her] work. This is a great disadvantage. Well, not [in] all [cases].

C.S. Of course. What are the objectives that you have established with your students? What would you like for your students to be able to do with writing?

NAS Well, in that case, we used to have a *Plan Huascarán*²⁸ here, which [was] located in the Internet café that used to be open in front of the school in an establishment. So, once we noticed that a student could not support herself,²⁹ that she did not have the resources she needed, [and] there wasn't anyone to guide them, we would send her to what was called the *Plan Huascarán* room to look for the guiding help of a teacher who was specialized in using the Internet. So, they led [the students]. They gave them knowledge, but basic knowledge, and the student would learn little by little. So, it seemed a little that the precarious education that we have here in the school was being uplifted.

C.S. I see, in the school.

NAS And I believe that this fluctuates in the majority of schools, also, right? Because not all schools have extra money like the private schools that charge an excessive amount in tuition. There, yes, the teacher provides their students with a computer for each one, but in this case, us, no . . .

C.S. Yes, there aren't the resources.

NAS No, no, it is very deficient.

C.S. How would you describe the writing process? In what process do your students enter when they sit down to write a text, to produce a text?

NAS A beginning process . . . no? They do not yet have, let us say—because . . . it has only been two years that [they] have been performing reading comprehension. They've been at it for only two years, learning to [. . .] comprehend a text. In other words, it is a very basic process, just beginning, whose results will only be seen later on. Because up until right now the students are only just beginning to take interest, becoming aware, and seeing that they find the readings pleasant. Because it has to be a reading that is pleasing to them, that doesn't bother them, that

²⁸*Plan Huascarán* is an online portal that the Ministry of Education has established in order to provide additional tutorial assistance to students.

²⁹ The students in question here are all women enrolled in an all-girls school.

doesn't let them get sleepy, that they like, in order for them to be able to complete these assignments . . .] In other words it is still a beginning process.

C.S. Yes, of course. But there is a moment of sitting down to write. [. . .] What is the process of writing, in general? For you, what is it like?

NAS It is very basic. Very basic. Even now the students still . . . Look, I am now with fourth of secondary, but all of that let us say that it comes from primary, the writing, the practice. Because they, in reality, do not write well. Some, yes. Some, yes. Why? Because the parents of some of them are professionals, others are people of another cultural level. They help them. But the majority, no. The majority no. They are very [much] in a very basic process. They still can't, they can't write a text. Let us say we wanted to tell one class "you are all going to write such and such." They write it adrift without taking into account how one begins the structure of a good text or a good reading.

C.S. I see. . . . For you, what is a good text? What is a good text? What does it do?

NAS Well, for me a good text [. . .] has a beginning, [. . .] content, and an ending. And that it has [. . .] textual coherence, [. . .] benefits from [. . .] good spelling, is written, and, that way, as I repeat again, that it has [. . .] logical coherence.

C.S. I see. And, for you, how important is it that your students express themselves creatively through the texts they produce?

NAS Come again?

C.S. How important? What is the importance of creativity in the production of texts for your students?

NAS Well, we tell them to create [. . .] their own readings, to create their own creations, their stories, their myths, their legends, to create an act of, [. . .] that they overtake a contemporary text, that they revise it in their own words. That they do not repeat what others write, that it be their creativity.

C.S. Right, their own . . .

NAS Of course. Their very own creation, no? That they do not repeat what one text says, what the author says, no? That they . . . For me it would be satisfactory for them to create what they have understood from [what they have read], but that they write it with their own words.

C.S. I see.

NAS Of course.

C.S. Very well.

NAS With their own words.

C.S. And, what is the importance of writing with correct grammar and writing with correct spelling? And *tildación*?

NAS Okay. What is the importance? Because this way it will be possible to understand the readings. If the student does not employ punctuation signs, for example, the text has neither feet nor head, it wouldn't be understood. Neither would a good text that begins, for example, with the bottom part [and] ends with the top part—this writing wouldn't make any sense. It has to have the punctuation signs, [. . .] coherence, and logical progressions in order to be understood.

C.S. Yes, of course. One final question would be what types of texts do you assign to your students for them to write?

NAS Well. Generally, narrative texts. Narratives. Why? Because for them it is easier to write a tale, no? Now, if we tell them . . . Well, a poem, also according to their own creation, we explain to them, previously, how they are going to create a [. . .] poem, no? It has to take place with the right beginnings, [they should] sit down in an adequate place to mediate, to think and to write. In contrast, yes, a tale, a story, or a tradition, they do it more easily, but, also, you subject them to the rules of punctuation, you subject it to grammar, but it is more of a way to practice for later.

C.S. Yes. Very well. I believe that these are all of the questions I had.

NAS Yes, okay.

Wayta

C.S. I see. That is fine. During the training you received at the National University, what did you study about there exactly, specifically concerning the theme of writing?

WAY Well, we took a course that referred exactly to writing. We took a course there in which [. . .] it also changed the outlook, for example, that I had [as a result of] High School education, where they told me that one had to learn sentences, as well as words according to their meanings, then. And they generally remained confined to the sentence. So I really remember one professor [in the university] who [. . .] never wanted us to speak to him in terms of a sentence, because we do not speak in sentences, he would tell us. I do not say *I am cold*, then a pause or a period because that is where the sentence ends. And then I say, "I'm leaving now," for example, to say it that way. So, *no*, he told us. So our manner of speaking is in a logical sequence. And we speak,

perhaps, framed in a text, in a context. So everything we speak we could divide, he would say, according to nexias.³⁰ Each nexia has a link, this link explains an action that we are going to commit. So, inside this action, we are going to identify the nexia because we are going to commit it inside of a context, he would explain. So, we became so confused that many even ended up deserting the field, because they did not understand this precisely. And he would tell us that this was the way of understanding. And he would make us pay close attention to the meaning of words, to how to write words in order to understand them.

C.S. Wow.

WAY Yes. It was interesting because, after all is said and done I thank him. For example, the way of how to understand a text is not precisely identifying sentences. Instead it is reading everything and identifying the context in which it is located. And trying to grasp the idea. A total, complete idea.

C.S. That is great. Then, what would you say are the concepts or practices that your professors emphasized, apart from those of reading and writing as part of a context? But, were there [. . .] other concepts that you remember that they emphasized [. . .] , specifically about writing?

WAY About writing. Yes. We have had another professor that emphasized a great deal the relationship between the meaning of words and objects. And he intended this to be looked into from even the beginning level. He would tell us that we all dedicate ourselves [. . .] We were studying secondary because at that time there was no initial or primary in the university, only secondary education. But, anyway, he gave examples with the children. Because that is where it begins. If one teaches [someone] to speak a word badly, he will continue speaking it badly forever. And I could see that when I was working in the mountains, for example. So, the students, for example, in the mountains spoke in a totally different way from how we speak here on the coast. [. . .] The meaning of the words for them, it had, how can I explain it to you, or maybe another, another value, another value. And, and they pronounced it badly.

C.S. I see.

WAY The bad pronunciation made it, perhaps, so that they could not identify [the words]. And just as they pronounced it, they wrote it.

C.S. Yes, I have seen this.

³⁰I was unable to locate this term in either English or Spanish dictionaries. It is possible that the term was coined by the professor to which the interviewee refers. In any case, it is clear that the *nexia* is a sort of linguistic unit comprised of a *nexo* (nexus), along with, it can be assumed, other linguistic elements.

WAY That is a problem. So, and when one, let us say, starts with them in secondary it is already very difficult to change the mental schemes that they have with respect to the writing of the words. They are accustomed to writing perhaps nearly all of the words with only one type of *b*, like the lipped *b*.³¹ So they would write all of the words the same. They did not understand the difference. Even seeing it. [The same with], for example, the use of capitals. In the mountains the use of capitals is almost nonexistent. I had the opportunity also to work in, let us say, [. . .] a minor organ of the ministry [of education] there in the mountains. So, I was in charge of reviewing the teachers' documentation . [. . .] And I was confronted with the unwelcome surprise that some of the professors also did not know how to write well. So, I told them, if they did not write well, how were their students going to? How are they going to correct them? So, that seemed very interesting to me. And as much as I could I tried to get the students to change [. . .] the habits they had. I always encouraged them. I told them, okay, some of them would say to me, "teacher, but if you already know what my name is?" "Yes, okay," for example, "You are called Pedro, okay. Write it on the board." To see [. . .] how he would write it. [He] would put it with a lower case *p*, or just any old way. Or they would have as a last name, for example, oh, I do not know, [. . .] Alvarez, for example. And they would write it, apart from in lowercase, with the lipped *b*. And Alvarez, generally is not with the lipped *b*. So, I would tell him, but why did you write that way? "Oh no, I was rushed." In other words, that is no excuse but that was the way that they justified writing a word badly. Or sometimes not placing the accent adequately.

C.S. Yes, okay.

WAY Then, all those inconveniences I have noted throughout my professional career. And still now, yes, the students continue making the same mistakes.

C.S. Okay, um. In your experience, in the class, teaching class, how are the students? Because you have spoken about their difficulties with spelling correctly, writing the words correctly. [. . .] About the subject of writing stories, short stories, these things, in your experience how have your students been in this aspect? In writing [. . .] stories?

WAY Look, today it is very rare that the students want to write. Even worse, they hardly read. No, they are so connected now with the television, with the Internet, that we are seeing these

³¹In Spanish, the letters *b* and *v* are sometimes difficult to distinguish. The names of the letters often sound the same when spoken out loud, depending on the regional dialect in use. They should each carry a different pronunciation (as in the English pronunciation of the letters). The letter *v* is referred to as *la b dentilabial* (using both the teeth and the lower lip to pronounce) and the letter *b* is referred to as *la b labial* (using only the lips to pronounce).

activities. There is no longer room [. . .] and if they do not read, there is no room for imagining. Because reading leads us a bit to be able to imagine. So, there is a difficulty that they almost do not want to create. But, there are exceptions. I was just speaking with a professor early [today]. I have a student who likes to read fantastic tales. Even if it is true that she watches them on the television, Harry Potter, for example, the Chronicles of Narnia. But, she is interested in knowing more. What else happens beyond all that? Or, what happens in the stories of these authors, creators of these movies, that has not been brought to film? So, she reads it [because] she's interested, to find out. And that probably helps her to imagine.

C.S. Yes. Certainly.

WAY So, yes they write. But they have certain difficulties. Because it seems that, in primary school they do not focus on, almost, on this point of creating. No, it seems like we are so confined to carrying out a program that the Ministry sends us, then, sometimes we lack the time.

C.S. Sure.

WAY So we have to do it in an extracurricular manner. Now, we are promoting the participation in a story contest. So we are practically demanding that the students participate in some way. So, [. . .] we have to see in what moment we review the submissions to see their creation. But the participation is minimal. The student today limits himself more to, let us say observing, appreciating what he sees on the screen. Very little do they imagine, very little do they imagine.

C.S. Ah. Do you know the names of some professionals in the writing profession or the teaching of writing, whether Peruvian or foreign?

WAY Here I admired a great deal a professor that is no longer with us. He died last year, it seems to me. I do not remember the name of the professor. Yes, Quirós Sánchez. The professor Eduardo Quirós Sánchez. Yes, I had the opportunity of having him as my professor at one time. Yes, writing. The professor Eduardo Quirós Sánchez. It seems to me that he has left some written documents. He [was] Professor Emeritus of the National University of Trujillo also. He [. . .] dedicated himself exclusively to every aspect of writing.

C.S. Ah.

WAY Yes. Yes, he [was] even a member of the Royal Academy of the Spanish Language here in Peru. And in Trujillo, specifically. So, he has various studies with respect [to writing].

C.S. Ah, very good. Perfect. Who would you say has been the greatest influence upon your pedagogical style and your pedagogical practice in the class? What person, professor or professional?

WAY That I . . . ?

C.S. That, that [. . .] Who has been the person that has influenced you the most?

WAY Okay.

C.S. In your teaching.

WAY Okay. Very good. Well, I am in fact Catholic, [. . .] and it seems to me very interesting the way in which all information is in the messages of the Bible. And Jesus is a person, well, for me, to put it in youthful language, the coolest that has come to the people. Maybe, it is possible that in His time they did not understand him . . .

C.S. With the parables . . .

WAY That is right. But, he is a person that for me is a model. He is a model of teaching.

C.S. Okay, very good.

WAY So, I have this person.

C.S. Very good. What textbooks and other materials do you use with your students to teach them? What materials do you use?

WAY Well, now we are working with the documents that the ministry sends us. They require us; it is a requirement. But additionally I work with other books. When I have, for example, to teach them about word meanings, about writing words, writing, then I use, or I try to use local authors. I work with Saniel Lozano's book, who is also a professor of the university.

C.S. Ah yes, I know this book.

WAY Yes, also. I work with this book to make the students know perhaps some specific characteristics that they should know, that they ought to be familiar with, general aspects, above all, about writing. Because, according to the plan that the ministry sends us, already by the fourth or fifth year of secondary they do not even consider the area of writing. But we can't neglect it because, for example, I review how the students write *literary genre* and they forget to put the accent mark over the word *genre*.³² So, we have constantly to make them remember, then.

C.S. That is good. Do you sometimes go on the Internet or use Web pages to see if there are materials or . . . ?

³²In Spanish, this word is *género* and carries an accent mark over the first *e*.

WAY Yes. [. . .] Sometimes I enter the Huascarán page, which the ministry also provides us. I saw some interesting virtual classes there. Otherwise, in general, right now, for example, we are working directly with the ministry. They give us the information, they are getting the material and the books to us that we need to look at. We are working with the information of the ministry of education.

C.S. And what is it that you like most about these materials that the ministry provides? Or, what things, what aspects of these materials do you find that help students, and you as a teacher? And what things would you like to see change?

WAY Okay. Well, the ministry presents a perspective of the whole country. [. . .] And perhaps as we neglect, somehow, what our surroundings are. So, it gives us perhaps a vision of young people from other realities, in which the young people from our reality do not fit. So, perhaps the ministry should try to modify [this]. Because the books are interesting. Now they are working with Santillana, which seems to me to be a good publisher. I have reviewed . . . I have always worked with the Santillana books, which are very interesting, and Internet pages to supplement their information. But the students, well, sometimes because of perhaps other things that keep them busy [they do not apply themselves]. But there are some students that yes, yes they go on these Web pages and look things up and know even more about the different topics that they give out here in the institution. But what I would like for them to modify perhaps, is that they would focus more in the context where the student is developing, because nearly all the books that come from the ministry are centered in the Capital, in Lima. [. . .] But Lima is not Peru.

C.S. Sure, sure.

WAY So, we have some traits, some variants. This is what I would like for them to change, perhaps, in the books. The information. Because the information I try to adapt it to the reality of [the students]. I try to center it in their reality.

C.S. That is good. What are some challenges that you face with your students when they are in class? What difficulties do you find with the students when you want to teach writing? What do you find that the students do not grasp?

WAY The students, the difficulty that I find now, is that the students now are a bit reluctant to want to learn aspects of writing. And, I have tried to find out why. I tell them, but “why do not you want to write well?” “It is because these days, professor, no one uses it.” Or rather, “send a letter? No, they do not do that anymore!” “It is quicker to get on chat,” they tell me. And I tell

them, “but in chat you have to write the words well anyway.” “No, professor! Why, when you’ve got codes and symbols?” So, it seems that this is spoiling the teaching of writing because [students] are into something else. While we, at least *I*, am concerned that they, perhaps, write their name well, this doesn’t really call their attention. Because they say no, no, or rather this isn’t a priority for them, it is not a priority to write well. The fact is that probably in transmitting the message it doesn’t matter how you transmit it. So, this is the difficulty that I find, that they are not interested in modifying their writing habits that they already bring with them, impregnated within them, because to write your name badly, to me this seems that you shouldn’t do [this]. So if they do not write their name well they will write other words badly.

C.S. And what strategies have you used to . . . ?

WAY . . . Something that makes them uncomfortable, and just yesterday I was seeing this, each time that they commit—because I take my time, I give myself a little time to read what they write in their notebooks the assignments when I give them something. As I read [I see], “and what does it say here?” “Professor, you do not understand [my] handwriting, it is scribbles,” she tells me. “It is a kindergartner’s handwriting.” “I understand all handwriting,” I tell her, “with me there is no problem. I understand all handwriting.” “But it looks like a doctor’s handwriting. You do not mind?” “It doesn’t matter. Bring it here. I will read it.” So I set to reading. “Professor, please, do not tell my mistakes [out loud].” Because they make mistakes, of course. I tell her, “look, what have you put here?” We were reviewing the time line, so I had given them an assignment for them to put together the Nobel prizes for me, for them to note the names of the [winners of the] Nobel prizes, and the years in which they have obtained those prizes, in a timeline. And this I do not see with my student. I see put *Grabiela* Mistral, *Grabiela*. I tell her, “Come here,” I say, “bring the information from where you’ve taken this name.” “Professor, shh,” they tell me. “Do not say it out loud because it embarrasses me,”—*four years already of secondary school*. “No,” I tell her, “I have to say it out loud because you are not the only one that has been mistaken. Surely there are many who have been mistaken and all of them that have been mistaken should improve so that they do not go back and make the same mistake. And when they tell you something in public and you have certain shame certain embarrassment, you do not forget it,” I tell her. “You do not forget it because you know that this is going to embarrass you, and you do not forget and you go and remediate this.” “Okay, professor, no!,” she tells me. “Bring me the book,” I [tell] her. She [brings] me the book, and I tell her, “where is

it? Read it.” So, she [reads] it and [says] again, reading, *Grabiela* Mistral. I tell her, “let us see, bring it to me here. I do not have four eyes just for the heck of it. I have four to see well. Let us see, where does it say *Grabiela* Mistral?” So she shows me and I see it. I tell her, “let us see, read it again.” And she reads it, ah, “*Gabriela*.” “Now do you see?” I tell her. “It doesn’t say Grabiela, and why did you put Grabiela here? Because you pronounced it that way.” “Oh, professor, okay, okay, okay, I will erase it right away, I will erase it right away, correct me.” Or rather, this fear that they have that you will tell them their mistakes in public, they do not want it. They have, they feel fear, they feel embarrassment. And, but they make mistakes and I do this, always, in all the classes I take my little time to review and read the notebook. Some I know always get it wrong. I always call them so that they try to improve somehow their way of writing. A lot of writing.

C.S. Okay. Very good. What objectives [. . .] in writing have you established for your students? What are the objectives of the class?

WAY I, for example, I want to improve their way of writing. The use of letters, the use of adequate accent marks, the use of punctuation signs. I want them to establish and notice the difference between the words so that afterwards when they study it they understand it. Because [. . .] another difficulty that they have with writing is that they do not understand what they read. They do not know what they write, [and] for this reason they do not understand what they read.

C.S. Sure. And when they are doing, for example, texts, writing texts, what are the objectives for those texts?

WAY The objective of writing of texts is that they allow me to gain familiarity with [. . .] surroundings or a central idea, a complete scheme. They know what is the structure of the text, because previously we tell them what the structure of the text is. For example, in a past class I indicated to them that they write me a text concerning global warming. So some students write it, and very well. They write perfectly because they probably connected with this and they read. So, they have information and they can write. But in contrast there are others that write me three lines, and okay, for them it is a text. So, they are always worried. I indicate to them, “You are going to write a text about global warming,” and those who are not accustomed to writing, “how many lines do you want?” So I tell them, “No, if you are going to write a text, it should be a text where all of your ideas about this text, the topic that I give you to write about, emerge.” Or sometimes I let them create in such a way that is interesting, or that if [something] is interesting

to them that they write about what they want to. “But, anyway, tell us how many lines.” So I tell them, “No, I’m not going to. If I tell you to write it in five lines, then this is no longer a text, because I am then limiting you and then you won’t write what a text should contain.” So, then, this is the difficulty that they have, that they do not, or that they want someone to tell them how many lines, how many pages. So, if, yes, I have let them, I have told them that they should do a monograph for which I have also given them a topic at the beginning of the year, and I have told them that I am going to collect this project in July when, probably, we will get out for a week, two weeks, for Fiestas Patrias³³. So, they are worried: “But, how many pages do you want for the monograph?” So I tell them, “I am not going to establish that. You have to compile all the information possible, and I do not know if this information that you compile is going to give you five [or] ten pages.” I establish a minimum limit, but a maximum limit, this I leave to them for them to do. So, I tell them, for example, “your monograph is not going to be fewer than eight pages. So you can do from eight upward.” [. . .] And they have the difficulty that: “Oh! No! Too much. How are we going write that much? What I am I going to say so much [about]?” So, they are a bit limited. They should be more practical, I think.

C.S. Yes, of course. What types of writing do you assign to your students? What texts, what types of texts? What genres of texts?

WAY Sure. Generally I assign the narrative texts. In those they can be free to create tales, short stories. Generally narrative texts, because with lyric, poetic texts, I believe they have a bit of difficulty.

C.S. Yes.

WAY So, now, for example, they invited them to participate in a poetry workshop. So, we selected some students that we saw have certain abilities for poetry. They have attended the workshop, and then they come and they say to me, “Teacher, why did you not tell us that the workshop was for creating, for writing poetry?” Because this, no, one student told me this, “No, professor, I do not like this. What I like is poetry that is finished and ready and I can recite it with all its characteristics, but for me to create this poetry? I do not like that.” So, I suppose we chose ten students to be here. And of the ten, the majority, or rather, they did not have the intention of creating, but rather participating with already written poems.

C.S. Very good.

³³Peruvian national independence days

WAY It is much more difficult for them, perhaps, to write lyric poetry.

C.S. Sure. I believe this is related to the next question, which has to do with the imagination. How important is it for you that your students express themselves imaginatively and creatively through what they write? Is it important?

WAY For me it is important. And each time that a student makes something we could say outside of what is common, something interesting, we read it in public. Sometimes they do not want to. “No, professor! How embarrassing. What shame,” they tell me. Well, but it is important that the rest know that there are students who have the capacity to create interesting things. They should be transmitted, they should be communicated, yes.

C.S. Very good. And how important is it for you that your students use the correct forms of grammar, punctuation, accents, all of this?

WAY For me it is of greatest importance because if you do not write a word adequately, later you are not going to understand its true meaning. I was stressing for the students the word *calculus*,³⁴ to place the accent in the different . . .

C.S. Syllables?

WAY In the different syllables. So that they can establish the difference. And I taught this within a rational context. So, I tell them, look, you place it or locate it badly. When it is time to speak, well, one speaks, says what he wants to say. But when it is time to write, what you want to say, if the word has to carry an accent you’ve got to put it there. It is appropriate . . . Because if you do not, afterwards you are not going to understand its meaning, and this could lead to confusion. So, you have to write well so that you can understand what you’ve written.

C.S. I see. That is good. How would you describe the process of writing or producing texts? What process, in what process do the students engage when they are producing a text?

WAY Ya. Eh . . .

C.S. Where do they begin and what happens until they finish, when they are actually writing?

WAY First, since we generally work with narrative texts, we identify a topic, of whatever thing is interesting to them, to be able to write. Well, once we have identified the topic we give them the topic and the genre. We give them, then, the liberty to create all of their ideas. After they have created their ideas, or have created everything [. . .] they already have models. You’ve got to organize this information. After they organize it, that is when they begin to write a draft. They

³⁴In Spanish, the word is *cálculo*, with the accent over the *a*.

write a draft where, obviously, there will be errors, which they will have to improve, also as much the writing as the form, possibly. So, these drafts we continue revising. They keep showing me “Professor, look” and then I continue indicating, “yes, that is good. No. Maybe take out this, that is superfluous.” Or, “you’ve got to add something better here, a comma or period. You’ve got to separate [this]. This idea is another idea, it belongs to another context.” So, once they have reviewed the draft, they write it over again.

C.S. I see.

WAY To write. They read it, and if it seems adequate, they bring it again to go back and revise some other errors that there might be. [At this point], generally of writing and not of form, only writing. So, yes, they revise completely and later they write it again as it should be.

C.S. Ah, that is fine.

WAY That is the way we manage [. . .] the work of writing of texts with them. We give them the topics or sometimes they choose them, create their ideas, organize their ideas, write their draft, revise. Later they have the final product.

C.S. Ah, very good. A real process, ah?

WAY Yes, it is a real process. Yes.

C.S. How would you describe or define good writing? What for you is an excellent text?

WAY A complete text is the one that has, let us say, the characteristics of being written correctly, using all of the norms [and] the writing rules. This has to do with, let us say, the external form. But in contrast, concerning the internal form, a well written text is the one that has its ideas linked among themselves, that expresses a message, that expresses the intention of the one who is writing. What is the intention that they want to communicate? Then, the intention that it has directly is going to be communicated in a coherent way so that the reader can identify the message of the text. This is for me a well written text because when there are difficulties, or when what one wants to say is very dispersed, then it seems that the message doesn’t make it, like, I think, it is not an easily comprehended text. It seems to complicate things, to know exactly what is the intention of the author.

C.S. Very good. Thank you very much. I believe these are all of the questions I had, but you have given a great deal of information to work with, and very, very interesting everything that you have said. I believe that this will help me understand a little of what is happening here.

Congratulations on the work that you do with your students.

WAY Thank you, also.

APPENDIX C

CODING RESULTS

B.1 Forms of Composition

	School	Non-school
Ministry of Education	42	68
<i>Diseño Curricular Nacional</i>	26	44
<i>Guía Capacidade Comunicativas</i>	16	24
Communication Textbooks	64	49
<i>Comunicación Secundaria 2</i>	26	17
<i>Comunicación Secundaria 4</i>	38	32
Interviews	26	3
<i>Marcela</i>	3	0
<i>Wayta</i>	14	0
<i>Nasaja</i>	8	0
<i>Dalgarhi</i>	1	3

B.2 Geographies

	Centralism	Regionalism	Nationalism
Ministry of Education	3	12	12
<i>Diseño Curricular Nacional</i>	1	11	9
<i>Guía Capacidades Comunicativas</i>	2	1	3
Communication Textbooks	18	44	79
<i>Comunicación Secundaria 2</i>	8	25	40
<i>Comunicación Secundaria 4</i>	10	19	39
Interviews	21	15	1
<i>Marcela</i>	4	2	0
<i>Wayta</i>	13	10	1
<i>Nasaja</i>	3	1	0
<i>Dalgarhi</i>	1	2	0

B.3 Modes of Communication

	Oral	Visual	Written
Ministry of Education	89	82	70
<i>Diseño Curricular Nacional</i>	44	36	24
<i>Guía Capacidades Comunicativas</i>	45	46	46
Communication Textbooks	72	66	66
<i>Comunicación Secundaria 2</i>	38	30	36
<i>Comunicación Secundaria 4</i>	34	36	30
Interviews	22	1	33
<i>Marcela</i>	8	0	4
<i>Wayta</i>	13	1	18
<i>Nasaja</i>	0	0	7
<i>Dalgarhi</i>	1	0	4

B.4 Composition Concerns

	Global	Local
Ministry of Education	118	86
<i>Diseño Curricular Nacional</i>	57	42
<i>Guía Capacidades Comunicativas</i>	61	44
Communication Textbooks	61	37
<i>Comunicación Secundaria 2</i>	11	19
<i>Comunicación Secundaria 4</i>	50	18
Interviews	46	57
<i>Marcela</i>	8	8
<i>Wayta</i>	18	38
<i>Nasaja</i>	10	5
<i>Dalgarhi</i>	10	6

B.5 Reading

	Comprehension	Response
Ministry of Education	108	31
<i>Diseño Curricular Nacional</i>	24	11
<i>Guía Capacidades Comunicativas</i>	84	20
Communication Textbooks	67	41
<i>Comunicación Secundaria 2</i>	48	30
<i>Comunicación Secundaria 4</i>	19	11
Interviews	14	3
<i>Marcela</i>	1	0
<i>Wayta</i>	7	2
<i>Nasaja</i>	5	1
<i>Dalgarhi</i>	1	0

APPENDIX D

INFORMED CONSENT FORM

(Note: The text of this letter and form was delivered to prospective subjects in Spanish, their native language.)

Dear _____,

I am a graduate student under the direction of Dr. Michael Neal in the Department of English at Florida State University. I am conducting a research study to understand the influences of North American scholarship on the teaching practices of writing teachers in non-English contexts.

Your participation will involve participating in a single interview. This interview will consist of questions concerning your perspectives and attitudes toward writing and the teaching of writing. The interview will take no longer than thirty minutes to complete. If you choose not to participate or to withdraw from the study at any time, there will be no penalty. The results of the research study may be published, but your full name will not be used; either your first name or a pseudonym of your choice will be used to identify individual results and experiences. Information obtained during the course of the study will remain confidential, to the extent allowed by law.

If you agree to participate in this study, all necessary action will be taken to protect your anonymity and ensure that there are no foreseeable risks or discomforts related to your participation.

The possible benefits of your participation would be an increase in general knowledge about global practices in the teaching of writing.

If you have any questions concerning the research study, please email me at [REDACTED] or Dr. Neal at mrneal@fsu.edu. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Committee,

Institutional Review Board, through the Vice President for the Office of Research at FSU at (01) 850-644-8633.

Sincerely,

Caleb Sutton

Detach and Return Form Below; please keep the top portion for your own records.

I give my consent to participate in the above study. I understand that I will be tape recorded by the researcher. These tapes will be kept by the researcher in a secure location. I understand that only the researcher will have access to these tapes and that they will be destroyed on May 24, 2012.

_____ (signature) _____ (date)

Name which will identify your tapes and documentation: _____

Spanish Translation

Estimado _____,

Soy un estudiante de maestría estudiando bajo la dirección de Michael Neal, PhD, en el Departamento de Inglés en la Universidad del Estado de Florida (FSU). Estoy conduciendo un estudio de investigación en que busco entender las influencias del trabajo investigador norteamericano en las prácticas pedagógicas de los profesores de la redacción en entornos no anglohablantes.

Su participación consistirá en participar en una sola entrevista. Esta entrevista consistirá de preguntas acerca de sus perspectivas y actitudes hacia la redacción y la enseñanza de la redacción. La entrevista requerirá nada más de treinta minutos de su tiempo. Si escoge usted no participar en el estudio, o retirar del estudio una vez empezada, no habrá ninguna repercusión negativa. Los resultados del estudio pueden ser publicados, pero el nombre completo de usted no será usado; o se utilizará su primer nombre o un seudónimo de su creación para identificar experiencias y resultados individuales. Información obtenida durante el curso del estudio quedará confidencial, al grado permitido por la ley.

Si acuerda usted participar en este estudio, se tomará toda acción necesaria para proteger su anonimidad y para asegurar que no hayan riesgos o descomodidades previsibles relacionadas con su participación.

El beneficio que posiblemente resultará de su participación sería un aumento en el conocimiento general sobre las prácticas globales en la enseñanza de la redacción.

Si tiene usted algunas preguntas en cuanto al estudio de investigación, favor de contactarme por correo electrónico a cjs09fsu.edu o Michael Neal, PhD a mrneal@fsu.edu. Si tiene alguna pregunta sobre sus derechos como sujeto/participante de esta investigación, o si siente que haya sido puesto en algún riesgo, puede contactar al Director del Comité de los Sujetos Humanos, Junta Institucional de Reviso, por el Vice Presidente de la Oficina de Investigación en FSU a (01) 850-644-8633.

Atentamente,

Caleb Sutton

Despegar y Devolver el Formulario Abajo; favor de guardar la porción de arriba por sus archivos personales.

Yo doy mi consentimiento para participar en el estudio definido arriba. Entiendo que mi voz será grabada en casete por el investigador. Estos casetes serán guardados por el investigador en un local seguro. Entiendo que solo el investigador tendrá acceso a los casetes y que se les destruirán el 24 de Mayo, 2012.

_____ (firma) _____ (fecha)

Nombre que identificará sus casetes y documentación: _____

APPENDIX E

IRB APPROVAL MEMORANDUM

Human Subjects <humansubjects@magnet.fsu.edu> Wed, Apr 14, 2010 at 8:33 AM

To: [REDACTED]

Cc: mrneal@fsu.edu

Office of the Vice President For Research

Human Subjects Committee

Tallahassee, Florida 32306-2742

(850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 4/14/2010

To: Caleb Sutton

Address: [REDACTED]

Dept.: ENGLISH DEPARTMENT

From: Thomas L. Jacobson, Chair

Re: Use of Human Subjects in Research

Beyond the Anglosphere: Foreign Theory and Pedagogical Practice in the Teaching of
Composition in Non-English Settings

The application that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be Expedited per 45 CFR § 46.110(7) and has been approved by an expedited review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If you submitted a proposed consent form with your application, the approved stamped consent form is attached to this approval notice. Only the stamped version of the consent form may be used in recruiting research subjects.

If the project has not been completed by 4/12/2011 you must request a renewal of approval for continuation of the project. As a courtesy, a renewal notice will be sent to you prior to your expiration date; however, it is your responsibility as the Principal Investigator to timely request renewal of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and approved by the Committee prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required to be submitted for approval by the Committee. In addition, federal regulations require that the Principal Investigator promptly report, in writing any unanticipated problems or adverse events involving risks to research subjects or others.

By copy of this memorandum, the Chair of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Human Research Protection. The Assurance Number is IRB00000446.

Cc: Michael Neal, Advisor

HSC No. 2010.4227

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BIOGRAPHICAL SKETCH

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