FURTHER READING

LITERACY PRACTICES AND PERSPECTIVES FROM THE FIRST YEAR WRITING CLASSROOM

by

Carolyne M. King

A dissertation submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Doctor of Philosophy in English

Summer 2019

© 2019 Carolyne M. King
All Rights Reserved

FURTHER READING

LITERACY PRACTICES AND PERSPECTIVES FROM THE FIRST YEAR WRITING CLASSROOM

by

Carolyne M. King

Approved: _____
Melissa Ianetta, Ph.D.
Professor in Charge of Dissertation, on behalf of the Committee

Approved: _____
John Ernest, Ph.D.
Chair of the Department of English

Approved: _____
John Pelesko, Ph.D.
Interim Dean of the College of Arts and Sciences

Approved: _____
Douglas J. Doren, Ph.D.
Interim Vice Provost for Graduate and Professional Education and Dean of the Graduate College

I certify that I have read this dissertation and that in my opinion it meets the academic and professional standard required by the University as a dissertation for the degree of Doctor of Philosophy.

Signed: _____

Melissa Ianetta, Ph.D.
Professor in charge of dissertation

I certify that I have read this dissertation and that in my opinion it meets the academic and professional standard required by the University as a dissertation for the degree of Doctor of Philosophy.

Signed: _____

Stephanie Kerschbaum, Ph.D.
Member of dissertation committee

I certify that I have read this dissertation and that in my opinion it meets the academic and professional standard required by the University as a dissertation for the degree of Doctor of Philosophy.

Signed: _____

Ellen Carillo, Ph.D.
Member of dissertation committee

I certify that I have read this dissertation and that in my opinion it meets the academic and professional standard required by the University as a dissertation for the degree of Doctor of Philosophy.

Signed: _____

Michael Bunn, Ph.D.
Member of dissertation committee

I certify that I have read this dissertation and that in my opinion it meets the academic and professional standard required by the University as a dissertation for the degree of Doctor of Philosophy.

Signed: _____

Sean Zdenek, Ph.D.
Member of dissertation committee

ACKNOWLEDGMENTS

To Melissa Ianetta, advisor extraordinaire, whose wisdom, dogs, and sense of humor have taught me much about not only composition and writing, but also life. You've given me a model for the kind of academic and mentor I hope to be. I now gladly take back my "box" of weird capitalization, hyphens, italics, and thus's-that-are-not-transitions, and promise to use them sparingly.

To Stephanie Kerschbaum, your unfailing enthusiasm and good will is a model of positivity; I left each of our meetings feeling that my work matters. I hope to encourage my students as much as you've encouraged me these past six years.

To Michael McCamley, who has shared so much of his teaching and time, graciously and with good humor during my years at Delaware; without your support for this project, this study may not have happened.

My committee members, Ellen Carillo, Mike Bunn, and Sean Zdenek, I have benefited from your generosity with both your time and your knowledge, and you've helped me to explore and think about this project in new ways.

This degree and this dissertation project would not have been possible without the support and encouragement of my family and close friends. To my friend and colleague, Matt Rinkevich, we've been reading and writing with each other since our first semester together; this degree would have been much lonelier without you.

To my running partner, Tiffany, and her dog Tucker, and my own dog, Gondor: you've all helped me to get my feet moving outdoors even when it's cold and wet. Tiff, you always ask, "but can you explain it to *me*?" when I run into a writing issue—working out that explanation has been invaluable in moving my scholarship forward time and again. Thank you for listening and asking questions that helped me to think through my projects and their values; and to Tiff's husband, Jeff, thanks for checking my statistics and helping me to explain numbers to word people

To my Mom and Dad, and the extended sib-Kings (Martin, Andrew, Mary, Christine, and Juliet) and their wonderful partners (Stephanie, Bart, CJ, Sarah)—you've never doubted that I would do this, and you've always reminded me that life is not all work and to come join in the fun (or at least the board games).

And to my husband, Jay, who has cleaned the house and cooked dinner for me tirelessly for the last six years, and who, most importantly, always knows how to make me laugh—at myself, and when that fails, at him. This is, finally, "THE END."

TABLE OF CONTENTS

LIST OF TABLES x
LIST OF FIGURES xi
ABSTRACT xii

Chapter

1 READING REQUIRED: THE NEED TO EXPLICITLY TEACH READING IN COMPOSITION CLASSROOMS AND WHY WE DON'T 1

What Happened to Teaching Reading? 9

Legitimizing Writing Studies 12
The Growth of Literacy Studies 18
Classroom Practice and the Invisibility of Reading 25
Graduate Programs and Teacher Preparation 34

Looking Forward: Integrating Reading Instruction in First Year Composition 38

2 'I WOULD REALLY LIKE TO KNOW MORE': MOVING BETWEEN THEORIES OF READING AND STUDIES OF STUDENT PRACTICES ... 44

Theorizing our Students, Testing our Theories 48

Defining Theory, Lore and Research 49
Imagining How Students Read: The Gaps between Theory and Practice .. 55

Rhetorical Reading: In Theory, Textbooks, and Studies 60

A Theory of Rhetorical Reading 60
Rhetorical Reading in Textbooks 62
Expert and Novice Readers: Constructing Meaning Rhetorically 67

Close Reading: In Theory, Textbooks, and Studies 72

A Theory of Close Reading 72
Close Reading Textbooks 76
Studying Close Reading: Strategy versus Reading Practice 79

Critical Reading: In Theory, Textbooks, and Studies 83

Critical Reading In Theory 83
Critical Reading in Textbooks 86
Studies of Critical Reading 89

Moving Forward: What We Still Need to Know about Students as Readers ... 91

3 WHAT DOES IT MEAN TO BE A READER?: METHODOLOGY AND RESEARCH DESIGN 95

Study Design, Research Questions, and Data Collection 95

Situating the Research Project: 100

Institutional Setting and Site Description 100
The Writing Program and Curricular Outcomes: 101
Classroom Context and Observation 103

Case Studies: Screen Captures, Interviews, and 6 Focal Students 109

Emma 114
Ben 116
Kacee: 117
Sophie: 119
Danielle: 120
Evan: 121

An Overview of Data Analysis 122

Limitations of Methods and Data Analysis 123
Data Analysis 125

4 READING BY DESIGN: NAVIGATING THE MATERIALITY OF TEXTS AND SOURCE USE 131

Digital Materiality and Designing Reading 134

Digital Texts and Embodied Reading Practices 135
Teaching Digital Reading as Document Design: 141

Methods 145
Reading by Seeing: Designing the Reading Experience 148
"Reading Into It": Evaluating Relevance 158
Reading Online: Integrating Document Design and Digital Genres 164

Making Meaning Materially 172

5 BUILDING WRITER/READER RELATIONSHIPS: SOURCE INTEGRATION AND CREATING A CONTEXT OF RESPONSE 177

More Than a Taxonomy of Use: The Process of Reading-to-Write 182
Methods 189
A Rhetorically Sensitive Task: Appropriate Source Integration 192

Comprehension Miscues: Patchwriting and Disciplinary Jargon 195
Confusion About Task and Source Use 200

Processing Response: The Impact of Affect upon Source Integration 206

"Too Laidback to Argue" 210
Integrating a "Not Interesting, but most Informative" Source 216

Teaching Reading and Writing with Sources 220

6 'WRITING HAS TO COME FROM SOMEWHERE': SUPPORTING MATERIAL AND EMBODIED READING PRACTICES IN THE COMPOSITION CLASSROOM 224

A Material and Embodied Approach to Reading Instruction: 227
Creating Stories About Reading 232

Why Narratives Matter 233

Telling Stories about Reading with our Students: A New Direction 238

REFERENCES 241

Appendix

A IRB PERMISSION FORM 259
B INTERVIEW QUESTIONS 261
C ASSIGNMENT DUE DATES 265
D DATA TABLES AND FIGURES 266

LIST OF TABLES

Table 3.1: Focal students' demographic information and pseudonyms 112

Table 5.1 Comparison of Ben's text and original text. 196

Table 5.2 Comparison of Danielle's Text and original text. 214

Table C.1 Assignment Due Dates. 265

Table D.1. Catalogue of Screen Casts by Date 266

LIST OF FIGURES

Figure 4.1 Representation of Emma's first 12-second interaction with the source text152

Figure 4.2: Image of web-page, "Electronic Cigarettes for Smoking Cessation" published by Cochrane Library. This is the scholarly study that Ben first peruses prior to discovering Hartmann-Boyce's blog post.....171

Figure D.1: A still image showing Ben's screen for reading the Hartmann-Boyce publication.....267

ABSTRACT

Common instructional approaches to reading in composition classrooms emphasize reading's cognitive aspect, delineating useful strategies to promote comprehension and to understand a text's content. Yet such attention omits the embodied, social, and material performance of reading, ignoring the ways in which students' experiences of texts impact their attention and, ultimately, the way they write with sources. "Further Reading" thus re-envisions reading theory and instruction for first-year writing curricula. It attends to the materiality of digital texts and their impact upon students' reading experiences and also traces the manner in which students' affective responses to source materials influence their composing processes. By arguing that the field must treat reading, like writing, as a situated, social activity mediated by tools and technologies, it expands reading scholarship to encompass the body's role in meaning making and evidences the necessity of guiding students in understanding their own corporeal and situated responses to texts.

This project applies a case study methodology, examining the reading-writing processes of six focal students and exploring the inter-relationship with digital literacies and the classroom environment. Using interviews, analysis of textual artifacts, and video-recordings enabled by screen-cast software of their individual, in-process work, I

describe and analyze the reading-writing practices the students demonstrate. Following principles of ethnographic research, this analysis of students' reading practices is grounded in the classroom, composition program, and institutional context.

"Further Reading" revises disciplinary commonplaces about the ways that students read, responding to the growing need to consider digital and information literacy concerns. It argues that closer observation of students' in-process reading practices reveals the influence of document and website design on students' engagement, an impact currently unaccounted for in instructional literature. Further, attention to instances of students' problematic source use reveals the impact of affective responses to texts. Thus, if students are to avoid patchwriting, our instructional approaches must encompass students' emotional reading responses as well. Ultimately, this project contends that because reading, like writing, is a situated, social activity mediated by tools and technologies, attention to reading must engage with all aspects of its meaning making.

Chapter 1

READING REQUIRED: THE NEED TO EXPLICITLY TEACH READING IN COMPOSITION CLASSROOMS AND WHY WE DON'T

"[D]on't college students know how to read?"

-Jodi Holschuh and Eric Paulson, *The Terrain of College Developmental Reading,* pg. 4

College students often approach assigned reading as if the activity is merely the objective transmission of knowledge: they read texts in order to memorize facts and definitions on the way to passing tests or achieving competencies. In this view, texts are not rhetorically constructed, argumentative, or contextually and culturally responsive—rather, they are vehicles that transmit factual knowledge to the student. Emphasizing this limiting construction of reading, Patrick Sullivan, Howard Tinberg, and Sheridan Blau call attention to the "impoverished and reductive understanding of reading" that proliferates within students' academic environments, a perspective encouraged by standardized testing and exemplified in the Common Core curriculum (Deep Reading xiii). They criticize how standardized assessments "position readers as passive recipients of information and defin[e] reading primarily as a kind of text-focused close reading" (Deep Reading xiii). Against this perspective, they define reading as a process of actively constructing meaning, an understanding that emphasizes the agency of the reader. Their critique demonstrates a tension between how many reading scholars view and understand reading, and how the average student, and perhaps even the average composition

instructor, thinks of this activity. Whereas scholars theorize reading as an active process of constructing meaning and thus emphasize the need for instruction about engaging in this complex and situated activity, students and even teachers who do not hold this theoretical perspective may view reading as objective and passive, a perspective enforced by the common ways reading circulates within the standardized assessment practices of the educational spaces they inhabit.

The ongoing tension between teachers and students in defining reading as either an active or passive engagement evidences why college students may need help in understanding the "when, where, why, and how" of reading (Holschuh and Paulson 6). As Ellen Carillo recently reminds through her survey of composition instructors, composition teachers generally believe that active engagement with texts matter (*Securing* 16). However, students may view expected interactions quite differently, and often, they may consider reading as an activity restricted to comprehending content and learning the seemingly objective information in texts.[1] Their curricular context can further this disjunction, too, because if students are performing well on standard assessments by acting as passive readers, they may struggle to see themselves as in need of new practices that would be appropriate to different contexts and tasks. However, writing studies[2] has long encouraged composition instructors to help students to

---

[1] Carillo lays out the impact of the Common Core State Standards and standardized assessments that suggest to students that reading is about finding an "objective" answer in a text, correctly. Such behaviors reinforce "knowledge-telling" (Nelson and Hayes) practices rather than encourage students to approach reading and writing tasks as processes of actively constructing new knowledge. See Carillo, *Post-Trust* and "Navigating" for a longer discussion of this impact.

2 In this dissertation, I primarily use the term "writing studies" to refer to the study of writing. Alternate terminology including "composition studies" and "rhetoric and

understand academic reading as connected to writing tasks and as responsive to the requirements and values of various discourse communities (c.f. Bazerman; Geisler; Haas). As literacy researcher Cheryl Geisler asserts in her study of the connections between expertise and literacy, "the unspoken assumption has often been that students' literacy mirrors or should mirror the literacy practices of the academic professions" (4).[3] Building upon such positions, then, reading is a complex, situated, literacy practice and students must move forward from merely considering the role of this activity in learning content and instead begin to view it as a knowledge-constructing practice as well. Within this perspective, engaging students in reflection upon and examination of their reading practices involves much more than simply encouraging students to engage texts more actively. Rather, it involves helping students to understand reading as a rhetorically situated and socially constructed activity—one that is based upon the reader making

---

composition" has also been used to refer to this area of specialization. I chose "writing studies" for two reasons. First, while the use of this terminology to refer to the field is rather recent, I choose to use it rather than "composition studies" or "rhetoric and composition" because I am not engaged in a historical project. Because I do overview scholarship from earlier times when the field was not yet using "writing studies" as a term, I recognize that this may cause some disjunction for readers because of conflict between how the field would have been viewed "then" and my use of this present term. However, this leads to my second reason for using "writing studies" throughout this dissertation. I choose to use the term because it emphasizes the ongoing divide between reading and writing, especially within the larger scholarly discourse, to which this dissertation responds. While some recent scholarship argues that reading and writing need to be taught and underscores the composing processes of meaning making that unite these activities, I use writing studies deliberately to emphasize that this scholarship is articulating an addendum to the writing-focused theory and application that suffuses the field as a whole. However, I use "composition teachers/instructors" to emphasize the first year composition classroom (as opposed to other classrooms and instructors that focus upon writing in a specific context or community).

[3] As such, research, developed through reading-to-write activities, are at the center of expected academic literacy practices. See Geisler; Brent, *Reading* and "Research"; Bazerman.

choices as to how to purposefully approach a text by choosing from a range of reading strategies in order to respond appropriately to the task at hand.

Essentially, then, successfully performing reading—appropriately responding to the "when, where, how, and why" of both text and context—is a complex activity. When professors ask, "don't college students know how to read?" as they do in the epigraph of this chapter, they might more accurately be understood as asking, "don't college students know how and why I am asking them to interact with a text, and select an appropriate set of practices in response to these conditions?" Explaining a variety of factors that contribute to obscuring expected reading practices and responses in many academic assignments, developmental reading specialists Jodi Holschuh and Eric Paulson emphasize that confusion regarding reading expectations comes from many sources. Among these is definitional perplexity, as college students are generally assumed to have proficiency with texts and the ability to decode the words on the page, which is what is commonly described as reading. However, what is often expected to occur when students are asked to read, is much more complex than merely passing the eyes over the page, or even learning new terminology and content ideas found in the text. Rather, what is meant by the term, reading, is created by the expectations of the community in which the literacy task is produced. Literacy is a social practice, "one typified by the specific context in which the literacies are found and valued" (Holschuh and Paulson 5). In this way, the activity of reading can reflect a wide variety of textual interactions and purposes. In order for students to gain facility in their new discourse communities—to "mirror the literacy practices of the academic professions" (4) as Geisler describes this framework—students need to develop sensitivity to the expected practices of the

community from which the reading task emerges and learn to see reading as a rhetorical and active process of constructing meaning—not merely learning content.

Unfortunately, little evidence that reading is taught as a situated and contextually responsive activity appears in the scholarship of the field: quite the opposite, in fact, as studies of instructors' attitudes towards reading reveal a muddled, even haphazard, teaching approach. Michael Bunn, investigating instructors attention to reading finds that most instructors cannot articulate a specific pedagogy or approach and that while composition instructors believe reading is important for their students, they may not have the vocabulary, theorization, or training to address it in the classroom (Dissertation; "Motivation"). [4] His study evidences what Daniel Keller describes as a "hodgepodge of (perhaps unconscious and thus unexamined) reading strategies and theories" (24) that appear in the composition classroom. Further evincing this point, two additional studies of writing instructors' attitudes towards teaching reading illustrate a muddled, instructional context and problematic—even outdated—conceptions of reading being introduced to students. Linda Adler-Kassner and Heidi Estrem's examination of reading pedagogy in their writing program found that instructors often treated students as "passive readers" (39), a position that they speculate stems in part from a lack of adequate graduate preparation and ongoing professional development and training. Similarly, Lisa Bosley's interview-based study of seven members of her writing program

---

[4] While Bunn's study showed that instructors needed more specific terminology and knowledge of reading, Carillo's survey of instructors, conducted upon the WPA-L list serve members, found that most instructors described teaching critical, close, or rhetorical approaches to reading. While the ability of Carillo's respondents to name an approach may seem to contradict Bunn's and Keller's critique, her survey may have generated interest by instructors who were already interested in reading.

reveals that instructors held disparate and conflicting views of reading, and that there were inconsistent instructional practices. Bosley concludes that instructors' concerns over the difficulty of texts in a newly required anthology (*A World of Ideas*) reveals a reluctance to teach reading because they simultaneously believed that their students were incapable of reading the required text selections on their own. Collectively, then, a range of studies regarding faculty attitudes and contexts suggests that composition instructors may not see reading instruction as an integral part of their classroom pedagogy.

This brief overview of instructors' attitudes and perceptions about the role of reading instruction within composition classroom, when drawn together with an explanation of the disjunction between instructors' and students' expectations of reading practices illustrates the need for sustained attention to the processes and practices of reading, especially as regards the central activity of academia: research and reading-to-write tasks. Yet this attention must not merely be descriptions of discrete reading approaches: requiring students to engage "active" reading activities like taking notes or writing summaries. In this dissertation, I argue that composition instructors should approach reading as a material and embodied practice, encouraging their students to recognize that while reading is a cognitive activity, meaning construction also occurs through physical, social, and emotional elements of interacting with texts. To view reading in this way, students must be engaged in active analysis and reflection of their own reading processes—a study that will also increase instructors' understanding of what actually occurs as students interact with texts in reading-to-write activities. As I show through my data analysis in Chapters Four and Five, tracing students' processes of interacting with texts reveals the impact of a text's materiality—its design—and also of

students' emotional responses to texts upon their reading-writing activities. Emphasizing these findings, in the conclusion to this dissertation, I outline an approach to reading as material and embodied and which includes students' own practices and insights about their bodily ways of knowing. Such a pedagogical approach is necessary if students are to fully understand literacy as a constructed and situated practice and to recognize the ways that reading and writing are connected activities—a recognition as necessary for their growth as writers, as much as readers. Further, this approach requires composition instructors to learn about students' reading practices, listening to their students' narratives of how they interacted with texts. Composition instructors need not only to better understand what college students do as they read, but also how college students think that they read. Because my pedagogical framework is grounded in an emphasis upon reading as a process of response, it asks instructors to listen to their students' articulations of their reading practices in order to better theorize this interaction with them. By listening to, but also by encouraging further examination of what students think they do, instructors can help students to more carefully attend to their lived practices. We must participate with our students in explicitly engaging with and theorizing reading.

In order to investigate students' current reading practices and theories, this dissertation grounds it claims in empirical research gathered from an examination of the reading and writing practices of six students as they engage in completing a researched, argumentative paper in a first year composition classroom. Examining digital recordings (i.e. screen captures) of students' in-process practices alongside of interviews and additional classroom work assignments, I observe how students read and interact with source material. My focus upon reading engages with students' digital reading practices,

especially as these moments of textual interaction are shaped by the materiality of the text being read. In discussing digital reading practices, my analysis makes use of research from cognitive science and psychology that suggests that the presence of the internet and the explosion of digital media encourages new ways of textual interaction that in turn, impact how students read and make use of the source-texts that shape their written arguments. To this end, one chapter of this dissertation attends specifically to digital reading practices by examining how students' interaction with digital texts is shaped by textual design elements. A second chapter addresses reading and writing connections by first identifying problematic source use in students' final papers, and then working to understand the processes that lead to these instances; this process-based attention reveals the impact of students' emotions upon their reading-to-write practices. Collectively, this representation of how students work with texts, both reading and composing them, suggests that reading instruction must be woven into the fabric of the composition classroom, and that teachers must engage students in more carefully attending to their reading practices and choices because of the influence these choices and practices exert upon their compositions as well.

I begin this first chapter by examining a lapse in the scholarly conversation on reading. Since the early to mid 1990s, reading research and scholarship has largely been ignored within mainstream composition scholarship (c.f. Carillo; Keller; Bunn). Even as research begins to return to reading (e.g. Bunn; Carillo; Horning; Rodrigue; Howard, Serviss, and Rodrigue), there has been little process-based research into students' reading-to-write activities. By framing my current project against this scarcity of scholarly notice, my dissertation offers knowledge about students' reading practices that

is necessary for instructors to gain if the field of writing studies is to confront the current tensions around the teaching of reading in composition that is suggested by Adler-Kassner and Estrem's, Bosley's and even Bunn's studies. Examining this lapse, I then situate my argument for why composition classrooms must encourage students to reflect upon their own reading processes as part of gaining a greater metacognitive understanding of themselves as readers and writers. Current reading and composition scholars are interested in students learning metacognitive and transformative practices that can move smoothly from one context to another, insights that align with larger movements, especially knowledge transfer, within composition studies (c.f. Carillo). Building upon the field's interest in metacognitive reading knowledge, then, greater understanding of students' reading practices, especially as they research and compose essays, is needed. In turn, such knowledge will bolster how we can explicitly address and teach reading in the writing classroom.

What Happened to Teaching Reading?

Broadly speaking, reading was mostly ignored in composition studies during the 1990s and early 2000s, and only recently has attention been renewed by a group of scholars (c.f. Carillo, *Securing*; Keller, *Chasing*; Bunn, "Motivation"; Salvatori & Donahue, "Guest" and "Stories"). As the sites and ways that students are being asked to write continue to proliferate (cf. Brandt; Keller), we need to better understand students' practices and how students connect and understand their reading and writing processes. Despite the essential nature of this knowledge, however, little new research upon reading

in the composition classroom has been introduced since the 1980s.[5] This section, then, addresses possible reasons for this lapse in scholarship about reading within writing studies. For, in order to once again return interest to reading, we must first understand the factors that may have contributed to scholars and instructors overlooking its importance.

Following the 1980s, attention to students' reading practices, and particularly the way in which these practices impacted their writing, faded. David Joliffe, Michael Bunn, and Ellen Carillo have each reported that while scholarship upon reading was ongoing and highly visible during the 1980s, it has since decreased sharply (Jolliffe, "Learning" and "Who"; Bunn, "Reconceptualizing"; Carillo, *Securing*). Writing in the early 2000s, for example, Jolliffe summarizes attention to reading in this way: "to put it starkly: reading as a concept is largely absent from the theory and practice of college composition" ("Learning" 473). Evidencing this claim, Jolliffe points to changes in the content areas addressed by annual CCCC's call, and the parallel decrease in explicit consideration of reading in session titles as well (see "Learning" and "Who"). For example, in the 2003 CCCC's program, Jolliffe finds only two titles that use the word reading across the 574 concurrent sessions, workshops, and SIGS offered ("Who" 128) while in the 2005 program, reading appears about thirty times. Both counts emphasize that while reading may be one half of the composing acts that students undertake in the composition classroom, research addressing it has been pushed to the margins and

---

[5] Various scholars have pointed to the comparatively little amount of research into reading since the 1980s, see, Carillo, *Securing*; Keller, *Chasing*; Bunn, "Motivation"; Salvatori & Donahue, "Guest" and "Stories." More recently, the work of scholars like Carillo, Keller, and Bunn, as well as the popularity of the Citation Project and its researchers, Howard, Serviss, Jamieson, and Rodrigue indicate a return of interest to this topic.

reading receives little scholarly attention. Since Jolliffe's cursory overview of this topic, other scholars have similarly examined the CCCC's, using the conference as a benchmark for how reading scholarship has faded since the 1980s. Bunn, examining the CCCC's 2008 and 2009 meetings, produces similar findings to Jolliffe's ("Reconceptualizing" 13). However, as Ellen Carillo asserts, this attention may be shifting once again. Pointing to the 2012 CCCC's call which included reading, she argues that this change reverses "almost two decades" of scholarly inattention (*Securing* 6-7). While perhaps an enthusiastic overstatement, Carillo is nevertheless correct in welcoming this adjustment in wording and hoping that this signals a serious and robust consideration of reading in the composition classroom.[6]

While such brief overviews illustrate the inconsistency within the field's interest in reading scholarship, this narrative does not tell us why this occurred. However, many of the current reading scholars who have emphasized the lapse in scholarship upon reading since the 1980s have offered reasons for this oversight. These reasons can be grouped into four broad categories:

- The professionalization of writing studies
- Changes in terminology
- The inability to perceive the reading process
- Graduate curriculums

---

6 Carillo draws upon Salvatori and Donahue in her attention here as well as they are the researchers that originally stated that there was a "seventeen years [gap in which] the word 'reading' was completely invisible" in the conference call (Salvatori and Donahue "Stories," qtd. by Carillo, *Securing*, 7).

The current state of reading research, then, can be understood as stemming from matters both disciplinary—the professionalizing of a field and the introduction of new research areas and theories to it—and pedagogical—as a lack of preparation in graduate school pushes forward teacher's inattention to the ephemeral process of reading. Taken together, these four rationales for the current state of reading scholarship within composition studies provide insight necessary to help suggest a pathway forward for renewing interest in reading once more.

Legitimizing Writing Studies

Reading scholars commonly point to the professionalizing of writing studies as an area of specialization within English Studies when they discuss the inattention towards reading pedagogy and theory from the early 1990s onwards. Mariolina Salvatori and Patricia Donahue point toward this phenomena when they argue that there are "conflicting and problematic claims about the disciplinary ownership" of reading ("Stories" 201). They position reading instruction between the curricular outcomes of writing studies and literary studies, and question which field is more responsible for teaching students how to engage texts. Probing the place of reading through a primarily historical approach in their article, Salvatori and Donahue remind us that writing studies emerges out of English Studies, and literary studies particularly. By "interrogat[ing] the formation of *college English* as a term, a discipline, a concept" ("Stories" 200), they examine how reading and reading instruction functioned in the origins of the field, and link a change in how the field functions as a primary reason for the "disappearance and reappearance" of reading scholarship. Within this perspective, it is accepted that as

composition professionalizes, it emphasizes the study of writing—an emphasis that comes at the expense of maintaining an interest in how students read.

This early scholarly specialization in writing is also a reason why increasingly fewer instructors are familiar with pedagogical approaches to reading. Providing reading instruction in college is commonly associated with remedial classes, which in turn are linked to general abilities and practices rather than disciplinary expertise. Jodi Holschuh and Eric Paulson's 2013 report, *The Terrain of College Developmental Reading*, emphasizes this point exactly. Although "college reading course[s] have historically been prevalent" (3) and provide necessary instruction and support, students attending college are expected "to know how to read" (3). This attitude, certainly, appears in the results of Bosley's study, where writing instructors simultaneously did not want to teach reading, yet neither did they believe that their students could adequately prepare the difficult texts of the program's reader. In such ways, instructors resist providing instruction in what is perceived as basic skills, because to do so lessens the divide between high school and college academic achievement levels, and therefore lessens their status as college professors. In other words, college instructors may feel that they are acting like K-12 educators if they are teaching reading. There seems to be some truth to this assertion, however, as Holschuh and Paulson argue that when reading is taught in college curriculums, it replicates K-12 instructional approaches of teaching reading as discrete skills (5). Reading is a complex and situated literacy practice, yet college instructors may explicitly address it only by borrowing upon K-12 pedagogies that often emphasize generalized approaches most useful for standardized assessments and appropriate to mass instruction which stand outside of disciplinarily situated expectations. Thus, it seems that

the teaching of reading in college courses perpetuates a cycle wherein instructors avoid teaching it because of associations with K-12 teaching, but when they do teach it, they replicate the K-12 curriculum model.

This teaching cycle creates problems when it is situated in a writing curriculum. The writing theories that characterize writing studies encourage instructors to situate writing tasks within appropriate genres and communities, helping students to recognize their agency and choices. Under this rubric, writing tasks are not "discrete-skill building" practices but rather encourage students to recognize the activity systems that surround composing acts. Reading, like writing, is a process of constructing meaning and thus students need to be taught how to approach reading texts by examining the context and communities in which the reading task occurs. This approach will only emerge when reading is treated with the same admitted sophistication and knowledge, as are writing tasks. When reading is taught as discrete practices, disconnected to the communal and disciplinary expectations that shape the reading performance, it fails to be adequately theorized. In much the same way that theorizing writing moved writing instruction away from grammar drills, so, too, do active, constructive theories of reading promise changes regarding the teaching of reading.

Exemplifying the exciting promise of theory to change instruction to a practice, reader response theory (RRT) notably contributed to an emphasis on the reader as meaning-maker that remains a commonplace value within composition studies. While, as Patricia Harkin argues, RRT gained prominence and was part of the ongoing conversation about reading that appeared in the 1980s, the theory itself has largely disappeared from discussion in regards to students' reading practices, leaving only a

general value—that students are meaning-making agents—behind ("Reception"). In the 1970s and 1980s, RRT created excitement for reading pedagogy because it empowers instructors to work with students who make meaning. However, Harkin argues that it is this same quality of empowerment that fails to engender greater theories of reading within composition classrooms. RRT initially created a boom of interest in students' reading practices and facilitated greater pedagogical attention to instructing students in reading and in forming reading-writing connections as seen in work by Mariolina Salvatori, Bruce Peterson, Thomas Newkirk, and David Bartholomae and Anthony Petrosky ("Reception" 418). However, gradually RRT became associated almost solely with pedagogical exercises. In doing so, reading instruction moved from being an exciting area of praxis, where theory and pedagogy combined to investigate how students created meaning, to a series of discrete activities where students were merely instructed in how they should engage texts.

The timeline of RRT's rise and fall from grace intertwines with a disciplinary rift between literary studies and writing studies as well. Suggesting this consequence, Harkin's examination of the history of RRT has implications for the disciplinary divide growing between composition and literary studies. First, as composition embraced RRT and continued to use it even after it had largely dropped out of the limelight for literary scholars, this theory furthered a divide of scholar from teacher, pitting the lowly composition teacher against the highfalutin' literary scholar. Harkin writes that professionalization during this time period "occurred in such a way as to exclude other untenured, relatively powerless, and largely disregarded people—the compositionists" ("Reception" 420). In that RRT "came to be associated, almost exclusively, with

pedagogy" ("Reception" 418-9) and that composition continued to embrace its values even after literary studies had moved on to other theories, RRT added to a widening gap in values and practices between literary and writing studies. Furthermore, even as compositions' values cohered separately from those of literary studies, professionalization of writing studies increased. The result of these intersecting histories, theories, and values, Harkins writes, is that compositionists defined themselves by "emphasizing writing *as opposed to reading*" ("Reception" 420, emphasis original). Thus, the attitude of 'leave reading to the literature people,' became commonplace.

In addition to ongoing professionalization efforts, a discussion over appropriate content and curriculum for composition classrooms also occurred. Again, RRT appears, as it was embraced by a particular type of composition classroom—what Harkin refers to as the lit/comp curriculum. Yet prior to discussions about whether literary texts should be included in writing curricula at all, scholars fiercely debated what texts to read with students. David Bartholomae and Anthony Petrosky, with the publication of *Ways of Reading*, argued that students should read difficult texts. Michael Carelle, positioning the choice of text in relationship to the quality of student writing, believes that, "[i]n general, the more polemical an author, the more insightful the students' analysis and evaluation" (60). Still other scholars emphasized the importance of Other-ness, and that students gained new perspectives from listening to or learning to take on experiences different from their own (c.f. Schwarz). The discussion around what texts to read with students when teaching them to write culminated in what has become an oft-pointed to moment for dividing literary and writing studies in the early 1990s. The Lindemann-Tate debate has become a watershed moment in disciplinary history, remembered as the discussion in

which literary texts were forever banned from composition curricula. Begun as a panel at CCC's in 1993 and then published as companion pieces in *College English* in 1995, Erica Lindemann argues against the inclusion of literary texts, while Gary Tate suggests that teaching these texts can contribute to students' learning (Lindemann, "Composition"; Tate, "A Place"). Lindemann called for composition courses to "look and sound more like writing workshops than literature courses" with the "teacher serving as an experienced writer, not lecturer" ("Freshman" 313), arguing that literary content lends itself to professors lecturing on what the text means rather than focusing upon students' writing practices. Tate, representing arguments for the value upon writing in response to literature, emphasizes the importance of beliefs about the value of literary study and the beneficial effect it can have on students. Harkin, discussing this moment, writes, "[w]hat may have begun simply as an effort to shake free from literary studies had the not-always-intended effect of excluding all instruction in reading" ("Reception" 421). Certainly, Lindemann's position ushered in a wave of student-composition centered reading and writing practices. Looking back at this disciplinary event, several reading scholars including Ellen Carillo, Daniel Keller, Mariolina Salvatori and Patricia Donahue each point to this forum as an important moment for changing how reading was thought of in relationship to the teaching of writing. Collectively, they argue that as the field moved away from lit/comp classes and focused upon reading other than literary texts, much of the pedagogical reading instruction that had been burgeoning, and which connected reading and writing using the values of reader response theory, dropped away.

The Lindemann/Tate debate can be examined as equally the breaking point of disciplinary division—coming after RRT and growing tensions between literary and

composition scholars—or as an exciting birth narrative—with the debate ushering in writing studies' student-composition focus, especially exemplified in the writing workshop for which Lindemann argues so assiduously. Certainly, in the 1990s, writing studies emphasized writing rather than reading—an emphasis that contributes to a gap in the research on reading over the last 25 years. Re-examining the Lindemann-Tate debate, scholars have recognized its ideological quality even as they acknowledge that its underlying tension over what to read with students, and who is responsible for instructing students in reading, still remains. For example, Nancy Morrow describes how "[m]uch of the discussion about reading in writing courses has proceeded from an unintentionally narrow or even impoverished sense of what reading involves" and argues that we need to explore "what happens when students read" (453). However, while it may be, as Wendy Bishop reminds, "easy to assume [that students] know how to read fluently" (ix) by the time they enter college, students need explicit instruction in reading. If we are to bring reading back into common composition parlance, professionalizing the study of reading in relationship to writing will be an important aspect of this move. For, if reading was ignored as writing studies built its disciplinary identity, then reading can only be re-engaged if that disciplinary identity learns to welcome it.

The Growth of Literacy Studies

The idea that professionalizing within writing studies contributed to a lapse in published reading research is further supported by a change in terminology that occurred during the 1990s. Research into literacy and the formation of the New Literacy Studies encouraged a sociocultural view of literacy; reading and writing were no longer merely activities but rather were recognized as being socially, culturally, economically, and

politically constructed. Literacy practices—both reading and writing—were thus recognized as reflecting communities of practice. Attention to this new sociocultural literacy perspective in relationship to reading research suggests that it combined to create a change in terminology that leads to the lapse in reading scholarship. Daniel Keller, drawing upon the work of Lankshear and Knobel, argues that "with the rise of the sociocultural definition of literacy, many academic journals dropped the word reading from their titles and replaced it with literacy" (Keller 24). Keller claims that not only did this change in terminology occur, but that it also reflects how reading research became more closely associated with research trends from other disciplines—particularly that of secondary education. Supporting this development, Marguerite Helmers points out how much of the empirical research on reading occurs outside of writing studies related organizations and journals. Helmers points particularly to the International Reading Association, "an organization to which most college professors in English do not belong" ("Introduction" 4).

New Literacy Studies generated new perspectives on literacy that continue to influence the way writing (and reading) are perceived within writing studies. For example, we recognize that both reading and writing activities are shaped by the social contexts in which they occur. James Gee's ideas of D/discourse communities is often described in relationship to this idea. Holschuh and Paulson explain Gee's significance, emphasizing that teaching students to write or read in the academy is socializing them in to the "small d" discourse practices—or ways of saying/reading/writing things—that will, over time, help them achieve membership in the "Big D" Discourse community that is academia. Discourse communities are not only characterized by small-d ways of

speaking, saying, and writing, but also reflect ways of being and identity characteristics. To this end, Holschuch and Paulson argue that students must learn to view reading and writing in the university as participating in Discourse practices: "Knowledge of the academic reading and writing expectations across the entire university and how those expectations are realized in each of the student's classes becomes an important point of reference for the student's understandings of academic literacy" (6). These larger values of New Literacy Studies can be seen especially in writing studies' attention to how writing and reading knowledge may transfer from one classroom to another.

The values of New Literacy Studies can be seen in earlier literacy research within writing studies, especially those which highlight examinations of difference and students' socio-cultural backgrounds. For example, Mike Rose and Linda Hull's study of the unconventional interpretation of a poem by one student illustrates how expectations of appropriate readings of a literary text are socio-culturally based. Their article reports the unconventional interpretation of a poem by one student, Robert. After conferencing with Robert and tracing the logic that lies behind his reading of the poem, Hull and Rose encourage composition instructors to focus upon how sociocultural factors may create such readings. For example, Robert's personal background made him interpret sheets of hanging laundry and the wooden shacks differently than his peers and the teacher; his particular sociocultural background created different meanings for these images and thus, his interpretation appears unconventional although further investigation reveals that it employs good reading strategies and logic. Hull and Rose use this example to emphasize the concept of difference as an important sociocultural aspect of literacy. Further, their analysis shows that these sociocultural differences may be made material via literacy

practices. While Hull and Rose's article offers particular poignancy for composition instructors because of its close analysis of a student's work, other scholars, like Deborah Brandt have similarly emphasized the impact of cultural factors upon literacy ("Remembering"). Brandt's interview-based study of literacy development attends to the differing values and practices that surround these two activities.[7] Building from such work, reading and writing activities today are generally accepted as informed by context and sociocultural practices.

The ideas promulgated by New Literacy Studies were certainly embraced by composition, and thus, it may make sense that this heralded a change in terminology around reading. Keller suggests that the term "literacy" replaced that of "reading"—a move seen especially in changes in academic journal titles. Testing this theory further, I examined the CCCC's 2004 panel titles and the appearance of the terms, "reading" and "literacy." In doing so, my analysis builds upon the same principles of descriptive counts of the word "reading" that David Jolliffe in particular has made use of several times as he argues that writing studies must renew its attention to reading.[8] In my examination of the 2004 CCCC's conference panels, I found 12 panel titles that explicitly mention "reading" and 27 panel titles that mention "literacy." 502 sessions were offered at the 2004

---

7 Brandt argues that reading is actually a more common past-time and one that is associated with pleasure at a young age; in contrast, writing is a particularly school-based practice and one that is often remembered as being forced to do, with little association to home literacy cultures (i.e. parents read with their children but do not write with them).

8 Jolliffe uses this approach in two review essays, 2003 "Who" and 2007 "Learning" (the latter published in CCC's). However, this same tactic is pointed to and somewhat replicated by Ellen Carillo, Patricia Donahue and Mariolina Salvatori, and Dan Keller. Michael Bunn and Deborah Huffman each do something similar in small parts of their dissertations as well.

CCCC's, and so neither "reading" nor "literacy" illustrates a large percentage of the total conference panels ("reading" accounts for 2.3% while "literacy" is 5.3%). However, closer examination of where these panel titles appear most commonly within the proposed clusters suggests that a shift in terminology may, indeed, be occurring within the field of composition at large. The "Practices of Teaching Writing" section is the largest cluster for the conference and it boasts 159 total panels, or 31.6%. Out of the 12 total panels that use the term "reading" at the conference, 7 appear in this cluster. Examining their titles suggests a range of meaning for the word, "reading," as well. Two of these seven focus upon offering advice to instructors for reading presumably student work: "Essays Read Differently: Conceptual and Rhetorical Difference in both Time and Space" and "How to Read an Essay." Two more focus upon pedagogical applications ("More than Basic Skills: Rhetorical Designs for Reading and Writing Pedagogy" and "Making Reading Matter: Engaging ESL and Developmental Students and Promoting Writing Proficiency"). The remaining three offer distinct emphases: "Effacing Binaries: Blurring the Boundaries of Speaking, Reading, and Writing in the Writing Center and the Comp-Mediated Classroom" addresses at least two different locations of instruction (the writing center and the classroom), while "Theories of Collaboration, Interactive Authorship, and Reader-Reader Writer Intersubjectivity" suggests a possible focus upon peer-to-peer review. The last of the seven titles, "'I can't read,' Tina whispered, placing her Gucci bag on the desk between us: Defining the Categories of Race/Ethnicity, Class, and Gender in the Composition Classroom" articulates some of the premises of New Literacy Studies in the emphasis on the gendered, raced, and socioeconomic constructs that influence reading performance. Examining these panel titles illustrates that while

varying uses of the word "reading" appear, the majority of "reading"-focused panels emphasize a relationship to classroom and student practice.

While panels that emphasize "reading" in some way appear mostly in one cluster, "literacy" panels appear across the spectrum of clusters. While 7 panels out of the 27 total that use the word "literacy" also appear in the "Practices of Teaching Writing" cluster, "literacy" is represented in almost every cluster: 3 in "Composition Programs"; 4 under "Theory"; 3 in "History"; 2 in "Research"; 2 in "Information Technologies"; 4 in "Institutional and Professional"; and 2 (out of 11 total panels) in "Language." It is only in the "Creative Writing" cluster that no "literacy" terminology appears in a panel title. Examination of the panel titles themselves further suggests that "literacy" is connected to broader examinations of culture and especially to how students operate "In and Out of 'Class'" as one panel title so cleverly emphasizes. Many of these panels particularly focus upon aspects of community literacy—sometimes emphasizing different practices based upon local environments (for example, "Technology Literacy Matters in Urban and Rural Environments," or "Literacy Matters: In the Hollers, in the Bush, and Across the Great Divide," or "Making Rural Literacy Matter") but more often connecting to ideas of civic engagement or public or "real world" writing. Illustrating this are sessions with titles like "Civic Action and Literacy in Writing on War and Peace" or "Making Composition Matter: Literacy, Privacy, and Community" or "Whose Words Where? The Promises and Perils of Community Literacy Projects and Publication" or "Moving Composition into the Public Sphere: Making Civic Literacy Matter" and "From the Local to the Global: Technology, Literacy, and Civic Action." Literacy, then, appears more capacious in its address and reflects composition's recognition of how students are not

"blank slates" when they enter our classrooms, but are influenced by factors both individual and group-based.

This brief examination of terminology in the 2004[9] CCCC's panel titles does not conclusively point to a change in terminology, but it does suggest a larger trend in the positioning of reading and literacy within writing studies, an alignment that may help us to understand the gap in reading research. In the wake of the 1980s, the now-professionalized field of writing studies broadens its attention from the pedagogical practices of the classroom. Literacy, as a more capacious term, does appear more often than "reading" in conference panel titles. While there is sustained interest within the "Practices of Teaching Writing" area which suggests that the classroom continues to matter to compositionists, literacy-based research focuses upon the systems and structures that impact that classroom. Literacy terminology, then, investigates the impact of the larger socio-cultural factors which impact the classroom whereas reading research still seems to be more practice-based—to this point, 4 out of 12 or 1/3rd of the total panels on reading offer advice on reading in some form. This theory that terminology matters, then, is important to keep in mind as we consider the ways in which reading research moved to the margins of composition and how this marginalization may impact its return. In that reading research remains focused upon classroom practice, it may be more

---

[9] I examined the 2004 panel titles because of its timing in relationship to Jolliffe's calls in 2003 and 2007 in which he points to the CCCCs himself. He uses the counting of each of these terms to illustrate a larger point about how the change in terminology relates to the emerging, more capacious and NLS-inspired understanding of "literacies." My analysis builds upon this principle, but shows it is not just about quantifying how much of which term is used, but by recognizing how "literacy" cuts across all categories of panels, we can see that its use is gaining momentum across research areas. Because my point was illustrated with this single year analysis, I did not continue to look for this trend across other years for comparison's sake.

important to examine how reading pedagogy engages with conversations centered upon classroom pedagogies in particular. While "literacy" research is hardly crowding out "reading research" as neither term accounts for a large percentage of titles, "literacy" research may better reflect larger values of the field of composition, including theoretically attending to the ways that systems and structures impact students, and so gain prominence as compared to "reading."[10]

Classroom Practice and the Invisibility of Reading

As the field of writing studies professionalized and attention to reading instruction and students' practices moved outward by embracing the tenets of literacy studies, reading scholarship become marginalized. This marginalization, in turn, leads to the gap in reading research and pedagogy that now characterizes writing studies. While these two aspects are important to understanding the lapse in scholarly conversations regarding reading, Robert Scholes suggests that the visibility of writing versus reading practices also influenced this inattention. Describing the importance of materiality for sustaining interest in a topic, he reminds that, "we do not see reading" ("Transition" 166). Scholes argues that the dominance of writing instruction is linked to the inability to view reading practices, because "we can see writing, and we know that much of the writing that we see is not good enough" ("Transition" 166). While teachers can trace vestiges of a reading

---

[10] In light of this attention to terminology, it is important to remind here that the introduction of the term, "Writing studies" to refer to the field continues a trend of ignoring reading at least in the titular activity. While research by Carillo, Keller, and Rodrigue, for example, all represent renewed interest in reading, it is also important to note that especially as regards Carillo's and Keller's work, they are also making arguments supporting the importance of connecting reading and writing for students—a point perhaps more pertinent because of the continued "writing" focus of the field.

encounter through verbal discussions, response papers, annotations and other marginalia, only the student knows what actually occurs during the reading encounter. Keller similarly notes this issue, describing reading as both "invisible and constantly present" in the classroom (18). In an echo of Scholes' sentiments, he argues that unless it "derail[s] the goal of teaching writing"—if for instance, some large gap or striking miscomprehension occurs—reading "drifts into the background, a ghost of a concern" (18). Together, Scholes and Keller point to an important facet for considering the inattention towards reading practice and research in the composition classroom: the inability to directly examine how students are reading. Emphasizing the difficulty for instructors and researchers alike to do more than trace the influence of students' reading processes on their written work, they articulate the absent presence that characterizes reading's position in the writing classroom.

The ephemerality of reading has always challenged instructors. Illustrating this problem, discussions of the characteristics of 'good or bad' readers are most often linked to a series of other practices—practices that involve *doing* something with the read text such as passing an assessment or writing a paper. As Keller point outs, most often we focus upon reading instruction because something has gone "awry" (18)—a misreading so shocking that the teacher must give up the focus upon writing and instead ask the student about what happened when they read the text. One example of this can be found in Linda Hull and Mike Rose's description of one students' "unconventional reading," where the students' failure to attain the expected interpretation of the poem draws Rose to investigate the factors that contribute to the student's reading. After sitting down with the student and re-reading the poem line-by-line, Rose discovers that the student presents a

logical interpretation based in his own sociocultural prior experiences—experiences that create different meanings for the images used in the poem. However, while Rose's conference shows that the student actually engaged in sophisticated comprehension practices, it also underscores the difficulty of teaching and assessing reading because it is a practice that predominantly occurs within a student. The process of meaning-making is not perceivable in a students' response paper or verbal discussion, and thus it is difficult for teachers to pinpoint what causes reading to go "awry" without substantial effort or even one-on-one instruction—something that may not be possible in many situations.

Assessing students' reading practices is a difficult task, and one that further contributes to marginalizing the place of reading instruction in the composition classroom. Students' writing choices are easily 'seen' and pointed to when grading—a student's use of topic sentences, of introducing evidence and making an appropriate claim based upon that evidence—can be specifically assessed by writing teachers; the words, after all, are right in front of them. But the reading that may have gone into selecting that evidence is concealed because it occurs in the students' mind. When grading a students' essay, even if instructors think that a reading problem may be a root cause, their ability to definitively know that the problem is reading (and not writing) is limited. Teachers can push back against how a student describes a source, or perhaps encourage a student to extend what they mean when they make a claim—to lay out the logic and use of evidence more carefully so that the teacher can understand it. They can, in short, ask students to re-read texts as part of their revision process. However, while asking for a more substantial explanation of the evidence, for example, is related to asking the student to re-evaluate their reading of a text, the revision that occurs is to the

writing, and thus, what is being assessed is ultimately how the student writes about that source.

A separation between reading and writing instruction becomes apparent when we start to search for where or when we may be teaching reading in the composition classroom. Curriculum design and scaffolding contributes to the emphasis on writing, not reading. Reading for content (to write about) often comes first; texts—and therefore the practices associated with engaging these texts—are assigned, and then often discussed prior to students writing about the ideas that the texts introduce. In this common scenario, class discussion often functions as a way of assessing students' reading, and also as an implicit teaching practice. When students engage in discussion about the texts' meaning, such discussions are examples of teaching reading because to create meaning, students have to first discover the main claim of a text (a.k.a. identifying the thesis) and then work to interpret and examine the evidence used to support this claim; doing so, they build their version of the text. However, students may not recognize that this is reading instruction because the interpretational activities that are involved may prioritize content-based discussions over explicit attention to the process of meaning creation. Moreover, especially if there are no strikingly awry meanings presented during discussion, there may be no moments that prompt questions as to the ways in which students created the shared interpretation of the text. In an effort to bring visibility to reading practices, Jolliffe and Harl encourage teachers to model their interpretational processes rather than merely lecturing upon what meaning should have been comprehended. They write:

> [S]tudents need to be walked through demonstrations of mature, committed, adult readers who draw connections to the world around them, both historical and current, and to other texts. One relatively easy teaching technique, the think-aloud protocol, is particularly useful. The instructor

> simply focuses on a passage—say, 250 words or so—from the required reading and reads it aloud to students, pausing regularly to explain to the students what connections he or she is making to his or her own life and work, to the world beyond the text, and, most important, to other texts that he or she has read. (614)

By modeling[11] the ongoing, active construction of meaning that occurs during the reading process, the instructor can help students to recognize and also learn to articulate the meaning making process. Moreover, such activities bridge the content-process spectrum and can bring much needed visibility to reading as a process of creating meaning in the composition classroom.

One research project, the Citation Project (TCP), has worked to bring attention to reading in the composition classroom even as it also exemplifies the difficulties of tracing students' reading practices when they are mediated through written compositions. TCP is an ongoing, national research project focused upon students' source-based essays, centering on categorizing and evaluating their types of source use. This collaborative research includes findings that show that students most often quote from the beginning part of a text (the first 1-3 pages) and that further, students struggle with many of the discrete reading-writing practices that are commonly taught: quotation, summary, and paraphrase, specifically. Ironically, the most widely known aspects of this research actually relate to Rebecca Moore Howard's findings regarding plagiarism: she argues that instructors must deepen their understanding of students' source use practices by including patchwriting, which she describes as a type of student apprenticeship move indicating an

---

[11] It is worth noting here that while the idea of modeling, via talk-aloud, is a useful classroom exercise, it ultimately is also another ephemeral reading process because there is no sustained record of the "reading" that occurred. Carillo details this issue and responds by arguing for including annotation as a more permanent way of modeling reading response in *Post-Truth*.

attempt to interact with a source that may currently be beyond their abilities to appropriately use or to write with (see "Plagiarism" and "Writing from Sources"). While Howard's insights for plagiarism instruction are valuable and indicate the need for greater research into the way students interact with sources, the findings of TCP problematically presume things about students' reading practices beyond the scope of their data. In particular, their data tells only what writing students do with their sources—it cannot reveal what reading occurred.[12] While comparisons between the source text and the version or use of the text in the essay can offer teachers useful information about students' proclivities when writing with sources, assuming that this writing gives insight into the meaning students created while reading is engaging in mere supposition.

Even as Hull and Rose's prior example illustrates, what students write about a text may not fully reflect their interaction with it. Moreover, in order to fully put the Citation Project's findings in context, greater attention to its analytic framework of summary, paraphrase, and quotation is needed as well. In that TCP suggests that summary, paraphrase, and quotation are the appropriate methods of source use in written texts—and draw conclusions that the small amount of students' use of these methods indicate problems in students' reading processes—comparison to professionalized publications and expert-scholars' practices of using source texts is needed. For, if we are socializing students into reading and writing activities that reflect the academic communities they are joining, then we need to teach them to read and write with texts in the same way that the experts do. Collectively, then, while TCP pushes forward attention to students' reading

---

[12] I work more extensively with TCP's results in my process-based analysis of students' reading-to-write activities in Chapter Five.

and writing practices, its findings are not conclusive. The limitations of such research illustrate the need for making students' reading practices perceivable, because only then can we help classroom instructors to focus upon better understanding the way to direct students' processes of interacting with texts. This dissertation, which uses screen-captures to allow for a process-based analysis of students' reading-to-write activities, presents one alternative model of research and contributes to a more perceivable examination of reading.

In that both research and instruction on reading need a way to make reading visible, there are assignments and methodologies that work towards making reading practices more easily perceived. Assignments that purposefully encourage students to reveal or trace their reading process include double- and triple-entry notebooks, as well as low-stakes response papers. Anne Berthoff describes the double-entry notebook, also known as a dialectical notebook, which requires students to show both what the text is saying (text summary) and to ask questions of the text—thus increasing their engagement with the text. As students read and engage with the text, these notebooks then present a mediated version of this engagement. Response papers also encourage students to consider texts carefully and can also show students' reading practices. Robin Lent describes the way this assignment, when viewed over the course of a semester, shows students' practices and ways of interacting with texts gradually changing, especially as they gain familiarity with a topic area. Further, she describes students' response papers as showing various reading strategies, including "comparing and contrasting" the viewpoints of differing authors (234). More recently, Salvatori and Donahue's description of the difficulty paper offers teachers a way to make the tracing of students'

reading practices visible in the composition classroom (*Elements*). The difficulty paper forces students to confront what was difficult in a text, focusing upon moments where understanding does not occur, and examining what caused this; in doing so, students can formulate strategies for overcoming these difficulties, but more importantly, are asked to first notice, and then carefully reflect upon, what occurs in their minds as they read. Although a formal record of this reflection is not always obvious, the students create papers that offer insight into their practices.

Borrowing from research protocols offers ways to make reading more visible in the classroom. Linda Flowers and Christina Haas, for example, use a talk-aloud methodology in their research investigating meaning construction and readers' invention of rhetorical purposes for texts (168). Their findings are important for understanding how academic discourse and literacy function—with students gradually moving from novice to expert, learning the expected knowledge and values of their disciplinary communities and thus implicitly understanding the context and purposes for texts within them.[13] Other

---

[13] Because this is my first instance of this commonly used description to refer to reading practices, I wanted to explain my use of this terminology. While obviously hierarchical in nature, these descriptions of stances are common in reading scholarship (see Horning; Carillo). Although other descriptions are sometimes used, for example "developing" or "student" in place of "novice," the hierarchy remains as it is inherent in the terminology itself. However, while these terms (especially "novice") may be viewed negatively because of this, I choose to continue to use them in part because within reading scholarship there continues to be the desire to actively influence students' practices: we want to move them away from being passive recipients of information in texts or viewing text's reverently and as autonomous entities and into seeing texts as rhetorical, constructed, and socially situated. It might be most useful to consider these terms, then, less as indicating a hierarchy and more as the ends of a spectrum of practices. Within such a framework, then, "expert" is an indication of facility with the practice. Even readers who are "experts" when facing one set set of tasks or expected reading practices within a certain community would become "novices" or "developing readers" when facing a new reading task or having to take on new practices for the first time; yet with

research has capitalized on this methodology as well and Alice Horning, for example, uses it to emphasize that expert readers often consider context as they read ("Where"). Digital technology further offers potential for capturing what happens as students read, as the use of screen casts or video-captures of what occurs on the screen as students interact with digital texts allows even more examination of reading. Tanya Rodrigue uses both screen capture and talk-aloud protocols in her recently published study that examines students' digital reading and writing practices. She asserts that while the talk-alouds that students produced showed "sophisticated invention work . . . none of this verbal reading invention appeared in their writing" (5). By making perceivable both how students interacted with texts and their in-process meaning-making, Rodrigue is able to show that sophisticated reading does not necessarily translate to sophisticated source use for students. Her study emphasizes the need to make more visible the way in which students are reading if we are to better understand the connections between their reading and writing habits.

Whereas the ephemerality of reading previously posed issues for tracing students' processes of meaning making, the growth of digital technologies offers ways to combat this issue, both in instructional design and in research methodologies. Modeling reading a text has consistently been a classroom instructional method that teachers can utilize in order to make perceivable the practices and strategies that expert readers engage in

---

experience, they would become "experts" in this new framework as well (See also, Geisler, for a discussion of expertise in academic literacy practices). Throughout this dissertation, I will continue to rely upon the term "expert" particularly as it indicates the successful and appropriate use of rhetorically sensitive reading practices. However, I will often use "student" and "developing" in place of novice because I am talking about students' reading practices and my study takes place within a learning environment, and we believe that students are in the process of gaining habits.

during the meaning making process. Jolliffe and Harl particularly emphasize the importance of modeling as a technique to help students recognize that reading means more than passive receiving information from a text, but rather involves making connections between texts and to other concepts that may lie outside the text itself. Modeling reading reflects the research method of talk-aloud protocols, as the reader externalizes the process of meaning production. In a similar manner, introducing screen casts into reading instruction offers potential for new assignments that can further make reading processes perceivable. Using screen capture technology, students can record what they do as they read on a computer and then review these videos as a means of analyzing their reading practices. In doing so, students not only can benefit from careful observation and reflection upon their own practices, but these videos and reflections also offer insight to instructors as well. As such instruction and research gains prominence, instructors will have valuable knowledge about students' reading practices and about the connection between students' reading and writing. In this way, the meaning-making processes and multiple practices and interactions that create a reading encounter will become more perceivable.

Graduate Programs and Teacher Preparation

If the difficulty of observing reading has served to create a focus, as Scholes argues, upon students' writing instead, graduate training and the increased specialization in composition pedagogy has certainly forwarded this phenomenon. Carillo particularly describes how the burgeoning specialization in writing studies in graduate programs throughout the 1990s and 2000s has created an almost cyclical inattention to reading. While graduate programs in writing flourished during this time, graduate students were

not receiving equal instruction in reading pedagogy. Thus, new compositionists, while instructed in the scholarship of the field as it pertains to writing, were lacking in knowledge of reading pedagogies. To this point, Carillo examines several common anthologies of composition scholarship, pointing to the dearth of reading-focused articles in them. Examining *The Making of Knowledge in Composition, The Norton Book of Composition Studies,* and *Cross-Talk in Comp Theory: A Reader,* she argues that no explicit scholarship on reading or the reading-writing connection appear; as such, they "neglect . . . reading despite the overwhelming presence of [essays on reading] in the field during the 1980s and 1990s" (Carillo, *Securing*, 2).

Without theoretical direction in reading knowledge from writing scholarship, instructors may turn to composition textbooks as a default mode that guides reading instruction, and even their own constructions of students as readers. Long recognized as a source of authority and guidance, textbooks represent and enforce ideological and identity positions upon their consumers (Connors; X. Gale; Jordan; Marinara et al.). Textbooks, furthermore, act upon the instructor as much as the student (Miller, S. "Is there?"; Welch, "Ideology"). While instructors may not prescriptively follow a textbook, these manuals do guide the manner in which curriculum is developed and the work of the classroom—perhaps even more so as they offer instruction in a topic often ignored in composition pedagogy preparation (Adler-Kassner and Estrem; Carillo). Yet composition textbooks do not present a cohesive definition or model of reading practices. Deborah Huffman, performing an examination of reading textbooks, concludes that, "[v]ery few of these texts . . . provide explicit guidelines as to how to read or clearly delineated ways of reading that can help students to understand how they might engage a text to make more

meaningful" (167). Although textbooks do offer a range of activities both for pre-reading and post-reading, and Huffman is able to define six common approaches as implicitly valued in composition textbooks (attentive, expressive, interpretative, evaluative, comparative, and projective [169-172]), her study of textbooks demonstrates the need for greater consideration in reading instruction for how students should "engage, think about, and use" (163) texts.

However, if teachers do not feel confident in bringing an instructional topic into their classrooms, they are more likely to focus their classroom in other directions. Linda Adler-Kassner and Heidi Estrem make this point when they examine reading pedagogy and practice in composition programs, arguing that, "explicit guidance with reading pedagogy … is rarely included in composition research, graduate composition courses, or first-year writing program development materials" (36). In fact, this oversight in programmatic development has allowed for textbooks to emerge as a form of instruction for teachers, as "the prefaces and supporting materials within composition readers" have become the major site of "attempting to articulate various strategies for active, engaged reading" (Adler-Kassner and Estrem 36). They go on to cite just a "few examples" including textbooks by "Blau and Burak, Bartholomae and Petrosky, Trimbur, Carter and Gradin, Ballenger and Payne" (36). More recently, Michael Bunn's dissertation engages what instructors at one program believe about reading. He, like Adler-Kassner and Estrem, found a range of comfort-levels and articulations, suggesting that greater preparation of instructors in order to better attend to reading as part of teaching composition is needed. Ellen Carillo's survey of composition instructors similarly demonstrates that scholarship upon reading instruction is needed as "more than half of

the instructors interviewed were not secure in their abilities to teach reading" (*Securing*, 16).

Inadequate knowledge about how to teach reading may cause what Adler-Kassner and Estrem describe as "pedagogical tensions" (36), or conflict between students and teachers. If instructors do not fully understand students' reading practices, further dissonance may be created in the classroom as each may comprehend expectations of assignments and behaviors differently. Thus, teachers' and students' expectations of the tasks and even goals of the composition classroom may be in contention—an issue that may never even be directly explored, because both parties may not have the language, but and also the explicit knowledge of this topic, to explore the issue and to discuss where miscomprehensions might occur. To this end, as educational literacy scholar Lesley Rex has pointed out, reading's ubiquitous background presence within academia has resulted in undertheorizing reading ("Remaking"). Because reading practices are always contextually situated in relationship to a particular task, what is understood as 'reading' varies discipline-to-discipline and even from one task to the next (Rex, "Remaking"; Geisler). As the first-year writing classroom is situated early in the curriculum and may be (is even intended as) the students' first foray into the discipline-stratified knowledge of the university, composition classrooms are ripe as a site for collisions between "first year students' and writing instructors' various assumptions about reading" (Adler-Kassner and Estrem 35). However, the goal of such courses is also to help students to understand that they will be expected to engage in new and varied literacy practices, and this goal can best be reached if instructors are adequately prepared to illuminate reading expectations.

Collectively, these reasons for the lapse in reading scholarship also demonstrate the myriad difficulties facing a reintegration of reading in the composition classroom. If graduate preparation fails to include reading pedagogies, then instructors may not feel confident in addressing reading instruction. Yet, this inattention may also further this growing lacuna as the field ever more heavily coheres around writing instruction and activities. Further, a lack of exposure to reading theory and scholarship in graduate preparation may make it more difficult for scholars to become engaged in reading research, even when the need for it is noted. Daniel Keller, for instance, connects the importance of reading research for furthering multimodal composing practices and research (2-3) and calls for new scholarly inquiry on this topic. Most importantly though, if we do not research and teach reading adequately, then we cannot teach reading-writing connections appropriately either. Just as writing studies seeks to demystify the writing process for students and to help them to understand and see themselves as writers whose voices can and do matter, so, too, must writing studies explicitly address reading practices and knowledge if students are to understand the process of meaning making that occurs when they engage with a text.

Looking Forward: Integrating Reading Instruction in First Year Composition

The current state of reading in the composition classroom has been impacted, then, by issues of the professionalization of the field, the increasing influence of broader trends from literacy studies, the ephemerality of reading itself, and lastly, instructors' inadequate preparation for teaching reading during graduate school. However, if we are to bring reading back into common composition parlance, we must re-engage reading research in ways that bridge these varied reasons. Reading, as a common yet

contentiously defined activity, requires greater attention in the composition classroom. Yet, the use and integration of texts into classrooms is hardly a seamless process. Trends in reading scholarship have increasingly stressed that students should approach reading as an activity that is both context-specific and reflective. Marguerite Helmers, for instance, emphasizes the way in which the proliferation of media requires instructors and students alike to open up their processes of interpretation. She argues that "to teach reading is to teach the relationships between readers and texts" (23) and that further, "where they encounter texts and other readers" influences that relationship (23). Scholarship on reading positions the student as an active, engaged learner. In this depiction, the teacher's role is to encourage students to examine both themselves as readers and the context in which they are reading, not only in the particular composition classroom where this instruction occurs but also to extend this awareness to every particular reading situation.

Recent reading scholarship has begun to respond to this perspective with scholars emphasizing practices and pedagogies that approach teaching reading in ways that are contextually and reflexively aware. Carillo, for example, describes a "mindfulness" centered pedagogy of reading. Building upon her article, "Creating Mindful Readers in First Year Composition Courses: A Strategy to Facilitate Transfer," Carillo fleshes out this approach in her open-access textbook, *A Writer's Guide to Mindful Reading*, where she describes to students the importance of being "in the moment" (vi) and, ultimately, becoming "aware of how you read" (vi). She explains:

> Mindful reading acts as a framework that is intended to remind you of the importance of becoming an active reader who makes careful and deliberate decisions about the reading strategies you might use. As you mindfully read, you will be learning about reading and also about yourself as a reader. (vi)

By emphasizing the "careful and deliberate" decisions that go into reading, Carillo's mindfulness pedagogy encourages students to gain recognition of the way exigencies impact their reading practices. Carillo's approach to instructing students in reading is capacious and offers a collection of strategies that can help students parse a range of texts that they may interact with for varying purposes, depending upon the classes or projects they face. Brian Gogan also emphasizes the importance of students gaining contextual awareness, in particular as it relates to connecting reading and writing activities. Gogan's article in *Across the Discipline* emphasizes the importance for students of gaining rhetorical genre awareness and the way that this knowledge acts as a threshold concept. Gogan positions rhetorical genre awareness as an important connection between reading and writing activities, because

> learners recognize that genres work to mediate actions, audiences, and situations by connecting writers and writing (i.e., agents and modes of production) with readers and reading (i.e., agents and modes of reception) in complex, sophisticated ways. (3)

Gogan's examination of rhetorical genre awareness as an important threshold concept for both reading and writing emphasizes the need to address reading in the composition classroom. Further, his analysis shows that students learn about the processes of reading and writing—of composing meaning through these activities—when they are examined as contextually situated. Building on the emphases that Carillo and Gogan each show, instruction in reading must ensure that students construct reading as a specific, embedded, and reflexive activity.

Ultimately, in this dissertation, I argue that composition instructors must attend to reading as a material and embodied practice. In order to more fully describe reading in this way, I further contend that reading instruction would benefit from attention to

students' in-process reading activities—a move that pushes back against teaching reading as discrete skills that emphasize only the cognitive, and comprehension aspects of the reading engagement. In order to make this intervention for reading instruction, I have organized this dissertation to move from an examination of current pedagogical theory and practice regarding reading in writing classrooms in Chapters One and Two, and then move into explaining the empirical research and findings upon which this argument rests in Chapters Three, Four, and Five; the dissertation concludes with a description of a material and embodied reading practice and a call for embodied student narratives of reading that would forward this type of knowledge about reading practices in Chapter Six.

To this end, this first chapter has situated reading research within writing studies and offers four reasons for why reading instruction remains overlooked and under theorized in the composition classroom. In the second chapter, I address three distinct classroom practices: close, critical, and rhetorical reading, laying out the way each approach is described using the lenses of theory, empirical research, and lore-based practices. In comparing the presentations of reading across these three kinds of knowledge, I argue for the importance of process-based inquiry into students' reading activities so as to better understand what students do, rather than merely to continue to forward such instructional approaches without knowing their impact upon students.

My third chapter, building from the call in Chapter Two for empirical research upon students' in-process reading practices, outlines my methods of data collection. In this chapter, I address my guiding research question and describe how my methods of qualitative data collection and analysis allows me to answer these questions. The fourth

chapter of this dissertation emphasizes the impact of materiality on students' reading practices—particularly, my analysis of students' screen captures focuses upon the movement of the screen and at times, the students' use of the cursor. Drawing upon professional and technical communications scholarship that emphasizes the importance of document design for the reading experience, I argue that instructors cannot ignore document design and its impact on the physical reading experience. The materiality of the text and the reading encounter influences the understanding of the text that students build through their reading activities.

My fifth chapter addresses moments of problematic source use in students' final essays. My analysis emphasizes students' process of working with these sources and shows the ways in which students' affective responses to texts are often discarded when they move to use the texts in their own writing. Thus, what appears in their final essays does not fully reflect their reading practices or their actual comprehension of the source. Whereas the Citation Project has recently called into question whether students even read sources because of the consistent problems that their writing shows regarding quotation and patchwriting, my analysis suggests that if we are ot help students to reach more sophisticated integration of sources in their writing that we must address students' affective processes of response. Rather, I argue that issues with source-based writing reflect students struggle to articulate a purpose for their source use; tracing students' processes of reading and response illustrates the way in which students' emotional responses to texts infuse their choices and make rhetorically situating the source in their own papers difficult.

My sixth chapter draws together these findings in order to argue for a material and embodied approach to reading. It outlines underlying values for reading instruction that would help to facilitate students' understanding of reading in this pedagogy. Further, drawing upon narrative theory, it argues that composition instructors could best teach reading as embodied and material by encouraging their students to compose in-process reading narratives.

Chapter 2

'I WOULD REALLY LIKE TO KNOW MORE': MOVING BETWEEN THEORIES OF READING AND STUDIES OF STUDENT PRACTICES

> Theory without practice is likely to result in ungrounded, inapplicable speculation. Practice without theory, as we know, often leads to inconsistent, and sometimes even contradictory and wrong headed, pedagogical methods.
>
> -Lisa Ede, "Writing as a Social Process: A Theoretical Foundation for Writing Centers," p4

> [C]omposition lacks significant testable knowledge about how reading is and might most productively be taught in first-year composition courses.
>
> -Ellen Carillo, *Securing A Place For Reading in Composition*, p22

As Lisa Ede attests, theory and practice are necessary bedfellows if we desire to avoid both "inapplicable speculation" and "inconsistent… even contradictory" (4) pedagogies. Ede's description illustrates the problems that occur when theory becomes an abstract speculation untethered by reality or when the reality of practice remains unexamined; rather, theory and practice must exist together, forwarding inquiry and new knowledge. A search for such new understanding should yield what Ellen Carillo describes as "testable knowledge"—or researched studies that examine, theorize, and problematize the practices that occur in our first-year writing classrooms. Yet, reading

scholarship in particular continues to lack this "significant test[ed] knowledge" (Carillo, *Securing*, 22), an issue that suggests that theory and practice are problematically unbalanced when it comes to reading pedagogy. Moreover, this "significant testable knowledge" where reading theory and practice meet must address students' reading processes through an embodied approach that recognizes both the social and material aspects of reading, as well as its cognitive components. Although reading scholarship during the 1980s exemplified the value of cognitively-based research into reading processes (c.f. Flower and Haas), writing studies has since emphasized the need for more holistic investigation into the social and material aspects of composing as well. In short, instructors must not approach students as if they are disembodied heads, but must attend to the embodied experience of learning and of reading and writing activities.[14] Much as Ede critiques the primacy of a cognitively-based understanding of writing as she unites theory and practice for writing center scholarship, I argue that we must also unite both theory and practice and frame reading as a social, material process for our students in order to further reading scholarship. If we are to encourage them to reflexively examine their practices and to gain new understanding of reading as a constructive activity, then students need to attend to all aspects that influence this activity—cognitive, corporeal, and emotional.

The current disconnection between theory and practice has real-world implications—for it leaves a gap in instructors' pedagogical preparation and knowledge.

---

[14] Ede actually calls attention to the need for a new, social direction for writing research later in her article when she critiques the individual, cognitive emphasis of Flower and Haas' model and asks, "where in the flow charts depicting task representation, audience analysis, short-term and long-term memory, is the box representing collaboration and conversation?" (7).

This need for a more researched approach to reading instruction can be seen in the words of Marla, a composition instructor who Carillo interviewed. Recounting the inadequacy of her training and knowledge regarding reading instruction, Marla describes:

> I would really like to know more about who our students are as readers, what they're doing as readers, how I can help them more effectively, and what that actually looks like . . . in terms of classroom design. Maybe that will just reaffirm that I've made the right choices, but I'm pretty open to finding out that I haven't made the right choices and I should be doing something different as well. It would be really nice to see some more very, very concrete and focused studies of students as readers and effective reading instruction. (qtd. in Carillo, *Securing*, 32)

Marla's description of her uncertainty about what to do with reading instruction in her classroom aptly portrays the disciplinary need for scholarship that unites theory and practice with knowledge contributed by empirical studies. Not only does Marla want to "know more" about students as readers, but she also desires tested strategies of reading instruction that make use of this knowledge. Marla's description speaks to the connections between theory, practice, and research, because even as she desires more "concrete and focused studies of students as readers and effective reading instruction," she's already engaged in teaching students to read in certain ways—decisions that she hopes will be affirmed as the "right choices" by this research. Her comment demonstrates a need for uniting reading theory with empirical scholarship that examines students' reading practices.

Beyond the testimony of the single instructor, Carillo's work suggests a need for renewed scholarship upon reading theory and pedagogy in college writing classrooms. Her examination of the reading-writing connection draws upon "compelling theories and research on the place of reading in composition, the connections between the two

[reading and writing] practices, and the consequences of separating these practices from one another in curricula" (18). While Carillo argues for the importance of the reading-writing connection, this argument is grounded in, as she states, "compelling theories" of reading. While certainly "compelling," these theories are ultimately abstract speculations regarding reading processes because they are often narratives separate from studies of students' embodied processes (c.f. Kantz[15]). Even when this discussion is united with research—and Carillo provides a wonderful overview of the reading research conducted especially in the 1980s—this research, as a product of the cognitive movement, often focuses upon an individual's process and so does not adequately engage with views of composing as a social, material, and embodied process (c.f. Ede). In order to respond to Marla's need to "know more," we must create reading scholarship that draws together theory and practice, illustrating their interdependence, and puts them into productive tension and conversation so that theory moves forward practice as we test it, and practice refines theory. Only in this way will we forward reading knowledge by building upon the interplay of theoretical reading engagement with studies of the real practices of students in our classrooms.

To examine the tension between reading theory and practice, I build upon Carillo's project by offering an evidenced inquiry into the establishment of three popular pedagogical approaches that her survey participants name. The three pedagogies—rhetorical reading, critical reading, and close reading—require we develop a greater understanding of the way each positions the reading engagement in theoretical discourse,

---

[15] Kantz, whose describes her article as a theoretical engagement with student reading practice, creates and then narrates the processes of a fictional student, "Shirley." I provide a longer critique of Kantz's article in Chapter Five.

how that engagement may be enacted in classroom practices, and the potential impact on students and students' reading processes when such a pedagogy is utilized. Building from an examination of each of these pedagogies as described in theory, in textbooks, and in a small amount of empirical studies, I contend that we need scholarship that unites theoretical attention to reading processes with empirical research studies into the ways that these instructional approaches impact students' understanding of reading.

My dissertation responds to the current tension within reading scholarship between theory and practice that is the result of the lapse in scholarship upon reading since the 1980s, and which has only recently begun to be combatted. To this end, I frame my examination of three recent pedagogical approaches that Carillo identified as popular among instructors by first exploring the ways in which theory, research and lore have characterized our scholarship. I begin this chapter with a brief examination of each term—defining and establishing the interrelations among them. Building upon this discussion, I argue that our current understanding of the student as reader advances primarily from theoretical and lore-based conceptions of student practice. Thus, current scholarship mischaracterizes student reading ability and practices because it relies upon frictionless, theoretical and primarily cognitively-based imaginings of what occurs as students read, and lacks testing by empirical studies of students reading. Our knowledge of reading pedagogies and importantly, students' development as readers when instructed using various pedagogical approaches, can only advance when process-based empirical studies of reading in the college composition classroom occur.

Theorizing our Students, Testing our Theories

The terms theory, research, and lore circulate throughout our published scholarship as we describe reading and writing practices. While each term implies a discrete form of knowledge, slippage in their usages creates uncertainty as to what kind of knowledge is being forwarded, an issue revealed in the inconsistent pattern of these terms' use. For example, we may describe a general explanation of phenomena though a certain lens such as reading response theories as a so-called theory for reading, but we also often describe "theorizing" as an activity in which the student, teacher, or scholar engages in an analytical process of reflecting on practices. Similarly, we may "research" a topic and compose a logical, rhetorical argument about it in a scholarly article that appeals to disciplinary commonplaces; we may also research topics by conducting a narrow and focused enquiry, guided by a specific research question and employing specific methods of data collection thereby engaging in empirical research. Given this overlap in concepts, I turn to defining these terms before proceeding to describe specific reading pedagogies in this chapter. Only then can we understand the origins of our imagined models of students as readers and can we usefully teach, but also contest, these models as we explain reading practices to our students.

Defining Theory, Lore and Research

Theory, lore, and research can be most usefully understood as different kinds of knowledge, with theory offering an abstract representation that explains a phenomenon. Theory has a long and sometimes contentious background, in part because it has been cited by scholars like Patricia Harkin as a reason for a hierarchical split between literary scholars who use theory to examine, explain, and critically evaluate literary texts, and composition instructors who merely teach writing (414-415). As Bruce McComiskey

argues in his overview of the formation of English Studies, "even in the very first journals to publish (and thereby legitimate) research in the emerging discipline of English studies, theory was privileged over practice, knowledge over application, and mind over body" ("Introduction" 11). While theory's dominance emerged in response to pressures to define and defend English Studies in an evolving university system ("Introduction"), the current complexity for understanding it as a term reflects ongoing contradictions in the way it is used and applied. For example, literary theories originally described particular ways to approach and critique a work of literature; interpretation was thus guided by theory, almost as if theory was a heuristic device. English Studies, however, expanded away from creating aesthetic textual critiques as the aim of using theory, and in doing so, the purview of scholars broadened as scholars began to consider a wide variety of objects as texts, and thus, as possible objects of inquiry. In conjunction with this widened topography, cultural theories were embraced that focused upon explaining phenomena related to social relationships, thus solidifying a shift in how scholars describe texts as meaning: "literary criticism investigates how or why texts formally signify or 'mean,' while critical theory identifies how texts' culturally or ideologically signify or 'mean'" (Elias 225). Theory moved from being a guiding interpretive lens for aesthetic critique of a text, to a tool used to explain and describe sociocultural patterns and importance.

This is, of course, a simplified description of what theory is and how the use of theory has evolved in English Studies. Nevertheless, for reading scholarship, this distinction between the objectives of using literary versus critical theory has been particularly significant. Literary theories have long guided our understanding of what

occurs during the reading process, and thus, also shapes instructional practices for reading. For example, the theory known as New Criticism—which I examine in more detail later in this chapter—contends that all meaning is contained in text itself, and it is the reader's job merely to access this meaning; in turn, this theory about the reading process gave rise to reading instruction based upon finding the hidden meanings in texts with attention to things like similes and symbolism, an instructional practice that ultimately suggests to students that texts are repositories of infallible information which they must merely comprehend (Carillo, "Navigating"). However, such text-centric understandings of reading were challenged particularly as critical, cultural theories gained prevalence. Cultural theories challenged the text as having meaning separate from the process of the reader making meaning. In simplified terms, we can also understand this as moving from the "what" or content as a focus of the understanding of the reading process, to the "how" and the influence of context upon meaning making. Reading instruction—especially within the composition classroom—continues to sit in tension between these two objectives: it must at once help students to make sense of the texts or texts in front of them, but it must do so in ways that are sensitive to the larger, sociocultural contexts that shape what is meant and expected of the reading experience. As Rex et al. remind, "what counts as reading is under continual historical and local reconstitution and is always a situated practice" (291). Theory, then, is a guiding explanation, given significance within a constituting, sociocultural community, which describes an imagined way of making meaning. As such, theories reflect the communities from which they arise or which endorse them. Currently in writing studies, we recognize

the influence of cultural context upon the composing process, both for reading and for writing.

Thus, and even as Ede reminds in the epigraph to this chapter, theory must not be separated from practice if we are to engage in sound pedagogical practices. However, theory often becomes separated from practice at the classroom level, leading to the introduction of what scholars define as lore—the descriptions of the experiential doing of classroom teaching. Like theory, lore offers a "body of knowledge" that can provide a "means of exploring" an issue (North 54). Stephen North has famously defined lore as the "accumulated body of traditions, practices, and beliefs in terms of which Practitioners understand how writing is done, learned, and taught" (North 22). Lore derives from practice, as it is "essentially experiential" (22) and uses "pragmatic logic" (23). Yet part of North's focus upon defining lore emerges from his belief that this type of knowledge of doing has been discredited by enthusiastic scholars and researchers who see lore as "a muddled combination of half-truths, myths, and superstitions" (23) rather than as a necessary function of teaching as a practice. North positions lore as requisite for good teaching practice—a point that Christopher Ferry emphasizes in "Theory, Research, Practice, and Work." As Ferry points out, lore is the knowledge production which emerges out of teaching practice and which can only be valorized when the work of teaching students how to write is similarly appreciated (15). What Ferry emphasizes is the "site-specific" quality of teaching work, because instructors must "invent solutions on the spot" (17)—a real-time activity that does not allow for duly considered theoretical insight. Similarly, Patricia Harkin defends lore as "post-disciplinary" precisely because it ignores accepted methods of disciplinary inquiry while still offering solutions to the

problems inherent with teaching ("Postdisciplinary" 127-131). As such, lore operates as "situated knowledge" (131) that responds to a site-specific and timely problem, and does not seek to conform to disciplinarily defined procedures of how knowledge should be created.

Lore, then, supplies knowledge of what seems to work and can be done. It can be rhetorically sophisticated—as is Mina Shaughnessy's *Errors and Expectations*, which Harkin examines as part of her treatise for valuing lore as a kind of post-disciplinary knowledge. While lore usefully creates knowledge of what works in practice, it is misapplied when it leads practitioners to unquestioningly accept the status quo, especially when it fails to adequately answer teaching problems. In terms of reading instruction in the composition classroom, lore alone does not always answer the needs of students and instructors alike as highlighted by Carillo's call for a renewal of attention to this area. As such, we must carefully evaluate reading instructional practices entrenched in lore for how well they answer the problem of what to instruct students to do when reading.

In contrast to lore, research exacts a disciplinary process of systemic inquiry. In fact, in order to describe lore and how it produces knowledge, Harkin first establishes it as different from research, which she describes as a mode of disciplinary inquiry or the "regularity of the procedures of inquiry that produces the facts" ("Postdisciplinary" 130). Research, because it follows certain protocols, "end[s] . . . with knowledge" ("Postdisciplinary" 127). Defining research, then, is inherently related to also describing the protocols being followed, a point suggested by Cindy Johanek's definition of research as a "more narrow [approach], focusing on inquiry guided by specific research questions, actively explored by a discernable method, such as experimental, interview, survey,

ethnography, or case study" (24). Johanek's definition of research cannot be separated from examples of disciplinarily accepted modes of inquiry like survey or interview—the methodological practices that allow for the production of facts. Drawing together Harkin and Johanek, we can see that the objective for research is to identify trustworthy knowledge; by carefully ascribing the circumstances under which inquiry occurred, we believe that the research could be replicated once again. For classroom instruction, then, the results of prior research are guided by a belief that we, too, will achieve these outcomes if we establish the same tested practice under similar circumstances.

Research interacts with lore and with theory in complex ways when producing classroom knowledge, however. While research allows a certain description or explanation of what occurred, defined within certain parameters, research can only be made more widely applicable to impacting classroom practice when it is unified with theory. Each classroom is a different site of learning, with teacher or student characterizations that may not replicate the studied population. While RAD research—or studies that offer replicable, aggregable, and data-supported results (Haswell)—describes a specific subset of empirical inquiry that promises the ability to recreate these same practices under similar conditions, most studies in composition research do not meet these criteria. Thus, what become the "best practices" that are supported in research are often those whose analyses are particularly persuasive because of the theories and lore with which they engage as well.

In reading scholarship, theory has been particularly important for developing the practices that we believe students should learn in order to appropriately and successfully engage with texts. Theories about the reading process greatly influence the cultural

expectations that surround the expected reading encounter in composition classrooms (Rex et al.). In particular, literary theories have been responsible for offering various approaches to encountering texts—these may become the classroom practices of instructors—that will allow the reader, following the theory, to create certain interpretations. For example, the values of the theory of New Criticism, which emphasize the formal features of the text and finding unity in the themes of a text through careful attention to textual features, led to teaching students to use close reading techniques that prioritize memorizing definitions of formal features and identifying their use in texts.[16] When critical theories became more popular—theories that focused upon reflecting the hierarchical values of society through a focus upon race, gender, class, or other modes of difference (Elias)—these perspectives on reading texts encourage the reader to be aware of the values that lie behind textual representations of reality. In turn, reading in these ways led to the idea of teaching students to read and think critically—to be sensitive to the inherent bias or value-system represented in any text. While individually all theories give us different, but not necessarily opposing, strategies with which to interpret texts, ultimately they are all evaluations of how we should interact with texts, and, especially within the history of English Studies, such evaluations also and often lead to arguments over which texts to read with students.

Imagining How Students Read: The Gaps between Theory and Practice

---

[16] Carillo provides a longer critique of New Criticism in particular in "Navigating" and *Post-Truth* where she explores how the use of such approaches can problematically narrow how students understand reading and texts.

In recognizing that theory presents multiple and equally valid descriptions of the reader-text interaction necessary to achieve an interpretation, it is important to also recognize that these descriptions are idealized. Theories may offer abstract explanations—often forwarded through examples or anecdotes which can make real their descriptions—and as such, they can create frictionless, abstract renditions of what happens when readers read (c.f. Kantz). As I explain below using the example of Margaret Kantz's "theorizing" of students' reading practices related to source use, such narratives can only offer one perspective, they can never fully encapsulate the activity even if they do evocatively capture our attention and imaginations. In applying theory to classroom practice, then, we must be careful not to confuse the ideal conceptions of the reading encounter with the real practices of the students in front of us.

While theory can persuasively suggest practices, it also can present a frictionless narrative that is devoid of many of the experiences faced in real life. Such is the case in Margaret Kantz's "Helping Students Use Textual Sources Persuasively" which presents a "theory-based explanation" for the problems students have with "writing persuasive research papers" (74) by using an imagined student, Shirley, to embody the problems students face with this assignment.[17] Kantz frames Shirley as "a composite derived from

---

[17] Kantz serves as a good example here for several reasons. First, Google scholar reports 58 citations of Kantz's paper. However, more importantly, her work has been influential as one of the suggested readings in Wardle and Downs' *Writing About Writing* textbook. Moreover, in their article, "Teaching about Writing, Righting Misconceptions" in which they outline and explain the principles of the writing about writing pedagogy they endorse, they position Kantz's text in relationship to the research-based-studies they also suggest as readings, because it imaginatively narrativizes student practices. Describing Kantz as helping to teach students critical reading, they describe her text as "explicitly critique[ing] typical student reading strategies and compar[ing] them to more effective

published research, from [her] own memories of being a student, and from students who [she] has taught" (74), and Kantz conjectures that "her difficulties are typical of undergraduates at both private and public colleges and universities" (75). After describing the reasons Shirley experiences difficulty with creating a persuasive, original argument for her research paper, Kantz ultimately turns to a theory of the "rhetorical situation" (79-80) as a solution for teaching Shirley how to appropriately work with source material. To support the usefulness of this theory for understanding source inclusion in research papers, she then models discrete questions that Shirley could have asked and answered, building a frictionless, ideal interaction and learning experience. Collectively, Kantz's description of Shirley acts as a useful device to help her reader follow her argument and consider how to apply the theoretical concept of the rhetorical situation to not only the problem of writing source-based argumentative essays, but to the problem of teaching students how to do so. While it works to persuade the reader to consider teaching the rhetorical situation and the applicability of this theoretical concept, it does not actually help the reader to consider the real-life students that they may need to instruct.

While theoretical anecdotes can mimic the issues that instructors face, they can only present a simplified, frictionless description of teaching practice and so demonstrate the gap between theory and practice. Kantz's speculation about Shirley and her theoretical cure-all of teaching her the rhetorical situation offers what Joseph Janagelo critiques as "purposefully naive . . . dramatizations of student writing" ("Appreciating

---

reading strategies" (561) and also position it as exemplary for "help[ing] shift students orientation to research from one of compiling facts to generating knowledge" (562).

Narratives" 94). While he criticizes particularly the textbook genre, he aptly describes the tension between the "increasingly sophisticated . . . insights from composition, literacy, and second language theory" that suggest the complexity of reading and writing activities, and narratives that offer "a linear process [where] the writer will be able to effectively synthesize and present new and old ideas within the context of writing one paper" (94). In describing textbooks' "reductive, parodic depictions of student writing" (94), Janangelo's descriptions reflect the concerns with lore that North voiced—of "half-truths, myths, and superstitions" (North 23). Illustrating the theoretical composing processes in this way suggests the manner in which composition theory can be simplified to the extent that it no longer accurately reflects the embodied processes of our students that it is intended to explain and support.

In order to appropriately match the practice-based descriptions of our students with the theoretical conceptions of writing and reading that our scholarship endorses, these practices must receive adequate testing via empirical inquiry. To this point, Sandra Jamieson exhorts the danger of theoretical, anecdotal articles like Kantz's narrative with their ability to "live in our collective imagination" despite lacking a basis in reality. She offers a contrast by calling attention to the findings of the Citation Project (TCP) that examines 174 research papers from 16 colleges and universities, describing the sources students' use and the way these sources are framed in their writing. It is Jamieson's contention that studies like TCP's are necessary because, too often "what we believe to be [students'] skills and needs shape our curriculum, assignments, information literacy programs, and academic integrity policies" (3) but may not actually reflect the reality of the composing tasks and understanding that they have. She warns against confusing the

students "[we] think we are teaching, with the ones we actually teach" (3). Empirical research studies can help us better conceive of the students we actually teach, because data describes what our students do—the skills and practices that they engage with and in. Our practices must be responsive to data that can accurately reflect and describe the embodied, difficult, and most definitely not seamless practices, that reflect the realities of our classrooms.

Thus far, I have argued for more careful consideration of the ways that theory, research, and lore work together to shape our understanding of students' practices as readers. In order to address the varying ways in which instructors imagine reading, I begin by examining rhetorical, close, and critical reading pedagogies, attending to the different fashions in which each pedagogy imagines and understands reading and writing practices. I divide my attention into three forms; first, I address the way the reading approach is defined and describes in our professional scholarship, attending particularly to the theoretical aspects of this work. I then examine how this theoretical conception appears in our composition textbooks, emphasizing the description of students' practices that is offered in these manuals. Finally, I examine the empirical research that exists on the practice, emphasizing the ways in which this research interacts with both the definition that appears in theoretical scholarship but also the gaps it indicates in the approach laid out in the textbooks. Ultimately, drawing together knowledge of the theory, practice, and lore that describes each practice allows us to better understand the gaps in knowledge that exist, especially as there is much to be learned about the ways that students conceive of reading, their expected literacy practices as taught within one of

these pedagogies, and the way that this instruction impacts their actual performances as readers and writers.

Rhetorical Reading: In Theory, Textbooks, and Studies

A Theory of Rhetorical Reading

Carillo found that 48% of interviewed instructors used the term "'rhetorical reading' and/or 'rhetorical analysis' to describe the type of reading they teach" (16). Rhetorical reading focuses upon understanding the contexts and the larger perspectives, or "worldview" as reading scholar Doug Brent describes it (3), that the text illustrates. With this emphasis, rhetorical reading is related to, but differs significantly from the common classroom genre of rhetorical analysis assignments especially as such assignments might be focused upon analyzing texts for traditional rhetorical values of logos, ethos, and pathos within them. Rhetorical analysis and rhetorical reading as a practice share some values, as each emphasizes careful attention to the text and the way it is put together, but while rhetorical analysis is a heuristically-based examination of different textual elements, rhetorical reading is an ongoing practice used by experts within a discourse to evaluate, interpret, and understand the work of a text.

Rhetorical reading has been theoretically aligned with models of invention that are inseparable from social construction and community. Doug Brent frames his monograph *Reading as Rhetorical Invention* with this idea when he writes, "knowledge exists as a consensus of many individual knowers, a consensus that is negotiated through the medium of discourse" (xi). Further, he aligns the production of knowledge via reading with rhetoric, arguing that "if the production of all knowledge is an intensely

social process, then we should be able to describe in some detail exactly *how* the process of taking in others' ideas through reading relates to the process, separable from [rhetoric] in name only, of devising arguments that will persuade others" (xii, his emphasis). Brent ultimately describes rhetorical reading as "reading to build a system of beliefs based on response to other people's texts" (2) because "informative written discourse presents not just information but a certain worldview, a complex of beliefs held, or presented as being held, by the author" (3). By positioning the reading engagement as always participating in developing a worldview, Brent's description firmly situates rhetorical reading as a socially constructive process.

Rhetorical reading is inherently a social and also cognitive expression, then. As Christina Haas writes, "reading—like writing—is a constructive, rhetorical, choice-making activity" (20) and readers "construct complex understandings woven out of textual cues, prior knowledge, social conventions, and cultural expectations" ("Beyond 'Just the Facts'" 21). As such, "the meanings that readers construct are inherently bound up in social relations between author and audience, reader and writer" and meaning occurs out of a "dynamic interplay of purposeful writers and readers and the worlds they share" (23). Haas, like Brent, emphasizes the importance of invention for rhetorical reading, as the reader must imagine via social cognition the "values, interests, and skills" that surround the text. This practice can include "attribute[ing] identity or intention to a writer in order to understand or account for a text . . . [and] may be particularly true when encountering texts with strong claims" (23). Haas' definition further clarifies the practice of rhetorical reading as it requires the reader to attend "to the motives and contexts of both writers and other readers" (24)—a practice that thus situates the act of reading and

the text being read within a particular discourse community. More, Haas describes, "when readers read rhetorically, they use or infer situational information—about the author, about the text's historical and cultural context, about the motive and desires of the writer—to aid in understanding the text and to judge the quality and believability of the argument put for in it" (24). Collectively, then, rhetorical reading emphasizes the necessity of considering the social context of a text and its reader(s); it cannot be separated from an examination of the discourse community that the text originates in, and the discourse community that the reader currently embodies. For, in order to fully comprehend a text's meaning, and to evaluate whether a text effectively achieves its end, the reader must be able to imagine both of these communities and account for the process of meaning construction with the text that they engender. As such, rhetorical reading inherently models a social construction of the reading process.

Rhetorical Reading in Textbooks

An analysis of rhetorical reading descriptions in several textbooks reveals a conflation of rhetorical reading as a practice, with concrete strategies of analysis which appear more commonly in composition textbooks. This conflation is similar to what Carillo noted, as a slippage between "rhetorical reading" and "rhetorical analysis" in her survey results, and can be understood in relationship to the emphasis upon social construction and discourse communities inherent in rhetorical reading practices. To this end, Haas actually foreshadows this conflation when she writes, "these strategies are 'rhetorical' in the sense that, in using them, readers attend to author, purpose, context and audience" (27). The discrete attentional aspects point to the problem of introducing and

inducting students into a reading practice that is synonymous with a discourse community as a way of being: of course, thinking about "author, purpose, context, and audience" are all part of rhetorical reading—yet, as a practice, breaking down this process into discrete steps doesn't adequately describe its function. Rather, as a practice, rhetorical reading functions somewhat unconsciously during the reading activity—it is simply a "way of reading." However, in textbook descriptions, these aspects included in the practice become individual strategies, often taught separately, to achieve a rhetorically-oriented reading of a text.

Rhetorical reading practices are more commonly described as part of a broader analysis of the importance of persuasion and how it works in communication. For example, in the textbook, *Everyone's an Author*, Andrea Lunsford et al. describe "thinking rhetorically" as the framework that spans both writing and reading. The authors define "thinking rhetorically" (8) as a process that moves from listening to engaging, or rather, "paying attention [to] what others say *as a way of* getting started on your own contributions to the conversation." (emphasis original 8). In chapter 2, their description of analyzing the rhetorical situation (with the emphasis on writing for a specific exigency) stresses the recognition of the same factors Haas highlighted; they write, "we have a purpose, an audience, a stance, a genre, a medium, a design—all of which exist in some larger context" (19). To be an author, they suggest, the student must learn to think strategically about the situation or text to which they respond. In broadly connecting the writing and reading activities that go into creating a "contribution to the conversation," Lunsford et al. showcase the relationship between writing and reading activities, a relationship apparent in how rhetorical reading practices function.

Other textbooks similarly frame rhetorical strategies for comprehending texts. In *The Allyn and Bacon Guide to Writing*, John Ramage et al. similarly address reading and writing using a rhetorical framework. Their fifth chapter, "Reading Rhetorically," introduces the idea of reading *with* or *against the grain* of a text. In an echo of Brent's emphasis on invention and worldview, they describe how a reader should "see the world through its author's perspective, [by opening themselves] to the author's argument, apply the text's insights to new contexts, and connect its ideas to your own experiences and personal knowledge" (86). They ultimately define the outcomes of this approach as gaining an awareness "of the effect a text is intended to have on them" (86). While sharing tenets of the theoretical explanations Haas and Brent offer, Ramage et al.'s description fails to explicitly link persuasion to the values of the framing discourse community, which in turn creates the values and practices that guide evaluation. In doing this, Ramage et al. link rhetorical reading to a cursory answer of whether or not a text was persuasive without attending sufficiently to the process by which this evaluation might have been carried out. Ignoring the situatedness of evaluation as a function of discourse membership limits the usefulness of the rhetorical reading strategies they suggest—as their directions for "reconstruct[ing] the rhetorical context" of a text illustrate. While they encourage readers to "ask questions about purpose, audience, genre, and motivating occasion" mentioning that they should "note any information [they] are given about the author, publication, and genre" (96) as part of this, they fail to describe the way that this information would be used by someone participating in this discourse community and as such, would signal membership in different ways. Too easily, this type

of suggestion flattens the rhetorical nature of the information into merely content-based facts that are stripped of contextual meaning.

When instructing students in rhetorically reading, it is at first necessary to break down rhetorical reading into a description of the activities that incorporate this practice. However, instructors should also frame using rhetorical reading practices as always responsive to discourse communities' expectations if students are to understand how to utilize this practice cohesively. Karen Rosenberg actually positions her explanation of rhetorical reading towards such an outcome, when she seeks to explain how the genre of scholarly essays works. In a chapter in *Writing Spaces*, a collection of essays intended for use in first-year writing classrooms, she describes rhetorical reading as "a set of practices designed to help us understand how texts work and to engage more deeply and fully in a conversation that extends beyond the boundaries of any particular reading. Rhetorical reading practices ask us to think deliberately about the role and relationship between the writer, reader, and text." (212, "Reading Games: Strategies for Reading Scholarly Sources"). In an echo of Haas' emphasis on considering author, audience, purpose and context, Rosenberg encourages students to consider the "writer's motivation and agenda" as this knowledge will help the reader "understand the choices the writer makes"; similarly, the rhetorical reader will be aware of their own purposes and agenda, as such factors affect how the text is being read; lastly, rhetorical readers go beyond understand "*what* the text says" and also "focus upon *how* the text delivers its message" (emphasis original, 212-3). Rosenberg goes on to describe common genre features of scholarly articles, emphasizing why certain conventions for things like titles exist and the context that shapes them; she encourages students to apply this knowledge of conventions to their

reading of scholarly articles, thus acting more in line with a rhetorical reading approach. Because she links rhetorical reading to the scholarly texts, Rosenberg's directions more closely draw upon knowledge of discourse conventions for academic, scholarly prose. By linking together her analysis of journal articles—explaining how expert writers create these articles—with her description of rhetorical reading as a practice, she further underscores that students are expected to take on and learn to act as experts themselves.

While the theoretical underpinning of rhetorical reading emphasizes social relationships in the textual interaction and meaning being made, rhetorical reading in textbooks often focuses upon discrete skills, or strategies of textual analysis, that never quite describe the practice as a coherent, fully social aspect of discourse. This issue, however, is to be expected of textbooks. In a chapter published in the edited collection, *Reconnecting Reading and Writing*, Jimmy Fleming argues that "reading skills are discussed as a core set of strategies" in composition textbooks (159) and thus, "[g]uided reading advice is not evident in specific applications, but rather is seen as a general set of critical thinking, analytic, and writing practices that can be applied to specific writing tasks." (159). This is certainly the case where rhetorical reading is concerned, as most textbooks describe the rhetorical nature of the text being read—as situated in response to a particular context—but yet still describe discrete practices to use as if individual use of these practices would constitute the act of reading rhetorically. Ultimately, then, most students learn about rhetorical reading as if it were an analytical move. The implications of this introduction to students can be seen in the focus on differentiating expert and novice practices in studies of rhetorical reading.

Expert and Novice Readers: Constructing Meaning Rhetorically

When we turn to empirical research, however, we find that rhetorical reading relies particularly upon expert knowledge, thus creating a barrier to students' engaging in this reading practice. Accordingly, many of the studies that explain rhetorical reading and call attention to its importance as a discourse practice describe the differences between expert and novice readers in their ability to read texts within this framework, rather than focus upon exploring how students learn or respond to a rhetorical reading pedagogy. For example, Linda Flower and Christina Haas, who first described rhetorical reading as an expert practice in a 1988 *CCC*'s essay, argued that expert readers "used not only the text, but their own knowledge of the world, of the topic, and of discourse conventions, to infer, set, and discard hypothesis, predict and question in order to construct meaning for texts" (167). As expert readers "construct a rhetorical context for a text as a way of making sense for it" (168), using this practice successfully is intimately tied to the reader's background knowledge: both of and for disciplinary content, but also for knowledge of discourse conventions which shape the delivery of the text. When Flower and Haas performed the study, they were interested in merely better understanding how "college-level expository texts" were read by readers, particularly in light of ongoing theories that addressed reading as a constructive, rather than receptive, activity (167).

Flower and Haas' study created an understanding of reading as a context-based, constructive and rhetorical practice. Using a talk-aloud protocol, they examined and contrasted the interpretation of the same text by four graduate students and by six freshmen students in order to understand the processes by which the readers created meaning as they interacted with the text (171); in order to control for prior knowledge in

a content area, the text (a reading from an educational psychology textbook) was introduced without title, author, or publisher information, and was taken from a content area not represented by any of the student readers. Ultimately, Flower and Haas conclude that rhetorical reading is an important reading practice because its use allows readers to better understand the claims the text makes—including, and especially, implicit claims. They argue:

> The constructive process we observed in readers actively trying to understand the author's intent, the context, and how other readers might respond appears to be a good basis for recognizing claims, especially unstated ones the reader must infer. Speaking more generally, this act of building a rich representation of text—larger than the words on the page and including both propositional content and the larger discourse context within which a text functions—is the kind of constructive reading we desire our students to do. (181)

In distinguishing between expert and student practices, Flower and Haas's description of the "kind of constructive reading we desire our students to do" indicates the desire for students to become more like us—more like experts. While it suggests the importance of reading processes that attend to the context surrounding the text's creation and weighing this alongside the reader's own purposes, it does not present strategies for teaching rhetorical reading that will help students make this leap nor does it hypothesize on how students' can best learn to invent and to understand discourse-based knowledge and values.

Additional studies of rhetorical reading further entrench it as an expert practice—questioning the utility of actually teaching this to students. For example, Charles Bazerman, conducting a study of physicists reading in 1988, discovered that expert readers used advanced content knowledge to evaluate texts by using experiential knowledge about methodological aspects of the reported findings (*Shaping Written*

Knowledge). Bazerman shows that the ability to critically evaluate the text in this way can only be achieved via a long process of experiential learning and building disciplinary content knowledge in order to achieve the required discourse perspective. In this way, Bazerman's findings illustrate the difficulty, even impossibility, of helping students to achieve fluidity as rhetorical readers—especially in a single semester. In his final chapter, he warns:

> As writers, we find a list of formal requirements of any particular genre gives us only weak command over what we are doing and gives us no choice in mastering or transforming the moment. As teachers, if we provide our students with only the formal trappings of the genres they need to work in, we offer them nothing more than unreflecting slavery to current practice and no means to ride the change that inevitably will come in the forty to fifty years they will practice their professions. (322)

Building upon Bazerman's description,[18] as teachers, we can see the dangers of teaching rhetorical reading as a series of discrete strategies for textual evaluation; such discrete practices—found in the textbooks in our classrooms—can problematically give students only a "weak command" of the reading practice we want them to gain.

---

[18] Bazerman's suggestions are furthered by Cheryl Geisler's attention to how readers and writers of scientific discourse use metadiscourse. She, like Bazerman, argues that readers are "socialized into the scientific community" (23 *Academic Literacy and the Nature of Expertise*,), a process that can be charted by examining "the features readers attend to in text" and the way that these features are "radically altered" (23) over their educational journey from freshman to professor. In particular, Geisler finds that the more expert the reader, the more likely the reader is to "resist the role of implied reader and [to] negatively assess . . . the texts" (22). It seems then, that to go beyond merely comprehending the claims made by a text, readers must be actively involved in resisting the text and in imaginatively constructing and evaluating its version of reality; however, this constructive imagining is not equally available to all readers, at all times, but is always experientially based as well.

We need to know more about the knowledge that our students use to create rhetorical contexts. Geisler, studying the role of expertise in academic literacy, has argued that it is knowledge of metadiscourse, more so than content, which allows readers to critically evaluate texts using rhetorical reading strategies. Thus, even as students are engaged in learning content in their academic disciplines, their ability to create rhetorical contexts for texts is key in developing stronger rhetorical reading practices. One study of students' reading and writing practices by Ellen Barton and Ruth Ray, "Changing Perspectives on Summary through Teacher-Research," further illustrates this. Barton and Ruth suggest that students' non-expert content knowledge is troublesome for their ability to create appropriate, *academic* rhetorical contexts for the texts they are reading. Barton and Ruth, who compared "objective summaries" written by English graduate students and basic writers, ultimately conclude that summary writing works best as a "means rather than as an end" and it is a good tool for provoking discussions of interpretative processes of meaning making. They summarize their findings in a comment and response to Flower and Haas, where they make reference to the explicit, rhetorical nature of the task and of students' comments. They state, "We found that the rhetorical strategies inexperienced writers use evoke nonacademic context for a text, while experienced writers evoke an academic context" ("Response," 480). Barton and Ruth challenge Flower and Haas' conclusion that inexperienced writers struggle to create rhetorical contexts by emphasizing that it is not that these writers cannot or do not engage in rhetorical analyses, but that rather, the basic writing students cannot respond within the expected discourse practices of the academic community. They argue:

> [B]oth groups talk about the text in terms of meaning, purpose, audience, and intended effect. The experienced writers' analyses, however, seem

> more appropriate to the academic reader than the inexperienced writers' analyses. Underlying this evaluation is the power and authority of the academic discourse community, which acknowledges and values those interpretations based on rhetorical analyses that are conventional within the bounds of the community. Experienced writers used conventional strategies for constructing meaning: relating a text to different academic fields, discussing the implications of the research, and drawing distinctions between scholarly and non-scholarly approaches are conventional academic responses to a text. Inexperienced writers used unconventional strategies for constructing meaning: giving and receiving unsolicited advice and reporting personal opinion and reaction are most often not considered appropriate scholarly responses for students. (481)

Barton and Ruth emphasize that in our descriptions of expert and of developing readers, our own positions are more aligned with that of the experts because we broadly share a context of academic literacy knowledge; we may thus be elevating their practices and not fully recognizing the rhetorical moves that students do make—simply because they do not replicate the same type of knowledge. As they conclude, "the experienced and inexperienced readers use rhetorical strategies to construct meaning. The point is that some of the strategies are promoted and privileged in the academic community and others are not" (481). Thus, in continuing to research and promote rhetorical reading, we must ensure that our research practices embrace rhetorical moves—and not just the types of expert knowledge most expected within academic literacy communities.

Bazerman's and Geisler's studies of experts shape our expectations of how rhetorical reading functions. However, as Barton and Ruth's findings show, expectations of rhetorical reading practices based upon studies of experts may inadequately prepare composition instructors to understand how students, who are developing as readers, may take on these expert characteristics. In order to construct classroom practices for inculcating students into rhetorical reading practices, greater knowledge of how students traverse the expert/developing-reader spectrum and create rhetorical knowledge of texts

is needed. Collectively then, if we want our students to become rhetorical readers and to enact similar reading practices to the experts in their disciplines, we must help students to gain appropriate content knowledge and explicit linguistic skill to notice and replicate the rhetorically sophisticated moves in the academic discourses they are entering.

Close Reading: In Theory, Textbooks, and Studies

A Theory of Close Reading

Whereas rhetorical reading is a relatively new description of reading practices, emerging out of a Flower and Haas' descriptive study of readers, close reading has been a long-standing pedagogical practice of literary study since the 1930s and 1940s (Geurin et al. 96-102). Originally associated with New Criticism, close reading ostensibly emphasizes careful attention to the text—and only the text. As Mariolina Salvatori and Patricia Donahue define it, close reading is a "strategy for reading texts that situates the meaning of the text in the words on the page rather than historical or cultural contexts. Among its guiding assumptions are that texts are self-contained and self-explanatory and that readers discover meaning rather than construct it" (*Elements* 123). New Critics believe the text is itself a complete entity that the analytical reader can approach and by careful attention to the text, interpret. As Guerin et al. describe in *A Handbook of Critical Approaches to Literature*, New Criticism grew out of formalist analysis of texts because attention to structure and form requires "intensive reading" and "sensitivity to the words of the text and all their denotative and connotative values and implications" (94). Because

New Critics value intense scrutiny of each unit of language, they believe that each unit holds meaning that contributes to the unity of the work as a whole. New Criticism forwards the premise that texts have an "organic form [and] there is a consistency and internal validity that we should look for and appreciate" (Geurin et al. 96-7). By emphasizing the text as an independent artistic object for scrutiny, which the reader can only appreciate by accessing a meaning that is "consisten[t] and internal[ly] vali[d]," a New Critical theory of close reading positions the reader passively—an aspect emphasized in Salvatori and Donahue's description of how a reader "discover[s] meaning." In teaching students to closely read texts in order to find the text's internal unity, students are taught to find meaning by focusing on several literary devices. Guerin et al. name form and organic form, the presence of texture, image, and symbol, intentional and affective fallacy, point of view, the speaker's voice, and tension, irony, and paradox (102-111) as the primary strategies students would be taught in order to develop an interpretation of a text. Each of these common thematic aspects for the reader to focus upon would be traced using a practice called close reading.

In that it promises discovering an inherent unity in the text, close reading is premised upon the idea that all readers can access a text, discovering a consistent version of its textual unity through their reading processes. New Critics saw access to the meaning of a text as a matter of restricting what could be interpreted to the site of the text itself—a site that all readers had access to, regardless of their prior knowledge about the context of the text's production. Robert Scholes summarizes the seemingly welcoming, even empowering of students, perspective of New Criticism when he states that the purpose of literary instruction is "not to produce 'readings' for our students but to give

them the tools to produce their own" (*Textual Power* 24). On the surface at least, close reading appears to be a democratic practice of reading—offering the ability to discover meaning equally to all students who engage the text. Yet, a variety of scholars' work, starting especially in the 1970s and 1980s, suggests that factors outside of simply reading the text influence the understanding of it. In particular, theoretical perspectives like Stanley Fish's idea of interpretive communities as well as Deborah Brandt's study of discourse communities challenged the superficial equality of all readings this practice promises. In light of literacy research that illustrates that school literacies most closely align with the home discourses of white, middle-class families (Edwards and Turner, "Family Literacy and Reading Comprehension"), close reading practices today have been broadened so as not to promise a single, interpretive reading in the way originally proposed by New Critics.

The recognition that close reading is influenced by the readers' orientation towards specific understandings, and so offers a limited perspective for interpretation, has lead to theoretical critiques. Peter Rabinowitz's revised definition of the characteristics of close reading points to a broadened understanding of this practice and how it is enacted, as he argues that regardless of what is meant by close reading, "we tend to accept as a matter of course that good reading is slow, attentive to linguistic nuance … and suspicious of surface meanings" ("Against Close Reading" 230). Don Bialostosky extends Rabinowitz's critique by arguing that close reading as a term glibly stands in for a variety of textual approaches—all of which recreate accessing a text's meaning via attending closely to patterns of words or to various text-only details.

Composition borrows some of the long-standing beliefs about reading practice that can be traced back to New Criticism and close reading, including prizing a careful, "slow, attentive . . . and suspicious" reading process (Rabinowitz 230). For example, Thomas Newkirk's concept of "slow reading" mimics Rabinowitz's call for "slow, attentive . . . and suspicious" attention to the text. Newkirk suggests that "the quality of attention that we bring to our reading" reflects "the investment we are willing to make" (*The Art of Slow Reading*, 2). By suggesting that reading processes reflect values placed upon the engagement, Newkirk's characterization points to a description of engaged learning as either superficial or deep that is made newly popular in Sullivan, Tinberg, and Blau's collection, *Deep Reading*. Rather than reading texts for surface learning which focuses upon short-term memory use, "slow, attentive, and suspicious reading," or the kind of textual engagement theorized and encouraged by close reading, requires the reader to engage with the big ideas of the text—ideas that can only be parsed out through multiple readings and by considering the text as a whole. Describing deep reading using the threshold concept framework, Sullivan argues that students must learn to see the value of this type of textual engagement ("Deep" 148-149). In this way, we can see that current close reading pedagogies, while retaining aspects of the original description of New Critical close reading, now reflect an updated, and more constructive and contextually-situated theorization of the reading encounter.

Close reading is thus perhaps best understood as a paradox. It is at once a general, and yet also discipline-specific, method of reading in English Studies. While it is no longer believed to be a discrete practice that will yield a single, stable, fixed interpretation, close reading remains an important analytical approach and, indeed, may

be growing in importance in current literature and composition classrooms. Not only, as Carillo's survey demonstrates, do many teachers continue to rely upon it, but close reading is the preferred practice that the Common Core State Standards (CCSS) English Language Arts program focuses upon. First launched in 2009, the CCSS-ELA has been implemented by more than 43 states (CCSS Initiative, 2015, qtd. by Beck and Sandora, *Illuminating Comprehension and Close Reading*, 2016, 3)—a feat which may put close reading ever more centrally in the practices that students, as products of this K-12 curriculum, are bringing with them into first year composition classrooms. While close reading, with its roots in New Criticism, has historically been particularly tied to reading literary texts, CCSS focuses upon applying the idea of close, careful scrutiny to nonfiction texts as well. As educational reading researchers Isabel Beck and Cheryl Sandora write, close reading supports comprehension, which they define as "grasping the meaning of the text," because it requires "keen attention to fine details of language and structure for the purpose of appreciating an author's craft and figuring out how broader level meanings are developed" (5). While the understanding of the outcomes of close reading have appreciably been broadened to reflect new knowledge of the situated nature of literacy practices, close reading pedagogies continue to guide instruction in reading.

Close Reading Textbooks

Close reading became a widely recognized method of textual engagement in part because of its teachability and adaptability for classroom practice. In fact, New Criticism received its name in 1941 when John Crowe Ransom published a textbook titled, *The New Criticism* (Guerin et al., 97). Textbooks intended for use in the literature classroom that pioneered this style of reading, notably *Understanding Poetry* (1939) and

Understanding Fiction (1943) by Robert Penn Warren and Cleanth Brooks, helped to popularize a style of close attention to the words and form of the text as the way to interpret its meaning (Geurin et al., 93). New Criticism was responding to the model of instruction in literature common under the auspices of historical criticism where the teacher simply lectured to students on the historical factors present in the work, expounding a stable meaning that students were expected to memorize and regurgitate. In contrast to this mode, New Criticism represented a more student-centered focus where students were asked to read and create their own analysis of a text's supposedly inherent meaning. In order to interpret a text, New Criticism asks readers to identify its thematic content. As Scholes describes it, "abstraction, generalization, thematicization—all these are left to the reader" (*Textual Power* 30).

In first year composition, a strict close reading of literary texts has been eschewed in favor of valuing deep, thoughtful attention when reading texts. While close reading originated as a theory of textual interaction, in first year composition textbooks it appears in brief descriptions of ideal interactions with a text. For example, in the ever-popular *They Say/I Say*, Graff and Birkenstein's description of "reading for the conversation" in Chapter 12 demonstrates the basic underpinnings of close reading practices that lie at the center of teaching students to carefully read, consider, and then re-read a text in order to fully comprehend it. Graff et al. begin the chapter with a scenario from the classroom; they envision the instructor asking, "What is the author's argument? What is he or she trying to say?" (138). The two questions suggest a suspicion as to the ways that texts mean as they juxtapose an objective ability to parse out the argument against a wariness about what the author is *trying* to communicate beneath the seemingly objectively

understood argument. In order to parse out an answer in response, readers must attend carefully to not only the topic, but to the word choices and structure of the author's response in order to come to terms with the author's argument. Graff et al. particularly emphasize the difficulty of attending to the text and comprehending the author's argument but they do include some minimal attention to context and experiences which may influence meaning construction for students facing this hypothetical classroom situation. In this way, their approach reflects the switch in close reading pedagogies from the New Critical belief in a clear, 'objective,' focus on the text, to situating the text and its meaning among larger social contexts and factors that may impact how students understand the text's argument.

Because close reading is tied to promoting a deep, attentive approach to the text, discrete strategies for close reading often focus upon increasing students' comprehension. Reading scholars Kathleen Hinchman and David Moore make this point when they describe five common approaches to reading that are emphasized as part of a close reading pedagogy:

- Read and reread—Read for different purposes (gain an impression of the text's contents and location of information, analyze the text's message) and at different rates (fast, medium, slow).
- Annotate—Be an active reader. Take notes about remarkable passage elements, key factual information, and significant ideas in the text. Identify the most important words, phrases, sentences, or paragraphs.
- Summarize—Retell the passage according to its structure.
- Self-explain—Figure out how ideas and information relate to one another. Ask and answer questions about the text.

- Determine the significance of what you notice—Figure out why certain ideas and information attract your attention. (444, "Close Reading: a Cautionary Interpretation")

As Hinchman and Moore's list suggests, many of the strategies like annotating and summary-writing that are deemed necessary for coming to terms with a source and its project, are strategies that close reading pedagogies popularized. However, the description of these strategies that Hinchman and Moore offer don't implicitly represent the ideological perspective on the reading encounter that close reading truly reflects. Although these strategies for close reading showcase strategies for careful attention to a text, they can be applied for varying purposes and don't reflect the value upon attending to structure and formal elements upon which New Criticism and close reading were founded. In particular, in directing readers to "figure out why certain ideas and information attract your attention" (444), Hinchman and Moore's list reflects the influence of reader-response theorists, who encouraged closely reading a text but who believed that the interpretation was driven, not by textual unity that was transmitted to the reader through this dedicated attention, but rather constructed by the reader as a factor of their own experiences (Rosenblatt) and which can also reflect the expectations of an interpretive community (see Fish). The theoretically-based values of close reading have created expected practices that continue to appear in our textbooks which support deep comprehension of a text's meaning.

Studying Close Reading: Strategy versus Reading Practice

While close reading, with its roots in New Criticism, has historically been particularly tied to reading literary texts, more recent revisions of this approach focus

upon applying the idea of close, careful scrutiny to nonfiction texts as well. As educational reading researchers Isabel Beck and Cheryl Sandora write, close reading supports comprehension, which they define as "grasping the meaning of the text," because it requires "keen attention to fine details of language and structure for the purpose of appreciating an author's craft and figuring out how broader level meanings are developed" (5). Close reading, when taught deliberately as a series of reading encounters with a text, allows readers to gradually build up an understanding of a text that can take into account a range of factors, from word choice and use to argumentative structures. Further, it draws together both critique and comprehension—factors that sometimes are artificially separated in descriptions of reading processes. Beck and Sandora particularly emphasize this point, because, they argue, a mischaracterization has occurred regarding how close reading pedagogies and comprehension work together. They describe this mischaracterization by emphasizing the process of (re)reading that should be ongoing; an initial gist comprehension allows for readers to examine the text more deeply, noticing finer details of it and in doing so, creating deeper comprehension of the text—a process that emphasizes the mutual nature of comprehension and closely engaging with a text. In short, close reading cannot occur without having that first gist knowledge of the text which is supplemented and furthered through multiple passes or re-readings of a text. As Beck and Sandora explain, "the first read should allow a reader to determine what a text says (comprehension). The second is to analyze how a text works (close reading). The third reading involves considering the quality and value of the text and connection to other texts (evaluation, integration)" (5).

Studies on student comprehension support the importance for a reading approach that is slow, careful, and attends to the whole text. For example, in a study conducted in a sociology classroom, Judith Roberts and Keith Roberts discovered that students related their abilities as readers to issues with comprehension—issues that often reflected a desire to as quickly as possible memorize key terms or other obviously quizzable material. Roberts and Roberts used a pre and post survey to evaluate the effectiveness of incorporating a reading response assignment into sociology classrooms in order to promote students' attentiveness to assigned texts. Examining the pre-survey student descriptions of their reading habits, they first described students' concern, including "reading too slowly, getting distracted, and remembering only a small portion of the reading material by the time they completed the assignment." (131). In that students' descriptions of their weaknesses are almost the counterpart of what Rabinowitz describes as good reading ("slow, attentive, and suspicious of surface meaning"), its clear that students would benefit from applying close reading strategies. After producing reading responses throughout the semester to assigned readings, Roberts and Roberts conclude that low key writing assignments support students' reading comprehension, combatting the problematic proclivity of students to only skim and engage in "surface learning" of keywords and concepts.

Studies on student's use of source-texts, like the Citation Project (TCP), also suggest the importance of close reading approaches that emphasize comprehending the whole text. For example, in TCP's concern that students are only interacting with texts at the sentence level, we can also see a reflection of close reading values although the study itself does not actually examine this pedagogical practice. While TCP and more

particularly, Sandra Jamieson's publication of certain findings that attend to students' source use are focused upon how students summarize, paraphrase, quote, and synthesize material they have read, the critique of student's abilities here show the implicit expectation that students would be able perform close reading. After all, Jamieson argues that, "we need to look at which page they are citing before we can assume they have read and digested the source as we expect" (13), suggesting that the proclivity to cite and quote from early material suggests that students are not "digest[ing]" the source as we want them to.

Close reading is a habitual reading practice that we wish to inculcate in students for it can reflect the values of student-centered educational practices and lessen the teacher's authority in the traditional hierarchy as close reading promises that any interpretation of the text is possible providing the interpretation is based upon an analysis using textual details and the unity of the text itself (Hinchman and Moore). Moreover, close reading offers students the ability to make connections that utilize their own prior knowledge and experiences—a factor that has been linked with increased motivation among students on completing reading (Hinchman and Moore). However, while this style of reading has long been theorized and continues to circulate in composition classrooms, we need greater research upon the impact of teaching students to use close reading strategies. The renewed emphasis by the CCSS on a close reading pedagogy suggests that we need to better understand how students conceive of reading expectations when instructed in this approach, and how this approach impacts their reading practices and openness to careful attention to the text.

Critical Reading: In Theory, Textbooks, and Studies

Critical Reading In Theory

Critical reading, like close reading, reflects an emphasis on carefully attending to the text in some manner. However, as interpreting via close-reading practices became understood as an always already culturally situated practice, scholars looked for a way to encourage students to be evaluative, to be critical, towards a text while also recognizing the greater cultural influences that were behind interpretations. Manarin et al. describe critical reading in *Critical Reading in Higher Education: Academic Goals and Social Engagement* as having "two distinct traditions: reading for academic purposes and reading of social and civic engagement" (4). They describe a more general approach understood as critical reading for academic success which includes a range of activities for a reading encounter, including:

- Identifying patterns of textual elements
- Distinguishing between main and subordinate ideas
- Evaluating credibility
- Making judgments about how a text is argued
- Making relevant inferences about the text. (4)

Their description of critical reading for academic success contains much overlap with descriptions of good reading comprehension. However, critical reading in composition studies is tied to values based in "critical literacy" studies and pedagogy, that emphasize the ways in which language and literacy are tied to authority and can represent social cache (6); Manarin et al. identify key outcomes for this socially conscious aspect of critical reading, including

- Sifting through various forms of rhetoric
- Recognizing power relations
- Questioning assumptions
- Engaging with the world
- Constructing new possibilities. (6)

While Manarin et al. usefully define both of these approaches as existing under the umbrella-like term of critical reading, their descriptions point out a need for greater distinction between them. In particular, as the outcomes expected of the reading encounter are quite different as illustrated by the two lists above, a more explicit theoretical orientation to the practice is necessary to allow students to understand the expected position they must take in working with texts.

In part, critical reading extends and revises close reading practices. Like close reading, critical reading encourages reading attentively, carefully comprehending the whole text and evaluating it cautiously. Critical reading can be applied to both literary and informational texts, but it is probably best understood as having suspicious attitude towards the texts' sociocultural import—a critical reader notices who benefits from the perspective or worldview that the text adapts. Lisa Albrecht describes just such a perspective in a brief chapter in Wendy Bishop's collection, *The Subject is Reading*. Although she does not describe this stance as reflecting a theory of critical reading, Albrecht describes the importance of "read[ing]" the world critically" (29). She exhorts the importance of "learning as much as possible about how power and privilege operates in the world," especially if social justice is to be achieved. "To do that" she argues, "requires being able to find information that challenges what mainstream media circulate as 'fact'" (27-8). As Joel Waltz defines, critical reading can be understood as an implied

belief that a text has a "surface meaning, and an underlying meaning; the latter may have a slanted point of view, a manipulation of the reader by various means, or selective or even incorrect information" (1193). He particularly notes that with increases in technology and the steady stream of both media and potential information, the need to teach students "how to read and think critically" is at an all time high (1193).

Critical reading attempts to situate the text's project amidst sociocultural factors that influence its construction and reception. As Sherry Linkon describes, "good critical readers are conscious of the difference between their own experience and worldview, and the culture in which the text was created, and the world represented in the text" (251-2). Such an emphasis on the situated nature of all interpretation reveals a powerful response to the work of cultural studies theorists who highlight how sociocultural factors influence meaning making, particularly focusing upon interpretations that showcase the impact of gender, race, and classed factors. The values of a critical reading pedagogy are further illustrated in Kathleen McCormick's description of a socio-cultural model of the reading engagement and the necessity for promoting what she terms "critical literacy" or "the ability to perceive the interconnectedness of social conditions and practices, and to possess the critical and political awareness to take action within and against them" (49). Although McCormick does not require all reading to end in some sort of social advocacy, her definition of the critical power of readers interpreting texts does include the idea of externalizing a reader's meaning-making; the most obvious externalization in a writing classroom is, of course, writing. Thus, composition scholars who desire to teach critical reading may find themselves creating contexts of composition that emphasize a critical evaluation of the values and biases of both the author who wrote the text, and the socio-

cultural forces at work in its production and consumption. Further, critical reading, because of the emphasis on evaluation and because it is a perspective more easily used than close reading with non-literary texts,[19] was very popular with the newly burgeoning discipline of writing studies. In particular, critical reading gained currency in writing studies during the 1980s and 1990s because its evaluative emphasis reflected growing belief in the intersection of political ideology and literacy practices (see Alexander).

Critical Reading in Textbooks

In order to describe how students can become critical readers, textbooks often describe what critical readers do, and then break these descriptions down into discrete decoding strategies. For example, in Lester Faigley's *Writing: A Guide for College and Beyond*, He describes "become[ing] a Critical Reader" as one of the skills that academic writers have in Chapter 2 using the following description:

> Critical thinking begins with critical reading. For most of what you read, one time through is enough. When you start asking questions about what you are reading, you are engaging in critical reading. Critical reading is a four-part process. First begin by asking where a piece of writing came from and why it was written. Second read the text carefully to find the author's central claim or thesis and the major points. Third decide if you

---

[19] When explaining the relationships between the three main types of reading, cognitive, expressivist, and socio-cultural, that are "dialectic" in nature with each other, McCormick emphasizes that "while the experience of reading a literary text can be significantly different from reading other more 'information-based' texts, the literary text is no less a product of a particular cultural formation than any other kind of text. Further, like all texts, it is read and interpreted within particular cultural and ideological constraints and enablements. The primary danger of treating the literary as a separate kind of reading is that insights about the ways readers construct literary texts will not be seen as potentially relevant to other kinds of texts, and an objectivist model will be maintained for texts that are supposedly more 'information based.'"(37)

> can trust the author. Four, read the text again to understand how it works. (19)

In conjunction with his four-step process, he presents a chart that describes questions under each of the steps that students can use and answer in order to act as critical readers. However, what's perhaps most striking about the presentation of critical reading in Faigley's textbook is the lack of explicit examination of power structures and ideology—something that comes through strongly in theoretical descriptions of critical reading. In consequence of not tying the act of critically examining the text for how it participates in socio-cultural conditions, critical reading risks becomes merely evaluative rather than ideologically aware. To this point, however, Faigley's description of critical reading builds up the image of a saavy, distrustful reader who dispassionately critiques a text and its author but whose criticism largely rests in seemingly objective logical abilities. The emphasis on evaluating the text and its claims, especially as it comes to trusting the text and its perspective on a topic, is complimented by a two-page spread in which he explains different fallacies—both logical and those of "emotion and language" (20-21) Introducing this list and description, Faigley writes, "when you read critically, you stay alert for flaws in reasoning and evidence. The kinds of faulty reasoning called logical fallacies reflect a failure to provide sufficient evidence for a claim" (24). Faigley's description certainly encourages students to be critical of what they are reading—searching for fallacies or errors in evidence use—but it fails to marshal these powers towards a critique of socio-cultural systems that both the text, the author, and indeed the reader, participate within.

While Faigley's description of the things that critical readers do is neatly parsed out into discrete questions—almost a to-do list of critical reading strategies—critical

reading is also often discussed in relationship with reading and making arguments. Ramage et al.'s *Writing Arguments*, describes five sequenced steps readers can take on to fully understand "how argument is a social phenomenon in which communities search for the best answers to disputed questions" (22). They describe how to read as a believer and as a doubter, how to explore rhetorical context and genre, to consider alterative perspectives and the sources of disagreement on a topic, and to find gaps or places for further inquiry (22). While focused upon locating arguments in communities, Ramage et al.'s description of critical reading and writing also offers the potential to be ideological, they, like Faigley, do not explicitly represent the ideological nature of critical theory in their textbook. Rather, their description of critical reading demonstrates the same concern for evaluation of claims and biases seen in Faigley's textbook. For example, when describing the believing-doubting reading game, they encourage careful attention to the text rather than suggesting that the text, the author, and the reader are all always representing discourse community beliefs. Describing reading as a believer, they urge the reader to "suspend skepticism and biases long enough to hear what the author is saying" while in reading as a doubter they reminder, that a doubting reader will "rais[e] objections, as[k] questions, expres[s] skepticism and withol[d] . . . assent" (31). They also remind to look for "what is not in the argument. What is glossed over, unexplained or left out?" (21). While looking for "what is not in the argument" offers the potential to uncover non-mainstream ways of thinking, Ramage et al. do not explicitly tie the activity of critical reading to socio-cultural critique. Similarly, their recommendation to suspend bias and skepticism suggests that readers will have personal responses to a text, reflective

of their own communities. However, Ramage et al. do not offer explicitly description of the communal values at work beneath critical reading.

Collectively, critical reading in textbooks does not represent the strong ideological qualities that are part of its presentation in theory. Rather, textbook versions of critical reading emphasize an attentive, suspicious reading of texts. To this end, it feeds into the idea of evaluating a text's argument and biases, but fails to locate this good as a way of resisting unexamined sociocultural mores. In doing so, critical reading in textbooks aligns with what Manarin et al. describe as critical reading for academic success, rather than the composition-oriented values supported by critical literacy theories.

Studies of Critical Reading

Developing critical thinking skills in students has long been a part of reading studies. In particular, many studies of elementary school students even in the 1970s pointed towards how an incremental, scaffolded approach to having students consider a text could be implemented and effective in increasing students' comprehension of a text, and thus, of potentially making them better critical readers as well (Patching et al.). While certainly the increase in available texts and proliferation of information due to the internet has increased concern for students' ability to critically evaluate what they read, students were being taught to recognize and resist propaganda even in the 1950s (Patching et. al. 407). As the value of students for being critical readers remains high, interest continues for how to best instruct and encourage students to adopt a critical

reading practice. Debbie Van Camp and Wesley Van Camp describe implementing a weekly reading assignment in a psychology class which asked students to explain the reading in a one sentence summary, identify the thesis and three main pieces of evidence used, define two unfamiliar words, and then to paraphrase the author's idea using APA style (90). While the basic requirements of the assignment are not obviously evaluative—they do not ask students to say whether they believe the author's argument, for instance—the assignment does ask students to pay greater attention to the claims being made. This step is necessary if they are to evaluate the logical underpinnings of the argument as a critical reader would. The constancy of this practice and weekly assignment, Van Camp and Van Camp argue, lead to "a significant improvement in the students' reading skills at the end of the semester" (95). They based this claim upon comparison of results of a multiple-choice comprehension based reading test that students took at the start of the semester and then again at the end.

Critical reading skills appear as an aspect of many studies of student literacy practices. For example, David Jolliffe and Alison's Harl's 2008 study of the reading transition from high school to college utilized critical reading questions as part of their methodology. They asked students to consider ten specific "Reading Critically" questions, which ranged from identifying the claims and major points made in the text, to evaluating their response to it, to identifying inferences and conclusions drawn from the text (see pgs 603-4). While their guiding reflective questions might have encouraged students to make more text to world and text to self styled connections in their journals, Jolliffe and Harl argue that their study suggests that students can be interested and engaged critical readers but that faculty need to do more to explicitly teach students "how

to draw the kinds of connections that lead to engaged reading" (613). While Jolliffe and Harl offer a narrow example of reading research that demonstrates a belief in the ongoing value of critical reading skills for students, Cathy Block and Gerald Duffy summarized more than 45 research studies on K-12 instruction to promote reading comprehension in order to describe nine strategies important for students to use: predict, monitor, question, image, fix it, infer, summarize, evaluate, and synthesize ("Research"). While lumped under comprehension, the description of the strategies of good readers certainly reflects the critical reading qualities necessary for academic success. To this end, then, critical reading as a practice remains a reading theory that instructors continue to value for students. In particular, the strategies that readers use to evaluate texts can be found in many of the assignments that teachers use to assess their students' reading abilities and to better understand them as readers.

Moving Forward: What We Still Need to Know about Students as Readers

Theories of rhetorical reading, close reading, and critical reading each describe important ways to examine texts with students. Rhetorical reading, with its emphasis on understanding the sociocultural context surrounding a text's production is intrinsically tied to a reader's experiences—especially as they reflect greater expert knowledge of the community for which the text is produced. Close reading, although originally created to guide aesthetic interpretation of literary texts, preserves values of careful, holistic attention to a text that are shown to have increasing importance for students to achieve

deep learning and content mastery—skills necessary for them to advance in their disciplines. Critical reading emphasizes the ways that texts, readers, and authors all participate in systems of power; reading, then, is not a value-neutral or receptive activity where information is merely taken in. By addressing the informational differences between the description of these practices in theory, in the textbooks used in our classrooms, and in the small amount of empirical studies, I show that moving between theory, practice, and research is not seamless. Rather, while theory guides our expectations for how these practices should occur, empirical studies suggest that students' experiences and use of the strategies that make up these reading approaches is jumbled. If we are to avoid creating hypothetical student readers and actually understand the real literacy experiences and practices of the students in our classrooms, we need to work towards a better integration of theory, practice, and research.

Drawing together these three common approaches to teaching reading, we can see that much of our expectations of reading are shaped by reading theory, while our practices—at least as outlined in our textbooks—often fail to be explicitly grounded in the expectations of the reading interaction described in theory. In consequence, this disconnect between theory and practice suggests that our students' understanding of their own reading habits and the way they have been taught to attend to texts—following the discrete, attentional strategies laid out in textbooks, for example—may not yield the rich understanding and expected outcomes that the theories provide. As I argued in Chapter 1 then, composition needs empirical research to provide direct observation of students' reading practices because so much of our scholarship describes what students should do rather than empirically examines they actually do. Lacking such observation creates

conditions that, much as Janangelo critiqued, support a simplified narrative of what reading may look like or be experienced as. Yet if students are to be prepared to resiliently engage with reading difficult texts—with reading expert scholarly articles composed for discourse communities to which they do not yet belong—we need instructional texts that can appropriately describe, prepare, and support students through these engagements.

In the first chapter, I explained the lapse of scholarly attention to reading in writing studies since the 1980s, and addressed the subsequent lack of graduate training and relevant resources for composition teachers. By framing this project against the lack of engagement with reading within mainstream writing studies scholarship, my dissertation offers useful knowledge about student reading practices that is necessary for instructors to gain if the field of writing studies is to confront the current tensions around the teaching of reading. Overviewing common pedagogical approaches and the gaps that occur between our theoretical conceptions of reading and the way that reading instruction is enacted in practice in textbooks, further demonstrate the need for empirical research into students' reading processes. While it is commonly recognized that students often are primarily focused upon gaining information when they read (Horning, "Reading Across"; Carillo, *Securing*), in order to move into disciplinary and discourse-community specific modes of reading students need guidance in recognizing reading values that shape the act. However, instructors may fail to engage students in classroom practices that explore the cultural and community-based expectations for how to interact with texts..

In order to explore the ways that students understand and enact reading within writing classrooms and in response to a common assignment, the research paper, I collect

data about student reading practices using multiple methods—from survey and interview, to observation, to screen capture recordings of students completing their assigned reading and writing work. As I will describe in my next chapter, in order to push back against simplistic narratives about reading practices, we need to be able to better describe the recursive and messy process that occur as part of the first-year writing classroom. As I seek to create data and findings that support contextual and reflexive attention to reading and that will allow students' increased knowledge about their literacy practices and the diverse reading expectations that they face in college, my selected methods of data collection reflect this own goal.

Chapter 3

WHAT DOES IT MEAN TO BE A READER?: METHODOLOGY AND RESEARCH DESIGN

In the review of research in the previous chapter, it becomes increasingly apparent that reading has been well theorized but inadequately evidenced. While common pedagogical approaches to teaching reading continue to circulate in our classrooms and instructional materials, we need greater understanding of how students conceive of reading, and of the practices they employ when reading in order to perform the assignments of our curriculums. This chapter then, describes and defines a method appropriate to evidencing students' in-process reading practices.

Study Design, Research Questions, and Data Collection

My focus upon students' in-process literacy practices is inspired by New Literacy Studies (NLS) and insights from digital literacies research. Rather than seeing literacy as merely the deployment of discrete skills in order to decode and encode texts, NLS views literacy as a situated, social practice, recognizing multiple forms of literacy that are always situated within social, cultural, political and economic forces (Gee; Street; Barton). Digital literacies approach the use of digital technologies in communication with this same mindset. As literacy scholars Ibrar Bhatt and Roberto de Roock remind, digital literacies demand "myriad meaning-making practices evoked across settings, communities, and identities in digital environments" (4). Particularly, digital literacies

research recognizes multimodal aspects of communication, a particular affordance of the web which makes it easy to mix sound, image, and alphabetic text together, requiring readers (and writers) to create meaning across a variety of texts and syntaxes, moving from one medium to another with great facility (cf. Gilster; Bhatt and De Roock; McKee and DeVoss*;* Baker; Takayoshi).

While the insights of NLS and the continuously growing impact of digital content and technologies makes research upon students' literacies practices increasingly important, it also creates new challenges for composition research as the range of composing activities continues to rise. As Pamela Takayoshi writes, we need "fine-grained, systematic attention" to the processes by which individuals make meaning in order to better understand "literacy as it is practiced" (Takayoshi 2). Reminding readers of the methodological plurality for composing research, Takayoshi draws attention to composing process research methods like the use of talk-aloud protocols, interviews, observations, and multi-draft text comparisons and the important insights that these methods offered researchers. She argues for more individual attention to composing processes while remaining committed to the NLS emphasis on literacy as a local practice and the *in situ* nature of ethnographic research (2). In particular, Takayoshi points out how expanding digital technology invites the use of methods that are "grounded in the moment of composing"—for example, by using screen captures. Moreover, the ability for researchers to now compare a recording of what someone does, to other kinds of data such as think-aloud protocols or multi-draft comparisons, yields further possibilities for triangulating what happens in the process of performing literacy activities. For instance, using the example of a comparison of a talk-aloud protocol and a screen-cast that records

a student interacting on Facebook, Takayoshi argues that even a think-aloud protocol cannot "capture [all] the discrete steps involved in the composing process" (7). By uniting insider and outsider elements of a research design, the researcher is better able to capture, analyze, and represent the complexity of the composing process.

My research design thus profits from multiple forms of data collection as I seek to understand students' in-process reading practices. I want to gather information about students' views on reading as well as the strategies and skills they employ as they perform the work of the composition classroom. I want to understand how students think about and describe their own practices and learning in the composition classroom, but balance this self-perception against observations of what students actually did as they completed assignments. My research thus asks four inter-related questions about students and their reading practices:

- How do students conceive of reading?
- How do students perceive reading practices in relationship to a particular assignment (the research unit)?
- What practices do students perform when reading for the research unit?
- What shapes students' interactions with source texts?

As I have illustrated in my overview of the research and theories of reading that have influenced our classroom practices in Chapter 2, often, scholarship upon reading reflects the instructor's or researchers insights. We see this perhaps most strongly in Kantz's imaginative narrative of what students do (and say, and think) when engaging in source-based writing, but we also can recognize this critique in Ruth and Barton's response to Flower and Haas' research when they remind that the expert rhetorical practices we seek

are only expert because of the expectations and values of the situated community in which the practice takes place. These research questions respond to this larger context by emphasizing students' perspectives upon reading (How do *they* conceive of reading? How do *they* perceive of reading practices?). Such questions thus explore the way that our theories of reading may be in tension with students' experiences. Additionally, in asking about the practices that students perform and the factors that shape their interactions with texts, this research moves beyond only a cognitive model of reading, and reflects a view of literacies practices as holistic and embodied. These research questions also emphasize a process-based approach to reading, where the practices of the students are not isolated into discrete sessions, but where they are engaged holistically.

Following Cindy Johanek's reminder to choose a research design best suited to answer the research question, I considered the kinds of information that would help me answer these questions.[20] As John Creswell writes, "[i]n qualitative research, the intent is to explore the general, complex set of factors surrounding the central phenomema" (140). Because I wanted to better understand students' reading practices and how students recognize and explain these practices, I employ a descriptive, qualitative research design. This design will allow me to gain an understanding of students' perceptions about reading, the composition classroom, and their own habits, as well as insight into what students actually *do* in the process of reading and writing for a research paper.

At the core of my research is a case study approach to collecting data as I focus upon the reading and writing practices of six focal students from two composition

---

[20] Johanek describes a "contextualist" approach to research, where the methods are chosen in order to best offer insight to the questions being asked (2-3)

classrooms as they complete the research paper assignment (c.f. Dyson and Genishi). Using interviews, analysis of textual artifacts, and video-recordings enabled by screen-cast software of their individual, in-process work, I am able to describe and analyze the reading-writing practices that students demonstrate. A case study methodology is most appropriate to my research questions as case studies offer researchers the ability to "illuminate the general by looking at the particular" (Denscombe 36). In this project, I worked intensively with six students to understand their reading and writing processes and the inter-relationship with digital literacies and the composition classroom environment. I introduce these six students and describe their prior knowledge and backgrounds as it relates to reading practices and to their expectations of the first year-writing classroom later in this chapter.

As part of this case study design, I broke my data collection into two stages. In the first stage, I collected data that allows me to describe the environment in which students performed the research task. Thus, I describe the institution, composition program, instructor and classrooms I observed in detail. I do this using a variety of data: I draw upon textual artifacts such as institutional documents and web pages to describe the institution and composition program; I use a survey of instructors' in the programs' beliefs about students' reading practices to describe further the composition community's attitudes towards reading; I interview the instructor from whose classrooms the six focal students emerge, in order to describe his curriculum and personal attitudes which shape the environment for this study. In the second phase of my research process, I engage with the six focal students and their beliefs and practices more deeply in order to answer my research questions. Empirical studies work towards understanding student reading

practices and how the perceived task affects the way in which students perform reading. My project uses interviews to understand how participants perceive their reading-writing practices (cf. Selfe and Hawisher; Rubin and Rubin). These interviews are then supplemented by using screen casts of students' work processes. I also use textual analysis of written artifacts like drafts and final papers. This project thus offers insight into how students respond to one specific reading-writing task, the source-based research paper, which is commonly assigned in first-year writing classrooms.

Situating the Research Project:

As a qualitative descriptive study, following Janice Lauer and J. William Asher, I employ data collection techniques which emphasize the "observation of phenomena and analysis of data with as little restructuring of the situation and environment under scrutiny as possible" (15). With my primary aim being the description of students' in-process reading practices, it is first necessary to situate the research study. To do so, I begin by explaining the institutional setting and the composition program, which shapes the individual classroom under observation, and thus the context of instruction for the six focal students in this study.

Institutional Setting and Site Description

MidAtlantic University (MU) is a large, land grant university, located in a suburban area within an hour of a major metropolitan city. The institution is predominantly white (72%), and about 60% of the student population identify as female ("[MU] Facts and Figures 2017-8"). In Fall 2017, the university welcomed approximately 4300 first year students. MU's students are generally academically well prepared as

defined by success predictors based upon standardized test scores and high school GPA (Astin, 1993).[21] For enrolled first year students in Fall 2017, more than 30% of students reported graduating in the top 10%, with 93% of students being in the top half of their high school graduating class. 48% of students report a high school GPA of 3.75 or above. Their standardized testing scores similarly reflect these credentials. The average reading and writing SAT score was 621, nearly 100 points higher than the national average for 2017 of 533. In like fashion, the average math SAT was 620, again significantly higher than the national average of 527 ("[MU] Facts and Figures 2017-8"). In general, the university reports good retention figures for freshmen students with approximately 90-92% of any incoming Fall first year student cohort returning for a second fall semester. In short, MidAtlantic University's average student is well-prepared for the work of the university.

The Writing Program and Curricular Outcomes:

At MU, first year composition is a required course for all students to take before graduation. In general, most students will take composition during their first two semesters and the composition program routinely offers more than 100 sections of first year composition each semester. Additional compressed courses are run during the winter and summer sessions, although first year students are restricted from taking these courses. The composition program does not accept AP exam or dual enrollment program credits in

[21] Although much research on retention and student success in college has shown flaws in relying solely upon standardized test scores and high school GPA (c.f. Schuh 1999), these characteristics remain prevalent aspects of college admissions. See also, Sparkman et al.

order to meet the course requirement, although some transfer credits are occasionally accepted for similar courses at other institutions ("ENGL110- Seminar in Composition"). First year composition is housed in the English department and is designated as a seminar course, a description that reflects the small class size and expectations of discussions and activities within this course structure. To this point, the course is capped at 22 students per section. Students are required to earn at least a C- in the course in order to have completed the graduation requirement. Special sections of this course are offered for the following populations: Honors students, [MU] scholars, declared English majors, and non-native English speakers (ELL).

First year composition, or E110 as it is commonly referred to by instructors, is the course designated as the introduction to academic writing and research. To this point, its course bulletin description reads, "An introduction to the process of academic writing that centers on the composition of analytical, research-based essays" ([MU] Course Catalog). The composition program is administered by a faculty director and faculty associate director, with a graduate student assistant as well. Graduate students from the doctoral program also teach composition courses after completing a composition pedagogy required course in their first year of graduate study. In 2017-2018, the composition program offered 220 sections to 4612 students with 14 faculty, 5 post-docs, 30 adjuncts, and 18 graduate students participating in teaching writing to students. All instructors[22] have flexibility in designing their own curriculum, providing that the assignments and reading they decide upon work towards the completion of shared course

[22] I use the term instructor to indicate the registered teacher of the course, regardless of the person's status in the university.

goals and outcomes.[23] In this program, there is no required course text, although the use of the annual student publication, which showcases student essays created in first year composition courses, is strongly encouraged.

Classroom Context and Observation

The six students whose reading practices and literacy perspectives are the focus of this study came from the composition classrooms of one instructor, John. Following Creswell's reminder to purposefully select participants and sites for observational research (188-190), I selected John for two reasons. First, he was an experienced faculty member at MU and he holds a PhD in composition with a background in creative writing. He has been at the university for more than ten years and is active in the composition program where he is recognized as a popular and respected writing instructor. Secondly, John also shares many of the characteristics of Carillo's surveyed professionals, which she details in Chapter Two of *Securing a Place for Reading in Composition*. Describing the demographic data of her respondents, Carillo notes that the majority held PhDs, taught at four-year institutions, and had been teaching for more than 10 years (26-9). Further, and much like the professionals in Carillo's study, John described outcomes for his course that included reading and he also explained a rhetorically-oriented approach to reading that he hoped for his students to develop; these outcomes are described in more detail below. However, like Marla—the composition instructor in Carillo's study who

---

[23] There is no shared training, common to all instructors in the program that shapes instructors' approaches to teaching or assigning reading. MU does not use an instructor handbook or other resource to provide that shared approach, either. There is a course website that includes information for instructions such as reflections and course assignments which some instructors reference.

would "really like to know more" about her students as readers—John also expressed uncertainty about his approach to reading and how it benefitted his students. For these reasons, studying students in John's courses provide a counter-point to Carillo' study and responds to Marla's (and John's) interest in "knowing more" about what students do in their reading practices and how they understand their reading instruction.

I interviewed John to understand his curriculum design, and his beliefs upon reading and writing. Following Rubin and Rubin, I wanted to listen to John "describe his world in his own terms" (2), using his perceptions to situate his classroom and approach to teaching students academic reading and writing practices. During the fall 2017 semester, John was teaching a first-year writing curriculum emerging from a "writing in the disciplines" approach. He was piloting having students complete two research projects: the first devoted to a topic upon popular culture that represented the Arts/Humanities and the second, to a "hot science" concept which refers to exploring a topic that science is still debating; this second project represented the STEM fields. In using a dual research paper course organization, John described escalating research goals for students and how he would support students in increasingly difficult research tasks. Discussing the first paper in his interview, John remarks that "all he wants" is for students to better understand and use "argument and evidence," and to "practice that." For the second research paper,[24] he describes students' refining their knowledge and

---

[24] The second research paper is the assignment which was the focus of my collection of data related to students' processes. I chose to focus upon the second paper because in most composition classes, the research paper is the culminating assignment which asks students to apply concepts and practices that prior assignments have guided them in learning. Although John's course design used two, source-based writing assignments, his escalating goals for students reflect this same overall structure and expectations of the

research processes. Particularly, John mentions a more nuanced, rhetorical interaction with source texts, giving the example of students now being able to notice "textual cues for the reader" as part of their reading and research experience. Broadly, John sees the relationship between the two research projects as reflecting moving from merely broad "higher-order concerns" to including "lower order concerns" by research paper 2. In order to help students reach these learning goals, John provided students with scholarly articles to support them in understanding research as a process and in rhetorical ways. In my observation of the class, I witnessed discussion of these articles, along with other classroom activities that related to developing students' awareness of argument, evidence, and a rhetorical attention towards source use.

Beyond explicating this curriculum design, John's interview also focused upon understanding his approach to reading and writing instruction, and his personal goals for his teaching. I interviewed John in his office, several days before the semester was to begin. The interview had a relaxed and conversational tone, which matched my prior interactions with John. The interview began with me asking John to talk about developing the class syllabus and why he chose his major assignments. Moving from John sharing his vision for the class, we then focused more specifically upon how he approaches teaching students to write, his values, and relevant experiences that shape or illustrate his approach; his approach to reading instruction and specific classroom moments that he thinks of as explicitly instructional for reading; and finally, how this all coalesces in the

---

typical research-paper assignment and its timing in a first year composition course. See Brent, "Research," for a review of research upon the typical use of the research paper in first year composition.

research projects and processes for students. Appendix B shows the organization and questions that structured John's interview.

Unsurprisingly, and as forecast by the literature review in Chapter 1, John began by expressing discomfort over a lack of attention to reading in his classes. In his words, "writing is primary and … everything is in service of it." Despite his discomfort with explaining this stance to me, a reading scholar, John also defended this primacy because "writing, reading and thinking [are] all cognitively interrelated." John's articulation of the reading-writing practices in his classroom thus reflects the trends overviewed in Chapter 1 that suggest how explicit attention to reading instruction was subsumed by growing attention to writing process within the field of writing studies. However, much as Carillo's research suggests, this primacy does not mean that reading is ignored, merely that it has not been theorized and pedagogically tested in as rigorous a manner. In like ways, John included reading attention in his classroom and believed in connections between reading and writing activities, seeking to foster these in his students.

Despite his stated discomfort around his attention to reading, John both addressed reading in his classroom (which I observed) and could describe how he did so during his interview. In his interview, he pointed to a range of actions that helped students to approach and think about the reading they were asked to do. When asked how "reading supports his writing goals for students," John described the importance of his course text selections as he notes that a lot of his assigned reading function as a type of modeling. He uses his assigned texts as models in order to show students, "here's an idea and how someone else has done this." Connecting this use of modeling to his scaffolded goals from research paper 1 to research paper 2, John described how his use of these models

also evolves. Later in the semester, he might ask them to look at a text and see "how the author did this particular trick textually"—a more focused modeling exercise that invites students to imitate an author's writing, and not just the type of approach they may take to a topic.

In addition to this focus upon modeling, John also articulated a rhetorically aware approach to texts as a goal for students. John illustrated this focus in two ways. First, in addition to modeling, he also chose texts for their explication of concepts, building upon a Writing-about-Writing approach to course readings.[25] To this end, he particularly asked students to read Joseph Bizup's *Rhetoric Review* article, which introduces the acronym BEAM[26] to define source use in a rhetorical manner. As I observed in class, John's discussion of finding sources and of the assignment aims included specific attention to Bizup's argument and John used his terms to refer to working with source texts.[27] John had specific goals in mind for the reading he assigned students—whether using these texts as models intended to help students understand the kinds of projects they might take up, or to see specific examples of writing moves they could try on. While John's aims for modeling were oriented towards writerly functions—highlighting the potential for imitation in their own projects, rather than performing a reader-response approach to a

---

[25] In explicating their pedagogy and its rationale, Wardle and Downs describe the importance of having students read the scholarship of Writing Studies if they are to take seriously the knowledge of the discipline.

[26] BEAM stands for Background, Exhibit, Analysis, and Method—four rhetorical purposes for the use of a source text.

[27] John also included Rebecca Moore Howard's work on patch-writing, which, emerging from early TCP research, touches upon students' reading habits.

text—John addressed reading and articulated a particular rhetorical approach to texts that students should use and which matched the stated goals of his curriculum and pedagogy.

In addition to understanding John's perspective about teaching reading and writing, I attended and observed all of his classes during the semester, giving me, as Creswell states, "a firsthand experience" (191) of the phenomena under study. My classroom observation included field notes for each class meeting, collecting any documents that were handed out, and access to all documents through the course management system where I was listed as a teacher so as to have access to student submissions as well.[28] Each class was also audio-recorded with a visual recording of any computer-displayed material as well. I reference this more formal capture of the class in conjunction with my field notes, and it has helped me to transcribe class discussion in portions of my project. My field notes follow Creswell's recommendation to use an observational protocol, where I recorded details about the physical setting, events, activities and participant behavior as well as "reflective notes" (194) that reflect my own positionality and emerging interests as the observer (c.f Emerson, Fretz, and Shaw).

In part, my field notes focused upon capturing instructor behavior, especially in noting explicit explanations by John about the learning he wanted students to gain, and students' responses to these moments. Michael Bunn, for example, argues in "Motivation and Connection" that students will be more engaged as readers if instructors preview the assigned reading and make explicit statements about how the reading connects to the

---

[28] I used access in CANVAS ethically, only examining student submitted documents (i.e. drafts, essays, and homework) from students who had agreed to be participants in my research. This access level as the researcher further ensured that John was unaware of who research participants were.

course goals. When observing John's class, I was particularly interested to see how his instructional practices both explicitly and implicitly encouraged students' learning. I also highlighted what texts were incorporated and how—either in class discussion through reference to or by reading aloud from a text, but also when the instructor asked students to have their texts available for reference, or displayed images and text through computer projection. I also paid attention to the texts that John held and referenced physically during the course of the class. The bulk of my field notes chronicles 'what happened in class,' recording instructor and students' comments, reactions, and perspectives on class material.

Case Studies: Screen Captures, Interviews, and 6 Focal Students

The second phase of my research utilizes a case study methodology to study individual students' research, reading, and writing processes. Case studies allow the researcher more intimate access to a particular site or individual, allowing knowledge about the context to shape insights (Dyson and Genishi). Six focal students, each of whom was a student in one of two E110 sections that John taught during the Fall of 2017 and which I observed, were the participants of my case studies.[29] These six focal students were recruited mid-way through the semester just as the first research paper John assigned was wrapping up. At this time, the students in these two classes were used to my presence in the classroom as an observer and had heard about my project several times.

---

[29] Because I observed two sections of E110, both taught by John, I wanted equal volunteers from each section. Having equal representation among my focal students from each section ensured that the individual reading practices and performances I observed where not responsive simply to a certain class and its ethos.

Many of them had already participated in small ways, such as by taking a survey about their reading habits. I asked for volunteers who would be interested in participating in a more intensive way in my study; each volunteer received a $25 amazon gift card. These focal students would be interviewed twice: once at the start of their project and then upon its completion.

In addition to using interviews to understand the literacy experiences through which the students filter their attention to the composition curriculum, I also employed a research design borrowed from digital writing researchers to trace students' in-process reading-writing activities. I used video screen captures because, as Cheryl Geisler and Sean Slattery argue, "video screen captures … ma[ke] visible phenomena that might otherwise have gone unnoticed in digital writing" (187). Geisler and Slattery, describing the use of screen captures for digital literacy research, argue that video screen capture "does not raise issues of distortion" and is more unobtrusive than asking students to complete, for example, think-aloud protocols or to perform under obvious observational conditions like in a lab-setting (187). In my study, the screen casts were used to trace the process and activities students used as they responded to the research assignment, collected and read texts, and drafted their essays.[30] Five students used Quicktime, while one student (Evan) used the screen-capture option within Powerpoint.[31] Collectively,

---

[30] Appendix C shows the external constraints that shaped this work, namely the due-dates of drafts and peer review activities.

[31] Prior to asking students to record their in-process work, I researched screen-capturing software. I created directions for the use of the screen-capture software, and I demonstrated the screen-capture software in person before the class as part of my invitation to participate in the research. I recommended Quicktime and Powerpoint, as Quicktime is free for MAC users at my institution, as is Powerpoint. However, I told students that they could use whatever software they were familiar with if they had done

these six students recorded and submitted to me more than 65 hours of work. While careful analysis of the records submitted to me indicates that students did not record 100% of their work, I did receive video recordings of their work processes that span the time from getting the prompt, beginning their research, to finalizing copy-edits and revisions for their final draft. However, following Takayoshi, analysis of these screencasts was triangulated by also attending to students' written texts and to their interviews where they reflected upon their work processes.

The Participant Interviews

I used qualitative, semi-structured interviews at the beginning and end of the research process, as I desired to understand the experiences of the six focal students and to hear "what [they] feel and think about their world" (Rubin and Rubin 1). The prepared interview questions used to structure each interview can be found in the Appendix B. Each interview was conducted individually, with the session video-taped so that I could participate as a conversational partner rather than focusing upon taking notes. In the first interview, I asked students to describe themselves and their educational backgrounds, as well as their academic interests at MU. I asked students to generally describe their strengths and weakness as a reader and writer, and to discuss their perceptions of E110 so far, and of the research project particularly. Following Cynthia Selfe and Gail E Hawisher who align themselves with a feminist approach to interviewing, these interviews were "a process not of extracting information but of sharing knowledge" (36).

---

this before and had any preferences. No students had prior experience with creating digital screen casts themselves.

In the second interview, I focused upon asking students to reflect upon the research and writing process. I asked them to narrate their process as much as possible, and sought to elicit greater detail to these narratives by inquiring as to favorite sources and things they had learned. In both these interviews, I would begin by describing the arc of the interview to the students, and give them access to a document that listed the kinds of questions I was interested in. However, I assured them that this was intended to be more conversational, and that providing questions was merely to make them more comfortable in the situation.

In the first interview, I focused upon collecting descriptive information about the participants, and their educational backgrounds as well as the way they identified themselves in terms of academic skills. The chart below provides a brief aggregate of the participants, introducing them by name, demographic information, and major. The demographic information and the majors show a fairly representative version of students, appropriate to the institutional demographic characteristics of MU when adjusted for having only six focal students.

Table 3.1: Focal students' demographic information and pseudonyms

Name	Demographic[32]	Major/ Academic Interests

[32] Students' descriptors here are taken from their answers to an open-ended question to describe themselves or introduce themselves as they would like to be described in the study. I detailed aspects of demographic information that students could choose to

Emma	White/Caucasian, female, Middle-Class	Business major but intends to switch to a Communications major
Ben	White/Caucasian, male, middle-class	Computer Science major who intends to complete his degree in this field
Kacee	White/Caucasian, female, Unspecified class, first generation	Undecided major, but expressed interest in Business
Sophie	White/Caucasian, female, Middle-class	Undecided major, but intends to major in Communication
Danielle	African-American; female**,** unspecified class, emphasized taking a gap year	Art major who intends to complete a degree in this field
Evan	Mixed-race/Hispanic, male, unspecified class	Undecided major, but expressed interest in Humanities-focused areas of study

While the table above gives a brief overview of the focal students, I provide a more detailed introduction to each student and their descriptions of their prior curricular experiences with learning to read and write below. In Chapters 4 and 5, the students' practices are often described individually because of the process-based approach I take to explaining their reading performances and because of this, it is helpful to have some context to better understand or differentiate between each of the focal students.[33] While my analysis of their processes in Chapters 4 and 5 does not emphasize these personal characteristics, because I present them as case studies in later chapters, these introductory details present individuating context. In particular, the details about students that I

---

answer, or not, and students described race, gender, and other information they felt most relevant to explaining who they were.

[33] Additionally, including an introduction to each focal student as part of a methods description is a writing decision that is fairly common. For example, Keller describes each of his focal students in much this way in his second chapter, building from these introductions to the more nuanced analysis of their practices in his later chapters.

provide below reflect characteristics of academic literacy that have been emphasized in other studies. For example, white middle-class home literacies have often been associated as most strongly correlating to expected school literacy practices (c.f Turner and Edward) and thus, some of the details I provide in these narratives relate to broader literacy research contexts. However, because of the small sample size, my own research does not directly address these studies or suggest that these students are representative because of the factors that these studies identified.

Emma

Emma described herself as being white/Caucasian and from a middle-class household. She was currently enrolled in the business college, but was switching her major to mass communications with a public relations focus at the end of the semester. Originally intending to major in international relations, she recounted that the political science focus of the curriculum took her by surprise and that she was now just "waiting it out" in order to switch. She was working on either a minor or second major in Spanish—a decision that she enjoyed but which was also prominently motivated by pleasing her mother, who had a love of languages despite not speaking it herself. Emma describes herself as highly academically motivated, feeling stressed or anxious about her school performance on a consistent basis. However, she thought this was mostly a good thing because it meant that she worked hard and rarely procrastinated. When asked about her E110 experience, Emma noted differences between high school and college, particularly

related to content (no more literary analysis, which she enjoyed in high school) and also the broadness of prompts, which she found to be stressful. In particular, she noted that source selection was a focus for her because of this broadness because she did not feel that she knew what text to pick, whereas the narrowness of a high school assignment did not require her to be responsible for choosing what texts she would use when writing.

When describing herself as a reader, Emma noted differences between her personal reading practices and her academic ones. Where she enjoys reading for pleasure and reads novels consistently on her own, when reading academic texts she has a tendency to "zone out" when reading. She emphasized that she combatted this by using highlighting and creating notes. She described a detailed new reading process she has begun using, where she first reads and highlights, and then re-reads just her highlighted portions while making notes. However, she mentioned that she uses this primarily for textbook focused courses, and not E110, although she does occasionally use highlighting in E110; she doesn't take notes because there are no tests to study for. Emma reports always reading the assigned texts because she likes knowing what's going on, and feels stressed if she isn't prepared for the class, even if there is no quiz or other graded aspect. She noted that her reading practices have changed already in E110, in particular when it comes to reading her own writing more critically. Emma expressed a lot of concern about how to handle the second research paper, because of the "Hot Science" topic. She did not feel confident about her scientific abilities, and was struggling to understand what she should do, and what sources might be best to pick.

Ben

Ben describes himself as an instate MU native, coming from a slightly more rural area of the state. He is white and describes his family as a typical nuclear, middle-class family. He grew up in a highly literate household—he spoke particularly of his younger sister's voracious reading habits with pride—and enjoys reading for pleasure, himself. He particularly likes works of science fiction and mentioned the author H.P. Lovecraft as an example of the genre he prefers; incidentally, he used Lovecraft as the topic for his first research paper in E110. Ben describes himself as intelligent, but not top of the class, and as self-motivated when interested in a topic. As a computer science major, he reports particularly high motivation for Computer Science projects and states that he enjoys that the projects are "creative," and "open-ended" yet applicable. Ben did not report a noticeable difference in workload or rigor between high school and college, a factor he attributed to his high school preparation and honors/AP curriculum. However, he spoke extensively upon the differences he noticed in terms of assignments and expectations between his classes—what he describes as classes having "different flavors." He describes different way of reading in his computer science classes which he approaches by trying to understanding the "outcome" the teacher envisions, mentioning thinking about the design of the course. In contrast, Brad views E110 as a very personal class which is not group or application oriented. He only sometimes does the assigned reading for E110, because he's less motivated and interested in most of the topics the readings were on. However, he has not felt that this negatively impacts him at all, as he believes he is performing well in the class so far, and that his high school preparation is serving him well with the reading and writing he is expected to complete.

Ben felt very confident in his abilities as both a reader and a writer. While he said that he's not the best when it comes to writing personal narrative of reflective self-analysis texts, he can sit down and attend to a text at length. He also noted that while he has a tendency as a writer to be a "crammer," or to procrastinate until a draft or assignment is due and then write under a tight deadline, that he does not procrastinate on the research and reading process. He takes notes on texts that he thinks will be helpful when writing up his paper. However, he generally relies upon a gut-feeling of knowing the text well, or in his words knowing that a source had "nailed it"—a description he used for when a source has said something very convincingly and it correlated with an insight or descriptions from other source texts more broadly (synthesis), as well as his own perceptions. When finding sources that "nailed it," he stated that its often the feeling of the source's author(s) giving him "behind the scenes insight" that he can then use to move forward his own argument. He described being familiar with basic tenets of source evaluation from his high school classes, and relied upon databases, researching an author's credibility, but then trusting a researcher who is credible to guide his own opinions.

Kacee:

Kacee is a first-generation, white college student hailing from Bucks County PA—about 90 minutes from MU's campus. She described herself as not much of a reader, although when I pushed for greater detail, she indicated that she occasionally reads world news or CNN.com articles online. She stated that she just didn't grow up reading, and didn't find it very entertaining across any genre. Kacee was undecided as to her major, although interested in Business-related majors as they seemed practical for a

job. She describes herself as not particularly academically motivated or engaged as a student. However, she felt that she was an "okay" reader, in that most texts she could understand fairly easily. Despite this, she describes easily losing focus if she's unengaged by either the topic or content of the text, or if she doesn't understand why she's being asked to read it. Kacee did not report any particular strategies for getting through readings when faced with one that was not engaging. She mentioned occasionally using highlighting but stated that it wasn't something she did often or with a strategic system behind it. Kacee was quite concerned about the Hot Science topic for the second research paper, in particular because she dislikes science and so foresaw issues with interest, engagement, and understanding for the research paper.

In contrast to her reading practices, Kacee was quite descriptive about herself as a writer. She thinks she is a "decent writer" although she also reported that her self-confidence has been shaken by seeing her peer's writing during peer review activities performed in the writing class so far. Especially when comparing first drafts, she described her own writing as being like "a 7th grader's" and feeling intimated by the sophistication of the paper structures. She particularly focused upon structure, mentioning the five paragraph structure as a key moment of being taught "where the thesis goes." She had a concern for grammar and spelling as well. She described being disappointed with her first research paper, having understood it more as a presentation of information and not realizing that she needed a more nuanced argument until working with John during her conference. However, this was only the second research paper she had ever written, as she only had to use sources in one essay in high school. Kacee was determined to do better on the second research paper, and described a fairly detailed plan of how she would

conduct research this time. She explicitly focused upon developing better content for the second research paper, and she also described a plan of source evaluation that included focusing upon the context of the source in the database or reading the table-of-contents for a book before using it as a source. She described knowing that she need to "read more into it" and to "look more closely" in order to find evidence to analyze in her paper.

Sophie:

Sophie was a white, middle-class student from Wilmington, DE. She had taken all honors and AP courses, and felt confident in her academic abilities and performance thus far. Currently undecided, she intended to major in Communications and was focused upon ensuring her grades were high, as there is a peer-peer competition to enter that school with certain majors. Sophie describes herself as a "pretty good" reader and writer, excelling in English in high school. She told stories particularly about her AP Language teacher from Junior year, whom she describes as really strict, but also was responsible for developing her writing and reading abilities. In particular, Sophie attributes her current reading/writing abilities to a research project she did upon Rowandan genocide, but also with a variety of other writing projects that this teacher assigned. Particularly prominent was the "min-max" papers where students had to write exactly one page (22 lines) on a topic. Sophie described this assignment as teaching her to get rid of "filler" in her writing. She felt confident in her abilities to both read and write a research paper on a topic, as well as to perform literary analysis.

When asked about her reading and writing habits more particularly, Sophie reported a focus upon article structure when reading. She stated that she is assigned mostly scholarly articles in her current classes, and that she often uses a skimming

method to get through assigned reading. However, she looks at the structure of the piece, and has learned to read the beginning, the end, and then a few pages from the middle of the article—paying attention to headings. Her motivation is shaped by how much work she has going on with other courses—and if she can fit in the reading. She prioritizes her COMM class, because that's in her intended major, and then she focuses upon assignments that will be graded. Mostly, she reads for E110 when a reading response is due. She reported feeling intimidated by the topic of the hot science paper, but confident that after looking at Facebook and Buzzfeed for ideas, she would develop a topic on something that interested her.

Danielle:

Danielle is an African-American student, and raised by a single-mother. Currently, Wilmington, DE is home, although her family hails from Virginia and she stated that she considers that her true home. Danielle had gone to an online high school, a decision she and her mother made in order to accommodate some health issues (very bad asthma) and also to allow Danielle to pursue being a young entrepreneur with both a jewelry/fashion line as well as a burgeoning career as a public speaker focused upon youth empowerment. Danielle was an art major, focusing upon multiple visual mediums like graphic design and videography, as well as maintaining her interest in fashion design and jewelry making.

When asked about her reading and writing preferences, Danielle describes herself as a "kinesthetic learner." While she enjoys reading online articles on issues that interest her and which she finds primarily through links on social media sites, she rarely enjoys academic reading or writing tasks often because they do not use expressive or descriptive

prose. She mentioned her focus and approach to skimming, particularly noting that with internet articles, the way "they block info" is really useful for more quickly finding relevant information. To make up for not carefully reading assigned texts, she goes to class and listens and takes notes, which she reports has been enough to do well so far. Danielle describes herself as more of a creative writer, and while she enjoys writing on her blog or for personal reflection, she reports that she struggles with academic prose. To cope with this, she seeks out models or explanative articles on her own, and she related that she had googled to understand the first research paper structure that she was intended to follow because she didn't have any prior clear expectations to draw upon. I followed up to question her about the use of models in the classroom, and she reported that while she understood they were intended as models, that she couldn't think of her own project in a similar enough way to make it work as a model for her.

Evan:

Evan described himself as ethnically of mixed-race, noting that he passes as white but he usually identifies as Hispanic on institutional forms. He is from North Jersey, the oldest brother of three siblings, and he reports close relationships with his family. He is an avid reader, especially of science fiction, and enjoys interpreting texts and films. Evan described an interesting educational background, in that he was in a high school program for at-risk students (known by the acronym AVID) after almost failing seventh grade. He spoke highly of the AVID program, crediting it for teaching him useful organizational and study skills—as he reports this is his true academic struggle. Evan consistently stated that he lacks organization, although he describes an awareness of the educational system and how it works. For instance, he narrated how he would "game the system" by making

sure he always turned in his 3rd homework assignment in order to avoid the detention that ensued if a student missed 3 in a row in his middle-school program. Evan said that he often didn't take school very seriously, being a "C student" because of that attitude. He also stated that some concerns about family finances during his middle-school years probably contributed to not "being serious" about academics until high school and the AVID program.

Evan described his strengths as a reader as being able to read quickly and being able to easily skim and identify information. He was quite confident as a reader and academic writer, although his confidence did not extend to Science and Math courses. For this reason, while he was undecided currently, he was leaning towards a major in English or some other text-based major where he could interpret and analyze. He felt comfortable doing research, and he described a process where looks for the most important pieces of information in the text, and then does additional Google searches to best ensure that his evidence is applicable to the argument he is advancing. His source evaluation focused upon usefulness of the information, although it also touched upon credibility of the source itself.

An Overview of Data Analysis

The use of video recordings and other forms of digitally-accessed in-process attention to the composing process is becoming increasingly common in composition research (Takayoshi). However, the complexity of the data garnered, especially as it is most commonly utilized in conjunction with other textual artifacts, creates a need for a well-planned focus to the selection and analysis of parts of this data in more detail. For example, Rodrigue decided to pay attention to only six of her twelve participants, while

Blythe and Gonzalez, in their transfer-based writing study, limited themselves to analyzing only the first fifteen minutes of video supplied by the students. Sociologists Christian Heath, Jon Hindmarsh, and Paul Luff warn about preparing for the amount of data collected when incorporating video with qualitative research. In order to handle the voluminous amount of data that is collected in video, they describe a three-phase system in which the researcher applies a preliminary review, by cataloguing the data corpus, then a substantive review, where data fragments of particular importance to the research question are identified, and finally, an analytic review, where the researcher may review related fragments in order to better select candidate instances for additional attention or analysis. I utilized aspects of this system when preparing my data corpus. As students submitted videos to me, I catalogued videos in a system that emphasized when the video was taken, and for what length of time. This system allows me to look and see how the submitted in-process work also reflects the curricular decisions of the instructor, John, in terms of setting due dates for drafts, for example. I created a data corpus chart that shows the name and recording number for each video, followed by the date and time it was recorded,[34] and the duration of the video. (See Appendix D for the catalogue of my data corpus of all screen recordings.)

Limitations of Methods and Data Analysis

In order to answer my guiding research questions, my methods of data collection allow me to examine student reading practices from multiple angles and in as unobtrusive

---

[34] Time was usually available based upon surveillance of the participants' screen, as most computers show time and day (or date) in upper right hand corner of the screen.

a manner as possible. However, there are still limitations to my study. For example, although the use of screen captures to observe students' processes are less invasive than a talk-aloud protocol, students may still be aware that they are being observed and may alter their practices accordingly. Additionally, in choosing this method rather than the more common talk-aloud protocol for reading research, my analysis of what lines of text are being attended to at a certain moment by students is limited to the moments where students use the cursor, for example, to trace their focus upon the screen. Still, the talk-aloud protocol itself, although lauded for its ability to uncover "rich description and understanding of cognitive and affective processes during reading" (Pressley and Afflerbach, qtd. in Rodrigue, "Digital," 6), has also been criticized for potentially priming students' to exhibit greater awareness or metacognition during their performances. Because I prioritized as natural a process as possible for the students who were being studied, I chose to have students use screen-casts without performing a talk-aloud protocol.

Additionally, and as Heath, Hindmarsh, and Luff emphasize above, analyzing video is a complex and intensive process for qualitative research. Although using video is integral to my goal of creating an analysis of students' processes of reading, the volume of data—in addition to triangulating the focal students' screen captures against their written products (drafts and final copy of essays) and recordings of in-class discussion—was quite high. While I followed Heath et al.'s recommendations in order to mitigate the volume of data I was reviewing in a systematic fashion, there is still data that I collected but which has not been subject to a substantive review. For example, as part of my data analysis process, I have only transcribed four classes—two in-class sessions for each

section I observed. I chose those classes to transcribe because they reflect sessions where reading instruction was performed more explicitly, as students were assigned to read a model text. As I examine in more detail below, my data analysis of the videos I collected proceeded in a systematic fashion which reflects my research question and the focus upon understanding students' activities and in-process actions as they worked with their source texts.

Data Analysis

In the second stage of my analysis, I created a transcription of the videos. My focus was to create a record of the activities that students performed—thus, my transcription is oriented around recording actions, as well as recording periods of in-activity on the screen (cf. Geisler and Slattery). In creating my transcription, I drew insights from both Geisler and Slattery who describe analysis of screen captures using Activity Theory (AT) and Jeff Bezemer and Diane Maver's description of multimodal transcription as a social, semiotic process. As I am transcribing a multimodal encounter, I am translating a visual, three-dimensional activity system into a text-based narrative. Geisler and Slattery provide directions for doing so, while Bezemer and Mayer remind that such transcription is a process of making "representational choices"(194), and that the transcript reflects the ways in which the transcriber understands the context and the research questions; thus the transcription itself is intricately involved in selecting and telling the narrative of the data (194-195).

Following Geisler and Slattery, my transcription emphasizes recording the operations the focal students performed. However, I begin each transcription with a description of the screen and the programs running to provide an orienting setting for the narrative (Bezemer and Mayer).[35] As the video progressed, I emphasized students' actions, a choice which caused me to begin most action statement with a present-tense verb. For example, my transcription on a portion of Kacee's third video reads:

> Opens E110 folder on desktop
> Opens IPC draft 1 document
> Then opens new blank word doc.
> Layers her screen, new blank document on right, and IPC draft 1 behind that but visible.
> Starts to write header on blank document, copying the set up of IPC header.
> Minimizes IPC draft, leaving (now named) Hot Science Draft 1 word doc on right.
> Moves HTSC doc to screen center.

In addition to recording what actions were taking place on the screen, I also included directional cues as much as possible to indicate the students' cursor movement and scrolling functions. I included a general description of "how far" a scroll went by examining the scroll bar on a given website. While I was not planning a fine-grained, quantitatively based analysis of the amount of time that students spent on different pages, I recorded time stamps of hour:minute:second. My transcription includes detailed descriptions around students' use of search engines and search terms, as well as recording what the results page looked like that their searches placed them on: to that end, I would

---

[35] Giesler and Slattery's creation of an operational log in a program like excel or other database, imposes separation between operations. They then describe how to gradually re-nest operations into chains to understand and frame activities. However, rather than relying upon a cumulative effect of reading over the log and gradually recognizing the most-used programs and pathways, I found this narrative description to be more orienting to the "in-process" nature of the activities I was observing in the participants screen capture.

often record (verbatim) in my narrative transcription, the title-name or "click-bait" aspect (the titled hyperlink) of a source, as well as what sources were seen on a screen, before and after a scroll. In this way, my transcribed record of the students' in-process actions translated their activities as much as possible into a narrated version of the students' actions on the screen (Bezemer and Mayers).

After transcribing the videos, I then proceeded into a period of open coding. Coding, according to Johnny Saldana, is assigning "a word of short phrase, that symbolically assigns a summative, salient, essence-capturing and/or evocative attribute for a portion of language-based or visual data" (3). My coding process follows Saldana, who describes an iterative process of coding cycles. In my first cycle, I simply read through my transcript and created codes which were simple designations of the described activities and visual data. Much as Saldana notes, this first cycle of coding was used to summarize and condense the data (4). Drawing upon grounded theory (Corbin and Strauss), I focused upon using gerund phrases as I wanted to describe students' practices, or their on-screen actions.[36]

As I moved into a second cycle of coding, I looked across these original codes and noted that I often discussed issues related to physical layouts of texts and of the screen, and also reading-writing activities, or the back-and-forth nature of students' processes of looking at texts and looking at their own drafts. Due to the large volume of data I had, and the amount of time it took to code data in the first round, I decided to

---

[36] This coding process can be guided by pre-chosen terminology and a description of practices; for example, see Rodrigue, "Digital," for a model of how such coding may work for an analysis of student practices. However, I chose to apply a grounded theory version of this coding process where I did not choose terms to guide my coding prior to examining the data.

create a rational limitation to the data I would more closely examine. As I was most interested in students' work with sources, and drawing upon studies like the Citation Project and McClure and Clink which each categorize the types of sources students' use, I first went through the transcriptions to pull out moments in each video that indicated the perusal of a particular source. I noted the time, the type of document that was accessed (a website, a pdf, a search engine, a newspaper article, encyclopedia/dictionary), and the title of document/web-page or search terms used. For each student, I then counted and categorized the texts they had accessed. I used four general categories of "scholarly articles," "professional texts" (usually government or .org websites), "news outlets" (ranging from NY Times to Huffington Post to more localized publications), and then "Other" which often were personal websites, or which contained questionably biased material. For example, Kacee accessed mirandawarning.org, and read a page titled "what are your Miranda rights?"

After categorizing the types and quantities of sources that students referenced, I decided to follow their interactions with a particularly influential source in more detail. To decide upon which source was particularly influential, I first referred to the works cited page and final version of their essays. I then read each essay, highlighting all references to sources, whether through quotation, paraphrase, or summary. I then quantified, by lines of text, how much of each students' paper made use of a source. For each student, I chose the source that was focused upon most extensively and chose this as the 'most influential' source for that student. In order to apply this rational of examining in more careful detail the first ten minutes of interaction with their most-used source from the paper, I then went back to my list showing times and sources. Using my reference to

this list, I then re-opened and re-transcribed the interactions with that source in more detail. I then coded these sections again.

Using this pattern, two themes emerged that I will attend to with more detail in chapters four and five of this dissertation. First, I argue that students' source use reflects the impact of structural elements of their reading experience—aspects of their reading experience that can be examined through the lens of web usability and document design. Students' interactions with digital texts emphasize the way in which their textual experience responds to document design elements, suggesting the importance for reading instruction of addressing the materiality of the reading experience and theorizing reading as a material and embodied experience rather than only a cognitive activity. Secondly, I focus upon moments of reading-writing impact. Specifically, I look at students' source use in their essays and examine similarities between their use of the source and the original text; while such attention resonates with Rebecca Moore Howard's work on patch-writing and the findings of TCP, I emphasize structural similarities and think about the connection to modeling and to new pedagogies for reading-writing instruction, like Michael Bunn's "Read Like a Writer." In the next chapter, then, I attend to the materiality of students' reading practices, as evidenced through analysis of their in-process screen captures. Drawing together data from students' screen captures, written texts, and interviews, I examine how students' reading practices are mediated by textual design elements—elements that they both purposefully use to search for relevant content more easily, but also which sometimes obscure their understanding of the text.

Chapter 4

READING BY DESIGN: NAVIGATING THE MATERIALITY OF TEXTS AND SOURCE USE

Recently, reading scholarship has emphasized the need for teachers to attend to how students read (c.f. Adler-Kassner and Estrem; Carillo "Making" and "Creating"; Bunn, "Motivation"; Sweeny and McBride).[37] Collectively, this work defines an ideal reading performance as one that is contextually situated, assuming a reader who is aware of this positioning and who uses this awareness to pick from among a range of reading behaviors and so create an appropriate textual interaction. Further, these ideal, successful readers employ metacognition to monitor their reading performance which composition scholars generally define as "thinking about thinking" (Carillo, "Creating" 10; see Flavell; Schraw). By extension, a metacognitive reader is one who is aware of the mental steps taken in pursuit of a goal and has the ability to regulate their pursuit; metacognition, then, is not merely correct cognitive performance, but an awareness of how and why the performance works (Tinberg, "Metacognition" 75). By better understanding processes of making meaning, this line of thought goes, students can more effectively apply this knowledge to their interactions with texts—whether reading or writing them.

---

[37] Linda Adler-Kassner and Heidi Estrem describe a "practice-based" approach to reading. Ellen Carillo describes a "passage-based paper" reading activity ("Making") and argues for a "mindful framework" for reading that focuses upon context and genre expectations ("Creating"). Michael Bunn's examines instructor and students' perceptions about reading ("Motivation") and Meghan Sweeney and Maureen McBride's chart common reading problems that appear in students' difficulty papers ("Difficulty Paper Disconnections"). Each scholar offers insight into "how" students read.

Despite this interest in students' reading processes and in encouraging student knowledge of their reading practices as part of literacy instruction, the materiality of the reading experience and its impact on reading process continues to be overlooked. As seen in the pedagogies described in Chapter 2, reading instruction exhorts students to focus more closely, critically, or rhetorically upon the construction of the argument and thus, the content of the text. The descriptions of these practices each suggest that metacognitive reading awareness is employed when using the discrete strategies taught and should go beyond simple comprehension of the text; such awareness should help the student reader to gain a better understanding of the way the reader and the text are each situated, and that this situatedness impacts a reader's response to the text's argument. In short, it is not only *what* the text says, but also *how* its message is delivered that good readers notice and understand.

In the scholarship and especially the textbooks of our discipline,[38] much of the attention to the way in which the text delivers its message focuses upon how to parse the message in the body of the text. This attention to reading thus overlooks textual materiality in the form of document design as an important structure which first communicates with the reader and which shapes the reader's navigation and sense of the text. Yet, this materiality shapes the reading experience through a variety of document

---

[38] I make this point in more detail in Chapter 2 when I examine textbook approaches to these three types of reading pedagogies, noting that textbooks often introduce students to discrete reading strategies but fail to fully explicate such strategies within a discourse community habitus, or a "way of being" in which these are not strategies consciously employed but become a perspective and approach to reading. While it may take time to build up an approach through membership in a discourse community, these pedagogical exercises need to be explicitly tied to such membership as a goal of exploring and using them.

design features like typeface, spacing, and headings which communicate with the reader both as part of the content of the text, but also as part of the experience of reading. Just as more commonly acknowledged tools of literacy like pens and paper or computers are recognized as both shaping and shaped by literacy practice (c.f. Haas; Fleckenstein), so too do these features of textual materiality both construct and also respond to reading practices. Further, because of the explosion of digital texts and the increase in digital reading, reading pedagogy and instruction needs to more rigorously attend to the way that document design impacts reading processes and may even construct readers' understanding of a text.

This chapter offers an analysis of the ways in which students' interactions with source texts are shaped by textual materiality. Whereas composition scholarship upon reading instruction has focused predominantly upon deepening students' cognitive interaction with texts, I argue that we must begin our conversations with students around the selection and use of sources by explicitly addressing document design and the impact of digital, textual materiality upon reading practices. To do so, I turn to the insights of technical writing studies on document design, arguing that reading scholarship and composition instructors would benefit from understanding the way in which technical communication studies frame reading and the reader. Particularly, I assert that composition instructors can better encourage students to be self reflexive about their digital reading practices and mindful of the ways in which textual materiality influences their reading behaviors by introducing students to document design and by explicitly calling attention to the ways in which digital texts are constructed to support information seeking, rather than analytical or rhetorical, reading behaviors.

In the next section, then, I examine the way in which textual materiality, particularly the influence of layout, impacts conceptions of reading engagement. Then, I discuss the different understandings of reading that exist in technical writing (where document design is studied) and composition studies. Building upon this discussion, my analysis of a mixed method study of students' digital reading practices reveals a tension between deep, analytical reading and the presumed superficiality of the impact and use of design features in the reading experiences of digital texts. Analysis of students' navigation of digital source-texts for a written research-based argumentative assignment reveals the influence of document design features upon students' navigation of online source materials and thus, the importance for writing instructors to consider document design knowledge as part of reading instruction. In whole, then, I argue that through a focus upon the surface features of a text, we can engage students in more deeply understanding their literacy practices.

Digital Materiality and Designing Reading

We have long recognized the materiality of literacy and its influence on reading/writing practices. When performing literacy tasks, tools and technologies interact with users resulting in new ways of knowing and of reading or writing practices. More than twenty years ago, for example, Christina Haas discussed the materiality of literacy even as computers were beginning to reshape revision and writing processes in the classroom. Even as Haas long ago suggests the imbricated relationship of body and technology for literacy practices, Kristie Fleckenstein needed to reintroduce the impossibility of separating body and mind, coining the term "somatic minds" to describe the way the "mind and body [are] a permeable, intertextual territory that is continually

made and remade" (281). Still other scholars have focused upon writing practices or understanding the entanglement of literacy practices and the emerging uses of technology (c.f. Vieira). Responding to these broader conversations, reading scholars have also discussed the embodied experience of engaging with texts, emphasizing the importance of textual materiality as an aspect of the reading experience and engagement. Linguist and computer-mediated literacy scholar Naomi Baron argues in Chapter 7, "'It's Not a Book': The Physical Side of Reading," that the tangibility of a book evokes its thing-ness, its book-ness—a trait that e-books challenge. Her examples of the book's tangibility point to the way textual materiality and bodily knowledge become wrapped together in the reading experience: "You can stick three fingers into different parts of the volume to easily shuttle back and forth in the text. You can find your way back to a passage by remembering it's about a quarter way through, on the upper-left hand side, just before the end of the chapter" (131). More succinctly, book historian Andrew Piper notes, "reading isn't only a matter of our brains; it's something we do with our bodies" (n.p). Taken together, both Baron's and Piper's discussions describe reading as an always embodied process of engagement that is not merely a cognitive task, but also a material one. However, and perhaps even as forecasted by Baron's emphasis on the physicality of the book as integral to the embodied experience of reading, the growth of digital reading creates questions regarding how this corporeal, embodied experience translates to texts that have no physical presence.

Digital Texts and Embodied Reading Practices

Much of the current concern over digital reading suggests that students are less engaged in their reading because digital texts are less corporeal: mediated through a

screen, without the heft and weight of pages and binding, or even, because digital texts lack the physical sense of a book in hand, the reader can become lost in a networked maze of information where each click takes the reader further and further into the unmapped terrain of the internet.[39] However, although print-based texts and books may have a more obviously corporeal aspect to the reading experience, much of the materiality of the features that readers often describe in conjunction with the phenomenology of their reading experience remain for digital texts as well. Even in Baron's description—"it's a quarter way through, on the upper-left hand side, just before the end of the chapter" (131)—the design of the page features heavily in helping to create the bodily knowledge of information placement. For example, the border around the paragraphs creates the "upper-left hand side of the text," and "the end of the chapter" is signaled to the reader by the use of additional white space before the bolded, larger font that delineates the title of the next chapter. While textual materiality can include corporeal aspects, this attention is not created solely in the feeling of the fingers or skin interacting with the text, but is a more holistic process whereby the materiality of the text—sometimes experienced tangibly, but always involving the senses—is connected to making meaning.[40] Especially because of the increase in engagement with digital texts,

---

[39] Peter Gerjets has critiqued the way that the internet and digitally mediated learning environments can easily lead to cognitive overload by the user, in part because of potential disorientation created by following hyperlinks and trying to navigate through the information rich environment. Dan Keller also has addressed the "fast" versus "slow" attention to texts, emphasizing the ways in which digital features of the internet lend themselves to creating fast links between texts (eg. hyperlinks) but which can encourage readers to jump from text to text, rather than to engage in sustained study of a single text.

[40] My argument in this chapter emphasizes the materiality of the digital texts with which students work. To this end, my description of textual materiality, while it builds from

we must ensure that our understanding of textual materiality grows apace, rather than merely constructing a divide between print and digital literacies. The proliferation of digital texts and online reading can introduce new relationships—but it can also recreate old ones—between the reader and the materiality of texts.

Even as the digital environment creates an ever more literate environment and an increasing amount of reading and writing with which students engage (c.f. Keller, *Chasing*; Brandt, "Accumulating"), there is concern that this environment causes students to develop only superficial engagement with texts. Nicholas Carr's 2008 *The Atlantic* critique, "Is Google Making Us Stupid?" articulates this attitude as Carr provocatively contemplates the ethics of information use and reading in the age of Google. He describes digital research tasks as "done in minutes" and resulting in a "tell tale fact or pithy quote" (n.p.). Carr, following the work of psychologist Maryanne Wolf in *Proust and the Squid*, suggests that the new style of hypermedia reading, which allows users to "power browse," to skim, scan, and forage for information with ease, has fundamentally changed

---

projects like Baron's, is not limited to a specifically physical experience of the text (as in, the text is a print-based, physical object that can be held in the hands). Rather, my use of "textual materiality" as a term more closely aligns with the ideas about embodiment and materiality as written by N. Katherine Hayles in *Writing Machines*; she describes a need for a more expansive notion of materiality beyond only that of a physical object/engagement. She writes, "a critical practice that ignores materiality, or that reduces it to a narrow range of engagements, cuts itself off from the exuberant possibilities of all the unpredictable things that happen when we as embodied creatures interact with the rich physicality of the world. Literature was never only words, never merely immaterial verbal constructions. Literary texts, like us, have bodies, an actuality necessitating that their materialities and meanings are deeply interwoven into each other" (107). Although Hayles discusses literary texts here, her point about not reducing the "range of engagements" and of the interwoven nature of "materialities and meanings" is well taken for my own argument.

the neural pathways that facilitate reading. In short, because it can facilitate superficial attention to texts, digital reading may create a "shortcut" in the brain that may impede attention or the ability to deeply and immersively focus upon texts. Casting such changes in behavior in ethical terms, Carr summarizes the problematic transformation brought on by digital reading: "Our ability to interpret text, to make the rich mental connections that form when we read deeply and without distraction, remains largely disengaged." In this way, Carr's analysis of digital reading reflects larger concerns about students' abilities to engage in focused and careful analyses of texts—the specific kinds of reading practices that are so prized by composition instructors.

Carr's and Wolf's concerns reflect the tension-filled history surrounding reading's materiality as changes in textual materiality have often ushered in changes in reading practices. For example, Baron details the history of reading, emphasizing that as the materiality of the text changes, so too have the practices associated with what reading is (*Words On-Screen*). Giving one example of how material changes in the text's design alter reading behaviors, Baron describes how a shift from reading aloud to reading silently and individually occurred between 600 AD and 800 AD when spaces where introduced between words in written texts; this *material* change allowed readers to more easily decode texts in their heads, leading to more readers mastering silent or individual reading practices (21). Further emphasizing the impact of materiality upon the reading experience, Robert Waller argues that layout has particular importance for reading engagement. He writes:

> The history of paper documents shows the development of an increasingly rich range of ways to overcome the linearity of language and to make written information accessible: word spacing, punctuation, the codex, headings, page numbers, typographic structures, indexes, and multimodal

> layouts evolved over centuries. They moved the act of reading from a slow, oral process to a fast, silent, and strategic process …in which effective readers deploy a range of strategies to achieve their goals: searching, skimming, recapitulating, and note-taking, as well as linear close reading. ("Graphic" 241)

Considering the potentiality of hypertext and the new affordances of online layout, Waller argues that as digital technologies advance, so too will readers' practices. Waller sees the changes in practice ushered in by digital reading and information literacy as merely continuing a larger tradition of literacy evolution that is entwined with textual materiality.

Although Waller addresses the changes in reading practices as merely responsive to changes in textual materiality and so reflecting a historical evolution for literacy practices, composition instructors often respond with more concern to this phenomenon. As seen in the recent collection, *Deep Reading*, many writing scholars have concerns similar to those voiced by Carr and Wolf. These scholars worry that the primacy of digital reading is causing students to lose the ability to read with sustained critical and analytical attention to a text. Muriel Harris, citing research by Ziming Liu upon "Reading Behaviors in the Digital Environment" summarizes the primary belief as "reading online reduces comprehension and memory of what was read" (231).[41] Howard Tinberg, who

---

[41] Harris quotes Liu at length: "With an increasing amount of time spent reading electronic documents, a screen-based reading behavior is emerging. The screen-based reading behavior is characterized by more time spent on browsing and scanning, keyword spotting, one-time reading, non-linear reading, and reading more selectively, while less time is spent on in-depth reading and concentrated reading… (Liu, 700)" (Liu, qtd by Harris, 231). I also think its worth noting that following an overview of the dangers of digital literacy for students' reading comprehension and practices, Harris briefly suggests that writing tutors can facilitate better reading practices by focusing upon the affordances of digital texts to manipulate the text's materiality. She writes, "in writing center tutorials, tutors also need to help students read text even more closely when working with

theorizes deep reading as a threshold concept for composition studies in his chapter in *Deep Reading*, further connects the feared reduction in students' abilities with both a larger standardized assessment culture (149; cf. Roberts and Roberts) and also students' proclivities for "answer-getting" rather than "problem-exploring" (150; cf. Wardle). Although *Deep Reading* discusses many possible actions instructors can take to counter what is often characterized as the pervasive problem of surface-reading and instead inculcate students into deep reading practices, little attention is given to the materiality of digital text and its influence on students' embodied reading practices, despite the pervasive blame assigned to digital reading. Indeed, in *Deep Reading*, only one chapter, "Device. Display. Read: The Design of Reading and Writing and the Different Display Makes," provides any type of sustained attention to the importance of materiality and its influence upon reading practice. Here, Yancey et al. focus upon the ways in which different devices (cell phone, ipad, and laptops, for example) create different texts that students' experience. Yancey et al. draw attention back to the ways that digital textuality matters to the reading experience. As they write,

> Reading, of course, has always been a material practice, historically involving a material (print) artifact, bodies, accessories (such as desks, pencils, etc.), and manipulations (such as page turning and annotation) . . . And while e-reading currently involves many of the same practices—positioning devices, manipulating displays, and inputting notes—the practices and concerns unique to e-reading suggest that e-reading is a material practice of a different kind. (49).

---

online sources. Enlarging text, highlighting, and annotating where possible . . . are strategies tutors can explain or model for students as ways to engage more closely with online texts" (232-3).

They conclude, "in sum, given the variety of texts, devices, and displays available to students, our best opportunity to help students make good choices as they read and research is to engage them in considering how we tap each of these texts to make meaning. . ." (54-55). Furthering Yancey et al.'s conclusion, then, composition instructors must be ready to address the materiality of the text and its impact upon the reading experience as part of reading instruction.

Teaching Digital Reading as Document Design:

If composition instructors are to better assist students with choosing and assembling source texts, then instructors need a pedagogy that explicitly attends to the ways that document design elements impact the reader and shape their reading experience. While some scholars have emphasized the importance of materiality for reading,[42] reading scholars in composition studies have yet to fully engage with the way in which document design, or the digital materiality of online texts, impacts students' reading practices. Layout and document design are not neutral values in relationship to the reader's textual experience, but rather purposefully construct the user's experience of the text. As technical writing scholar Karen Schriver reminds, readers are "people who come to a document with particular purposes in mind, and who not only attempt to understand prose and graphics but also respond aesthetically and emotionally to the

---

[42] While I am not providing an extensive review of the theoretical literature that examines print and digital materiality, or the discussion of textual materiality that occurs across several fields related to English Studies (bibliography and book studies as well as textual studies, for example), I do recognize that there is a robust discussion of the ways that materiality impact textual meaning(s) that continues. For a review of the discussion, see Aljayyousi.

document's design" (xxiv). Going on to define document design, she describes it as a "field concerned with creating texts (broadly defined) that integrate words and pictures in ways that help people to achieve their specific goals for using texts" (10). Building upon this understanding, technical writing studies recognizes that texts are created in ways that construct certain types of readers and usages: the texts' design responds to assumptions about the reader's activity, even as it also will act upon the reader, encouraging an experience that reflects the type of engagement for which it was designed. To this end, the materiality of the text and its design—which includes features like indentation and paragraph length, image and heading placement, and the use of background and text color—shape the reading experience.

In order to fully address the complexity of an embodied reading engagement as structured by, and responsive to, the materiality of a text, we must engage with the ways that texts are designed. Warning against overlooking the influence of design for shaping comprehension, compositionist Kristin Arola, in a 2010 *Computers and Composition* article, cautions,

> The belief that design is simply a "vessel" or a "container," and that content is the real meat of the Web, threatens to make the effects of design invisible. Those of us committed to engaging with modes of meaning beyond the alphabetic need to work to bring design to a discursive level so that we, along with our students, become attuned to the ways in which design encourages users to participate in online spaces. (13)

While Arola is primarily concerned with the growing use of templates in multimedia composing, her warning about the invisibility of design and the attendant assumption that the "'vessel' or … 'container'" (13) does not matter for the reader's meaning making points to the ways that meaning making is an affective and embodied experience—not merely a cognitive one. Arola suggests that design acts upon the reader. Anne Wysocki, a

scholar of digital composition and design, likewise argues that all too often, we assume "content is separate from form, writing from the visual, information from design, word from image" (210). Wysocki's ultimate contention is that "the split between information and design [does not] get at how strategies of visual composition contribute to the relationships we develop with what we offer each other on screen" (232). Wyoscki wants us, as readers and composers, to more thoughtfully connect form and content and to think about how this relationship contributes to the meaning that readers may take from our compositions.

In order to fulfill the charges of Wysocki and Arola and to address the influence of document design upon the reading experience, reading pedagogy and theory within writing studies would benefit from integrating an understanding of how technical writers define the reader and reading. While both writing scholars and technical writers believe that the reader makes meaning á la reader response theory, these groups differ in their emphasis upon how meaning is made. Compositionists, like their literary forbearers, approach reading as a self-reflexive and critical-cultural activity. For example, Mariolina Salvatori and Patricia Donahue describe a focus upon understanding reading in terms of having students

> learn about themselves as readers: that is, as readers who, in thinking and activating the thoughts of another, can learn about and critically engage their own proclivities to listen to those thoughts, to dialogue with, to learn from, or to shut them out. Teaching students to perform the necessary self-reflexive moves to promote this kind of self-understanding has always been a project of paramount importance . . . ("Stories" 201).

In contrast to this self-reflexive engagement with the "thoughts of another," document designers approach readers as users of information—indeed, the term, user, signifies the different relationship envisioned. Whereas literary and writing scholars generally believe

that the reading experience is meaningful for the student reading, technical writers expect users to be focused upon finding information as efficiently as possible, and thus, their engagement with a text is mediated through their individual goals and purposes. More specifically, technical writers talk about the reading experience using six common features:

- *accessibility*, or the ability of the reader to find what they're looking for;
- *orientation*, a sense of place within the document or the ability of the user to navigate within and among linked documents;
- *interactivity* or the user's ability to shape their own access process;
- *readability*—or the way the document allows the reader to skim through the content, as well as the denseness of the prose;
- *utility*, or the ability to easily evaluate the usefulness of the content for the individual user's purposes (*The Elements of Internet Style* 56).

Collectively then, technical writers address different purposes for thinking about readers and reading than do composition scholars and instructors. By focusing upon the text's design and how the reader is able to work—or not—within the text, technical writers describe the interwoven engagement between reader and text, with the materiality of the text acting upon the reader and the reader's purpose further shaping their needs for the text's design.

Such descriptions of the reading experience reveal that what is desired as an outcome for reading engagement varies greatly between technical writers and composition scholars and practitioners. Technical communicators focus upon the product, the text or document, that is being read; their interest in the reader is that of understanding how the document will be used so as to design a better document. For

compositionists, however, the value is on the process of engagement, and how that process yields certain responses in the reader. Yet this difference in values and focus upon the reader/reading experience has led to composition instructors failing to engage with the ways that the materiality of the text may shape students' understanding. While engaging with the process of reading could include attention to the corporeal aspects of the engagement—how the eyes move, for instance—composition's interest in reading has largely been to promote deep, analytical attention and comprehension, and thus, the initial engagement and navigation of a text has been overlooked. In presenting my findings regarding students' textual interactions below, I focus upon tracing how students' textual engagement with online sources reveals the influence of the documents' design, and argue that composition instructors need to account for the influence of document design on the reading experience. Particularly, as composition instructors want students to gain critical abilities with evaluating texts and their arguments, then, students need to be engaged in thinking about the way that medium shapes their understanding even as it also influences and reflects the genre of the text they are reading as well. To do so, I first outline the methods I used to collect and analyze this data. I then move to an analysis of student's navigation and textual interaction, emphasizing the impact of a document's materiality upon their source use.

Methods

In arguing for a reconsideration of the importance of textual materiality for reading instruction, I draw upon a mixed-method study of six students and their perspectives on reading and their in-process reading activities as they complete a researched argument paper. As outlined in Chapter 3, I interviewed students before and

upon completing the paper, and students recorded their in-process reading and writing activities by taking screen-casts (i.e. making a video recording of their computer screen as they worked). Thus, this chapter draws together both examples of student in-process reading activities with their conversational reflections and descriptions of their reading habits as conveyed during interviews.

To find and analyze the impact of document design features upon students' reading practices, and to describe the tension that students' experience between performing "analysis" and effectively using aspects of document design to orient within a text, I first began by transcribing students' screen captures and interviews. In creating a narrative of the visual data contained in the screen captures, I followed insights provided by sociologists Christian Heath, Jon Hindmarsh, and Paul Luff regarding video data preparation. Following their three-phase system, I conducted a preliminary review in which I catalogued the data and then a substantive review where as I transcribed the data, I noted fragments of particular importance to the research question. My findings in this chapter relate particularly to my fourth research question: "What shapes students' interactions with source texts?" When transcribing the videos, I followed Jonny Saldana's description of assigning "a word of short phrase, that symbolically assigns a summative, salient, essence-capturing and/or evocative attribute for a portion of language-based or visual data" (3). In my first coding cycle, I simply read through my transcripts and created codes that were simple designations of the described activities and visual data. Much as Saldana notes, this first cycle of coding was used to summarize and condense the data (4). Drawing upon grounded theory (Corbin and Strauss), I focused upon using gerund phrases to describe students' on-screen actions; for example, my descriptions

included phrasing like "scrolling down document by 3 lines of text" or "using cursor to read along a line of text." As I moved into a second cycle of coding, I looked across these original codes and noted that the codes often related to physical layouts of texts and of the screen.

Due to the large volume of data and the amount of time it took to code data in the first round, I selected multiple "fragments" of video to examine in more detail, in line with the recommendations supplied by Heath et al. Heath et al remind that, "[i]n moving beyond initial classifications, and progressing the analysis, it is rarely practical, or fruitful, to try to deal with the whole recording even if it is of a single event that lasts only a few minutes… the researcher has to be selective" (66). In order to prepare a finely grained analysis of the student's interactions, I decided to focus upon video fragments related to students' most-used source text. To discover which source that was, I first referred to the final version of their essays where I evaluated which source they focused upon most extensively.[43] Upon identifying the source, I then used the transcripts to identify the first ten minutes of interaction with this source for closer review. I then proceeded to review this portion of textual interaction and to create new transcripts which focus upon close attention to the activity and elements of digital materiality—the document design features of the text, as well as other aspects relating to digital materiality, such as the student's choices as to screen set up. After re-transcribing the interactions with that source in more detail, I then coded these sections again. This attention to the students' engagement with these important source-texts reveals the

[43] I read each essay, highlighting all references to sources whether through quotation, paraphrase, or summary. I then counted the amount of lines of text in the essay that were devoted to each source, and chose the source that reflected the most amount of writing.

impact that document design features and materiality of the text have upon students' navigation and interaction with their sources.

Upon identifying the importance of the document design features of the text and their impact on students' textual navigation, I then investigated how students discussed or referenced this in their interviews. Thus, I analyzed students' reflective interviews about their experiences, noting how they described their source interactions and navigation processes. Here, I found that while students prioritized performing analysis, they critically viewed reading practices that emphasized structural or document design features of texts. This insight leads me to describe the impact of document design upon student's reading habits as in tension with composition studies' larger focus upon deep, analytic reading. In the sections that follow, I describe the ways in which students' source interactions reflect the impact of document design elements and the materiality of the reading experience. I then examine how students' prioritization of textual analysis—usually in the context of synthesis across sources—reveals a hierarchical understanding of reading practices that may problematically limit students' abilities to view and evaluate document design as an important aspect of reading.

Reading by Seeing: Designing the Reading Experience

Document design offers composition instructors useful insights into how students may search for information, and the affective, as well as pragmatic ways, in which readers make decisions about using or discarding texts. As technical communications theorist, Paul Anderson writes regarding "Designing Pages," a "written messag[e is built] out of *visual* elements. These visual elements are dark marks printed on a lighter background: words and sentences and paragraphs; drawing, graphs, and tables. They are

seen by readers before they are read and understood" (488, his emphasis). While reading instruction often focuses upon comprehension and response to content, Anderson reminds us that documents are seen before they are read—and that this 'seeing' of a document influences how a reader is prepared to comprehend it. Building upon such insight and as Carolyn Rude contends, "format is functional" because it "influences how well a reader uses and understands a document" (288). Stephen Bernhardt similarly argues that texts "display their structures through white space, graphic patterning, enumerative sequences, and so on" (67), suggesting that readers utilize the non-alphabetic design of a text as part of their meaning making activities. Because in composition classrooms we wish to heighten our students' abilities to work with texts, we must also examine their understanding of the relationship between content and layout—to how the non-alphabetic features of texts shape their reading experience and contribute to meaning making—and particularly how this knowledge builds towards comprehension and potential use of the information is important.

To illustrate the importance of document design for students' source navigation and use of text, I turn to an example taken from the screen captures of one student, Emma. She was writing a paper on the topic of research laboratories using animals in experiments. In her paper, Emma particularly spent time with a source published online by *Nature.com*. *Nature,* a well-regarded scientific magazine first published during the 1860s, now has many publications and publication-types grouped under it, from scholarly journal articles to news pieces intended for a more general audience (*"Branching out (1970–1999)"*). The text that Emma peruses appears on their website, *Nature.com*, in

their News section and is an informational, scientific article designed for a popular audience.[44]

Analyzing Emma's interaction with this source text reveals the way in which the page's design guides Emma's reading. Her perusal of this text includes a range of reading features—examining the title and author, inspecting an accompanying image and the image's figure description, perusing the references, reading using a cursor, and scrolling—both quickly and slowly. Because Emma reads using her cursor, it is easy to track her attention to this document.[45] She begins by reading the opening, single-sentence paragraph—a fusion of content and design intended to hook the reader's attention. Next, she reads the title, which appears in the largest font on the page. Following this, she reads the first sub-heading, which appears in a somewhat smaller font than the title. Then, she re-reads the opening sentence of the body text again before pausing, and minutely scrolling to adjust the paragraph placement on the screen before beginning to read the second body paragraph. Although this initial perusal of the text is quite brief, it illustrates the way in which Emma's attention to the text is guided by common document design features. Noticeably, her attention follows along with the document's layout—the larger fonts draw attention to the title and subheadings, and the paragraphing of the body text

---

[44] In the about page, the company is described as, "Online, nature.com provides over 6 million visitors per month with access to Nature Research publications and online databases and services, including news and comment from Nature, Nature Jobs plus access to Nature Education's Scitable.com." (https://www.nature.com/npg_/company_info/index.html).

[45] Because I do not use a talk-aloud protocol as part of my method, I cannot precisely know what Emma's focus is on throughout her reading of this text as its possible that her attention was more capacious that only what her cursor movements indicate. However, attributing her attention to the text as following the cursor has also been used in other studies of reading. See Rodrigue.

further guides the reader as well. Figure 4.1 (below) shows the text as it appears on Emma's screen. Although the use of font size and bolded headings to distinguish parts of the text from the body are common, the timeline and overlaid markers emphasize how these features shape Emma's attention to the text. Tracing Emma's perusal of the text illustrates the way in which Emma's reading practices do reflect careful attention to the text, but that this attention does not match the expectation of deep, linear and analytical reading.

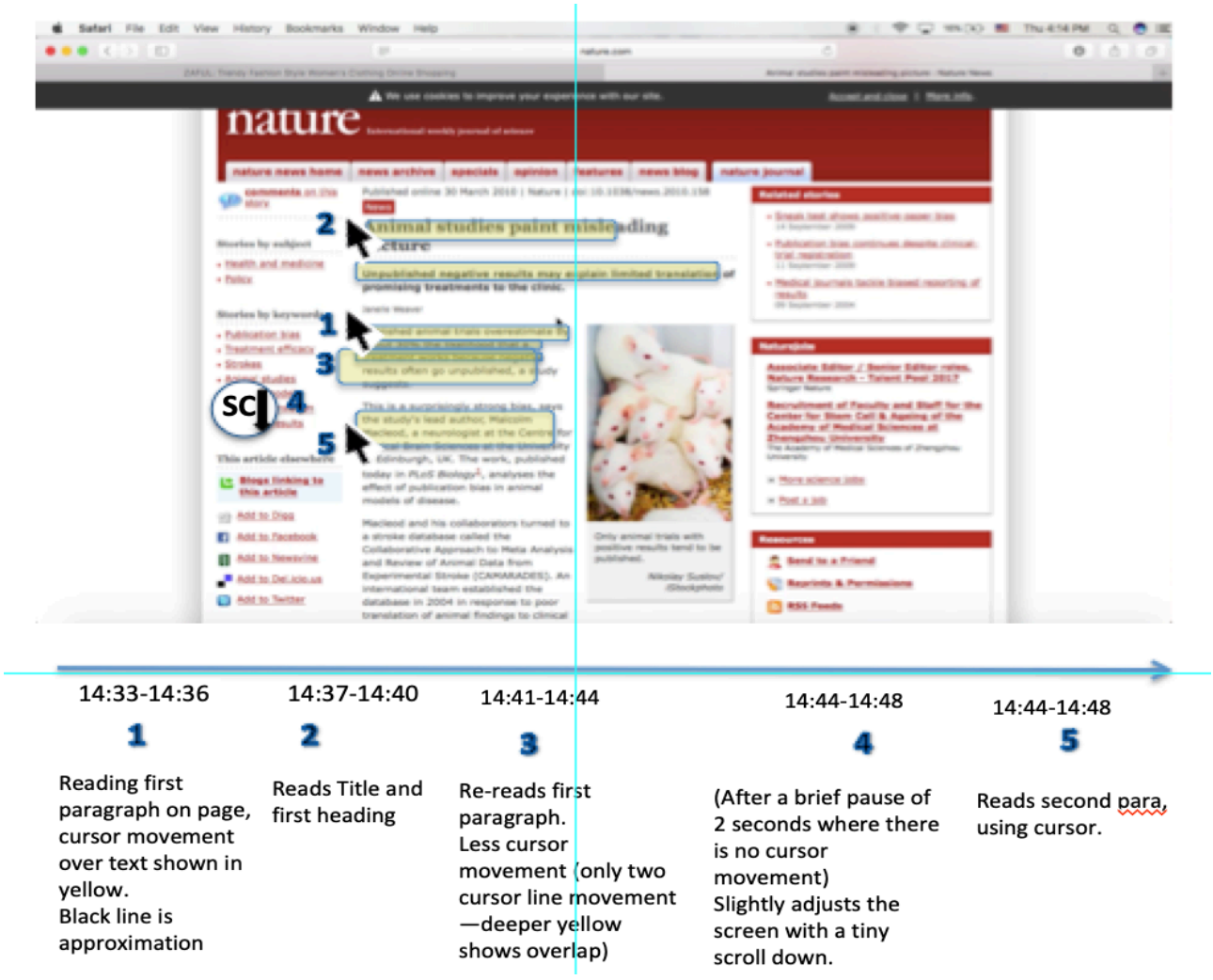

Figure 4.1: Representation of Emma's first 12-second interaction with source text. The numbers coordinate with the time-line descriptions and "SC↓" refers to the very brief downward scrolling action that Emma makes as part of her fourth action.

Figure 4.1 Representation of Emma's first 12-second interaction with the source text.

Following the number actions shown in Figure 1, Emma makes five discrete actions as marked by her cursor movement in the first 12 seconds of reading the article.

- She reads the introductory paragraph—a single sentence—that is next to the image of the mice.

- Her eyes move up on the page and she reads the title and the first subheading directly under the title. Other than the website title, *Nature*, which appears as white text against the red background of the header, the title and subtitle are the largest fonts on the page.
- For her third action, she re-reads the introductory sentence and paragraph.
- She then briefly pauses (2 seconds) before slightly scrolling, readjusting the page so that the second paragraph of text is directly in the middle of her screen.
- She then begins to read the second body paragraph.

Emma's focus in this first interaction is on understanding the text and its content; doing so, her attention follows the path suggested for her by the document's design. Her opening perusal of the source reflects the importance of common elements of the texts' structure and design, like the use of larger fonts to signal the title and headings, and how these features quickly and efficiently introduce the reader to the main claims and information that the text will provide. Such document design features reflect technical communication's recognition that readers want to be able to navigate a text for information quickly and accessibly, easily meeting their own purposes and goals for the reading encounter.

By tracing Emma's navigation of the text, we can ultimately follow along with her reading experience, noting how her attention privileges the document's design. Even though Emma is quite engaged in learning about her topic of animal testing, her attention to the text and her navigation of it is shaped by the text's design and content structure. To this end, Emma's introduction to the source's argument is illustrated in the claim-based title and sub-headings, which call out the main thesis of the text. Further (and not represented in the Figure 4.1 above), Emma's later interaction with the text is also marked by switching back and forth to her essay. Following these interruptions of the

reading encounter, when she returns to the document her navigation emphasizes the importance of subheadings and page layout to assist with locating information. Collectively then, her in-process reading activities reflect a heavy emphasis upon aspects of document design as she scans through the document—often scrolling past or merely quickly scanning paragraphs—and her line-by-line reading with its attendant cursor movement appears most heavily in relationship to sub-headings and the topic sentences of paragraphs.

As Emma's perusal shows, readers' interaction with a document begins even before they actually decode the words on the page. Jean-Francois Rouet, a psychological literacy researcher, argues, "[c]omprehending complex documents requires the reader to possess knowledge about the content and shape of the documents" (31). Further, the "reader's knowledge of the shape of discourse, that is the visual and verbal devices that are used to structure the text" (31) influence the manner in which the reader can navigate the document and thus, their ability to access the information it holds. Many textual "organizers," like paragraphing or headers, or even chapter and page designations, are "universally present and a necessary condition to a text's readability" (32). An analysis of Emma's interaction with the *Nature* article reveals that she is carefully reading the source—just not in a manner consistent with the values of close, deep, analytical reading, which specify linear, holistic reading. Rather, Emma's perusal reveals that her reading is guided by the source's layout and the prominent document design features which organize it.

Emma's navigation and the way in which the text's document design guides her reading engagement reflects her purpose for reading the text: to learn more about how

scientific communities may view the use of animals in labs. She is a general reader for this topic, and her reading engagement reflects this positionality even as it highlights the effectiveness of the document's design for ensuring that the reader will understand the main argument offered, or, as communicated in bolded, large font in the title, that "Animal Studies Paint Misleading Picture." Stephen Krug, a website usability scholar, argues that "[t]he more important something is, the more prominent it is" (31), and this prominence is best clearly communicated using headers where size, bolding, and color (set off by white space) can easily illustrate the hierarchy of ideas to the reader. Emma's *Nature* article applies this design principle as directly underneath the title is another headline-type sub-heading, also bolded and in a larger font than the body text. Here, the main premise for the article, first captured in the title, is more clearly explicated: "Unpublished negative results may explain limited translation of promising treatments to the clinic" (Weaver). By combining these two features in close proximity to each other, the webpage ensures that even the most cursory of readers will understand the main message: there are issues in how animal trials are reported, and thus, we collectively need to rethink the reliance upon animal-based testing.

The *Nature* article provides a good example of effective document design, and how the materiality of the text's design shapes the reader's experience. However prominent the title and first subheading, the article's design does not stop with these clear assertions, but rather emphasizes this same point in two other subheadings as well as the figure description and a text bubble call-out. The document's design enables a nonlinear reading process as the subheadings not only contain the assertions of the text, but also work as signposts for the reader in terms of how the argument is made. The caption under

the stock-photo of mice, "Only animal trials with positive results tend to be published," corresponds to the first sub-heading: "Lost in Translation" (Weaver). Both assertions emphasize that information is being miscommunicated, even willfully kept, from the public. This message is further reinforced by the quote that appears in a yellow-text box on the left side of the main column and halfway through the body text of the article, which reads, "If the research is not published, it doesn't contribute to our knowledge of human disease" (Weaver). As one of the foundational defenses for animal testing is that the knowledge of disease response is critical to the scientific and medical fields' growing knowledge of medicine, this quotation targets a commonly believed defense of animal testing. In much the same way that the label under the stock-image of mice ("Only animal trials with positive results tend to be published" [Weaver]) undermines a pervasive view of why animal testing is acceptable, this quotation is both easy to understand and yet radical—and further, the use of a call-out quotation ensures that the reader will read this assertion at least once, if not twice (in both the body text, and then the quote-box). These features support a non-linear reading experience where the reader can scan through for information most relevant to their own purposes, yet also still recognize the larger, framing argument that this information reflects because of these eye-catching navigational design choices.

The use of such document design features anticipates a reader who is searching for information—not coming to the text with the purpose of rhetorically reading or critically questioning the text's argument. If we want students to become resistant to the easy content comprehension offered by the document design features, then we need to help students recognize the ways in which the document's materiality pushes them

towards certain knowledge, rather than encouraging careful interpretations and meaning making. The example of Emma's reading practices illustrates the ways in which document design impacts her textual interactions. In particular, by emphasizing how the main assertions of the text are highlighted in the text's corporeal elements—the image and image description, the text-box, the sub-headings—which guide reading the text, Emma's interaction with the source suggests the importance for including knowledge of document design and layout as important for understanding reading and comprehension in more rhetorical ways for students. Particularly, because an approach to reading informed by document design would highlight the work that physical features of the text do for the reader, discussing the expected reading practices signaled by these common aspects of digital templates might help students to more mindfully note their impact on their own source perusal.

Building from this overview of the importance of these common document features to student's reading engagement, I now turn to a consideration of how these features connect to students' source evaluation and their own comments about document navigation and finding relevant information during their reading and research processes. Because students' reading practices are so influenced by design features, it is necessary to help students think more deeply about the way the texts themselves construct information-seeking reading behaviors. As research papers are often assigned with goals of textual analysis rather than reporting information, it is important for students to differentiate between the reading behaviors that support these differing outcomes. To this end, composition instructors should consider teaching students about document design and the formulation of the reader within technical writing. When interacting with popular,

digital sources as part of their research, students need to read with analytical purpose and may even need to resist conforming to the expected information-seeking practices communicated in the texts' designs.[46] To do so, students would profit from better understanding and recognizing the impact of the texts' materiality upon their reading practices. Such knowledge may help students to understand the information-motivated reading practices assumed by document design and might better equip them to metacognitively consider their reading practices. By incorporating such knowledge into their understanding of their own reading practices, students could become more savvy, metacognitive readers.

"Reading Into It": Evaluating Relevance

The aspects of the text that guide Emma's reading experience correspond to features of document design, specifically those that support using a "relevance-based" (List et al. 24) criteria for information evaluation and use.[47] Consistently, when researchers examine students' decisions around source selection, they found that "[w]hile professors may instruct their classes to determine the credibility and reputability of information, undergraduates are often motivated to quickly and efficiently find answers"

---

[46] Keith Hjortshoj, among others, has emphasized the importance of purpose for college students. Specifically, when discussing the disconnection between teacher expectations and student practices, Hjortshoj reminds that students often lack an understanding of why they are being asked to read and what purpose there is for the reading. This disconnection in turn often results in students merely engaging in surface-level content-focused reading practices.

[47] Originally, "relevance-based" was connected to students' reliance upon Google (or other search engines) "relevance-based algorithms" that try to suggest sources for information that might be relevant to the users interests (List et al. 24).

(List et al. 23). In this vein, Alexandra List and colleagues describe two categories of justifications for source use: *epistemic*, or judgments based upon the "nature of the source or the quality of the information within it" (24) (essentially, decisions made using factors like authority, bias, and timeliness), and *nonepistemic* justifications, which are related to "evaluations of the source['s] relevance, ease of use, or convenience" (24). While students consistently struggle to articulate the motivations for choosing to access and even use a particular source,[48] most often, some form of "topicality" or an evaluation "based upon relevance" prompted students to select a text as being "credible" and thus useful to their project in some way (List et al. 25). Yet this nonepistemic justification means that students are particularly prone to relying upon design cues from a text—such as a leading title and sub-headings or easy navigational signals to find "facts" that are useful to their particular topic. In short, while Emma's navigation of her source may revolve around the noticeable cues supplied by document design elements, this interaction with the text is reflective of a search criteria based upon topical relevance and thus, is typical of students. Moreover, a focus upon relevance can be improved by helping students to contrast relevance-based, nonepistemic judgments with more traditional rubrics for source use that detail epistemic values. Perhaps most importantly though, better understanding the way in which "relevance" criteria is supported within document design can help us, as instructors, to be more understanding of students' processes and to respond with tailored instructional practices that respond to these contexts of use.

Emma's perusal of this source reveals valuable information for instructors about the ways in which non-epistemic, relevance-based criteria for source selection and use

---

[48] See, Walraven et al.; Kammerer and Gerjets.

impacts students' reading practices. In other studies, researchers like List et al. and Rouet have found that "superficial cues [like] those of source position and typography, or text-formatting features, such as boldface type or hyperlinks, which are devices used by search engines to signal source relevance" (List et al. 26) impact students' selection of a source. Perhaps unsurprisingly, given the reminders from technical communicators like Shriver, or Anderson who writes that texts "are *seen* by readers before they are read and understood" (Anderson 488), students' determination of which sources to spend time with has been connected to the look of the source (see also, Keck, Kammerer & Staraushcek; Lee et al.; Thompson, Morton, and Storch). However, as seen in Emma's source interaction and reliance upon textual cues for her navigational reading processes, these superficial features do more than simply entice students to select the source and read it—they shape the reading encounter itself.

The focal students in this study were aware that elements of textual design contribute to their reading experiences. In their interviews, students described using elements of layout and of other access structures like the table-of-contents or sub-headings, to help them navigate through a text, finding the information needed to understand their topic and ultimately write their research-based argument essays. For example, one student, Kacee, when asked to describe her approach to reading in the first interview, specifically mentions first accessing and then assessing a text's usefulness using features like the table of contents. Relating how she approaches finding and reading sources for essays, Kacee says:

> So I feel like... all the, all the readings that I'm finding for my essays, I have to like I have to read because I have to um use that as my umm backup [Interviewer: yeah] in my writing?

> I feel like I … look more closely when I'm trying to pick a database or when I'm trying to pick like a book, because like … like when I was doing my pop culture one, I actually came to the library almost every day that week. I was like trying to find books about it, so I had to read like, like, the little abstract online that says like what its about, and then I'd start looking through the table of contents to see what the chapters were about, to see if I could find something, so I feel like, I need to… I need to read more into it, when it's something that I'm writing about, because I need to have a solid understanding [of the content]. (Interview 1, Fall 2017).

Although Kacee, unlike the students in Rouet's study, was not being asked to define and describe the uses of schematic organizational cues, her description of how she approaches source selection and evaluation still draws heavily upon these features. Further, Kacee's description suggests how she uses text organization features like a table of contents to strategically develop context prior to actually reading the document's contents. However, while Kacee links a need to understand the content that she is writing about to these strategies for previewing the source and for building needed context for comprehension, her description does not include detailed knowledge about the text's organizational features as they pertain further to the writing of the text—in short, there is more that Kacee could do to increase her comprehension strategically. As Rouet states, "there is a close relation between what people know about texts and the way they cope with complex comprehension tasks. . . Knowing [organizational] devices and how they work allows one to shift from basic linear reading to more elaborate forms of interactions with texts" (60).

Students' interaction with sources and their descriptions of how structural comprehension influenced their reading practices varied. For instance, Danielle particularly mentioned noting and appreciating the way that many popular informational sources "block information" (Interview 1, 41:15). Although she describes reading the

research she finds "more thoroughly" because she wants to "understand before I respond to it," Danielle also described an approach to skimming that focuses upon elements of document design:

> but then I also guess it kind of depends upon what kind of article it is. Because sometimes I will skim because of the way they block information. And so its not necessarily. . . its not necessary to read, the entire thing? But you can go to different blocks to find out different types of information, it's quicker that way. (Interview 1, 41:01-41:17).

While Danielle is explicit about how a document's structure impacts her navigation, other students describe this experience in more general terms—calling upon their familiarity with how a text made its argument. Emma, for example, contrasts her familiarity with the types of articles assigned for short, reading response papers in her composition class to the reading process she used for the research paper. Emma states, "I can read those [the assigned articles for reading responses], so much quicker. Because I know how the style is that I need to respond to, but when he assigns us essays, its like, I need to do this weeks out in advance, because it takes me a long time to just like freewrite…" (Interview 1, 10/19/2017). Sophie described a similar feeling of uncertainty about finding and analyzing her source texts. Describing how her high school English class taught her to analyze literary texts, she makes a connection to text evaluation in first year composition by describing the importance of textual organization. She emphasizes that when thinking of analysis of the texts she is assigned to read for English 110, she's attuned to "their structure, how they put their paragraphs into order, and how it makes their writing effective" (Interview 1, 8:24). However, like Emma, when she must do this "analysis" on her own, she is less certain of her process and what constitutes doing the job correctly.

Collectively, then, many of the students connected an awareness of text structure and organization as impacting their processes of comprehension. While students did recollect prior experiences that helped to shape their reading practices, they were less certain that these prior experiences could be replicated when faced with individual reading and writing tasks like that of assembling a research-based argumentative essay. Further, while students recognized design features of texts intended to aid readers—like a table of contents, and subheadings which break text into smaller chunks, thus making it more accessible to find desired information—students still were uncertain how to make use of analytical textual attention when thinking about their own projects. While this discrepancy appears problematic in that students will need to apply analysis of sources when constructing their research projects, the students' interviews suggest that they are in the process of developing greater knowledge about themselves as readers and as writers in relationship to the work of the composition classroom. Particularly, because students have noticed the connections and access structures provided to them, composition instructors can build upon this knowledge by specifically addressing layout and reader expectations as part of reading instruction. To illustrate this importance, in the next section, I trace how one student's understanding of source evaluation and of one author's credibility reflects the tense uncertainty regarding selecting and using sources in students' own projects. Building upon my analysis of one student's source evaluation and navigation, I argue that greater knowledge of digital genres and the designed reading experience can help students to work more effectively with their source materials—an approach that productively responds to the tension that students describe as attending source selection.

Reading Online: Integrating Document Design and Digital Genres

Greater awareness of the impact of access structures and layout upon readers interactions with source texts requires not only an understanding of document design, but also suggests that students must develop a deeper knowledge of the genres that they may encounter online. Genre has long been discussed in relationship to structure and the materiality of text design. As Waller, Anderson, and other technical writers have noted, genres like newspapers only came into existence because of innovations in textual layout that assisted in creating what we now recognize and name as specific genres. Yet the internet has increased the number of genres that students may come across (Keller),[49] and as Arola reminds, the increasing professionalism and use of templates across multiple digital spaces can create a set of uniform expectations of texts that further blur recognition of specific genre elements. In light of these conditions, students need to develop a greater awareness of digital genres in order to cope with the growing digital reading expectations that surround and inform their lives. Tanya Rodrigue positions genre awareness as a tool that may help students to overcome some of the oft-cited criticisms of digital reading like its facilitation of browsing and hunting for information, rather than a linear style of reading which is related to deep comprehension, or the difficulty for

---

[49] In particular, and as this study will show, students interacted not only with published scholarship, but with blogs or web posts and content that utilized scholarly content but for a general audience. For example, one senior scholar recounts the findings of a scholarly meta-analysis for a blog post published on the digital-side of a popular newspaper. Other students interacted with similar types of content, where the information was presented in a scholarly fashion, but was intended for popular audiences. Such public/professional writing is increasingly popular for science writing or science journalism (see Dunwoody, "Science Journalism: Prospects in the Digital Age."). Other, better recognized genre examples would include a typical press release about a new study.

readers to have a navigational sense of the text due to its lack of physicality ("Digital").[50] She writes, "[g]enre awareness… has strong potential to help students formulate a customized digital reading plan that invites the kind of comprehension needed for strong engagement with digital texts" ("Digital" 236).

Increased genre knowledge may be particularly helpful when students must evaluate the usefulness and authority of science writing or texts that explore and explain scientific findings for the general public. Communications scholars William Eveland and Sharon Dunwoody have argued that the web presents a particular capability for more widely distributing scientific writing for popular audiences, in part because it has decreased the speed, breath, and cost of delivery. Emma's *Nature* article represents this type of publication, as its main message criticizing the reliance on animal-based experimentation is derived from a scholarly study. In fact, the *Nature* article which Emma peruses is meant as a sort of teaser for the scholarly article, as the publication of this news bite is on the same day as the journal publication—and an explicit mention of this is made in the body of the text: "…the study's lead author, Malcolm Macleod, a neurologist at the Centre for Clinical Brain Sciences at the University of Edinburgh, UK. The work, *published today* in *PLoS Biology*, analyses the effect of publication bias in animal models of disease" (Weaver, my italics). Although there is a hyperlink to the originating, *PLoS Biology* article, Emma does not follow it as part of her research and

---

[50] In making these claims, Rodrigue draws upon the work of Vandendorpe ("Reading on Screen: The New Media") who describes digital reading practices related to browsing and foraging for information and Payne and Reader (" Constructing Structure Maps of Multiple on-line Texts") who describe how readers create "structure maps" to assist with information recall and navigating back to information in a text; they argue that digital texts should be designed to help facilitate such mental mapping, and thus assist readers.

reading process nor does she show any indication that she understands the *Nature* article to be reporting upon a more scholarly article in her framing of the source in her own paper. Moreover, as the design of the public-facing article focuses upon a strong presentation of claims, promoting comprehension of the claim rather than of the study's findings that make such claims possible, the document design itself does not help facilitate a deep engagement with the evidence or process of discovery that actually animates the attendant argument and Emma's topic for her paper. Certainly, Emma would profit from recognizing the relationship between science writing and scholarship as this might allow her to either read her source more critically with attending to the actual data and evidence it references, or perhaps, such knowledge might even encourage her to follow the hyperlink to the originating study.

While Emma's textual interaction does not suggest a recognition of the relationship between science writing and a scholarly study, parsing the difference between a public-facing report about a scholarly article and the article itself may become even more difficult when researchers participate in authoring texts in both genres. Doing so makes applying relevance-based versus epistemic criteria for source selection and use even more problematic for students, who are just developing an understanding and application of these criteria. We can see this particularly in the sources used by another student, Ben. Like Emma, Ben finds a non-scholarly article that is reporting upon scholarly findings. However, even more confusing for Ben's situation is that the author of the research study is also the author of this public-facing article, a blog-post in *The Guardian*. Describing his choice to use the blog as a source, Ben explains his application of an epistemic-based criteria of the author's credibility; however, he does not take into

account the difference in genre between the original study that the author, Jamie Hartmann-Boyce, published through Cochrane Library before writing the blog-post on *The Guardian*. Rather, Ben expects Hartmann-Boyce's credibility to translate from one genre to another. He felt confident in this choice because, in his own words, "… they're [the author is] a senior researcher and … you can trust them." While he did notice differences in the way the findings were reported between the two texts, he relies upon the author's credibility as the sole arbiter for his choice to reference the source. He says:

> Ben: The research article was very … like this is the… like these are what we found (hand motions of definitive ranking, conclusive slashes)
>
> Interviewer: very genre specific?
>
> Ben: yeah, but the blog was a little bit more focused upon the idea that right now, especially in vaping, and the scientific community, its very split. In that there's, a side of it that's saying, it's probably…, it's very dangerous, be careful, and then there's this other side that's saying like, it's pretty damn safe, and …
>
> Interviewer: It's not tobacco?
>
> Ben: yeah, and in their blog they kind of went into like, why is there this split in the scientific community? [Interviewer: oh!] and they did some really good points, and I'm kind of using them quite a bit … (Interview 1)

While Ben's description of his process of source selection shows the influence of commonly taught and emphasized aspects of authority as an epistemic criteria, he ultimately fails to consider the contextually important elements of a source's genre in relationship to his own project. Although he is developing a more sophisticated acknowledgement of ethos and credibility, Ben still needs to think more carefully about the influence of genre and its importance to the way he envisions using the source in his actual paper. This application of epistemic knowledge across multiple contexts—his reading encounter with the source, the context of each source, and his intended use of the

source in his paper which is in the context of one composition classroom—requires greater refinement.

Additionally, Ben's navigation of his digital sources illustrates the need for students to develop an epistemic framework that includes attention to document design and how digital access structures impact their reading practices online. Rodrigue gestures towards the importance of understanding digital templates and design as part of her first criteria for digital genre awareness, that "(1) genres are multimodal" ("Digital" 236) In attending to the multimodal aspect of digital genres, she builds upon the work of the New Literacy Collaborative which argues that students must be aware of the strategic use of a range of document design elements such as color, graphics, charts, images, or maps, or other elements designed to interact with the reader in a specific way ("Digital" 243). Often, such features are included in digital texts in order to promote the reader's ability to browse and hunt for information (Vandendorpe). Thus, understanding these features may actually help students to build greater interactivity with the text—including understanding its genre and creating a navigational, "mental map" which would assist with comprehension and information analysis (Payne and Reader). However, despite this potentiality, studies of student behavior often describe students' reluctance to make use of these features fully. For example, a study by Macedo-Rouet et al. comparing students' comprehension and uses of a print-based and digital-based version of the same public, scientific article found that students struggled more with cognitive overload when using digital texts because their content and structure is not as physically perceived as with the print text. In other words, the materiality of the text matters for students' holistic sense of navigation. Particularly for comprehension purposes, if students are spending more of

their cognitive energy trying to understand what the text is and what kinds of information or features it contains, they are unable to focus more particularly upon the text and its argument, or to be critical and evaluative. Yet, having greater facility with digital genres and knowledge of document design features intended to support the reader's engagement with the text may help to lessen students cognitive load and encourage them to embrace the greater access and interaction supported by digital texts.

The impact of materiality—of what students can see on their screens and the actions they use to navigate within a text—is thus a particularly important part of reading instruction for students. While Emma provides an example of how a student's source navigation can be constructed by the text's design, Ben provides a counter-narrative of a student who was actively shaping his own screen materiality, and thus, his interaction with the design features of his source texts. Ben chose to use a split screen, utilizing a note-based application on the left of his screen and viewing source texts on the right side (see appendix for image of Ben's screen). Such a decision suggests Ben's facility in digital spaces, and his use of other specifically digital reading practices like using the CTRL+F function further evidences this.[51] However, Ben's decision to split his screen causes him to interact with the text in a more limited way because the document becomes even more compacted upon the screen. Whereas Emma's reading practices suggest the importance for reacting to the document design as a support for comprehension, Ben has

---

[51] Rodrigue, in a subsequent article, "The Digital Reader" published in *Computers and Composition* 2017, details 10 aspects of "Reading for the Web" that focus upon activities only possible in a digital environment (see Figure 1, page 8). Ben's use of the computerized search function as well as his ability to manipulate his screen would be characterized as digital reading practices (as opposed to practices or moves possible with print texts).

specifically limited this aid—for instance, his eye cannot easily track down the page to notice the different heads that are bolded and in larger font. Although this decision reflects Ben's confidence in his reading abilities and his engagement with the reading experience—he shapes it in particular ways—it also shows the importance of recognizing the affordances and design of the text. In this case, Ben's decision to arrange his screen like this causes two issues: first, Ben does not realize that he has only accessed a lengthy abstract—not the study itself; and secondly, because his screen contains only body text, he misses the "plain language summary" that appears in the right column, and which is supplied for readers, like him, who are not scientists. Both of these issues actually stem from a failure to fully contemplate the text's design and materiality.

If perused on a full screen, the source looks like this:

.

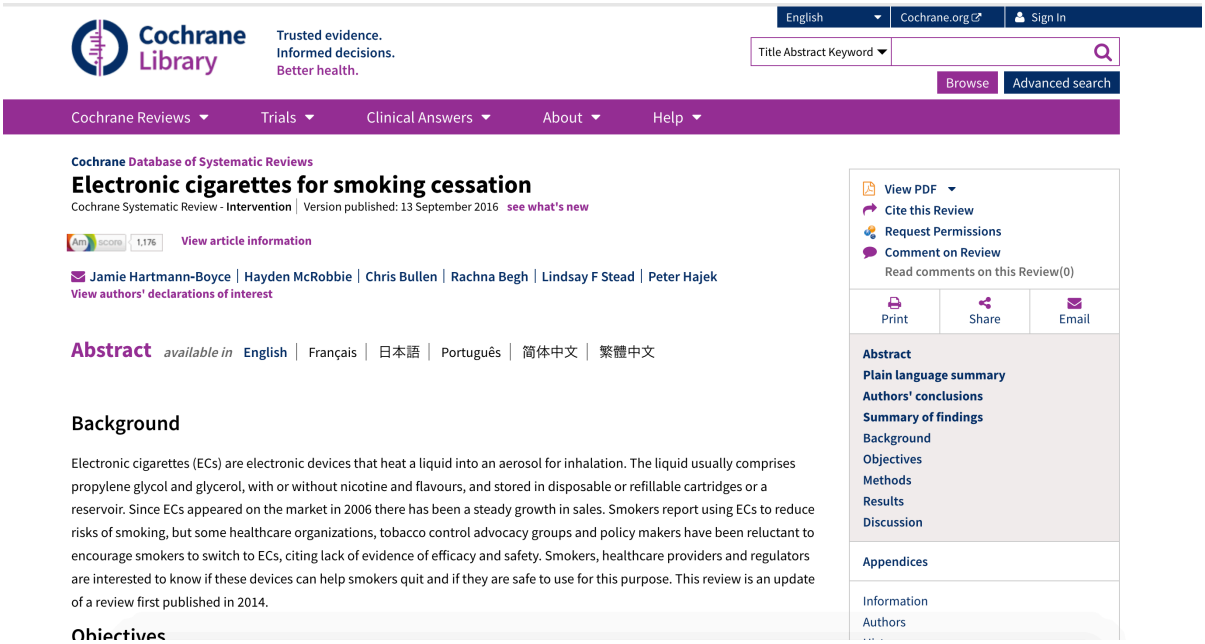

Figure 4.2: Image of web-page, "Electronic Cigarettes for Smoking Cessation" published by Cochrane Library. This is the scholarly study that Ben first peruses prior to discovering Hartmann-Boyce's blog post.

A more holistic interaction with the text might have helped Ben to recognize that this is the abstract, or he might have found the "plain language summary" in the right-hand column of links. However, because the amount of Ben's screen that is devoted to the source text is so small, Ben only sees the main column of body text and so misses any further information provided in the right-hand column.

Developing students' genre awareness of digital texts requires composition instructors to increase students' awareness of the ways in which digital texts are designed to help the reader to locate information—design that supports non-epistemic, relevance-based information searching and reading. Understanding document layout and its connection to genre then, becomes a necessary and important aspect of developing greater digital and information literacy skills, and consequently, competency as a reader. Analogous to this purpose, Waller argues that the digitalization of texts requires renewed attention to the ways that layout impacts readers. He sees design knowledge, not as the purview of only graphic designers, but as a "core communication competanc[y] that every communicator shares, that every communication tool enables, and that every student of textual communication recognizes" (Waller 201). More particularly, Waller describes how the assumption of linearity—of reading a text from start to finish as if that is the only way to interact with a text—is largely a reflection of the layout that dominates in print-based (and especially in literary) texts, and actually fails to recognize the large amounts of texts—from user manuals to collections of letters—that were never designed

to be read in that fashion. As digital genres proliferate, composition instructors need to address different reading expectations and the strategic ways that readers operate. As Waller reminds, mostly readers use texts strategically—or "to achieve a goal" (185). If students are to achieve their goals with writing their research papers, then students must be prepared to engage more deeply with textual design and the affordances of digital texts.

Unless composition instruction integrates digital genre knowledge with document design, students will continue to struggle to select and read digital sources in strategic, rhetorical ways that effectively apply epistemic criteria. Encouraging students to dig deeper into a text's materiality can help students to recognize the way in which structure and content work together to create a reading experience for them. With such knowledge, they can act as more successful, metacognitive readers who are aware of both how they navigate the tools and technology that contribute to the reading experience and of the ways in which a particular reading experience is created for them through a document's design. As I conclude this chapter, I return to a consideration of the importance of attending to textual materiality in reading instruction. I urge instructors to integrate digital genre knowledge with attention to document design and the manner in which it suggests an informationally, and relevance-driven reading performance in order for students to read in more metacognitively aware manners in digital spaces. To support this, I briefly describe two ways of engaging students in more mindful digital reading practices that draw together genre and document design.

Making Meaning Materially

Helping students to gain a rhetorical understanding of the way that document design and structural organizational cues direct the reader's attention pushes students towards taking on more expert reading practices. Cheryl Geisler, describing how expertise is gained and operates in academic literacy particularly through interactions with texts, overviews studies of expert readers and the ways in which experts actively resist "read[ing] in the carefully constructed sequence projected for the implied reader" by the author (Giesler 21). Instead, in order to critically evaluate the claims of the text and the use of the argument and data for their own research and purposes, these professionals treat the text rhetorically, pulling apart the various claims made and the structure of the argument in order to "evaluate its claims and characterize its structure and genre" (21). To do this, genre knowledge and thus document layout contribute to the ability of the reader to navigate the text to find the most useful information from which to evaluate the text.

Reading instruction needs to attend not only to helping students to critically consider a text's argument, but also must address the ways in which the structure and design of the text contribute to the message and its impact on the reader. Students can be more strategic digital readers if they better understand the varying types of reading engagement and the ways in which the text itself may be designed to support certain types of reading engagements over others. For example, as Waller has pointed out, textbooks' layout and design often reflect students' needs to have "information be broken into chunks, … [and include] headings, illustrations, notes, and meta-level study aids" ("Typographic" 186). Designers often refer to this collection of features as access structures because they work to increase the reader's access to the content. Despite

students' familiarity with such access features because of the commonality of textbooks use in many classes, students often do not transfer knowledge regarding the use of such schema features from one reading situation to another. Rouet makes this point as part of this larger critique of the way readers approach expository texts. Especially with the proliferation of texts in digital environments, most readers are not acting in a skilled or metacognitive fashion where they are purposefully accessing and applying knowledge of schema structures (Rouet).[52] Rouet's study of college readers, conducted with Rue in 2002, shows that while college students recognize common aspects of textual organization, like titles and tables of content, that they often fail to identify the impact of common rhetorical schematics like topic and concluding sentences in paragraphs (see Rouet, 59). In much the same way, the students in my study were aware that elements of textual design contributed to their reading experiences; yet, they lacked the meta-textual knowledge to use this awareness for rhetorical purposes when evaluating and accessing source texts. If composition instructors want students to become more critical and careful readers, students need to be encouraged to better understand the readerly role constructed by the text. We can move forward such work by prioritizing recognition of the embodied nature of reading and of the important influence of textual materiality upon the way we, and our students, experience it.

Instructors have multiple avenues in which to pedagogically address digital reading in their classrooms. Here, I address two ideas that are most reflective of the kinds of reading engagement shown in the excerpts from Ben's and Emma's practices that have

---

[52] See also Keller, 95. He addresses how Lester Faigley makes a prior critique about "fast and slow rhetorics" that is similar to this.

been the focus of analysis in this chapter. First, instructors can encourage greater understanding of especially scientific digital writing such as Jamie Hartmann-Boyce's blog or the *Nature* news source that Emma peruses. By drawing together and encouraging students to understand the relationship between popular science writing and the actual scholarly studies where this knowledge is created, students will have a better understanding of the scholarly genres with which they work online. Further, grounding epistemic criteria for source selection in this genre awareness—especially as it pertains to students' carefully reflecting upon their intended use of the source[53] can encourage students to be rhetorically aware of the digital genres with which they work.

Secondly, instructors must teach principles of document design as it applies to common digital templates. This attention may be woven into existing modes of reading instruction, much like rhetorical analysis, but it should be attended to in order to help students develop a greater awareness of the designed reading encounter—and whether that design is appropriate or not for their purposes with interacting with the text. Instructing students about document design principles also has flexibility as to the increasing amount of digital template use with which students are already expected to work; many classrooms include personal or academic blogs, or electronic portfolios, and addressing document design as part of the instruction in using these mediums gives students an opportunity to create reading-writing connections as they move back and

---

[53] Joseph Bizup's *Rhetoric Review* article, "BEAM: A Rhetorical Vocabulary for Teaching Research-based Writing" offers one suggestion for language that might help students think about their own use of the source, thus developing a more rhetorically oriented framework towards sources. A 2015 article by Phillip Troutman and Mark Mullen, "I-BEAM: Instance Source Use and Research Writing Pedagogy" argues for an additional term/criteria for this.

forth between acting as a document designer and as a designed-reader. In turn, this can help to create greater metacognitive reading awareness about the practices which students use as they engage with texts. By encouraging students to think more deeply about their digital reading, and the ways that texts are designed to support certain reading practices, we can encourage students to develop both rhetorical and genre knowledge that will serve them well as they research and create their own projects.

Chapter 5

BUILDING WRITER/READER RELATIONSHIPS: SOURCE INTEGRATION AND CREATING A CONTEXT OF RESPONSE

> "When a writer only copies from sources, the reader does not necessarily know whether or how well the source has been read. And this is a key question in assessing students' writing from sources."
>
> - Rebecca Moore Howard and Sandra Jamieson, "Sentence-Mining," p. 126

> "[Calling the research paper a source-based paper] changes the focus from what the product *is* to what the writer *does*. … In short, what *activities* are involved in producing a source-based paper?"
>
> -Douglas Brent, "The Research Paper," p. 38 (emphasis original)

Rebecca Moore Howard and Sandra Jamieson articulate above an issue facing instructors when examining students' writing with sources: the teacher "does not know… how well the source has been read" (126). Motivated by this conundrum, they propose to study the ways in which students integrate sources into their own texts, but their findings cause them to question whether students are even reading the sources that they cite. Thus, they argue that it is "consistently the sentences, not the sources, that are being written from" (128). And yet, although Howard and Jamieson's results suggest that students' write with sources in problematic ways, their method does not actually allow the researchers to know "how well the source has been read" nor can they offer instructors' insight into how students might most productively be engaged in gaining better practices for reading-to-write activities. Rather, because their study merely quantifies the most common ways that students use sources, it reflects what Doug Brent characterizes as the

problem with much of the scholarship upon research papers: focusing upon "what the product *is"* rather than "what the writer *does*" (38). By framing the issue with source-based writing as an problem of product versus process, Brent usefully redirects our attention to our students' activities as they "produc[e]… source-based paper[s]". By building its methods upon Brent's redirection, this chapter moves from the product-based concern of the Citation Project to a process-oriented framework where we can renew our attention to the ways that students' work with texts in writing-from-sources assignments.

Although the Citation Project's findings have reignited interest in the ways that students use sources in research-based writing assignments, they do not help us to understand *how* students actually read their sources. Rather, the Citation Project (hereafter, TCP) illustrates a common issue facing reading instruction: the reduction of a complex task into discrete skills, for as I overviewed in Chapter 1 when explaining the confusion around the use of the word "reading" to describe various literacy tasks, the expectations that shape the outcome of that activity are often obscured by using a term that is so diverse in its meaning. In this manner, reading sometimes refers to decoding a text and comprehending information (e.g. reading to learn information) but it also can include an expectation to both learn the information and then to apply it in new ways, or to comprehend the information but to respond critically. In much the same way, what is expected and meant by "source use" or the common instruction to students for them to "read and use X number of sources" in their paper may be similarly confusing as there are multiple descriptions of how to approach and address "source use." For example, while TCP's methods construe source use along a spectrum that measures how many words are borrowed from the original text, Joseph Harris has described a range of stances

towards texts in *ReWriting* (coming to terms, forwarding, countering) and Joseph Bizup has similarly addressed the use of sources by describing a rhetorically-based framework (Background, Exhibit, Argument, Method; see also, Chapter 4). Moreover, although reading theories and pedagogies consistently describe reading as a rhetorically situated and social activity where the appropriate outcome is constructed in the context of the task (c.f. Holschuh and Paulson; Adler-Kassner and Estrem; Carillo, *Securing*), instruction in reading continues to be often reduced to a set of discrete tasks or strategies which obscure these qualities from students. In a similarly problematic fashion, TCP's method for examining students' source use via quantification in students' papers reduces source use to a discrete task rather than presenting it as a contextual process.

Although the Citation Project's methods limit their usefulness when talking about students' processes of reading, this work has nonetheless helped to broaden our understanding of problematic source use beyond merely defining plagiaristic activities (e.g. copying from texts without appropriate attribution). TCP's research is largely sympathetic towards students' issues with appropriately using their sources and casts them as inexpert writers who are attempting to enter into disciplinary conversations and practices.[54] In this way, it follows the broader arc of Rebecca Moore Howards' scholarship, including her definition of patchwriting and belief that it is a sign of learning to write (c.f. "A Plagiarism Pentimento"). TCP draws upon Howards' original definition

---

[54] In large part, they position their findings in relationship to the conversation regarding plagiarism (again, building from Howard's long-standing research into authorship) and so this description of student writing as "inexpert" is part of a larger conversation that seeks to mitigate and expand university's academic integrity policies so as to make room for students' inexpertly using sources. See Howard, "Plagiarism Pentimento."

of patchwriting, defining it as "restating a phrase, clause, or one or more sentences while staying close to the language or syntax of the source" ("Sentence-Mining, 118).[55] They also maintain her original belief that it is but an "intermediate stage" in the development of a writer, asserting that, " . . . recent research indicates that [patchwriting] occurs as an intermediate stage between copying and summarizing: inexpert critical readers patchwrite when they attempt to paraphrase or summarize" ("Writing from Sentences," 179). Thus, TCP moves us away from merely considering the ethical nature of students' source use, and instead invites us to unpack the wide variety of problematic textual integration that may appear in students' writing. Doing so, we are given an opportunity to expand our understanding of the reading-to-write processes of our students and the practices or influences upon their processes that may lead to such potentially problematic textual moments. Learning about the students' processes and the problems they encounter with source-based writing allows us to build a more accurate model of students' source-based writing and so better prepare and integrate reading and writing instruction in our classrooms.

In this chapter, I build upon the opportunity TCP provides to look deeper into students' interactions with source texts by expanding instructors' knowledge of the kinds of reading-to-write activities that may ultimately become moments of problematic source use in students' writing. The motivations and uncertainties that impact students' source-based writing processes—creating problems in their source integration—are revealed by tracing their behaviors across a range of materials, including students' drafts of essays,

---

[55] Their definition of patchwriting draws heavily upon Howard's original definition, "copying from a source text and then deleting some words, altering grammatical structures, or plugging in one-for-one synonym substitutes." ("Plagiarism," 233)

screen captures of students' in-process reading-and-writing activities, and excerpts from student interviews where they describe their process of learning about their topics. Particularly, as I describe below, problematic uses of sources often occurred in situations where students lacked a clear understanding of the task and purpose for using a source; in conjunction with this lack of defining their intention for using the source, students often had affective connections to their sources that impacted their integration. These factors collided during the reading-to-write process, resulting in students composing with the sources in ways that did not provide adequate rhetorical context for their reader to fully appreciate the reading process and analysis of the text that had occurred. Building from these findings, I conclude this chapter by arguing for a more robust inclusion of reader response pedagogy in the composition classroom and argue for greater scaffolding of the independent reading that students' must do as they compose their researched argument essays. Ultimately, I argue that if we are to respond to Howard and Jamieson's call to improve "how well" students' are reading their sources, we must develop a framework for understanding their processes of source use. In the next section, I address the tension inherent in teaching source integration as an issue of product versus process-based approaches. In part, because effective source use is based upon an evaluation of the manner in which the source appears in the final product, it is often difficult to help students trace the reading and response processes that impact this final product—after all, these processes remain largely unperceivable to a reader of the student's text. Further, much of the research and models for the process of reading and integrating texts is based in fictional narratives (e.g. Kantz) or supposition of what might have occurred as students' read-to-write (e.g. TCP). Collectively, then, we need process-based

interrogations of the reading-to-write activities in which students engage if we are to more accurately help students to develop and understand source use as a process, rather than only product that can be easily distilled into discrete skills.

More Than a Taxonomy of Use: The Process of Reading-to-Write

The Citation Project's concern over students' tendency to reproduce—via patchwriting or quotation—rather than to construct new meaning and knowledge from sources reflects the often-implicit expectation of research-based assignments for students to move from knowledge tellers to knowledge producers. In reading-to-write tasks, there is an inherent process of reading to comprehend information, followed by the translation of this data for the reader-turned-writer's own purposes. Research upon students' style of incorporating the text, however, often point out that students may be relying upon knowledge "telling" behaviors, rather than upon constructive ones (c.f. Nelson and Hayes). However, this issue is certainly understandable if we look to our curriculums and the longer history of reading instruction. As outlined in Chapter 1, reading and writing instruction were historically separate (c.f. Pearson), and remain so in implicit ways within our curriculums. For example, often within composition classrooms, when instructors work with their students, "reading drifts into the background" (Keller 18) unless a comprehension issue creates a glaring miscue. Within composition curriculums more generally, reading continues to be addressed primarily as a mode of gaining content to write about—not as a process-oriented and important activity itself (Joliffe and Harl).

While reading-to-write tasks might seem to reproduce this curriculum,[56] the expectation of source-based writing assignments is that new meaning is constructed through the students' exploration of their sources and integration of these sources in new ways. However, this constructive aspect implicit in the assignment can easily be overlooked by students because of the complexity of the research and of the expected process of reading. As Brent explains, students are not reading merely to learn information with which they will then write ("Research"). Rather, while they will read and consequently learn information, they must understand this information and its value and use within a larger community before finally using this comprehensive context when they apply this new information in productive ways for their own purposes in their writing ("Research"; c.f. Broussard). Thus, students will create new knowledge by merging what they have learned with their current perspective in a process of "rhetorical invention" (Brent, *Reading*) as they write a source-based paper.

Because of this emphasis on constructing new meaning from or with texts, when students engage in reading-to-write tasks they are expected to use reading practices that align with this sense of construction. Chapter 2, which outlined several common approaches to teaching reading, suggests the wide variety of practices that students can employ when needing to work with texts in ways that illustrate that they are doing more than merely comprehending what a text says. However, a gap often occurs between

---

[56] If attention to the process of performing research is not a scaffolded part of the curriculum, reading-to-write tasks may encourage students to see the product, or written paper, as the most important aspect because it is the obviously graded object. In doing so, this attention reproduces a hierarchy of writing over reading (which I discuss in chapter 1) and also further a separation between the two tasks, strengthening the connotation of reading as a comprehending activity while writing is seen as the constructive one. See also, Adler-Kassner and Estrem; Brent; Joliffe and Harl.

students' reading in ways that allow them to understand the information in a text appropriately, and their writing with the source in ways that encourage their reader to infer that such connections took place. As Tanya Rodrigue found in her study of students performing a reading-to-write task, while "the research participants demonstrated sophisticated reading invention work during the think aloud protocols" and while "[t]hey seemed to have both understood what they read and interacted with the text in productive ways. Yet none of this verbal reading invention work emerged in their writing" (5). Putting this into conversation with TCP, then, instructors' assessments of source-based writing may fail to accurately reflect students' processes of engagement in source-based writing tasks. Yet, if instructors assessment of the writing problem inaccurately addresses the reading process, students may not move forward with understanding their own processes and with developing more holistic recognition of the practices they use, or need to further refine (and how to do so).

Adding to this confusion, discussions of research processes and source-based writing is often frustratingly abstract, based in narrative rather than methodological study of actual students' processes. For example, Margaret Kantz writes about the difficulty of source-based, argumentative writing, by creating a fictionalized student, Shirley, in "Helping Students Use Textual Sources Persuasively." She describes Shirley as "a typical college sophomore" who is "a composite derived from published research, from [Kantz's] own memoires of being a student, and from students whom [she] has taught at an open admissions community college and at both public and private universities." Shirley's abilities, upon entering her composition class, include summarizing, taking notes, selecting relevant material for writing tasks, creating connections across texts, and

recognizing her own reader's needs in order to create audience-based structures for her writing (74-5). Unfortunately, and despite these admirable qualities, Shirley is unable to produce an appropriate research paper in her writing class. Kantz uses a narrative about Shirley's process to illustrate how students may struggle with task comprehension, with creating an exigency that motivates their arguments (76-7), or with critically evaluating the rhetorical context and arguments in source texts (77-8). Through this lore-based approach, Kantz's narrative contributes to a streamlined understanding of students' processes of reading-to-write activities and simplifies the problems students may encounter.

Although Kantz uses Shirley to overview the complexity and potential multiplicity of reasons for issues with source-based writing, as a fictionalized account, it offers a simplified version of the source-based writing process. In Kantz's narration, we are omnisciently present as Shirley discusses the paper with a friend who points out different approaches to the task that would have resulted in better arguments, and Shirley immediately grasps these alternative approaches and how they would have worked better. As I argued in my comparison of lore, theory, and research in Chapter 2, such accounts may only serve to further limit instructors' understanding of students' actual processes of engaging in reading and writing activities. Even though Kantz does situate Shirley's problems in relevant research—citing a range of important scholarship like Flower's conclusions about students' reliance upon "writer-based" rather than reader-based prose (see Kantz 78-9)—her explication of Shirley ultimately cannot speak to the many concerns and issues that impact a real students' messy and recursive process. Because it is only an imagined account of the issues that students may face as they attempt to work

on a source-based assignment, it cannot help us to better grasp the ways that students think about and communicate their processes and activities. While it may help to raise awareness of some of the issues that students may face, it does not actually illustrate how our students truly understand and deal with the task of source integration.[57] More problematically, because narratives like Shirley's continue to populate our scholarship and instructional materials, both instructors' and students' expectations of the processes of constructing meaning in these tasks becomes smoothed out and problematically normative. The popularity of figures like Shirley, or of the results of TCP, shape our expectations of students' reading-writing processes because they succinctly outline a problem that needs our attention; however, we need to more specifically understand the processes and decisions of students who are actually engaged in these tasks.

The popularity of the limited narratives exemplified by Shirley or TCP's results suggests there is a need to explore this topic in more detail. To this end, the field of composition would profit from re-examining earlier empirically based research studies of reading-writing connections. Research from the 1980s defined reading-to-write tasks as acts of constructive meaning[58]—an understanding that continues to influence our

---

[57] Sandra Jamieson actually builds upon Kantz's theoretical narration by creating "Shirley 2.0," an updated account of a student she names Ashley, in "Reading and Engaging Sources: What Students Use of Sources Reveals about Advanced Writing Skills." Yet, much as Kantz is only able to imagine the processes that may feed into Shirley's problems, Jamieson's imagining of Ashley's source integration problems rely upon creating a narrative that reflects the Citation Project's findings. Both fictional accounts of students encourage instructors to believe in simplified accounts of students' processes, rather than digging into the realities of the embodied students in their classrooms.

[58] For example, writing researchers Nancy Nelson Spivey and James R. King define students' creation of new ideas by building upon the ideas in other texts as synthesis—an inherently constructive, rather than merely reproductive, act, in "Readers as Writers

approach to source use today. However, despite defining reading-to-write activities as creative acts, students often still struggle to perform synthesis and to position sources in constructive ways; instead, they often rely upon "knowledge-telling" strategies where they merely reproduce ideas from other texts (Nelson and Hayes).[59] Yet this tendency to "tell" rather than to "create" knowledge is tied closely to how students understand the reading-to-write tasks (Schwegler and Shamoon).[60] Collectively, this research suggests that the ways that students define the task of using sources influences students' struggle to actively construct meaning when reading-to-write or may rely upon copying from the text.

Although obviously quite important for success in source-based writing tasks, defining appropriate source use is not simple. While, with the exception of TCP, little recent attention has been given to students' use of sources in writing studies,[61] there has been ongoing scholarship within L2 studies upon the ways that students learn to write

---

Composing from Sources." Their conception builds upon earlier work by Kinneavy (1971) that emphasizes rhetorical considers like audience and purpose as impacting text construction and source use, as well as Flower and Hayes cognitive modeling of the composing process (1981; 1980).

[59] Nelson and Hayes found that how students constructed the context of their task particularly impacted the way in which students interacted with their sources: if students viewed the task as merely assembling information into paper form, students were likely to rely heavily upon copying or quoting from sources, and even summaries of sources might mimic the original texts' structure.

[60] Schwegler and Shamoon interviewed students about their processes for writing research papers and found that students viewed research, not as a process of creating meaning, but as a process of finding and regurgitating information.

[61] As I outlined in Chapter 1, studies of students' reading practices (and consequently, also their attention to and use of sources) have largely faded since the 1980s (Carillo, *Securing*; Keller, *Chasing*),

with sources. Such scholarship points to the complexity of helping students to simultaneously perform an array of tasks and to understand and apply disciplinary values related to citation and source use. For example, Teresa Hyland has argued that instructors need to help students to understand when they are expected to cite from sources, and the appropriate ways that this citation might work. Because citational practices differ between disciplinary communities, instructors need to help students to write with sources by using explicit modeling and by clearly defining different types of appropriate source use such as clarifying what is different between close paraphrase and copying. However, other researchers have found that students struggle to use sources in manners consistent with disciplinary expectations of the communities in which they write (c.f. Pecorari; Roig; Shi). Appropriately integrating sources is not merely a matter of discrete skill application, however. Students may be able to successfully perform exercises to practice appropriate source use like paraphrase, and yet still struggle to enact these practices when writing on their own, especially if students do not understand the disciplinary values or uses behind them (Hirvela and Du). Collectively, then, when instructors are working with students to deepen their understanding of source use, instructors must be careful to address a wide array of related issues and needs, including, the ethical aspects of citation practice, the disciplinary values and expectations that are reflected in these practices, and an appropriate understanding of the task necessitating the reading of and writing with the sources.

When students conceive of research as a process of assembling data points and when they consequently fail to situate the texts they find in rhetorically appropriate ways, problematic source use is almost inevitable. However, sometimes, students' problematic

source use does not fit the simple models for why this occurs that already exist in our scholarship. For example, while TCP has suggested that students will patchwrite when faced with technical jargon they do not understand, subsequent examinations of the practices of disciplinary experts have shown that patchwriting exists at all levels (c.f. Howard, "Plagiarizing (from) Graduate Students"). While certainly cognitive overload may be a reason that writers may fall back upon patchwriting, it is not the only reason. In this chapter, I introduce three moments of problematic source use in students' papers, and argue that students' affective responses to texts are strongly connected to their difficulty in establishing a rhetorical context and task representation that would allow them greater facility with their sources. Using this analysis, I contend that it is not enough merely to tell students to think of their sources within a useful framework like Bizup's, but that we must scaffold research and reading-to-write in such ways as to help students parse out their responses to texts, and the ways that this affective, non-objective meaning-making experience with the text may be influencing them.

Methods

This chapter extends knowledge about the reading-writing connection and the practices that influence the manner in which students write with their source texts. Where TCP has created a taxonomy that calls attention to issues with students' integration of their sources, this research explores the in-process experiences of reading that may influence this writing. To these ends, it draws together analysis of students' writing and their second interviews where they reflect upon their researched writing process and their work with sources. In addition, this work also examines the students' screen captures where they interacted with the influential source that they spoke of in the interview, both

when reading and when writing with it. By examining students' source-based reading and writing activities from these multiple perspectives, I argue that problems with students' source integration often emerges from confusion over their task which becomes exacerbated in conjunction with affective responses to the source itself. As seen in the following sections, because students' do not have a specific, strategic goal for their use of a source, they often do not effectively employ rhetorical commentary that would more clearly illustrate their own relationship with the source and which might help them integrate sources more appropriately.

As outlined in both Chapter 3 and also in the methods section of Chapter 4, data analysis began with transcribing interviews and the students' screen captures. The transcript preparation was influenced by the work of Christian Heath, Jon Hindmarsh, and Paul Luff and coding the transcripts followed Jonny Saldana's recommendations for creating evocative phrases to describe activities. During the initial phase of preparing the screen captures, there were multiple occasions where students' reading-writing activities reflected too close use of original language from sources. Descriptors associated with these moments often involved terms like "copying" or "copy-pasting," "quoting," "patchwriting," "paraphrasing" and "citing" in the transcript. During the review of the transcripts, the prevalence of these descriptors led to the decision to investigate the manner in which students were using their sources more closely.

Analysis began by using the transcript to identify moments of potential problematic source use where descriptor words like those listed above appeared. Upon identifying moments of potentially problematic source, the screen captures of those moments were then reviewed. This review revealed that this terminology was often

associated with occasions where students were obviously engaged in reading-and-writing activities—often moving back and forth from reading a source to writing notes or even drafting. Subsequently, I chose to analyze the final versions of students' papers, paying close attention to how they had ultimately written with the source text. Focusing upon students' final papers, their in-text source use was first categorized according to the taxonomy and definitions described by TCP (e.g., each moment was evaluated upon whether it was an example of patchwriting, quotation with citation, quotation without citation, paraphrase, or summary).[62] Even as my study unlocks knowledge of students' processes related to source integration rather than quantifying how sources are used as does TCP, I began by partially replicating an aspect of their methods which allows me to situate my results more clearly in relationship to their study; as I am arguing that TCP's results do not accurately infer the way in which students' read sources, situating my study in this way best positions me to make this claim. After this initial categorization, I further narrowed my attention to the three examples of students' problematic source use that I discuss in the rest of this chapter. My analysis suggests that in addition to viewing students' missteps with textual integration as problematic source use, we can better understand such instances as reflecting students' emotional responses to texts. Within this understanding of how affect may contribute to problematic source use, we might more usefully develop a framework that encourages students to more carefully unpack their responses to texts, and thus to plan our their (rhetorical) use of them with more clarity of

[62] To be clear, I did not review each moment of source use throughout the entire paper; I only reviewed the use of the sources that I had already flagged using some of the terminology associated with problematic source use from the transcripts.

themselves, their project, and the intended impact of the use of the source on their own reader.

A Rhetorically Sensitive Task: Appropriate Source Integration

A central concern with assessing students' source use, especially when it is potentially problematic or plagiaristic, is their intent. For example, if a student patchwrites from a source, overly borrowing its language, is the student intending to pass off knowledge that s/he does not have in some sense? Key to resolving such tensions are knowledge of the students' process of moving from reading to writing. Indeed, much of the arc of the scholarly conversation regarding students' source use and patchwriting, plagiarism, and citational ethics reflects a desire to broaden overly narrow and punitive systems of punishment for students who are, after all, only learning to use sources as part of their academic practices (c.f. Howard, "Plagiarism Pentimento"). Although this more generous understanding of patchwriting reminds instructors that students are learning to write, redefining plagiarism in this way may have directed attention away from a central responsibility of the writer: "mak[ing] the influence that sources have had on [the] text transparent to the reader" (Peccorari and Shaw, 150). As Diane Peccorari and Philip Shaw remind in a study of faculty attitudes about source use, while "[i]t is in the nature of academic texts that they are steeped in intertextuality; they paraphrase or quote, and—ideally—use citation as a tool to advance their arguments," yet it is the "…writer's responsibility to make the influence that sources have had on her text transparent to the reader." (150). However, when mixed with the task of building an argument from sources, this responsibility to be "transparent" with the "influence" of a source becomes much more than mere citation; students need a way to think about their intentions with

using sources in more rhetorical fashion, and also to develop writing skills that allow them to clearly communicate their process of response.[63]

However, the process of response is edited out of writing in an argumentative, academic paper. As Troutman and Mullen remark as they discuss how to trace sources that create the exigency of a project:

> The act of research writing is a process whereby the writer shapes his or her own knowledge and understanding, to be persuaded, perhaps, from a position of initial dubiousness as they work more fully through an author's argument, or to adopt a more skeptical relationship to a previous certainty as the arguments of one source are challenged and modified when placed in conversation with others. From a reader's perspective, however, a published piece usually contains only traces of the writer's struggle with source materials—if, indeed, any evidence of that struggle is visible at all." ("I-BEAM" 192-3)

While not directly speaking to the difficult situation that instructors and students alike find themselves in when considering source integration, here Troutman and Mullen certainly describe it. For, just as instructors faced with problematic source use must wonder about the "struggle" that the student went through, or how a source "shapes… knowledge and understanding" (192) of a topic, students are faced with no outlets through which to show their process of hard work and struggle, of learning new knowledge and understanding. Yet, as Brent notes in his article about the research paper as master genre, "Requiring drafts, response statements, log entries and other forms of

---

[63] While as students become more comfortable with academic discourse conventions, editing out the process of response may become second nature, I am specifically thinking here of strategies we often teach students to remove "I-language" and statements. In my own teaching, I have certainly talked to students about removing "I feel" or "I think"—often followed by their assertion—and revising the sentence simply to emphasize the assertion, presenting it without drawing attention to the student-writer who holds that belief or is making that assertion**.**

reporting increase[s] students' sense that the assignment was a dialog rather than a simple task of evaluation" ("Research Paper" 45). Such assignments encourage students to engage in processes of reading and re-reading, requiring them to respond and giving them a framework through which to trace how their responses change as they learn more information about a topic, but also as they refine their approach to the topic over time.[64] Thus, our work as instructors who are helping students to come to grips with source-based writing, must involve encouraging students to reformulate their understanding of what the task of source use and research actually is. In order to become better at source use, students must understand this task as more than merely finding and evaluating sources for their potential credibility (see Chapter 4 for an explanation of how such evaluation must be rhetorical and not merely based in seemingly objective 'facts' of timeliness, relevance, and expertise). And thus, they must also recognize that the constructive act of reading in which they respond to a text as part of that process, *is* accounted for—if not in highly visible ways in the writing.[65] In part, when students have not developed an understanding of task and of their own processes of responding to

---

[64] While requiring drafts of essays is a widely accepted practice within composition curricula, the other examples of process-based work that Brent offers here, less uniformly appear in classrooms. Personally, I include a wide-variety of these practices in my own teaching, both as semester-long assignments (a reading journal which includes students creating an entry for each source they read when we reach the research paper assignment) and thus my own teaching practices exemplify Brent's claim.

[65] One of the benefits of engaging students in process-based writing about their research and reading processes over the course of completing the research paper assignment is that such smaller tasks provide students with a perceivable record of their responses to texts as well as, potentially, of how their understanding of the task and of their own project and response to that task, has evolved over time.

sources—mired in the context of their project as well as prior knowledge and process context—certainly, problematic source use will result.

In what follows, then, I first examine an example of patchwriting that exemplifies TCP's contention that unfamiliar disciplinary jargon often prompts students to write too closely to the original wording of a text. By exploring one student, Ben's, struggle to understand a disciplinary term used by one of his sources, I show how patchwriting can indeed reflect an inability to comprehend content. However, tracing Ben's strategic reading practices as he attempts to comprehend this term and its importance to his project furthers our expectations of what patchwriting might look like when real students engage in this practice.

Comprehension Miscues: Patchwriting and Disciplinary Jargon

Ben's first example of patchwriting occurs because of the use of technical terminology in his source—an interaction that mirrors Howard's original description of patchwriting as motivated by students' failure to understand disciplinary jargon. His screen captures reveal that Ben struggled with a moment of technical terminology as he took notes from an abstract of a review of studies that was published in the *Cochrane Library* in the *Cochrane Database of Systematic Reviews*. Ben's project was on the public's understanding of vaping, especially as it related to smoking cessation. As described in Chapter 4, the source that Ben peruses is the abstract of Hartmann-Boyce et al.'s analysis of the literature on vaping and smoking cessation—the actual report is a 96 page PDF that Ben does not examine. The abstract's summary was extensive, and in the two-paragraph "Main Results" section, Ben tried to understand the researchers' term, "GRADE." Subsequently, and much as TCP predicts, his lack of understanding of this

term ultimately leads him to employ patchwriting when he integrates Hartmann-Boyce et al.'s "Abstract" into his own text. The figure below shows Ben's writing on the left and the original text from Hartmann-Boyce et al.'s "Abstract" on the right; the underlined text shows the borrowed language that Ben patchwrites with:

Table 5.1 Comparison of Ben's text and original text.

These trials had a low risk of bias, but due to a small number of trials, these findings received a GRADE scale of 'low' or 'very low', meaning that further research is needed and will likely have an impact on the confidence of the effect of ECs."	"We judged the RCTs to be at low risk of bias, but under the GRADE system we rated the overall quality of the evidence for our outcomes as 'low' or 'very low', because of imprecision due to the small number of trials. A 'low' grade means that further research is very likely to have an important impact on our confidence in the estimate of effect and is likely to change the estimate. A 'very low' grade means we are very uncertain about the estimate."

Comparing Ben's text to the original abstract reveals that Ben has condensed and slightly re-ordered information to create his patchwritten sentence. To a reader familiar with meta-analyses or reviews of research, it's easy to read the original text and understand that GRADE is the rating system that the researchers created as part of their methodology for parsing together different types of studies and the data and findings supplied by those studies. Ben, however, lacks prior knowledge of how such reviews work and consequently, Ben ultimately creates a patchwritten sentence.

At first glance, Ben's patchwriting in this instance exemplifies a simple, linear progression: a comprehension issue, caused because of the use of a specialized term, results in patchwriting. However, this simplified narrative does not fully or fairly reflect Ben's process. It does not include how he attempted to overcome his comprehension issue by employing strategic reading practices, nor does it address how such confusion might affect Ben's source-based writing process more broadly. To the first point: despite his confusion over the term and subsequent patchwriting, Ben is a competent, strategic reader. When faced with uncertainty regarding the meaning of "GRADE," Ben searches the document for a definition. He uses the CTRL+F function to search for the term GRADE, a move that showcases his skills as a digital reader (c.f. Rodrigue). Unfortunately for Ben, because this is the abstract, and while this term is used at six other moments in the text, it is only presented in context without an explicit definition.[66] Despite Ben's skill as a reader and his utilization of a strategic approach to understand Hartmann-Boyce et al.'s term, he cannot overcome his lack of specialized knowledge here.

---

66 The excerpt from the text includes context for the term that easily makes it understood as the researchers' rating system: "under the GRADE system we *rated* the overall quality of the evidence for our outcomes as 'low' or 'very low', because of imprecision due to the small number of trials" (Hartmann-Boyce et al., my emphasis). However, unless the reader has larger knowledge of how meta-analyses are created and their use for scholars attending to a research area, this idea of "rating the overall quality of evidence" becomes merely as useful a signifier as the 'grade' which the researchers acronym references. While we may all recognize that an "A" is a high grade, its only truly meaningful if there is a lot of background knowledge about the course and its assignments and outcomes, the institution, and instructional practices, etc. Much as I suggested in Chapter 4 when I addressed the need for greater genre knowledge, moments like this will continue to be difficult for students because they are developing needed knowledge of the practices of academic communities.

However, to move forward our understanding of such jargon-based patchwriting moments, we need to consider not only the immediate cause but the larger rhetorical and affective concerns that are at work here as well. In this instance, Ben's failure to find a definition—an objective piece of information—impacts not only his understanding of a term, but his reading-and-writing process as well. Prior research suggests that students often treat sources as containers of objective facts (Schwegler and Shamoon; Nelson and Hayes; Haller). In Ben's case, his moment of missed comprehension occurs around a term that actually *is* an objective piece of information: a definition. Importantly, when this miscue in understanding occurs, Ben's connected process of reading-writing shifts. Prior to his confusion, Ben is using a process that exemplifies reading and writing as connected activities. While he was reading to understand the overall study and its results (e.g. to comprehend the text), as he moved through the source, he took notes in a separate document often by copy/pasting sentences or clauses and writing his comments beneath the copied text. However, when he fails to understand GRADE, this connected, reading-writing process effectively ends. Instead, these activities divide: first, he switches to a reading process where he exclusively focuses upon finding a definition. Following his failed attempt to discover a definition, he shifts into writing mode and creates the patchwritten sentence that appears in his final paper. This abrupt shift in process—from connected reading-writing activities to separated actions following this moment of disconnect—suggests that Ben had decided that he was not able to learn anything further from the text, and that he merely needed to move on with his paper and write it up as best he could. Yet in doing so, Ben's process of coming to terms with the text has also ended abruptly: he stops taking his notes and simply starts to patchwrite. Ben had previously

been engaged in reading-to-write activities that reflected his process of both learning content and evaluating its use and purpose in his paper (his notes/application statements about this content). However, his failure to have a definitive answer to what "GRADE" means, prompts an abrupt pivot and he stops assessing the text through either summary-type statements or through writing comments that illustrate rhetorical context for the potential use of the source for his argument. Patchwriting, then, might not be motivated by only a missed meaning, but may also reflect students' frustration and unease over not being able to understand content. In the fear of missing something important, students may turn to patchwriting rather than pausing and questioning the rhetorical necessity of including that content.

Ben's issues with understanding GRADE and his subsequent choice to patchwrite reflect the importance of rhetorical context for source-based writing. Certainly, as regards Ben's moment of jargon-confusion, a deeper understanding of the rhetorical context that shapes the researcher's meta-analysis would have been very helpful to Ben for better understanding the term. However, focusing upon Ben's lack of this discrete knowledge and responding with instruction where students, for instance, were taught to identify genres based upon definitions or descriptions would not itself rectify this issue. Such discrete instruction may give students exposure to different genres, but could not supply the working knowledge of how these genres function in communities that genre scholars suggest is necessary (c.f. Bawarshi; Reiff). While Ben will, presumably, broaden his knowledge and understanding of scholarly genres like that of the meta-analyses throughout his college studies, my point here is not to argue that this is the time where Ben must understand what meta-analyses are and how they work. Indeed, as a class-

based curriculum, this would be unsustainable for a single teacher to instruct students in. However, Ben's process of response here—especially his break from his connected reading-writing practices—also shows that additional reflection upon his own rhetorical context as it relates to deciding whether the term and information related to that term is necessary for his own use, might have helped Ben make a more informed decision as to its inclusion. Yet, as I will show below, Ben also struggled to understand his assignment and the rhetorical context shaping that assignment.

Confusion About Task and Source Use

While confusion caused by technical jargon certainly contributes to the above example of patchwriting, a larger issue that emerges for Ben is uncertainty regarding completing his assignment. Shortly after he concludes this moment of working with Hartmann-Boyce et al.'s "Abstract," Ben explicitly addresses his uncertainty regarding how he should be using sources in his paper when he writes a note to me as the researcher:

> The one thing I'm worried about for this project is that vaping is generally viewed by science as way better than smoking, and that people should keep vaping rather than smoking, so its more focused on 'science backs this' rather than 'how they should change their practices because science doesn't back it.' Not sure if it fits the prompt quit[e] good enough. (Ben, Screen Capture 2)

Ben writes this note approximately 25 minutes after experiencing the confusion around the term "GRADE."[67] In that intervening time, he had written another paragraph which

---

[67] Ben experiences the miscue related to "GRADE" term at 1:38pm, and takes a break to go to the library where he can plug in his computer to recharge the battery from 1:54-2:05pm. I know this because he wrote a note to me as the researcher at the end of the first

focused upon a second source, a blog-post written by the senior researcher of the study, Jamie Hartmann-Boyce, and published on *The Guardian*'s website; he had also taken a ten-minute break during which he moved his working location to the library and plugged in his computer which needed power. Ben's note here illustrates two key things: first, that he is focused upon meeting the expectations of the assignment, (as he puts it, he's focused upon evaluating whether his project "fits the prompt …good enough"). Secondly, that he is struggling to articulate the ways in which his sources allow him to describe the ongoing discussion around smoking cessation and vaping. In short, Ben is struggling with relevant rhetorical context for source integration: how should he understand integrating these sources in order to create his argument? In doing so, he's actually engaging in learning about the expectations that shape source-based writing in the composition classroom.

Additionally, Ben's comment here can also be understood as confusion generated from tension between what Nelson and Hayes originally described as "knowledge-telling" and "knowledge-producing" behaviors—key perspectives that shape the way in which students understand source use. Ben's description of his project illustrates that he is comfortable with "knowledge-telling" behaviors which he demonstrates through his succinct summarization of his project: "vaping is generally viewed by science as way better than smoking, and that people should keep vaping rather than smoking, so its more focused on 'science backs this'"(Ben, Screen Capture). Yet the prompt asks him to "… identify how a specific community or population is currently misinterpreting,

---

screen capture explaining this at 1:54pm, and he begins his next screen capture at 2:05pm.

misunderstanding, or misusing the knowledge of a scientific field, and argue how they should change their practices, policies, politics, positions, attitudes, and/or actions in light of the best available evidence" (Hot Science Assignment Prompt). Ben's exigency—and the rhetorical angle through which he needs to view his sources—comes from defining this gap between the information created by the scientific community and the incorrect application of this knowledge by the general public. In defining this gap, Ben needs to make the shift from simply telling about what "science backs" to analyzing the mis-match between the scientific information and the public uptake and application of it. Yet, Ben is struggling to imagine what that might look like in terms of his integration of his sources in his paper. He articulates this when he writes, " . . .so [my paper is] more focused on 'science backs this' rather than 'how they should change their practices because science doesn't back it.'"

In expressing this, Ben's understanding of his project is actually quite impressive, if still developing. He's noting a mismatch between his more report-like use of sources and the requirements of defining an exigency for his topic. If Ben continues developing his understanding of both the meta-genre of the research paper (Brent) and his own exigency for this project (Troutman and Mullen; Haller; Flower et al.), it is likely that he will be highly successful in this project (c.f. Haller; Kantz). However, Ben's moment of articulation of this issue is important for our understanding of patchwriting, and of the reading-to-write practices that relate to it. Specifically, if we look at the sequence of activities, beginning with Ben's first instance of patchwriting, that leads to this explanation of uncertainty, we can see how Ben's uncertainty of meaning has greater

impact upon his reading-writing practices than merely a patchwritten sentence. Below is the sequence of activities in which Ben engages**:**

- Ben is unable to understand "GRADE."
- He uses CTRL+F to search for GRADE; he is unsuccessful with finding a definition.
- He patchwrites a sentence.
- Ben opens and begins to re-read Hartmann-Boyce's blog-post[68]
- Ben at first re-reads quickly, almost scanning the document. He pauses upon the paragraph where Hartmann-Boyce focuses intently upon explaining the importance of study methodology for accurately understanding the scientific communities' at times contradictory messages regarding vaping and smoking cessation.[69]
- Ben proceeds to create a patchwritten paragraph using the information and wording of this paragraph from Hartman-Boyce's blog-post.
- Ben writes his comment to me regarding his uncertainty about his performance of the assigned reading-writing task.

This order of activities suggests that the confusion Ben experienced regarding "GRADE" impacts his reading-writing process beyond constructing a single, patchwritten sentence. At first, his turn to Hartmann-Boyce's blog following his confusion and then patchwritten sentence may at first suggest that he may have been seeking further understanding of the methods of Hartmann-Boyce et al.'s meta-analysis. However, he does not use the

---

[68] In the blog-post, Hartmann-Boyce provides an overview of the research upon smoking versus vaping as part of her explanation of why vaping has not been widely hailed as a healthy alternative to smoking.

[69] It's clear that Ben is paused upon this paragraph because not only does he no longer scroll down, but he highlights a sentence from the paragraph, "The reason for the difference is the types of studies that the authors include" ("Why Can't"). Further, he then begins to patchwrite specifically using wording from this paragraph.

methods-based information that her blog post offers to revise his patchwriting.[70] Instead, he engages in even more patchwriting as he creates a lengthy paragraph where he essentially reproduces her argument regarding the importance of understanding the ways in which study methodology impacts findings and thus explains the contradictions within the scientific community regarding vaping.

Specifically, the paragraph that Ben writes immediately following this moment is extensively patchwritten as well. Ben borrows from a paragraph that is 8 sentences and 168 words long. He expands upon the original passage, and his paragraph is 273 words and 11 sentences. In his paragraph, Ben reuses 116 of Hartmann-Boyce's words (although that includes 14 words that he properly cites through quotation). A side-by-side comparison of the two paragraphs is in the Appendix. However, I explain the patchwriting numerically here, to emphasize that Ben's paragraph is much longer than Hartman-Boyce's by almost an additional 30% of material. Whereas TCP suggests that patchwriting occurs as students fail to appropriately condense and paraphrase a source, Ben's patchwriting occurs as he expands upon it. His choice to expand illustrates Ben's uncertainty over how to articulate the relationship between the Hartman-Boyce's text and his own project, and his subsequent uncertainty over how to establish his interpretation and use of Hartman-Boyce's material. Rather than positioning her blog as helpfully explaining the ongoing discord between the science and medical communities and the larger public's opinion and understanding of vaping, Ben writes, "Even though the

---

[70] Specifically, Hartmann-Boyce's explanation of the importance of critically evaluating the methods used to create the scientifically backed findings about the impact of vaping on smoking cessation offers Ben a much better source of information—and explanation—than his original patchwritten sentence. Yet Ben does not remove the sentence, nor does he change it in any way.

researchers had many more trials open to them, they intentionally used a smaller subset of these in order to only include trials that employed unbiased research techniques. One of the authors of the Cochrane study, Jamie Hartmann-Boyce, later writes in her blog that …" (Ben). Ben's neutral introduction to Hartman-Boyce's blog-post fails to fully capture its importance to his process of understanding his topic—or how to closely aligned his argument is with Hartman-Boyce's here. In doing so, Ben's lack of appropriate indication of the rhetorical context and relationship between the Hartmann-Boyce's argument and his own illuminates Ben's struggle to move from knowledge-telling to knowledge-creating writing practices. To this point, shortly after composing his patchwritten paragraph, Ben writes the message where he explicitly addresses his uncertainty regarding how he should be using sources in his paper.

Ben's process begins as an almost typical moment of patchwriting, and ends with his recognition that he might not be using sources in the manner appropriate for completing the assignment. Following along, however, we can see how confusion over content—such as the miscomprehension created by the disciplinary specific term, "GRADE"—can lead into greater knowledge-telling, rather than knowledge-creating behaviors. Ben's process, then, illustrates the way in which problematic source use is influenced by students' struggle to integrate texts in ways that actually showcase their response to the text and their relationship to it. Ben illustrates the importance for students to understand source integration in a rhetorical fashion, where attribution might include reader-based prose (Flower) through which they articulate their relationship to the text

more clearly.[71] Ben's reading-to-write process, at least after his issue with understanding "GRADE," evidences the impact emotions can have upon student's response to texts. However, whereas Ben's emotion originated from a misunderstanding, at other times, student's problematic source integration may result from uncertainty over how to illustrate their personal response even as they draw upon a source. As I describe below, by focusing upon the importance of affect as an integral part of response can help students to understand and more accurately represent their processes of reading-to-write.

Processing Response: The Impact of Affect upon Source Integration

When students interact with sources in reading-to-write tasks, they are expected to utilize a constructive, critical process of response. Knowledge-creating reading-to-write tasks, as Joseph Harris describes, "has its roots in the work of others" (2) and thus "response, re-use, and rewriting" (2) are the hallmarks of this process. To this end, encouraging students to "respond" to texts—to talk back to them, to critically and carefully and analytically engage with the project of a text is an often-mentioned goal of reading the non-literary texts that students usually consult as sources. Yet the emotional or affective qualities of having a "response" to a text are often largely ignored. While reader-response criticism emphasizes that readers emotionally react to texts as part of the

---

[71] Because of the manner in which I address Ben's problems with textual integration, it would be remiss to ignore the fact that there are templates and textbooks, most notably, *They Say/I Say*, which promise to help students gain facility with these types of integration by giving students a model to shape their responses in expected academic discourse commentary. However, as Ben shows us, its much more complicated than merely teaching students templates as a way to provide access to this kind of integration, because templates can not address the emotive element that actually is at the root issue for Ben's problematic source use.

process of response, much of the investigation into the impact of reader's emotions has focused upon literary texts. This is perhaps to be expected given that Louise Rosenblatt, a pioneer of reader response theory, even separates her study by describing a continuum of stance, *efferent* and *aesthetic*, towards the transaction with the text for the reader. She describes *efferent* reading processes as characterized by readers concern for taking information away from a text—by learning content, for example, or by reading in order to write with the text in some fashion (79). Rosenblatt connects an *efferent* stance to common educational tasks. However, she also criticizes this stance, in part because the tasks most associated with it, subtly give agency to the text, not the reader: after all, if a reader interacts with a text in order to pass a test, they must correctly understand and memorize the information in the way that the text presents it.[72] In contrast, *aesthetic* reading, which is often closely associated with reading literary texts, involves a more experiential focus: the reader is aware of the process of their engagement and their experience of the text, including the emotive reactions they may have to content or structure. Rosenblatt's descriptions of these perspectives upon the reading encounter help explain why reading-to-write tasks are closely associated with efferent-type stances—even though students should be developing their awareness of their processes of reading and writing engagement as part of the learning goals for completing research-based writing in their composition classes. Taking this further, we can understand why we have largely ignored the impact of affect upon these types of engagements for our students

---

[72] Perhaps most importantly though, Rosenblatt's efferent-aesthetic continuum emphasizes that it is not the text itself, but the stance towards it (and subtly, the tasks associated with the practice) that define the reading experience.

even while research has investigated and emphasized the importance of emotion for aesthetic, literary reading (c.f. Brand; Radway).

Although when students work with sources in reading-to-write tasks, we are asking them to 'take information away' from the source, we are not asking them to only parrot back the text's information and meaning. Rather, and as Rosenblatt briefly emphasizes, any text can be read in a way that gives agency and authority to the reader as the meaning maker by taking on the qualities of an aesthetic stance—namely, by focusing upon the experience of reading.[73] To this end, students can approach source use in their texts through a more productive stance that is aligned with aesthetic qualities by focusing upon their process and experience of meaning making. Attending to the process and experience of reading invites students to be mindful of their stance towards reading more broadly, but also to a text and its argument, specifically. In this way, students' taking on this perspective would exemplify their practice of the kind of "mindfulness" that Ellen Carillo has outlined as necessary for creating metacognitive reading awareness as well ("Creating").

Even as we recognize the impact of emotion upon literary engagements, we must also account for affect as part of the reading-to-write process of engaging with sources. More generally, affect has long been acknowledged as integral to the writing process (c.f. Brand) and while there remains a general focus upon the intellectual engagement of reading-writing tasks, emotion impacts all parts of this process. In particular, in

---

[73] Rosenblatt's pedagogical approach to teaching reading, moreover, emphasizes that students' own social and cultural backgrounds, because they will influence their transaction with the text regardless, and thus, must be taken into account (see also, Hull and Rose).

emphasizing emotion, we must also recognize the impact it has upon student motivation as well as confidence[74] in their practices. Writing in 1987, compositionist Alice Brand argues that beneath the glut of cognitively-based writing research, emotion has been "tucked … into corners … to be pulled out when all other explanations fail" (438). Referencing important research by James Britton and Linda Flowers and John Hayes, she argues that emotion needs to be fully integrated into our understanding of students' writing processes and she critiques how "motivation and emotion are delicately skirted by referring to intuition, interpretation, or goal-setting" (438). Building upon such ideas, we now generally recognize emotion as a powerful and impactful factor in students' growth as writers. For example, Dana Driscoll and Roger Powell recently published the results of a longitudinal study, arguing that students' abilities to manage their emotions are a key precursor of their growth as writers. Other researchers have focused upon the impact of emotion upon students' revision efforts (Taggert and Laughlin) or have examined the influence of anxiety upon writer's block (Rose; Hjortshoj); Michael Bunn's study of student reading practices emphasizes the positive effect upon student's motivations to complete assigned reading when they feel that they understand the rationale and intended use for an assigned reading. Emotion, then, impacts the ways that students understand and are motivated to engage with their reading-writing tasks. In the following sub-sections, I examine how emotion plays a role in students' problematic source use. That is, as my next two examples of problematic source use show, students' are grappling with their personal, affective responses and connections to texts and this emotional baggage

---

[74] Literacy researchers in psychology have particularly been interested in students' confidence in their responses as one aspect of studying the impact of affect upon reading (c.f. Dinsmore and Parkinson; List and Alexander).

impacts their reading-writing activities.

"Too Laidback to Argue"

As Ben's process illustrated, students often struggle with understanding the task of writing a research paper. Even as they may understand that they need to engage with sources, students may still struggle to find a productive angle or lens to use. In his monograph, *Reading as Rhetorical Invention*, Brent describes some useful classroom exercises related to a rhetorically-focused approach to teaching reading-writing tasks and argues that investing in understanding the experience of emotional response is necessary if students are to learn "how they can use their emotional as well as rational reactions to sources" (116). Critiquing the common advice for students to "separate 'fact' from opinion,'" he contends that such advice creates a false sense of value for fact while ignoring the importance and process of how opinions are formed. While he cautions that students "must learn to avoid being overwhelmed by powerful and immediate emotional judgments… they must also learn not to attempt to expel emotional reactions from the process of judgment" (116). Brent's description encourages students to, even as Rosenblatt might, understand the role of their emotions and its impact on their process of meaning making.

Illustrating Brent's articulation of the complexity of emotional response in reading, writing student Danielle provides some clues that might help us to understand the difficulty that students face in parsing not only how to include their own response to texts, but how to frame this in a rhetorically appropriate manner for writing an academic research paper. Unlike Ben, Danielle did not struggle with understanding her overall task in the paper. In fact, she had a good sense of what she was expected to do broadly,

stating, “I thought [the Hot Science assignment] was a really interesting topic, getting to write about (pauses) … not just science but how we think science is wrong in some ways, and uh, a lot of misconception that are, kind of formed when, you go from reality to science” (Interview 2). Although her description is direct and perhaps somewhat simplistic, Danielle understands her task and articulates the exigency of explaining the “misconception” between a scientific community’s knowledge and the perception of a topic by the public. Moreover, her description here suggests that her understanding of the task also refines her approach to sources—she understands that she is not to simply disagree with a source by pointing out how it “is wrong in some ways.”

Despite this knowledge, Danielle still found her task to be difficult, particularly because of an emotional disconnect she felt between the expected style of writing and her preferred outlook. When asked to reflect upon what was most surprising or unexpected about the project, she stated:

> The most surprising thing for me was to write something more persuasive, as opposed to being more informative, because I feel like that’s just always what [the teacher] says [when responding to her paper/drafts]… because I just don’t know what you want. Because I’m not a very persuasive [makes hand motion] person, like I’m laidback, I’d prefer to inform, I don’t know how to like … ‘Here, take this.’ (Interview 2).

Danielle felt uncomfortable with the expectation of writing argumentatively. Moreover, she creates a narrow interpretation of argumentative, academic writing by separating the purpose of informing apart from a purpose of persuading readers. Yet central to her explanation of this aspect of task, is her sense of self. Particularly, although she recognizes that she needs to do more than inform in her papers, she is not able to get past her sense of self as a “laidback” person who does not argue in order to effectively accomplish this task. Going on to explain further her understanding of the importance of

this persuasive angle to her writing, she evaluates her own writing stating, " …I can see where my piece, someone who is good at arguing could take it, and turn it into that [an argument]…" (Interview 2). Despite being disappointed with the teacher's evaluation of her writing and recognizing that she needs to take on a more argumentative stance, Danielle does not waver from her belief that her sense of self is important to the text she constructs. To this end, in order for Danielle to move forward and to approach her paper in a new fashion, she would need to feel differently about either herself or the work that the task required.

Danielle's description of herself as a "laidback" person who does not want to argue obscures a critical reading process grounded in powerful emotional response. While her description of her writing might suggest that she approaches sources looking for "facts" or other, seemingly neutral, highly informative descriptions that are relevant to her topic, tracing Danielle's reading practices reveals a very critical and emotive response process. For example, responding to a 2016 *Times* article, "Teen Depression and Anxiety: Why the Kids Are Not Alright," she writes in her notes:

> literally the dumbest thing I've ever heard in my life – just because it's not a problem right now doesn't mean it won't grow into one don't ignore the warning signs!
>
> Anxious feelings can cause and attract more anxiety. Our thoughts let us know what problems we need to address and if we refuse to address them our anxieties and fears will manifest in our lives. (Danielle, Notes, Screen Capture).

Clearly, Danielle has some strong opinions regarding what she reads, as shown by her dramatic description of the source as "literally the dumbest thing" she's ever heard. Her use of hyperbole suggests how her critique is based in an emotional response to the work,

even as it then shifts towards a rational explanation of her disagreement. Her second statement, "just because it's not a problem right now doesn't mean it won't grow into one…" reflects the expected emphasis upon a logical argument that is anticipated of source-based academic writing.

In her notes, Danielle was vociferous in her critique; however, this response is edited out of her writing. Peter Elbow, who has discussed the relationship between speech and writing, emphasizes that writing has long been connected to a cognitively driven understanding of thinking as logical and rational; he describes, "Ong and the others emphasize how the use of writing enhances logical, abstract and detached thinking. True enough. But there is a very different kind of good thinking which we can enhance…" (156). Going on, Elbow describes the way writing can function as a "surrogate mind instead of just a mouthpiece" and reminds that just as writing evolves over time and with revision, so too do the arguments and understanding of a topic that a writer wants to put forth. In thus describing how writing works in relationship to building arguments, Elbow reminds readers that writing like the hyperbolic comment[75] that begins Danielle's critique is very important for writers to figure out what they want to say, and to allow their thoughts and responses to texts to grow. However, and perhaps even as forecasted by Elbow's discussion, Danielle's response to the story is largely edited out of her paper, leaving only a shallow suggestion of her original response that appears in her notes. In the figure below, Danielle's text is on the left while Schrosbdorff's is on the right; underlining shows the reproduced elements.

---

[75] Elbow would describe such writing as "ephemeral" rather than the "careful" and "structure" writing that Ong describes and which writers often treat and approach as indelible and permanent.

Table 5.2 Comparison of Danielle's Text and original text.

The first time Faith cut herself, she was in eighth grade. There was blood–and a sense of deep relief. "It makes the world very quiet for a few seconds," says Faith. "For a while I didn't want to stop, because it was my only coping mechanism. I hadn't learned any other way." What you just read is a heartbreaking quote as presented in Time Magazines article, Teen Depression and Anxiety: Why the Kids Are Not Alright; which highlights a narrative that is becoming all too familiar for families across the nation as anxiety, depression, and mental illness top the charts as the leading cause of suicide.	The first time Faith-Ann Bishop cut herself, she was in eighth grade. It was 2 in the morning, and as her parents slept, she sat on the edge of the tub at her home outside Bangor, Maine, with a metal clip from a pen in her hand. Then she sliced into the soft skin near her ribs. There was blood--and a sense of deep relief. "It makes the world very quiet for a few seconds," says Faith-Ann. "For a while I didn't want to stop, because it was my only coping mechanism. I hadn't learned any other way."

Danielle uses Schrosbdorff's article as part of her introductory paragraph, reproducing parts of the framing narrative that Schrosbdorff uses. Problematically for Danielle's paper and ultimate lack of argument, in her appropriation of Schrobsdorff's exhibit, Danielle does not set up the actual critique and argument that she was prepared to offer based upon her notes. Thus, her use of this "exhibit"[76] (Bizup) actually fails to provide an example that Danielle will analyze and to introduce her angle on the discussion of teenage anxiety and depression that animates her interviews and notes, and which suggests Danielle's

[76] Bizup describes "exhibits" as the texts, facts, or narratives that the writer will analyze. An opening anecdote is often an "exhibit" because by close reading the example, the reader is invited to understand the topic in the way that the analysis of the exhibit shows.

ability to construct an argumentative research paper. Rather than introducing this narrative as an example which she then critiques—a move that we might expect because of her earlier, vociferous appraisal—Danielle is muted here. Her actual response to the story becomes mere words and phrases as when she characterizes it as "heartbreaking" and an "all to [sic] familiar" narrative to many "families across the nation."

Danielle illustrates the complicated and messy ways in which emotions enter and impact students' source-based writing practices. As we see in her notes, she had a strong emotional response that offered a place where she could have anchored her critique of the text. However, she instead integrates the source in a largely neutral fashion—a choice explained by her description of her discomfort with the idea of persuading her reader to her line of thinking. Ultimately, Danielle's source use shows the need for approaching source inclusion in ways that help students to utilize their actual processes of emotionally responding to a source, and to turn these processes into rhetorically appropriate source use and analysis. If Danielle had traced out the angle of response she took to the anecdote, she would have had a use of the source that actually opened up her text in a way that the is suggested in Schrobsdorff's own integration—as an "exhibit" (Bizup) whose analysis helps the reader to understand the perspective on the topic that will be more fully explicated throughout the rest of the paper. Yet, instructional preparation for writing with sources often fails to interrogate the tenuous balance between response and rhetorical context and use, a failure that can result in various kinds of source-based writing problems for students. As seen in the next example with Evan, students can struggle with source use, especially when they remain uncertain how to fully honor the way that a source is inflected in their project because of its importance in learning about

the topic. Thus, source use and reader response may help students to see sources in a new way that takes into account a continuum of content and argument.[77]

Integrating a "Not Interesting, but most Informative" Source

Whereas Danielle edits out her actual critique, Evan struggles to move away from his process of response to a text. Evan had a strong affective connection with one particular source: a computer science textbook titled *Artificial Intelligence: A Modern Approach* and this source was fundamental to his process of learning about his topic. In his interview, Evan explicitly emphasizes the importance of this source for his understanding of his topic. While I had asked him about his most interesting source,[78] Evan describes this textbook as "not interesting, but most informative." Describing how he uses the source in his paper, he says, "… that whole first body [paragraph] is I think, the longest body [paragraph] in the whole paper." Indeed, Evan's paragraph here is approximately 2.5 pages long, and 795 words (See Appendix for this paragraph in full). Explaining his decision to include this lengthy account, he depicts the multiple things he has to describe in the paragraph as part of setting up his project, saying: "Just because its like, okay this is this … [making hand motions] like you have to … ['hand motion] to understand it." In conjunction with this description of his rationale for the paragraph,

---

[77] Carillo describes some issues with integrating voices that arise in source-based writing for students in "(Re)figuring Composition" as a issue of misunderstanding argument as separate from style. Here, she argues for the inclusion of style in reading and writing pedagogy to help students to understand the relationship between reading and writing and speech.

[78] Interview question, "can you tell me about the most interesting source you read for this project?"

Evan easily summarizes the information he gained from the source, primarily an explanation of artificial intelligence in comparison to automation and the tests created to define a robot as AI versus merely automated.

Evan's decision to include this large amount of information in a single paragraph in his paper can be understood as a replication of his own process of coming to terms with his project. His decision that his readers need this information is rooted in his deep appreciation for this "not interesting, but most informative" source. Moreover, this appreciation is further reflected in his reproduction of the source in his writing. Although in his interview he is easily able to summarize the source and explain the information in his own words, his 795 word paragraph relies heavily on quoting from the source; specifically, he quotes 7 times for a total of 149 words. Additionally, his paragraph structure and integration of this material emphasizes the authority and importance of the source text as Eric mimics both the organization of the original material and uses rhetorical questions as his transitions between ideas. For example, to introduce and define artificial intelligence, he writes, "What is artificial intelligence or A.I. then according to these great scientists and engineers?" which he then "answers" using the definition provided by *Artificial Intelligence: A Modern Approach*. He repeats this same type of structure—asking a rhetorical question and then answering it using heavily quoted material from the source, two more times in this paragraph.[79] Evan's integration of the

---

[79] Transitioning from a definition of AI as reflecting four categories of rational and humane thought and action, he writes, "From these categories we can decipher that when we say they think or act rationally, the A.I correctly follows the instructions given to it, but how do we decide whether these artificial intelligences are capable of expressing or attaining any of these traits and how does machine learning differ from regular programming." His last rhetorical question, towards the end of the paragraph after he's

source is shaped by his emotional connection to it, which in turn was shaped by the needed information and knowledge of AI that the source contributed at an opportune moment in his research process. When Evan first encountered this source, he needed an informational text that would define some of the key issues associated with his topic. Thus, even as it was important for him, Evan believed that this information and understanding of how 'what is' AI is determined was of equal importance for his own reader. Therefore, Evan reproduces this informational experience for them by following along with the structure of the textbook.

The rhetorical question-and-answer format of the paragraph signals Evan's sense of needing to inform his reader about the topic. However, Evan's comprehension and ability to summarize this material is not accurately represented in his paragraph because he uses an overabundance of quotes, interspersed with the rhetorical questions that he uses to transition and move through the material. Evan's writing does not reflect his actual reading comprehension; it does, however, reflect the emotional impact of that source in his research process and his desire to provide his reader with a similar moment of learning content knowledge. If we merely engage with what Evan writes, however, and not the emotions and reading process that undergirds this writing, we would probably suggest to Evan that he condense his paragraph; we might even suggest that he refine his use of quotations and to summarize the material instead—a conclusion, certainly, that the Citation Project would support. However, doing so would not actually help Evan to

---

defined the categories and tests for AI, is "Now that we know how to determine an actual artificial intelligence, how do we create one?"

unpack his reading-writing connections and to take a more explicit, aesthetic stance towards this source.

Evan's emphasis on the importance of understanding AI reflects his position as mid-way between creating reader-based vs. writer-based prose (Flower). If he is to more effectively evaluate the rhetorical importance of the information for his project, he needs to be able to recognize the emotional impact of the source upon his own process. Yet when he decides upon how to integrate the source, he must also evaluate the fit of the information for the point he seeks to make in his own project. Although these decisions are connected to one another in the overall reading-to-write process, they are not a single entity. Rather, Evan needs to first process his response, recognizing the work that the source-text did for giving him confidence in understanding the topic he was researching. Secondly, he needs to carefully evaluate "how much" information his reader needs, recognizing that the reader of his paper—his teacher and peers—will be reading with a different rhetorical purpose than needing for deeply learn about a topic in order to write a research-based paper upon it. Unfortunately, source integration and attribution is not taught in a way that easily maps on to using an aesthetic stance which would draw attention to students' process of experiencing a text across these different purposes. Thus, students like Evan may continue to struggle to recognize the emotional impact of their reading experience upon how they integrate sources in their writing.

Building upon the experiences of students like Ben, Danielle, and Evan, we need to help students to more clearly articulate their own processes of response *as* the constituting rhetorical context for their use of these sources. Only by more clearly denoting this, can we improve our understanding of students' use of sources and the

processes that may end in problematic source use. In the conclusion to this chapter, I briefly describe some pedagogical ramifications for understanding problematic source use as emerging from task confusion and affective responses to texts. Even as this chapter has built an argument for understanding source use through process-based rather than product-analysis studies, Evan's, Danielle's, and Ben's examples can help instructors to be more open to reader-response based instructional approaches for teaching source integration.

Teaching Reading and Writing with Sources

While the Citation Project has created interest in the ways that students are reading sources, the students in this study did not illustrate the kinds of reading practices that TCP suggested would cause problematic source use. Even Ben, whose jargon-based confusion most explicitly reflected some of TCP's claims about students' reading-writing behaviors does not fit neatly into the suggested process of textual engagement. Collectively, however, these students suggest that instructors need to be mindful of the ways that students are developing an understanding of the task of source-based writing and defining appropriate source use; further, their processes demonstrate the need for instructors to help students create bridges between their affective and emotional responses to texts and the work that a source contributes to their project. Focusing upon task comprehension and upon affect may help instructors to avoid falling into common trap of teaching reading or research as discrete skills.

If we are to help students like Evan, Danielle, and Ben to translate their actual deep comprehension of sources into their papers, we need to have process-based instructions for students of how to engage in the messy and recursive process of research-

based writing. We need to urge students to consider their emotional and responsive reactions to texts and to learn how to integrate these responses into their source-based writing rather than providing only neutrally worded attributions which reference scholarly authority—as Ben and Evan did—or presenting a narrative in an information manner—as Danielle did. If source-based writing is to be a "conversation" with texts, or perhaps, orchestrating a conversation among texts (as in synthesis), students need to be able to grasp their own process of contribution—their responses to the texts that they are reading. Further, they need to recognize how their response to a text changes over their process of reading, re-reading, and as their knowledge of their topic increases during their research process as well.

Students need to make connections between their processes of responding to texts and examining texts through careful rhetorical consideration, as rhetorical context shapes both the text they are reading and also their own tasks of writing with the source. The students in this study struggled with handling the differing and overlapping rhetorical contexts that impose upon this task. For example, Ben struggled to position Hartman-Boyce's blog-post as purposefully explaining the disagreement within the scientific community about the impact of vaping on smoking cessation; in failing to make the relationship between her post and his own argument more visible, he ultimately relied upon patchwriting. Danielle also struggled to articulate the importance of recognizing and responding to a source's original context and purpose—and while she re-uses the narrative of Faith Ann Bishop, she does not critically position it effectively for her own purposes. Evan, while he emphasizes the important information that the textbook presents, does not include his recognition of the importance of date for considering

definitions of AI—yet describing the change over time of the scientific communities focus and concern for AI was an important angle for his project that would have more profitably been explored than merely repeating this information. In each instance, students would have profited from coming to terms with their initial processes of response—recognizing the work that the source contributed at the present moment in their research project, and then evaluating the source's contribution against a more rhetorically nuanced consideration of their task across their process of research.

By examining Danielle's, Evan's and Ben's processes of reading and the relationship between their reading activities and source use, this chapter shows that we need a process-based understanding of source use. We cannot merely examine products, even models, of appropriate source use with our students. Rather, in our pedagogies and instructional materials, we need to encourage students to interrogate what occurs as they research a topic and interact with sources. One aspect of prioritizing a process-based approach to, and understanding of, source-based writing is to create and use empirically based narratives. Narratives that work to expose the processes involved with source-based writing—as we saw with Kantz's fictional account of Shirley, for example—help us to envision and articulate the many challenges and potentialities inherent in conducting research. Yet our instructional manuals often gloss over these accounts, or, as Kantz and later Jamieson do, fictionalize the students in them. To this end, guiding students in ongoing reflection throughout the process of research can create a place for students to interrogate their affective responses to texts and to articulate their understandings of text and of connections to rhetorical context. Composing reflections upon the process of writing have long held a place in composition pedagogy and are generally aligned with

encouraging metacognition (c.f. Yancy). Further, such reflective writing, when united with process-based analysis through methods like screen-captures and interviews, would offer further insight into students' reading and writing activities. As we deepen our understanding of what actually occurs as students interact with their sources, these accounts would help both instructors and students to envision research in new ways.

Chapter 6

'WRITING HAS TO COME FROM SOMEWHERE': SUPPORTING MATERIAL AND EMBODIED READING PRACTICES IN THE COMPOSITION CLASSROOM

Interviewing John, I ask him about how he thinks about reading instruction in relationship to his goals for teaching writing. "This is one of the things that I've found a little frustrating about comp/rhet as a field," John says, "the, you know . . . 'we teach writing, we teach writing.' Writing has to come from somewhere. And that's where reading—you know, there has to be something otherwise, what are we asking [the students] to write about?" (Interview).

As he moves into a discussion about his curricular choices during his interview, John begins by describing a tension that he feels exists for the current state of "comp/rhet as a field." He voices his concern that both scholars and instructors have overlooked reading, divorcing writing instruction from reading in problematic ways for helping students to learn to write because "writing has to come from somewhere." John's description, which we might even recognize as an echo of the Burkean Parlor or the more commonplace discussion of reading and writing as part of a "conversation" model (c.f. Bazerman), ultimately suggests the important ways in which reading and writing instruction must not be divorced from one another in the writing classroom. Yet putting this insight into practice is not uncomplicated. In his own classroom, John describes that he uses reading primarily in two ways—as content to develop conceptual knowledge

related to literacy practices, and as modeling for the kinds of things that students can do with texts. Describing his class outcomes for students, what he hopes they will gain over the course of the semester, John contrasts the high school and college curriculums, emphasizing that he hopes students move from being focused solely on reading as learning content and information, and instead become aware of the way information and content is crafted for particular purposes—or reading as related to composing practices.

John's description of reading practices illustrates some of the issues that reading faces more broadly and which I've overviewed in this dissertation. What John explains as the attitude of "we teach writing, we teach writing," more generally describes the lapse in scholarly attention to reading instruction and research which I overviewed in Chapter 1. In addition, John's method of addressing reading in his own classroom also demonstrates the tendency for reading instruction to focus upon cognitive processes as if they were separate from the body's experience and interaction in the meaning making process. John emphasizes that he wants to develop students' understanding of the ways that texts work—moving them forward from focusing solely upon 'getting the gist' or learning information from a text, and instead to help them approach both reading and writing as constructive, interpretive, meaning making activities. However, such descriptions of curricular focuses for both reading and writing continue to emphasize a cognitive approach to these activities. While as my findings in Chapter 4 showed, texts are "seen" even as they are read, we have yet to help students to 'see texts' in ways that reference the material aspects of reading. Further, when we frame the process of source-use as one of comprehension and critical response, we may ignore a large part of the process of research that students are engaged in learning when they are assigned research papers as a

reading-to-write task. Particularly, and as I show in Chapter 5, students' problems with source integration often stem from their affective responses to texts. Yet much of our attention to source use continues to emphasize only the presentation of the text in the essay, and not the process of reading and learning information upon a topic, and slowly building an approach to it. In response to this over-emphasis upon cognition as the sole arbiter of the reading experience, we must reconnect with the readers' processes of response.

Reading is an embodied process, and as such, our comprehensions and responses to texts reflect our social and emotional contexts as well. Reading engages our bodies because its corporeal features—for example, the materiality of the text held in our hands, or when the text is engaged with visually on the screen—impact how we move through, and thus understand and respond to the text. Yet the body's role in meaning making during reading remains largely unexamined by writing scholars.[80] While, as I outlined in Chapter 1, and as Keller and Carillo among other reading scholars note, reading has not been a central and sustained focus within writing studies since the 1980s,[81] we must not only work to return attention to reading, but this attention must be to the embodied and material processes that construct students' meaning making experiences.

In this conclusion, I briefly outline what we might understand as a material and embodied approach to reading instruction. By describing the values that such an approach would espouse, I hope to contribute a new direction for reading instruction and I describe

---

[80] In Chapter 4, I draw upon research from outside the field of writing studies that specifically engages with aspects of textuality and its impact on reading (see Rouet).

[81] Salvatori and Donahue's "Stories About Reading" also argues this gap.

ways in which this approach can be integrated into the classroom. My larger contribution, however, is a call for creating embodied, student narratives of reading for use in instructional practices. If we are to challenge the codified cognitive conceptions of reading that circulate and to instead address reading as a material and embodied process, we need narratives that exemplify reading in its complex and even individual experiences. Currently, few narratives of students performing reading exist—an issue that further contributes to the ephemerality of reading—and such narratives as there are in textbooks are often streamlined or even produced by the textbook authors, thus representing idealized models, rather than embodied instances that might prompt students to imagine their own practices in new ways.[82] Therefore, I conclude by describing a new way to engage students in producing narratives that will advance a material and embodied reading experience.

A Material and Embodied Approach to Reading Instruction:

By positioning reading as a material and embodied practice and arguing for instructional practices that recognize it as such, I am drawing upon a long-standing tradition that connects bodies to ways of knowing. Abby Knoblauch, addressing the use of embodied language, embodied knowledge, and embodied rhetoric within writing studies, calls attention to how bodily-influenced language and connections are always present, and yet, always tricky to invoke because they can as easily forge connections as alienate a reader. Her description of embodied knowledge is particularly apt for thinking

---

[82] In "The Reader in the Textbook," I address this issue of narratives about student reading in more detail, providing a critique of the narratives that appear in two popular textbooks, *Ways of Reading* and *The Elements (and Pleasures) of Difficulty*.

about the origination of reading response. She defines embodied knowledge as that which is "clearly connected to the body," often beginning as a "gut reaction" (54). However, "as a trigger for meaning making that is rooted so completely in the body," she contends, it is "rarely legitimized in academia" (54). Overviewing a collection of scholarship, Knoblauch demonstrates how although we may "make sense of the world through our bodies" (55), the importance of these originating emotions and bodily ways of knowing continues to be undervalued and under-represented. While greater recognition of the body and its importance to knowledge-production is necessary, not all bodily reference works in the same ways, and Knoblauch claims that embodied rhetoric is the *purposeful* use or inclusion of the body in academic writing. She links the purposeful inclusion of the body to a politics of identity and inclusion, drawing upon critiques of academic discourse by Adam Banks, Jacqueline Jones Royster, and bell hooks to describe the way in which a lack of embodiment in writing scholarship privileges only bodies and experiences that have not been marked by difference—for example, white, heteronormative, male perspectives (57-59). Building upon Knoblauch's description, when we fail to acknowledge the body as part of reading instruction, we are contributing to creating a normative privilege for some persons and experiences over others.

Knoblauch's powerful examination of the ways that bodies appear and disappear, are referenced, examined, or ignored within our scholarship also seeks to disrupt "what is often assumed to be an academic or professional mastery" (62). Embodied knowledge draws attention to the "specific material conditions, lived experiences, positionalities, and/or standpoints" (62) that are infused in the ways that we, and our students, experience the world and the texts that we read and write. In Chapter 5, we saw students like

Danielle struggle to show textual mastery, which for her performance, required that she push down the critical response that was elicited by the source text. Rather than interrogating *why* she had this response, Danielle instead turned to a more rational and academic tone and in the course of doing so, ceased to critique the text. By approaching reading instruction in ways that would include attention to the manner in which embodied knowledge can structure our students' meaning making, we can better help our students to gain self-reflective knowledge of their reading practices. We can encourage them to recognize and also value their emotional responses to texts as part of their reading processes; by drawing upon embodied knowledge that recognizes the importance of "specific material conditions, lived experiences, positionalities, and/or standpoints" (Knoblauch 62), we can help students to deepen their textual engagement and to understand their meaning making processes as illustrating their perspectives upon the world.[83]

But what would this reading instruction look like? In "The Reader in the Textbook," I lay out four principles for reading instruction that would prioritize an embodied and material approach. In our instructional practices, we must:

- Recognize that the materiality of the text acts on the reader and participates in meaning making (it contributes to and even shapes the reading experience, and the reader's bodily perceptions of that experience).
- Emphasize individual meaning-making even as we seek to help our students recognize and situate their responses within larger discourse communities, both academically and socially.

---

[83] Brent makes a similar point in *Reading,* where he builds to a description of the way that reading is always about inventing the world around the reader and so readings illustrate the readers version of the world.

- Include multiple ways of knowledge, especially because our students may gravitate to modes other than text-based ones, and thus their reading experiences may be more or less informed by spatial, visual, and environmental markers.

- Embrace our students' ownership of their reading experience and encourage them to investigate and understand it, particularly by examining the efficacies for reading practices in specific contexts. Doing so may require students to challenge normative assumptions about how their bodies and minds work, especially when those assumptions foreclose multiple ways of knowing. (King, 110).

Approaching reading in this manner requires us to thread reading instruction into all aspects of the classroom. We cannot focus upon textual materiality only one time, but must consistently include discussion of how the text influenced the reading practices itself. Of course, this might take place in free-writes or reading journals where students are allowed to write in a more relaxed fashion. However, it is also important that materiality becomes included in the kind of modeling that John talks about in his interview: if we are going to pull apart texts to show students how they work,[84] we must also address how the text's materiality is designed to enable certain kinds of interactions. For example, as we saw in Chapter 4, the design of many types of online science writing assumes a reader who is focused upon obtaining information, not a reader who will be critically examining or even disputing the ways that claims are being made. We must address reading's materiality, perhaps especially for digital texts, because, as the students in this study illustrated, such texts reflect the primary kind of materiality and texts that

---

[84] John's discussion of modeling shares similarities with what Carillo discusses as helping students to appreciate style and to connect style and content. See "(Re)Figuring" but also *Post-Truth* where she describes annotation as a form of more permanent modeling for reading instruction)

students may work with when completing research tasks. With the increasing availability of slick templates and the ease with which authors can design a text's appearance, we must prepare our students to be aware of the impact of textual materiality and its influence on their reading practices.

This approach to reading also invites students to make use of this knowledge as composers as well. Students can apply their insights as readers impacted by textual features to they texts that they are producing. For example, if we ask students to pay attention to the ways texts may influence the type of reading practices used by the reader (e.g. encouraging reading for information) we might have students remediate assignments to showcase their understanding of different ways that design can reinforce certain types of textual experiences. Having students use call-outs and sub-headings as well as images in their texts can help them to apply their reading knowledge actively as part of their own composing practices. We might also have students engage in activities that experiment with reading and design. For example, Kathy Yancey and colleagues argue that digital tools matter as they compare the reading experience of a text on a phone versus computer versus tablet. We might engage students in such recognitions as well by having them perform such experiments themselves.

John's discussion of separating reading into content (or texts assigned because of their conceptual focus) and modeling could also be improved by using this approach to reading instruction as well. As teachers, we may need to prioritize our goals for a class or instructional moment, and it is certainly appropriate that students are asked to read to learn a concept. However, we do not need to divorce content-based instruction from moments of modeling as concretely as John's description suggests. We might draw

students' attention to the reading practices that allow them to learn content, by asking them to read in specific ways. For example, including group annotations might allow students to both recognize differences in comprehension that exist within the class or small group and thus draw forward the different sources of prior knowledge and experiences that are at play. Likewise, asking students to attend to their emotions or "gut reactions" as they read and including these as part of a system of annotation might allow us to address comprehension in new ways as well.[85] Tracing how students' reactions shift throughout their reading of a text may help students to become more aware of how they understand a text.

Collectively, however, approaching reading as an embodied and material practice invites us to rethink how we work to make reading visible in our classrooms. In particular, because it requires students to articulate, often, how they make sense of their reading experience—how they notice where they attend to a text and in what way—this approach easily connects to reflective practices, a popular staple in many composition classrooms. To that end, I will now address how we might use this approach to build embodied student reading narratives that would encourage new knowledge and attention towards our students' reading practices.

Creating Stories About Reading

John brings up the importance of modeling, of showing students how to read texts in different ways—in his narration, he emphasizes using modeling as he pulls apart a text

---

[85] I make a similar argument in "The Reader in thee Textbook" and describe how emojis might be used as an annotation system to mark emotions during reading.

and so helps students to recognize the textual tricks an author uses to persuasively forward their argument. Modeling has long been a feature of both reading and writing instruction (c.f. Carillo, "(Re)Figuring"). Because of reading's ephemeral nature, modeling has been particularly important as a way to help students to understand how to apply the descriptions of reading practices that exist in their textbooks and in our scholarship and reading theories. To this end, Jolliffe argues that instructors should model their reading practices for students in class—a modeling that Carillo critiques for its own ephemeral nature, as it ceases to exist as a model because it is only spoken aloud. Instead, Carillo emphasizes the need for annotations as a more permanent version of modeling (see "Navigating" and *PostTruth*). Such focuses upon modeling present the variety of textual strategies available to use when analyzing a text. However, they do not emphasize the reader and the reader's body and emotions as part of the meaning making process. Although a useful and important instructional tool, we also need to provide examples of students reading that our students can use to reflect upon their own practices and understanding of these practices. I argue that we need a greater abundance of narratives of students' experiences with reading, and with learning to engage texts using the variety of textual strategies that our reading theories provide. Both studying and creating these narratives provides an avenue for building a material and embodied approach to reading instruction.

Why Narratives Matter

Narrative is an essential part of communication, of sharing events that shape the self and the communities in which these events and stories take place. Narrative theorists Elinor Ochs and Lisa Capps define personal narrative as "the way of using language or

another symbolic system to imbue life events with a temporal and logical order, to demystify them and establish coherence across past, present, and as yet unrealized experience" (2). Focusing upon everyday narratives, they describe the way that narratives function to "discer[n] the significance of th[e] experience[e]" (2). In the process of describing what happened, the narrator and their conversational partner(s) share in creating meaning for the event and the persons involved. I build upon this understanding of narrative and its important function in demystifying and establishing coherence as I argue that we need to expand our narratives of reading. In Chapter Two, I argued that reading theory needs to be tested against embodied reading practices. In Chapter Five, I critiqued one example of the split between theory and practice for reading instruction by focusing upon Margaret Kantz's article, which offers a fictional account of a student's struggle with source use. Focusing upon the popularity of Kantz's article, I use this popularity to argue that we need narratives of how the embodied students in our classes actually read and understand the tasks and texts with which they interact.

However, we must be careful about the kinds of narratives we elicit from our students. Ochs and Capps contend that there is a difference between "telling a story *to* another and telling a story *with* another" (2). Narratives always have "something to tell, but the details and the perspective are relatively inchoate" (2) because the co-tellers are "in the middle of sorting out an experience" (2). When we bring student narratives into the classroom—whether that is through literacy narrative assignments (long a staple of composition classrooms) or through the increasingly popular use of reflective assignments, often which invite students to narrate how they completed their task and what they learned from it, we need to be careful how we are prompting students to tell a

story. Most recently, Heather Lindemann et al.'s study of students' portfolio reflections makes a similar point, as they show that many students can narrate insights that reflect the values of their instructors or of the curriculum, but may fail to actually reproduce these insights in the revisions they produce in their writing. They conclude that "for many students, the metacognitive awareness prompted by reflecting on course progress may be too abstracted from the actual practice . . . to be helpful" and instead suggest that instructors work to "concretely ti[e]" their knowledge and practices together rather than "encouraging students to compose progress narratives" (601). Building up this caution against merely asking students to reflect upon or to create narratives about their reading practices, I suggest that we must work to talk *with* our students, listening carefully to their stories. Rather than suggesting certain outcomes for them, we need to embrace the inchoate nature of everyday stories of reading.

Such narratives must not be simplified in the performance of meaning making that they construct, conforming to the expected narrative of progress that Lindemann et al. found to be problematic for students actually enacting the literacy concepts that they cited regarding revision. While narratives offer a powerful way for students to engage in demystifying their own reading processes, we must be careful not to simplify these processes or to avoid addressing their complexity. Joseph Janangelo, examining narratives in composition textbooks, makes a similar point, writing:

> . . . although many writing handbooks have become increasingly sophisticated through their inclusion of insights from composition, literacy, and second language theory, one feature of their discourse remains purposefully naïve. While explicitly declaring the complexity of composing and endorsing the practice of ongoing conceptual revision, these texts often offer dramatizations of student writing that conclude with conventional happy endings that suggest that composing is, after all, a

> linear process and that the writer will be able to effectively synthesize and present new and old ideas within the context of writing one paper." (94).

While Janangelo focuses upon writing, not reading, processes, his point is well taken for considering how we might think about the creation of student narratives about their embodied and material reading processes. In particular, making use of the increasingly digital nature of our students' reading practices by engaging them in using screen-capture software to show their in-process work is one aspect of a new way to tell these stories. We can encourage our students to create digital, in-process recordings of their work with texts—similar, even, to the screen-captures that the students in this study contributed—and then to use these recordings to create the narrative of their reading process. Doing so, students may even be able to examine their processes of reading in more detail. While all narratives exist by emphasizing some details in some versions over others, even this inchoate aspect of the narrative could be examined—an activity that might even help students to recognize the different strategies or practices that are emphasized in different reading approaches.

Creating embodied, in-process narratives of reading reflects current values for reading instruction, and for writing studies more broadly. Even as Lindemann et al. write, reflection is recognized as an important activity, helpful in developing students' metacognitive awareness of their literacy practices to such an extent that it is now viewed as a threshold concept for our field (c.f. Taczak, qtd. by Lindemann et al., 582). While Lindemann et al. focus upon the reflections that appear alongside students' semester portfolios, using digital recordings of in-process reading and creating a reading narrative could take several forms in a composition classroom. They could be used to create a narrative about reading that extends across the work of the class—having students, for

example, assemble representative moments of reading in concert with a voice-over narrative explaining the selections would have similar effects to a written reflection, yet would be more tied to a record of what students actually did. In the process of putting together such a reflective assignment, students would also have to 'go to the video tape!' for examples, tracing and confronting what they actually did with texts. This might help students to engage in recognizing the messy, un-streamlined aspects of their reading processes and so avoid a simplified narrative of progress.

There are many ways to integrate digital recordings of students' actual processes, pushing back against the ephemerality of reading as we do so. For example, digital recordings can be used as form of reading journal-type response activity, as an alternative to keeping a reading log or reflective journal, or even as major assignments[86]. However, it is important that in encouraging students to use these recordings to create narratives of their material and embodied reading experience that we maintain a focus upon, as Ochs and Capps describe, "telling with" rather than only "telling to." This "telling with" aspect is an essential function of everyday narratives, and is particularly important to creating narratives that do not work—as, for example, Kantz's narrative of Shirley did—to essentialize and stand in as an ideal model.[87] We must not 'tell stories to' students about

---

[86] Creating digital recordings as part of constructing an embodied narrative of reading could also occur in smaller doses. For example, I have had students record themselves reading several times in a week, and then analyze the videos for an analytical paper where they compare the practices they see to the practices described in scholarship we had read together.

[87] While Shirley is actually composed as a "failed ideal reader" because she does not understand her task well, she is still ideal in that Kantz's description of her process reflects little of the messy uncertainties that real students and writers deal with—for example, when she discussed with her friend her misunderstanding of the task, she is

how they read which might ignore their actual processes, or the ways in which they recognize and even integrate the new practices in which we instruct them as well. Rather, we as instructors and also the other members of the classroom community work with the student narrator to "tell with" their stories of their practices and to explore and demystify how these practices work—to create coherence and understanding of these practices.

Telling Stories about Reading with our Students: A New Direction

In suggesting an avenue forward that is centered in students' embodied, material narratives of reading, this project concludes by resisting a deficit model of students as readers. I began Chapter 1 with an epigraph by researchers Holschuh and Paulson, who provocatively ask, "don't college students know how to read?" (4). Holschuh and Paulson use this question to push back against this idea that college students don't, or can't, read and explore the ways in which our classrooms and instructional practices may make it difficult for students to understand what we expect them to do when they engage with a text. However, the commonality of this question, and others like it ("Why don't college students read?" or "Why can't college students focus on a text?") reflects perhaps commonly held, but still highly negative, assumptions about our students and their reading practices. Indeed, some scholars have even supported these perspectives, directing attention to falling standardized test scores (c.f. Horning). While certainly, such issues reflect the need for renewed attention to reading, this attention must not initiate a return to cognitive, comprehension driven reading strategies. Rather, we need to

---

immediately able to re-imagine her project following her friend's description of what she could have done. Yet, and even as Lindemann et al. remind, such "re-visioning" is not easy work.

reconsider the ways in which we integrate and approach reading in our classrooms, asking ourselves if our approaches help students to recognize the material and embodied processes of reading in which they engage. We need to involve students in better understanding reading—making reading, not an ephemeral, outside-of-class activity, but one that is centered in our discussions of texts.

What we choose to read with our students has historically been a contentious discussion for reading instruction.[88] But this focus upon *what*, upon content, speaks to the ways in which composition instructors may have ignored a process-based approach to reading instruction, rooted in interrogating our students' processes of meaning making and in working with them to create their narrative about their reading process. Students work in ever more digital environments and we need to help them develop the ability to toggle between different domains and texts successfully (c.f. Keller). However, even among writing scholars, we continue to look at the digital as antithetical to developing a variety of different reading practices that may more accurately represent the accumulating literacy practices that characterize our students' lives. Doug Downs, for example, believes that the proliferation of digital texts—especially because of the ways these texts are designed to integrate visual elements—has decreased students' abilities and interest in print, linear texts. He writes, "Scholarly texts are of a sort to be everything that research suggests students don't like about reading. Scholarly argument…will never feel as factual, informational, and comprehendible as student readers are likely to desire" (Downs 28). Certainly, there is a difference in both content and design between scholarly

[88] For example, Salvatori and Donahue focus upon the Lindemann-Tate debate as an example of how 'what' we read has overwhelmed attention to 'how' we teach students to read.

journal articles and the kinds of informational articles that circulate digitally. However, we may be able to change how students approach reading and what they may "desire" from a text, if we root their knowledge of reading in their own reading processes. We can help students to see, not a print/digital or a school/home literacy divide, but the different material and embodied processes in which they engage in these different contexts or with different texts. By adjusting our approach to reading to more effectively integrate reading and writing instruction, and by encouraging students to explore their self-knowledge of their reading processes, we can better develop our instructional practices and our students as readers.

REFERENCES

Adler-Kassner, Linda and Heidi Estrem. "Reading Practices in the Writing Classroom." *WPA*:
Writing Program Administration, vol. 31, no. 2, 2007, pp. 35-47.

Albretcht, Lisa, "Reading Radically or Radically Reading . . . How I try to Get to the Root of
Things." *The Subject is Reading*, edited by Wendy Bishop. Boynton/Cook, 2000, pp. 26-32.

Aljayyousi, Mohammad Ibrahim. "Enter the Digital: Emergent Materiality and the Digitization
of Literary Texts: The Novel as Case Study," *Digital Studies/Le Champ Numerique*, vol. 7, no. 1, 2017, pp. 1-25.

Alexander, Jonathan. *Literacy, Sexuality, Pedagogy: Theory and Practice for Composition
Studies*. Utah State University Press, 2008.

Anderson, Paul V. *Technical Writing: A Reader-Centered Approach*. Harcourt Publishers, 1987.

Arola, Kristin. "The Design of Web 2.0: The Rise of the Template, The Fall of Design." *Computers and Composition*, vol. 27, 2010, pp. 4-14.

Astin, Alexander. *What Matters in College? Four Critical Years Revisited*. Jossey Bass, 1993.

Baker, Elizabeth A., ed. *The New Literacies: Multiple Perspectives on Research and Practice*,
Guilford Press, 2010.

Baron, Naomi S. *Words On-Screen: The Fact of Reading in a Digital World*. Oxford UP, 2015.

Bartholomae, David and Tony Petrosky. *Ways of Reading: An Anthology for Writers*. Bedford/St. Martin, 1987.

Barton, David. *Literacy: An Introduction to the Ecology of Written Language*, Oxford: Blackwell, 1994.

Barton, Ellen, and Ruth Ray. "Changing Perspectives on Summary through Teacher-Research."
Journal of Teaching Writing, 1989, pp. 165-74.

- - -. "Response to Christina Haas and Linda Flower, 'Rhetorical Reading Strategies and the
Construction of Meaning.'" *College Composition and Communication*, vol. 40, no. 4, 1989, pp. 480-1.

Bazerman, Charles. *Shaping Written Knowledge: The Genre and Activity of the Experimental
Article in Science*. University of Wisconsin Press, 1988.

Beck, Isabel L., and Cheryl Sandora. *Illuminating Comprehension and Close Reading*. The Guilford Press, 2016.

Bernhardt, Stephen A. "Seeing the Text." *College Composition and Communication*, vol. 37, no.
1, 1986, pp. 66-78.

Berthoff, Anne. *Forming/Thinking/Writing*. Boynton/Cook, 1981.

Bezemer, Jeff, and Diane Mavers. "Multimodal Transcription as Academic Practice: A Social
Semiotic Perspective." *International Journal of Social Research Methodology*, vol. 14, no. 3, 2011, pp. 191-206.

Bhatt, Ibrar, and Roberto de Roock. "Capturing the Sociomateriality of Digital Literacy Events."
Research in Learning Technology, vol. 21, no. 4, 2014, pp.1-19**.**

Bialotstosky, Don. "Should College English be Close Reading?" *College English*, vol. 69, no. 2,
2006, pp.111-117.

Bishop, Wendy. *The Subject is Reading: Essays by Teachers and Students.* Heinemann, 2000.

Bizup, Joesph. "BEAM: A Rhetorical Vocabulary for Teaching Research-based Writing."
Rhetoric Review, vol. 27, no.1, 2008, pp. 72-86.

Block, Cathy Collins and Gerald G Duffy. "Research on Teaching Comprehension: Where
We've Been and Where we're Going." *Comprehension Instruction: Research-Based Best Practices*, edited by Cathy Collins Block and Sheri R. Parris, Guilford Press, 2008.

Blythe, Stuart and Laura Gonzalez. "Coordination and Transfer across the Metagenre of Secondary Research." *College Composition and Communication*, vol. 67, no. 4, 2016, pp. 607-633.

Bosley, Lisa. "'I don't Teach Reading': Critical Reading instruction in Composition Courses."
*Literacy Research and Instruc*tion, vol. 77, 2008, pp. 285-308.

"Branching out (1970–1999)". Nature.com. Nature Research, 2019.

Brand, Alice G. "The Why of Cognition: Emotion and the Writing Process." *College Composition and Communication*, vol. 38, No. 4, 1987, pp. 436-443.

Brandt, Deborah. "Accumulating Literacy: Writing and Learning to Write in the Twentieth
Century." *College English*, vol. 57, issue 6, 1995, pp. 649-670.

- - -. "Remembering Writing, Remembering Reading." *College Composition and Communication*, vol. 45, issue, 4, 1994, pp. 459-479.

Brent, Doug. "The Research Paper and Why We Should Still Care." *WPA: Writing Program*
Administration, vol. 37, no 1, 2013, pp. 33-53.

- - -. *Reading as Rhetorical Invention: Knowledge, Persuasion, and the Teaching of Research-*
Based Writing. NCTE, 1992.

Broussard, Mary Snyder. "Why Learn About Reading and Writing?." *Reading, Research, and*
Writing. ACRL, 2017.

Bunn, Michael. "Motivation and Connection: Teaching Reading (and Writing) in the Composition Classroom." *College Composition and Communication*, vol. 64, no. 3, 2013, pp. 496- 516.

- - -. "Reconceptualizing the Role of Reading in Composition Studies." Dissertation, University
of Michigan, 2010.

- - -. "How to Read Like a Writer." *Writing Spaces: Readings on Writing*, vol. 2, 2011.

Carr, Nicholas. "Is Google Making Us Stupid?" *The Atlantic.com*, July/August 2008.

Carella, Michael J. “Philosophy as Literacy: Teaching College Students to Read Critically and
Write Cogently.” *College Composition and Communication*, vol. 34, no. 1, 1983, pp 57-61.

Carillo, Ellen. *Teaching Readers in Post-Truth America*. Utah State UP, 2018.

- - -. *Securing a Place for Reading in Composition*. Utah State UP, 2015.

- - -. *A Writer’s Guide to Mindful Reading*. WAC Clearinghouse, 2017.

- - -. “Creating Mindful Readers in First-Year Composition Courses: A Strategy to Facilitate Transfer.” *Pedagogy*, vol. 16, no. 1, 2016, pp. 9-22.

- - -. “Reimagining the Role of the Reader in the Common Core State Standards.” *English*
Journal, vol. 105, no. 3, 2016.

- - -. “(Re)Figuring Composition Through Stylistic Study.” *Rhetoric Review*, vol. 29, no. 4, 2010,
pp. 379-394.

Conference on College Composition and Communication Program, “Making Composition
Matter: Students, Citizens, Institutions, Advocacy.” 2004. cccc.ncte.org/cccc/review/2004program

Connors, Robert J. “Textbooks and the Evolution of the Discipline.” *College Composition and*
Communication, vol. 37, no. 2, 1986, pp. 178-94.

Corbin, Juliet, and Anselm L. Strauss. *Basics of Qualitative Research: Grounded Theory Procedures and Techniques*, 3rd edition. Sage, 2008.

Creswell, John. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 4th
Edition, SAGE, 2014.

Crossland, John. “Thinking Skills and Bloom's Taxonomy.” *Primary Science*, vol. 140, 2015.
pp. 32-34.

DasBender, Gita. “Critical Thinking in College Writing: From the Personal to the Academic.”
Writing Spaces, vol. 2, 2011.

Denscombe, Martyn. *The Good Research Guide: For Small-scale Social Research Projects*.
Open University Press, 2014.

Dinsmore, Daniel L. and Meghan M. Parkinson. "What are Confidence Judgments Made Of?
Students' Explanations for their Confidence Ratings and What that Means for Calibration." *Learning and Instruction*, vol. 24, no. 1. 2013, pp. 4-14.

Downs, Douglas. "Teaching First-Year Writers to Use Texts: Scholarly Readings in Writing-
about-Writing in First Year Comp." *Reader*, vol. 60, 2010, pp. 19-50.

Driscoll, Dana Lynn; Powell, Roger. "States, Traits, and Dispositions: The Impact of Emotion on
Writing Development and Writing Transfer across College Courses and Beyond." *Composition Forum*, vol. 34, 2016.

Dunwoody, Sharon. "Science Journalism: Prospects in the Digital Age." *Routledge Handbook of*
Public Communication of Science and Technology, Second edition. Massimiano Bucchi and Brian Trench, eds. Routledge, 2014.

Dyson, Anne Haas and Celia Genishi. *On the Case: Approaches to Language and Literacy*
Research. Teachers College Press, 2005.

Ede, Lisa. "Writing as a Social Process: A Theoretical Foundation for Writing Centers" *Writing*
Center Journal, vol. 9, no. 2, 1989.

Edwards, Patricia A. and Jennifer D. Turner. "Family Literacy and Reading Comprehension."
Handbook of Research on Reading Comprehension, Routledge, 2009.

Elbow, Peter. "The Shifting Relationship Between Speech and Writing," reprinted in *Everyone*
Can Write: Essays Towards a Hopeful Theory of Writing and Teaching Writing. Oxford, 2000, pp. 149-167.

Elias, Amy. "Critical Theory and Cultural Students." *English Studies: An Introduction to the*
Disciplines, edited by Bruce McComiskey, NCTE 2006, pp. 223-274

Emerson, Robert, Fretz, Rachel, and Linda Shaw. *Writing Ethnographic Field Notes*. University of Chicago Press, 1995.

Eveland, William and Sharon Dunwoody. "User Control and Structural Isomorphism or Disorientation and Cognitive Load? Learning from the Web vs. Print." *Communication Research*, vol. 28, no. 1, 2001, pp. 48-78.

Faigley, Lester. *Writing: A Guide for College and Beyond*. 4th ed., Pearson, 2016.

Ferry, Christopher. "Theory, Research, Practice, and Work," in *Under Construction: Working at The Intersections of Composition Theory, Research, and Practice*, edited by Christine Farris and Chris M Anson. Utah State UP, 1998.

Flavell, J. H. "Metacognition and Cognitive Monitoring: A New Area of Cognitive–Developmental Inquiry." *American Psychologist*, vol. 34, no. 10, 1979, pp. 906-911.

Fleckenstein, Kristie. "Writing Bodies: Somatic Minds in Composition Studies." *College English*, vol. 61, no. 3, 1999, pp. 281-306.

Flemming, Jimmy. "Reading and Writing Connections in College Composition Textbooks: The Role of Textbook Readers." *Reconnecting Reading and Writing*, edited by Alice Horning and Elizaebth W. Kraemer, WAC Clearinghouse, 2013.

Flower, Linda, Stein, Victoria, Ackerma, John, Kantz, Margaret J., McCormick, Kathleen, and Wayne C. Peck. *Reading-to-Write: Exploring a Cognitive and Social Process*. Oxford UP, 1990.

Gale, Xin Liu. "The 'Full Toolbox' and Critical Thinking: Conflicts and Contradictions in The St. Martin's Guide to Writing." *(Re)Visioning Composition Textbooks: Conflicts of Culture, Ideology, and Pedagogy*. SUNY Press, 1999, pp. 185-216.

Gee, James Paul. *Social Linguistics and Literacies: Ideology in Discourses*. Routledge, 2012.

Gee, James Paul *Situated Language and Learning: A Critique of Traditional Schooling*, London: Routledge, 2004.

Geisler, Cheryl L. *Academic Literacy and the Nature of Expertise: Reading, Writing, and Knowing in Academic Philosophy*. Lawrence Erlbaum Associates, 1994.

Geisler, Cheryl and Sean Slattery. "Capturing the Activity of Digital Writing: Using, Analyzing,

and Supplementing Video Screen Captures." *Digital Writing Research: Technologies, Methodologies, and Ethical Issues*, edited by Hiedi McKee and Dánielle DeVoss. Hampton Press, Inc., 2017.

Gerjets, Peter. "Learning and Problem-Solving with Hypermedia in the Twenty-First century:
From hyper-text to Multiple Web Sources and Multimodal Adaptivity." *The Psychology of Digital Learning: Constructing, Exchanging, and Acquiring Knowledge with Digital Media*, S. Schwan and U. Cress, eds. Springer International Publishing, 2017.

Gilster, Paul. *Digital Literacy*, John Wiley, 1997.

Gogan, Brian. "Reading at the Threshold." *Across the Disciplines*, vol. 10, no. 4, 2013.

Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves that Matter In Academic Writing*. W.W. Norton and Co, 2018.

Guerin, Winifred L., et al. *A Handbook of Critical Approaches to Literature*, 5th edition. Oxford
University Press, 2005.

Haas, Christina. "Beyond "Just the Facts": Reading as Rhetorical Action." *Hearing Ourselves*
Think, edited by Ann M Penrose; Barbara M Sitko, Oxford University Press, 1993.

Haas, Christina. *Writing Technology: Studies on the Materiality of Literacy*. Lawrence Erlbaum
Publishers, 1996.

Haas, Christina and Linda Flower. "Rhetorical Reading Strategies and the Construction of
Meaning." *College Composition and Communication,* vol. 39, no. 2, 1988, pp. 167-183.

Haller, Cynthia. "Toward Rhetorical Source Use: Three Student Journeys." *WPA*: *Writing*
Program Administration, vol. 34, no. 1, 2010, pp. 33-60.

Harkin, Patricia. "The Reception of Reader-Response Theory." *College Composition and Communication*, vol. 56, no. 3, pp. 410-425.

- - -. "The Postdiciplinary Politics of Lore." In *Contending with Words: Composition and Rhetoric in a Postmodern Age*, edited by Patricia Harkin and John Schilb, MLA, 1991.

Hartmann-Boyce, Jamie. “Why can't scientists agree on e-cigarettes?” *The Guardian*, Science
Section, Wed 14 Sep 2016 02.45 EDT Last modified on Wed 20 Sep 2017 14.19 EDT. www.theguardian.com/science/sifting-the-evidence/2016/sep/14/why-cant-scientists-agree-on-e-cigarettes-vaping

Haswell, Rich. “NCTE/CCCC's Recent War on Scholarship.” *Written Communication*, vol. 22
no. 2, 2005, pp. 198-223.

Hayles, N. Katherine. *Writing Machines*. MIT Press, 2002.

Heath, Christian, Hindmarsh, Jon, and Paul Luff. “Analyzing Video: Developing Primary Observations.” *Video in Qualitative Research: Analyzing Social Interaction in Everyday Life*, Sage Publications, 2010

Helmers, Marguerite, editor. *Intertexts*. Lawrence Erlbaum Associations, Publishers, 2003.

- - -. “Introduction: Representing Reading.” *Intertexts*, edited by Marguerite Helmers, Lawrence
Erlbaum Associations, Publishers, 2003, pp. 3-27.

Hinchman, Kathleen A. and David W. Moore. “Close Reading: A Cautionary Interpretation.”
Journal of Adolescent & Adult Literacy, vol. 56, no. 6, 2013, pp. 441–450.

Hjortshoj, Keith. *Understanding Writing Blocks.* Oxford, 2001.

Hirvela, Alan and Qian Du. “‘Why am I Paraphrasing?’: Undergraduate ESL Writers' Engagement with Source-based Academic Writing and Reading.” *Journal of English for Academic Purposes*, vol. 12, no. 2, 2013, pp. 87-98.

Holschuh, Jodi Patrick, and Eric J. Paulson. *The Terrain of College Developmental Reading*.
College Reading and Learning Association, 2013.

Horning, Alice. “Reading Across the Curriculum as the Key to Student Success.” *Across the*
Disciplines, vol. 4, 2007.

- - -. “Where to Put the Manicules: A Theory of Expert Reading.” *Across the Disciplines*, vol. 8,
no. 2, 2011.

- - -. *Reading, Writing, and Digitizing: Understanding Literacy in the Electronic Age*.
Cambridge Scholars Publishing, 2012.

Howard, Rebecca Moore. “Plagiarisms, Authorships, and the Academic Death Penalty.” *College*
English 57.7 (November 1995): 708-36.

- - -. “A Plagiarism Pentimento.” *Journal of Teaching Writing*, vol. 11, no. 2, 1992, pp.233-
45.

- - -. “Plagiarizing (from) Graduate Students.” *Pluralizing Plagiarism: Identities, Context,*
and Pedagogies, edited by Howard and Robillard. Boynton/Cook, 2008, pp. 92-100.

Howard, Rebecca Moore, Tanya K. Rodrigue, and Tricia C. Serviss. “Writing from Sources,
Writing from Sentences.” *Writing and Pedagogy,* vol. 2, no. 2, 2010, pp. 177-192.

Howard, Rebecca Moore, and Sandra Jamieson, “Sentence-Mining: Uncovering the Amount Of
Reading and Reading Comprehension In College Writers’ Researched Writing” in *The New Digital Scholar: Exploring and Enriching the Research and Writing Practices of NextGen Students*. Eds. Randall McClure and James P. Purdy. American Society for Information Science and Technology, 2013, pp. 111-133.

Huffman, Deborah. “Towards Modes of Reading in Composition.” *Reader*, vol. 60, 2010, pp.
162-188.

Hull, Glynda, and Mike Rose. “‘This Wooden Shack Place’: The Logic of an Unconventional
Reading.” *College Composition and Communication*, vol. 41, issue 3, 1990, pp. 287-298.

Hyland, Teresa Ann. “Drawing a Line in the Sand: Identifying the Borderzone between Self and
Other in EL1 and EL2 citation practices.” *Assessing Writing*, vol. 14, no. 1, 2009, pp. 62-74.

Jamieson, Sandra. “The Evolution of the Citation Project: Lessons learned from a multi-year,
multi-site study.” In *Points of Departure: Rethinking Student Source Use and Writing Studies Research Methods.* Ed. Tricia Serviss & Sandra Jamieson. Utah State UP, 2017. pp.33-61

- - -. “Reading and Engaging Sources: What Students' Use of Sources Reveals About Advanced
Reading Skills.” *Across the Disciplines*, vol. 10, no 4, 2013.

Janangelo, Joseph. “Appreciating Narratives of Containment and Contentment: Reading the
Writing Handbook as Public Discourse.” *ReVisioning Composition Textbooks: Conflicts of Culture, Ideology, and Pedagogy*, edited by Xin Lui Gale and Fredric G Gale. State University of New York Press, 1999.

Johanek, Cindy. *Composing Research: A Contextualist Paradigm for Rhetoric and Composition*.
Utah State UP, 2000.

Jolliffe, David. “Who is Teaching Composition Studies to Read and How are They Doing It?”
Composition Studies, vol. 31, no. 1, pp. 127-142.

- - -. “Learning to Read as Continuing Education.” *College Composition and Communication*,
vol. 58, no. 3, pp. 470-494.

Joliffe, David and Allison Harl. “Studying the ‘Reading Transition’ from High School to College: What are Our Students Reading and Why?” *College English*, vol. 70, no.6, 2008, pp. 599-617.

Jordan, Jay. “Rereading the Multicultural Reader: Towards More ‘Infectious’ Practices in Multicultural Composition.” *College English*, vol. 68, no. 2, 2005, pp. 168-85.

Kammerer, Yvonne, and Peter Gerjets. “How Search Engine Users Evaluate and Select Web
Search Results: The Impact of the Search Engine Interface on Credibility Assessments.” *Web Search Engine Research*, Ed. Dirk Lewandowski, Emerald Group Publishing, 2012.

Kantz, Margaret. “Helping Students Use Textual Sources Persuasively. *College English*, vol. 52,
no 1, 1990, pp. 74-92.

Keck, Daniel, Kammerer Yvonne, and Erich Starauschek. “Reading Science Texts Online: Does
Source Information Influence the Identification of Contradictions within Texts?” *Computers and Education*, vol. 82, 2015, pp. 442-449.

Keller, Daniel. *Chasing Literacy: Reading and Writing in an Age of Acceleration*. Utah State UP,

2014.

King, Carolyne M. "The Reader in the Textbook: Embodied Materiality and *Reading* in the
Writing Classroom. *Composition Studies*, vol. 47, no. 1, 2019, pp. 95-115.

Krathwohl, David. R. "A Revision of Bloom's Taxonomy." *Theory Into Practice*, vol. 41, no. 4,
2002, pp. 212-218

Krug, Steve. *Don't Make Me Think: A Common Sense Approach to Web Usability*, 2nd ed. New
Riders Publishing, 2006.

Kulhavy, Raymond. W., & Stock, W. A. "Feedback in Written Instruction: The Place of Response Certitude." *Educational Psychology Review*, vol. 1, no. 4, 1989, pp. 279–308.

Lauer, Janice M. and J. William Asher. *Composition Research: Empirical Designs*. Oxford UP,
1988.

Lee, Jee Yeon, Paik, Woojin, and Soohyung Joo. "Information Resource Selection of Undergraduate Students in Academic Search Tasks." *Information Research: An International Electronic Journal,* vol. 17, no. 1, 2012.

Lent, Robin. " 'I can Relate to That. . .': Reading and Responding to the Writing Classroom."
College Composition and Communication, vol. 44, no. 2, 1993, pp. 232-240.

Lindemann, Erika. "Freshman Composition: No Place for Literature." *College English*, vol. 55,
no. 3, 1993, pp. 311-316.

- - -. "Three Views of English 101." *College English*, vol. 57, no. 3, 1995, pp. 287-302.

Linkon, Sherry. "The Reader's Apprentice: Making Critical Cultural Reading Visible." *Pedagogy* vol. 5, no. 2, 2005, pp. 247-273.

List, Alexandra and Patricia Alexander. "Examining Response Confidence in Multiple Text
Tasks." *Metacognition and Learning*, vol. 10, no. 3, 2015, pp. 407-436.

List, Alexandra, Grossnickle, Emily M., and Patricia A. Alexander. "Undergraduate Students'
Justifications for Source Selection in a Digital Academic Context." *Journal of Educational Computing Research*, vol. 54, no. 1, 2016, pp. 22-61.

Lunsford, Andrea, et al. *Everyone's an Autho*r. W.W. Norton and Co., 2017.

Macedo-Rouet, Mónica, et al. "Reading and understanding a science report through paper and
hypertext-an experimental study." *Science Communication*, vol. 25, no. 2, 2003, pp. 99-128.

Manarin, Karen, et al. "Introduction." *Critical Reading in Higher Education: Academic Goals
and Social Engagement*, Indiana University Press, 2015, pp. 1-14.

Marinara, Martha, et al. "Cruising Composition Texts: Negotiating Sexual Difference in First-
Year Readers." *College Composition and Communication*, vol. 61, no. 2, 2009, pp. 269-96.

McClure, Randall and Kellian Clink. "How Do You Know That?: An Investigation of Student
Research Practices in the Digital Age." *Libraries and the Academy*, vol. 9, no. 1, 2009, pp.115-132.

McCormick, Kathleen. *The Culture of Reading and the Teaching of English*. Manchester University Press, 1994.

McKee, Heidi, and Dánielle Nicole DeVoss, eds. *Digital Writing Research: Technologies,
Methodologies, and Ethical Issues*. Hampton Press, Inc., 2017.

Miller, Susan. "Is There a Text in this Class?" *Freshmen English News*, vol. 11, no. 1, 1982,
pp. 2-4.

Morrow, Nancy. "The Role of Reading in the Composition Classroom. *JAC* vol. 17, no. 2, 1997,
pp. 453-472.

Murray, Patricia Y. "Teachers as Readers, Readers as Teachers." *Encountering Student Texts*,
edited by Bruce Lawson, Susan Sterr Ryan, and W. Ross Winterowd. NCTE, 1989.

Nelson, Jennie and John R. Hayes. "How the Writing Context shapes Students' Strategies for
Writing from Sources." *Technical Report 16*, Center for the Study of Writing, Berkeley CA. 1988, pp. 3-22.

Nelson, Jennie and John R Hayes. *The Effects of Classroom Contexts on Students Responses to*
Writing from Sources: Regurgitating Information or Triggering Insights. Technical Report. Center for the Study of Writing, University of CA at Berkeley and Carnegie Mellon. Berkeley, CA, 1988.

Nelson, Nancy and Robert C. Calfee. "The Reading-Writing Connection Viewed Historically" in
The Reading-Writing Connection, 9^{7th} Yearbook of the National Society for the Study of Education, NSSE, 1998.

Newkirk, Thomas. *Only Connect: Uniting Reading and Writing*, Boynton/Cook, 1986.

- - -. *The Art of Slow Reading: Six Time-Honored Practices for Engagemen*t, Heinemann, 2011.

North, Stephen. *The Making of Knowledge in Composition*. Boynton/Cook, 1987.

Packer, Nancy Huddleston and John Timpane. *Writing Worth Reading: The Critical Process*,
Bedford Books, 1997.

Patching, William, et al. "Direct Instruction in Critical Reading Skills." *Reading Research*
Quarterly, vol. 18, no. 4, 1983, pp. 406-

Payne, Stephen, and William Reader. "Constructing Structure Maps of Multiple Online Texts."
International Journal of Human-Computer Studies, vol. 64, no, 5, 2006, pp. 461-474.

Pecorari, Diane. *Academic Writing and Plagiarism: A Linguistic Analysis*. Continuum, 2010.

Pecorari, Diane and Philip Shaw. "Types of Student Intertextuality and Faculty Attitudes."
Journal of Second Language Writing, vol. 21, no. 2, 2012, p149-164.

Piper, Andrew. "Out of Touch: E-Reading isn't Reading." *Slate.com*, November 15, 2012.

Rabinowitz, Peter J. "Against Close Reading." *Pedagogy is Politics: Literary Theory and*
Critical Teaching, edited by Maria-Regina Kecht, University of Illinois Press, 1992, pp. 230-253.

Radway, Janice. *Reading the Romance: Women, Patriarchy, and Popular Literature*.

Ramage, John D., et al. *The Allyn and Bacon Guide to Writing*. 6th concise ed., Pearson, 2012.

Rex, Lesley A., et al. "Teachers' Pedagogical Stories and the Shaping of Classroom Participation: 'The Dancer' and 'Graveyard Shift at the 7-11.'" *American Educational Research Journal*, vol. 39, no. 3, 2002, pp. 765-796.

Rex, Lesley A. "The Remaking of a High School Reader." *Reading Research Quarterly*, vol. 36,
no. 3, 2001, pp. 288-314.

Rodrigue, Tanya. "The Digital Reader, The Alphabetic Writer, and The Space Between: A Study
in Digital Reading and Source-Based Writing." *Computers and Composition*, vol. 46, 2017, pp. 4-20.

- - -. "Digital Reading: Genre Awareness as a Tool for Reading Comprehension." *Pedagogy*, vol.
17, no. 2, 2017, pp. 235-258.

Roig, Miguel. "Plagiarism and paraphrasing criteria of college and university professors." *Ethics*
and Behavior, vol. 11, no. 3, 2001, pp. 307-323.

Rose, Mike, ed. *When a Writer Can't Write: Studies in Writer's Block and Other Composing-Process Problems.* New York and London: The Guilford Press, 1985.

Rosenberg, Karen. "Reading Games: Strategies for Reading Scholarly Sources." *Writing Spaces:*
Readings on Writings, Vol. 2, 2011.

Roberts, Judith and Keith Roberts. "Deep Reading, Cost/Benefit, and the Construction of Meaning." *Teaching Sociology*, vol. 36, no. 2, 2008, pp. 125-140.

Rosenblatt, Louise. *The Reader, The Text, The Poem: The Transactional Theory of the Literary*
Work. Southern Illinois UP, 1978.

Rouet, Jean-Francois. *The Skills of Document Use: From Text Comprehension to Web-based*
Learning. Lawrence Erlbaum Associates, Publishers, 2006.

Rubin, Herbert J. and Irene S Rubin. *Qualitative Interviewing: The Art of Hearing Data*. SAGE,
1995.

Rude, Carolyn D. *Technical Editing*, Wadsworth Publishing, 1991.

Saldaña, Johnny. *The Coding Manual for Qualitative Researchers*, Third Edition, SAGE, 2015.

Salvatori, Mariolina, and Patricia Donahue. "Stories about Reading: Appearance, Disappearance,
Morphing, and Revival." *College English*, vol. 75, no. 2, 2012, pp. 199-217.

- - -. *The Elements (and Pleasures) of Difficulty*. Pearson Longman, 2005.

- - -. "Guest Editors' Introduction: Guest Editing as a Form of Disciplinary Probing." *Pedagogy*,
vol. 16, no. 1, 2016, pp. 1-8.

Schegler, Robert and Linda Schamoon. "The Aims and Processes of the Research Paper."
College English, vol. 44, no. 8, 1982, pp.817-824.

Scholes, Robert. *Textual Power: Literary Theory and the Teaching of English*. Yale University
Press, 1985.

---. *The Rise and Fall of English*. Yale University Press, 1998.

---. "The Transition to College Reading." *Pedagogy*, vol. 2, issue 2, 2002, pp. 165-172.

Schraw, Gregory. "Promoting General Metacognitive Awareness." *Instructional Science*
vol. 26, no. 1/2, 1998, pp. 113-125.

Schriver, Karen A. *Dynamics in Document Design: Creating Texts for Readers*. Wiley Computer
Publishing, 1997.

Schuh, John H. "Examining the Effects of Scholarships on Retention in a Fine Arts College."
Journal of College Student Retention: Research, Theory and Practice. vol. 1, no. 3, pp. 193-202

Schwarz, Daniel. *In Defense of Reading: Teaching Literature in the Twenty-First Century*.
Wiley-Blackwell, 2008.

Selfe, Cynthia and Gail E Hawisher. "Exceeding the Bounds of the Interview: Feminism,

Mediation, Narrative, and Conversations about Digital Literacy." *Writing Studies Research in Practice: Methods and Methodologies,* Eds. Lee Nickoson and Mary P. Sheridan. Southern Illinois UP, 2012.

Shi, Ling. "Textual borrowing in second-language writing." *Written Communication*, vol. 21, no.
2, 2004, pp. 171-200.

Sparkman, Larry A., Maulding, Wanda S., Roberts, Jalynn G. "Non-Cognitive Predictors of
Student Success in College," *College Student Journal*, vol. 46, no. 3, 2012, pp. 642-652.

Spivey, Nancy Nelson and James R. King. "Readers as Writers Composing from Sources,"
Reading Research Quarterly, vol. 24, no. 1, 1989, pp. 7-26.

Street, Brian. *Literacy in Theory and Practice.* Cambridge University Press, 1984.

Stuart J Russel and Norvig, Peter. *Artificial Intelligence: A Modern Approach. Prentice-Hall,*
Inc. 1995.

Sullivan, Patrick, et. al., editors. *Deep Reading: Teaching Reading in the Writing Classroom*,
NCTE, 2017.

Sullivan, Patrick. "Deep Reading as a Threshold Concept." In *Deep Reading: Teaching Reading*
in the Writing Classroom, edited by Sullivan, Tinberg, and Blau. NCTE, 2017.pp

Sweeney, Meghan A. and Maureen McBride. "*Difficulty Paper* (Dis)Connections: Understanding the Threads Students Weave between Their Reading and Writing." *College Composition and Communication*, vol. 66, no. 4, 2015, pp. 591-614.

Taggart, Amy Rupiper and Laughlin, Mary. "Affect Matters: When Writing Feedback Leads to Negative Feeling," *International Journal for the Scholarship of Teaching and Learning*, vol. 11, no. 2, 2017.

Takayoshi, Pamela. "Methodological Challenges to Researching Composing Processes in a New
Literacy Context." *Literacy in Composition Studies,* vol. 4, no. 1, 2016, pp. 1-23.

Tate, Gary. "A Place for Literature in Freshman Composition." *College English*, vol. 55, no. 3,
1993, pp. 317-321.

- - -. "Notes on the Dying of a Conversation." *College English*, vol. 57, no. 3, 1995.

The Citation Project: Reframing the Conversation about Plagiarism. N.d. www.citationproject.net/about/

The Elements of Internet Style: The New Rules of Creating Valuable Content for Today's Readers. Composed by the Editors of EEI Press, EEI Communications, EEI Press, 2007.

Thompson, Celia, Morton Janne, and Neomy Storch. "Where From, Who, Why, and How? A Study of the Use of Sources by First Year L2 University Students." *Journal of English for Academic Purposes*, vol. 12, 2013, pp. 99-109.

Tinberg, Howard. "Metacognition is not Cognition." *Naming What We Know: Threshold Concepts in Writing Studies*, Utah State UP, 2015.

Troutman, Phillip and Mark Mullen. "I-BEAM: Instance Source Use and Research Writing Pedagogy." *Rhetoric Review*, vol. 34, no. 2, 2015, pp. 181-199.

Vandendorpe, Christian. "Reading on Screen: The New Media Sphere," *A Companion to Digital Literary Studies*, Eds. Susan Schreibman and Ray Siemens, Oxford, 2013.

Vieira, Kate. "Writing Remittances: Migration-Driven Literacy Learning in a Brazilian Homeland." *Research in the Teaching of English*, vol. 50, no. 4, 2016, pp. 442-49.

Waller, Robert. "Graphic Literacies for a Digital Age: The Survival of Layout." *The Information Society*, vol. 28, 2012, pp. 236-252.

Waller, Robert. "Typographic Access Structures for Educational Texts." *Processing of Visible Language*, Eds. Paul Kolers, Merald Wrolstad, and Herman Bouma, vol. 1, 1979, pp. 175-187.

Walraven, Amber, Brand-Gruwel, Saskia. and Henny Boshuizen. "How Students Evaluate Information and Sources When Searching the World Wide Web for Information." *Computers and Education*, vol. 52, no. 1, 2009, pp. 234-246.

Van Camp, Debbie and Wesley Van Camp. "Using Content Reading Assignments in a Psychology Course to Teach Critical Reading Skills." *Journal of the Scholarship of Teaching and Learning*, vol. 13, no. 1, 2013, pp. 86–99.

Walz, Joel. “Critical Reading and the Internet.” *The French Review*, vol. 74, no. 6, 2001, pp. 1193-1205.

Wardle, Elizabeth and Douglas Down. “Teaching about Writing, Righting Misconceptions: (Re)envisioning "First-Year Composition" as "Introduction to Writing Studies".” *College Composition and Communication,* Vol. 58, no. 4, 2007, pp. 552-584.

Weaver, Janelle. “Animal Studies Paint Misleading Picture.” *Nature* in *Nature News*, March 30, 2010. doi:10.1038/news.2010.158

Welch, Kathleen E. “Ideology and Freshman Textbook Production: The Place of Theory in Writing Pedagogy.” *College Composition and Communication*, vol. 38, no. 3, 1987, pp. 269-82.

Wolf, Maryanne. *Proust and the Squid: The Story and Science of the Reading Brain*. Harper Collins, 2007.

Wysocki, Anne Frances. “Impossibly Distinct: On Form/Content and Word/Image in Two Pieces of Computer-based Interactive Multimedia.” *Computers and Composition*, vol. 18, 2001, pp. 209-234.

Appendix A

IRB PERMISSION FORM

RESEARCH OFFICE

210 Hullihen Hall
University of Delaware
Newark, Delaware 19716-1551
Ph: 302/831-2136
Fax: 302/831-2828

DATE:	August 21, 2017
TO:	Carolyne King
FROM:	University of Delaware IRB
STUDY TITLE:	[1101360-1] How Students Read in English 110
SUBMISSION TYPE:	New Project
ACTION:	APPROVED
APPROVAL DATE:	August 21, 2017
EXPIRATION DATE:	August 20, 2018
REVIEW TYPE:	Expedited Review
REVIEW CATEGORY:	Expedited review category # *(6,7)*

Thank you for your submission of New Project materials for this research study. The University of Delaware IRB has APPROVED your submission. This approval is based on an appropriate risk/benefit ratio and a study design wherein the risks have been minimized. All research must be conducted in accordance with this approved submission.

This submission has received Expedited Review based on the applicable federal regulation.

Please remember that informed consent is a process beginning with a description of the study and insurance of participant understanding followed by a signed consent form. Informed consent must continue throughout the study via a dialogue between the researcher and research participant. Federal regulations require each participant receive a copy of the signed consent document.

Please note that any revision to previously approved materials must be approved by this office prior to initiation. Please use the appropriate revision forms for this procedure.

All SERIOUS and UNEXPECTED adverse events must be reported to this office. Please use the appropriate adverse event forms for this procedure. All sponsor reporting requirements should also be followed.

Please report all NON-COMPLIANCE issues or COMPLAINTS regarding this study to this office.

Please note that all research records must be retained for a minimum of three years.

Based on the risks, this project requires Continuing Review by this office on an annual basis. Please use the appropriate renewal forms for this procedure.

Generated on IRBNet

If you have any questions, please contact Nicole Farnese-McFarlane at (302) 831-1119 or nicolefm@udel.edu. Please include your study title and reference number in all correspondence with this office.

Generated on IRBNet

Appendix B

INTERVIEW QUESTIONS

Student Interview Questions:

Structure: 2 interviews:

1) To understand conceptions of reading and of self as reader; to understand how they think they have been learning to read in E110 and how this leads into the Research Unit. (45 mins-1 hr)
2) How they think reading impacted what they did for the research unit; how they would describe reading for research unit (to take place after they've completed the reading portion/screen captures) [20-45 minutes]

Interview 1:
Get some demographic info from them:

1) How would you like me to describe you?
    a. How would you describe your gender? Sexuality? Race/ethnicity? Dis/ability?
2) GPA, Major, did they take Advanced Placement courses (particularly AP Engl Lit or AP Composition)

    a. What do you see as your strengths/weaknesses as a reader
    b. What do you see as your strength/weaknesses as a writer

3) Just to get us started, I'm interested in knowing a little bit more about what brought you to UD and what your major is, and why you chose that. Could you tell me about how you made the decisions that got you to this point?
    a. Follow-up points:
        i. So is [career/major] influenced by any family members? High school courses?
        ii. Are there any particular classes you're taking now or in the future that you're really looking forward to?
        iii. What kinds of work do you anticipate doing, either in that class or in the future career/job you've mentioned?
4) So as you know, I'm focusing on students and how they read so I want to know about how you read for your academic classes.
    a. Are there any particular moments—classes, teachers, and assignments—that you can think of that really influenced how you read?

- **b.** Do you notice any differences in how you read for different classes? Can you describe a difference and what made you notice it?
- **c.** Think about what you've been doing in E110 so far this semester. What kinds of reading have you been doing? Can you describe how you've approached a particular text—anything you've read for class?
- **d.** What is your motivation for reading for your classes? Do you have different motivations for different classes? Can you describe this? or why?
    - **i.** Can you think of a time you were really motivated to read for class? What was that like, why? What things did you do when reading b/c of this motivation?
    - **ii.** What's your motivation to read for E110?

5) Okay, so I want to focus more specifically on one aspect of E110—the research unit/[name used in class context for this].

- **a.** Tell me about something in HS that was similar to the research paper. Did you have to do research for any of your high school classes? What was the assignment and what did you do?
    - **i.** Can you describe the kinds of texts that you read for that assignment?
        - **1.** What kinds of texts do you think you'll need to find for the research unit for E110?
        - **2.** Have you read anything like those texts before?
    - **ii.** Let's go back to that high school project again. Having done that research project, how does that affect your perspective on the research unit in E110?
    - **iii.** Are there any Tools or skills that you learned from your HS experience that you will make use of here?
- **b.** What's your plan for working or completing this assignment?
- **c.** Do you see any connections between the types of reading that you've done for E110 previously and how you will read for this assignment?
- **d.** What is motivating about this assignment or the process of reading for it? Or/What might increase your motivation?

Interview 2: (post the screen capture collection period)

1) So as you know, I'm interested in how you think reading and the research unit 'went.' Just to start, can you describe the process, beginning with coming up with your topic and ending with your current spot with writing up the paper, and how it went?
    - **a.** What has most surprised you about this assignment? Has anything been more or less difficult?
    - **b.** What has been your most/least favorite part about it, and why?
    - **c.** What's the favorite text you read for this project, why?
        - **i.** Can you tell me about what it felt like, or what you did when reading this text as compared to another one of your sources?
    - **d.** What was the most difficult thing you read for this project, and why?

2) How much reading do you estimate that you've done for this project? How does this compare to the reading you do for projects in other classes, or even previous papers in this class?
    a. Did you notice yourself doing anything new—or different—from your usual habits when reading?
    b. What did you learn from this project about reading or writing?
    c. Can you describe any connections you see between what you did in this project and the type of work you might do in other classes in your major, or in your future career?

Teacher Interview Questions:

Interview at start of semester/just prior to semester's start.
Want to get stories about how their experiences as a teacher (what has happened) that has shaped their beliefs about reading or how they teach/don't teach it in the classroom.

Framing language:
So in my study, I want to understand how students think about reading and how this thinking is reflected in their reading habits (or not). In order to do this, I need to also understand the contexts that may impact that—namely the first year composition course. I want to gain a sense of your perspective upon reading and how reading appears in your classroom. I'm particularly interested in gaining a better understanding about how you developed your class and organized your syllabus and assignments, especially because I'm studying students' practices as they relate to the research unit.

(background: This specific semester/class)

1) Just to start off, I'm going to ask some basic questions so I understand the context for the class that I'll be observing.
    a. Can you tell me a little about developing this syllabus?
        i. What things did you focus upon?
    b. Talk to me about scaffolding and the goals of your class. How does the organization of your class help you accomplish your goals?
    c. How is this class similar or different to other Fall/Spring semester E110 classes?
    d. Have you assigned each of the major assignments in prior semesters of E110? Did you make any changes to them because of the truncated semester?

(Goals for/as teacher of writing)

2) As a teacher of writing, how do you conceive of the role of writing for this class?
- **a.** What do you see your students needing in terms of writing? Can you think of this and/or describe it using a specific student or person or experience?
- **b.** In what ways do you see reading supporting those goals, or supporting student writing?
- **c.** What has most influenced your ideas about how to teach, or not teach, reading in E110?

(Contexts for Reading in the Classroom)

3) I'd like to get a better sense of how you see reading working in your E110 class.
- **a.** What kinds of reading are students expected to do in your E110 class?
- **b.** What kinds of reading skills or behaviors do you expect your student to learn or to strengthen in the course of E110?
- **c.** What's your favorite activity to do with a text that you've assigned students to read?
  - **i.** What's your favorite activity, or any activity that comes to mind, where you see students actively engaging with the practice of reading in your class?
- **d.** Can you describe a time where you might model a specific kind of reading for your students?
- **e.** Are there particular assignments or activities in which you think you are more explicit in regards to reading instruction? Where do you think students would notice you 'teaching them how to read'?

(Reading and the Research Unit)

4) As you know, I'm particularly interested in how students read as part of the research unit. Can you describe your expectations of your students for this unit?
- **a.** What practices do you hope to engage them in, in regards to research or reading sources?
  - **i.** What does this assignment teach them, in regards to reading or reading sources?
- **b.** Is there a particular student or example that you can think of, as a model experience or learner for this assignment? Something or someone's experience that you wish all your students could experience?
  - **i.** Is there a failure or bad example that shapes how you think of the research unit?
- **c.** What activities/previous assignments do you see as preparing students for this task?
- **d.** What kinds of texts do you find your students reading for the research paper?
  - **i.** Do you assign similar types of texts prior to that?
- **e.** How is the research unit a collaborative, or not, experience?

Appendix C

ASSIGNMENT DUE DATES

Table C.1 Assignment Due Dates.

Assigned 10/12		
Week 8	10/17 &	Developing Topic
Draft 1	26-Oct	11:50pm
	31-Oct	peer review in class
Draft Letter	31-Oct	11:59pm
Draft 2	10-Nov	11:59pm
Week 12	11/14 Revision Strategies, 11/16- conferences	
Final Draft	1-Dec	11:59pm

Table C.1 Assignment Due Dates. The table shows curricular constraints for the research paper assignment, namely, the due-dates for drafts and peer review activities.

Appendix D

DATA TABLES AND FIGURES

Table D.1. Catalogue of Screen Casts by Date

Person	Date Rec	Time Start	Duration
Ben 1	26-Oct		12:34:00 AM
Ben 2	26-Oct		1.10:02
Ben 3	7-Nov		50:33 AM
Ben 4	10-Nov		22:33 AM
Ben 5	14-Nov		55:14 AM
Ben 6	1-Dec	3:50pm	1:01:01 AM
Ben 7	1-Dec	6:15pm	1:13:00 AM
Ben 8	1-Dec	9:15pm	1:12:00 AM
Danielle 1	22-Oct	4:12pm	3:38
Danielle 2	22-Oct	12:59pm	2:22:00
Danielle 3	23-Oct	9:16pm	2:22:00
Danielle 4	25-Oct	12:24am	37:00:00
Danielle 5	26-Oct	12:27pm	1:04:00
Danielle 6	20-Oct	8:42pm	1:30:00
Danielle 7	2-Nov	2:14pm	38.54
Danille 8	4-Nov	9:26pm	1:51:00
Danille 9	10-Nov	7:42pm	1:56:00
Danielle 10	12-Nov		0:40:21
Emma 1	15-Oct	3:50pm	33.48.00
Emma 2	15-Oct	4:30pm	27.21
Emma 3	Wed		24
Emma 4	Tuesday		12:32
Emma 5	Thursday		40:39:00
Emma 6			26:39.0
Emma 7			11:27.0

Person	Date Rec	Time Started	Duration
Evan 1	20-Oct	7:07am	1 hr 34
Evan 2	30-Oct	7:32pm	1 hr 6 min
Evan 3	7-Nov	12:43pm	50 min, 18 sec
Evan 4	10-Nov	4:55pm	1 hr 6 min
Evan 5	10-Nov		31min, 48 sec
Evan 6	28-Nov	11:17am	1 hr 8 min
Evan 7	28-Nov	12:27am	12.08sec
Evan 8	1-Dec	8:00am	58 min, 20 sec
Evan 9	1-Dec	9:00pm	46 min, 48 sec
Kacee 1	19-Oct	1:35pm	25:37:00
Kacee 2	19-Oct	7:14pm	38:53:00
Kacee 3	24-Oct	7:07pm	16:52
Kacee 4	25-Oct	10:31pm	16:53
Kacee 5	25-Oct	11:05pm	37:18:00
Kacee 6	26-Oct	12:48pm	21:16
Kacee 7	26-Oct	1:22pm	12:58
Kacee 8	1-Nov	8:05pm	13:52
Kacee 9	1-Nov	8:32pm	17:27
Kacee 10	9-Nov	8:42pm	15:12
Kacee 11	27-Nov	9:06pm	8:12
Kacee 12	29-Nov	4:18pm	10:21
Kacee 13	29-Nov	4:47pm	30:11:00
Sophie 1	21-Oct	1:39pm	25:45:00
Sophie 2	3-Nov	9:48pm	56:24:00
Sophie 3	1-Dec	9:02 PM	21:47
Sophie 4	1-Dec		7:37
Sophie 5	1-Dec		7:54

Table D1. Catalogue of Screen Casts by Date. This catalogue shows each participant's submitted videos. I have them organized by name and video number, date recorded, the time the recording started, and the length of the recording. I've added color coding to correspond to first draft, second draft, or final draft work based upon assignment due dates.

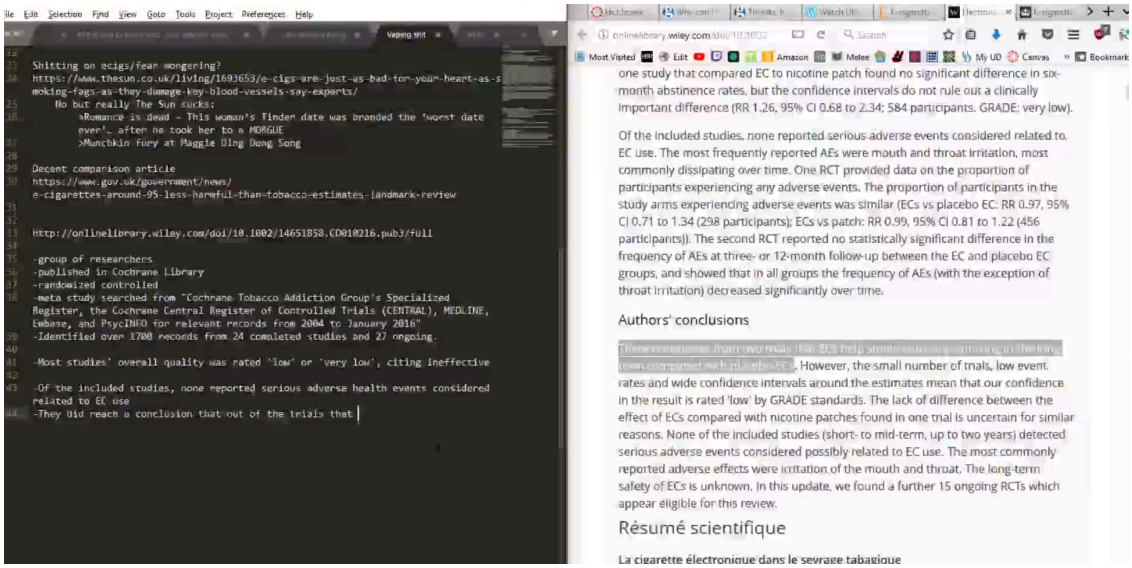

Figure D.1: A still image showing Ben's screen for reading the Hartmann-Boyce publication