Reflection in Motion: A Case Study of Reflective Practice in the Composition Classroom

Jaclyn Fiscus

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Reading Committee:

Anis Bawarshi, Chair

Colette Moore

Candice Rai

Gail Stygall

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Jaclyn Fiscus

University of Washington

Abstract

Reflection in Motion: A Case Study of Reflective Practice in the Composition Classroom

Jaclyn Fiscus

Chair of the Supervisory Committee:
Professor Anis Bawarshi
English

In this dissertation, I take up Kathleen Yancey's call (2016) to compositionists to consider reflection as rhetorical: an activity that is constantly occurring, emerging in relations to various factors, and inspiring resultant action. Yancey pushes us to investigate the rhetorical nature of reflection so that we can better understand where reflection emerges from, what reflection does and enables, and how we can make fuller use of reflection in our teaching. Educational theorists have highlighted the central role that reflective practices have played in student learning for decades—an importance made evident in the widespread integration of reflection in pedagogies across the disciplines (Bowman & Addyman, 2014; Gupta et al.,2014; Sommers et al.,2016; Turns, Cuddihy, & Guan, 2010). Within composition studies, reflection is identified as a threshold concept, instrumental in students' development as writers, because of its relationship to transfer (Taczak, 2016). Early research on the writing process showed how reflection is intimately connected with writing (Emig, 1971; Flower & Hayes 1980; Perl, 1980; Pianko, 1979), and since then, compositionists have integrated reflection in pedagogy as a means to aid

assessment—first in portfolios for traditional writing assignments (Yancey, 1998) and later as a means for locating rhetorical awareness when assessing multimodal projects (Selfe, 2003; Shipka, 2009, 2011; Yancey, 2004). Reflection's relationship to assessment has caused curated, written, and retroactive reflection to be the primary type of reflection that has been theorized, researched, and practiced in composition (Yancey, 2016). Because "we are now riding a wave of transfer scholarship that began with first-year writing but has diversified to other areas" (Baird & Dilger, 2017, p. 685), compositionists have increasingly worked to understand how students transfer knowledge across contexts. Because of reflection's relationship to transfer and the fact that reflection research has mostly focused on curated, retroactive texts, I argue that we need to better understand reflection-in-motion, or how reflection occurs through dynamic, interactive, and multimodal activity, so we can see how students make connections and adapt knowledge in the moment.

In order to capture rich and detailed instances of reflection-in-motion, I did daily observations of two multimodal composition classes, interviewed eight focal students and their two teachers on a biweekly basis about reflective activity within and outside the classroom, and collected various reflective artifacts. My research takes an ecological, ethnographic approach to examine how the rhetorical nature of reflection interacts with our understanding of knowledge transfer, critical thinking, and metacognition, focusing specifically on what it means to think of reflection as rhetorical and how such a rhetorical notion of reflection might affect our pedagogies by facilitating student learning and agency. By engaging in qualitative methods and analysis of interview data, multimodal discourse analysis of class observations, and genre analysis of reflective artifacts, I identified different qualities that make reflection rhetorical: reflection is rhetorical, because it is ongoing, or habitual and recurring; reflection is embedded, or happening

within the learning and writing process; reflection is distributed, or emerging within multiple agencies; and reflection is entangled, or intertwined with various material and emotional factors. This research gives a nuanced perspective into the ways reflection shapes the learning process and writing choices. In sum, this dissertation seeks to understand the extent to which habitual reflection helps students move knowledge across contexts.

The dissertation has five chapters, the first two of which outline the theoretical and methodological contributions. Chapter 1 explores how research on reflection provided groundwork about the rhetorical nature of reflection. John Dewey, Donald Schön, and Lev Vygotsky provide understanding into how reflection emerges from collaboration and results in action, which provided the first insight into how reflection might be rhetorical. As composition was mostly concerned with reflection's relationship to assessment practices in the 1980s and 1990s (Yancey, 1998), research has most often identified how reflection is rhetorical, because reflective texts for assessment purposes are often performative—a chance for students to curate a reflection they think will be valued by their instructor (Beaufort, 2016; Conway, 1994). As we broaden our understanding of reflection as rhetorical, we must understand how dynamic, multimodal, and ongoing interactions, like peer review, student teacher conferences, and group work, are also forms of reflection, and develop methods that can follow those interactions. I take up this task in Chapter 2, where I outline my methodology, explaining how I layer ethnographic methodologies with genre analysis and multimodal discourse analysis so I can be responsive to reflection in motion. Throughout the scholarly conversation on reflection, researchers have consistently looked to written reflection and interviews with students to understand what reflection looks like, but these methodologies tend to isolate and stabilize reflection, treating it as an activity that can be faithfully recalled. This dissertation offers new methods to capture

reflection in motion as it occurs through rhetorical action. In using daily observation, combined with interviews, multimodal discourse analysis, and genre analysis, my methods allow me to understand how reflection is situated in contexts, is influenced by audiences, thinkers, and materials, and takes multiple forms with various effects.

In the remaining chapters of the dissertation, I discuss the key findings and conclude with future research questions and pedagogical implications. Chapter 3 explains the ways that past experiences shape people's definitions of reflection—and their processes of identifying it. The chapter explores the ways that reflection is rhetorical because naming calls reflection into being. This chapter considers the following two questions: What types of activities are named as reflective? How does the naming of those activities as reflection call that type of reflection into being? In Chapter 4, I build from those findings to consider the role of context. Using a multimodal discourse analysis approach, modified from Sigrid Norris's work, I consider how contexts provide different opportunities for reflection, including how different contexts aid habitual reflection and to what extent habitual reflection transfers across contexts. Findings also reveal how agency is distributed during reflective activity within a context, suggesting that reflection is rhetorical because it is always situated in spaces that may or may not be physical, which house material and immaterial actants—and it is through the relationship of those actants that reflection emerges. These spaces evoke emotions, and their boundaries can be visible or invisible, permeable or impenetrable, shifting or fixed. Finally, in Chapter 5, I return to the stakes of this research and consider future research and pedagogical implications. Understanding what makes reflection rhetorical is essential for our current questions about transfer, so I call for continued advances in research methodologies, including broadening research to include documentation of reflective practice done outside the classroom. I also provide examples of class

activities and assignments to help support habitual, dynamic reflective practice. Ultimately, my work has implications for how reflection can help students draw upon past experiences to help in current situations, relate concurrent learning to one another, and see how current learning might contribute to future goals.

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DEDICATION

To my beloved family, friends, and support system for their unwavering patience and empathy.

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Chapter 1

Reflecting on Reflection:
Looking Back to Move Forward in Identifying the Rhetorical Nature of Reflection

Each week, Autumn[1] meets up with her friend, Renee, an upperclassman and fellow member of a coed band fraternity. The two women got to know each other earlier in the year, and by the end of the spring quarter, Autumn saw Renee as one of her closest confidants and mentors—her "big," as she puts it—and "that one person to go to and talk to and think okay am I overthinking this or not" whenever she is "unsure" about anything. Renee and Autumn like to meet up after their Physics class to go to the University Union Building, just as the food court begins closing down, the cleaners start wiping down surfaces and sweeping, and the dining area becomes less populated. The few others in the food court tend to be sitting alone on their computers or with friends, chatting about "relationships to weekend plans," in a casual space to work and eat, but to Autumn and Renee, this space has become "really important," because it is where the two had their first "heavy" talk. With plenty of seating options to choose from in the dining area, the two almost always choose seats in the same spot: one of the booths by the trashcans, in order to give Autumn and Renee a bit more privacy. Although the girls use this time as a moment to catch up about weekend plans and "vent about everything," Autumn also often finds herself "reflecting" through their conversation, more because of "the memories [that the space holds] than the space itself." Autumn, a freshman a couple of months into college, feels like she is still transitioning to college life, not quite sure of what her path through college should be. Being "unsure"—a catalyst for Autumn to "sit and talk about it"—combined with Renee's

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[1] Autumn, along with the names of research participants and their acquaintances, are all pseudonyms.

[2] Yancey's more recent edited collection, *A Rhetoric of Reflection* (2016), includes non-

role as a mentor, Renee's upperclassman status, the trust that Autumn has in Renee, and the memories within the space, makes Autumn prone to what Autumn identifies as reflective activity.

To Autumn, reflection is "Taking the time to be honest with yourself. A lot of the times you get caught up in whatever you're doing … you don't take the time to sit back and say, 'Wait why am I doing this?'" Her definition provides boundaries for what activities she identifies as reflection and what she does not. This definition is shaped by Autumn's past experiences of journaling, which she habitually engaged in during high school to put things in perspective. How she practices reflection—whether it be on her own, through writing, or through conversation—has a lot to do with "trusting people with information or not trusting people with information." And, as the two women have built trust, it has become a lot more common for Autumn to reflect through conversation with Renee on "neutral ground," especially in their spot at the Union's food court.

I met Autumn in Spring 2017, while she was a focal student in my research study of her English 182 course, a multimodal composition course at a large, public university, the University of Washington, where I was answering Kathleen Yancey's call (2016) to compositionists to consider reflection as rhetorical: not merely a retroactive, isolated activity, but also one that is constantly occurring and emerging in relation to various factors. Yancey pushes us to investigate the rhetorical nature of reflection so that we can better understand where reflection emerges from, what happens because of reflection, and how we can make fuller use of reflection in our teaching. My main research questions for this project began as the questions in A-C. A) What does it mean to think of reflection as rhetorical and what makes it so? How does reflection work as rhetorical action? B) How is reflection related to other cognitive activities within its ecology,

like critical thinking, knowledge transfer, and metacognition? C) To what extent does context play a role in reflection? And how is agency distributed amongst rhetorical actants within contexts? These research questions emerged from my reading of Yancey's edited collection, *A Rhetoric of Reflection*, in which contributors expand and deepen our understanding of reflection as rhetorical action, but whose primary reliance on textual analysis and interviews limits a fuller understanding of how reflection takes shape and moves within a context. As Yancey concludes, we have more to learn about the practice of reflection, including "What are the characteristics of reflection as a habit? [And] are there strategies we can use to assure and support reflection's habit?"; "What are the parts of the [ecology of reflection], what are their relationships, and what is the dynamic among them?"; and "The medium of reflection seems to make a difference, but precisely how? (p. 317, 319).

I saw these questions about reflection's habitual nature, the forms it takes, and interaction with other cognitive activities as a product of needing to experiment with new methods, so that courses could be observed in their entirety. I decided to do daily ethnographic observations of two first year composition courses so that I might see reflection-in-motion, or reflection as it occurred, rather than asking for students to recount reflective practice, looking only to retrospective reflective texts, or pre-determining what might count as reflection. Incorporating ethnographic observations allowed me to glean general patterns of reflective activity and then to follow up on my observations with biweekly interviews of eight focal students and their teachers. I used genre and multimodal discourse analysis to analyze various reflective artifacts that both the research participants and I agreed were moments of reflection. Through this mixed methods approach, I gained a broader understanding of how reflection was rhetorical: the ways in which definitions of reflection create boundaries of what counts as reflection and what does not, the

contexts and factors that play a role in reflection's emergence, what forms reflection can take, and the relationships reflection has to other closely related cognitive activities, like critical thinking, metacognition, and transfer, which have been increasingly theorized, researched, and practiced in composition scholarship and pedagogy.

My research, as the brief example from Autumn's experience demonstrates, lead me to observe that reflection is ongoing and emerges from the interactions of various actants, both human and material. Although it is true that reflection can "[provide] a window into the writing, research, and learning processes from the students' perspective" (Allan & Driscoll, 2012, p. 42), the glimpses we get are not isolated or transparent. To say that reflection is rhetorical entails, in part, that reflection is curated, is situated in a context, emerges from the interrelationships of various assemblages, is subject to how we define it, influences and is influenced by action, modality, convention, and prior experiences, and has the power to change, move, or reorient. Reflection may or may not be intentional on the part of the rhetor, because, as I saw in my observations of the two courses I participated in, students reflect habitually in new and uncertain situations—as part of the distributed agency of self-prompting, teacher cues, student dispositions, genre expectations, power relations, materials, past experiences, and current goals, among other things—to slow down their thinking and analyze how to approach something in the moment. Laurie Gries' work on the circulation of an image of Barack Obama supports this line of reasoning, for example, as she sought to "resist the notion that something is rhetorical just because it has been intentionally created to persuade and has been delivered to a particular audience with that intended goal in mind. Instead, [Gries'] understanding of rhetoric is that all things have potential to become rhetorical as they crystallize, circulate, enter into relations, and generate material consequence, whether those consequence unfold in conceptual or physical

realms" (2015, p. 11). The snapshot provided above of Autumn and Renee's reflective practice reifies Gries' experiences in studying rhetoric: Autumn and Renee did not go to the Union food court originally to reflect; they went to catch up as friends do. A combination of factors—their relationship, a situation on Autumn's mind, a feeling of trust, the space's ability to be a "neutral ground" and relatively private—led them to their first "heavy talk," and then to the development of habitually reflecting within that space. In fact, that is true of a variety of anecdotes that Autumn provided me in our biweekly interviews, where Autumn described what reflection meant to her and where and how she found herself practicing it. She reflects in a variety ways—through informal conversation, introspective thinking, student teacher conferences, self-prompted and teacher-requested writing, peer review, and classroom activities—in a variety of spaces—the union building from the example above, and also Renee's kitchen, her dorm room, her classroom, and her teacher's office—always as result of the interactions with a variety of factors. To think of reflection as rhetorical requires that we take these factors into consideration.

More than ever, composition studies can benefit from an understanding of reflection as rhetorical. Kara Taczak (2016) elevated the importance of reflection research and recognized the importance of reflection in pedagogy when she identified "Reflection Is Critical for Writers' Development" as one threshold concept of writing studies. In her explanation of the ways in which reflection is intimately tied to knowledge transfer, and therefore a crucial field of inquiry, Taczak underscores the rhetorical nature of reflection, explaining, "reflection is a mode of inquiry: a deliberate way of systematically recalling writing experiences to reframe the current writing situation. It allows writers to recognize what they are doing in that particular moment (cognition), as well as to consider why they made the rhetorical choices they did (metacognition)" (p. 78). Describing reflection as a "mode of inquiry" and a "deliberate way of

systematically recalling" emphasizes the ways in which reflection is bounded by specific qualities of thought that inspire action. Reflection is rhetorical because, rather than being just a neutral way of thinking, it is a specific type of cognitive activity that "reframe[s]" and therefore has tangible effects on both the writer's development and the writing produced. Taczak also gets to the stakes of why understanding reflection is rhetorical: reflection has an intimate relationship with knowledge transfer—it can be used as a vehicle for transfer by "recalling writing experiences to reframe the current writing situation"—and metacognition, as it can help students "consider why they made the rhetorical choices they did." We know from the scholarship that transfer and metacognition happen through reflection, and given the increased pressure for composition courses to teach transferable writerly knowledge to first year students that they can use in and after college, scholars have been encouraging research into reflection and metacognition (Taczak & Robertson, 2016), so that pedagogy can better foster rhetorical awareness and transferability.

Consequently, as Yancey explains, recent findings about reflection have an impact on current composition research:

> … today, in the third generation of reflection in writing studies, we understand reflection much more capaciously: among other defining features and characteristics, [it] is identified as a key move in transfer of writing knowledge and practice; is understood as culturally constructed; requires its own curriculum; takes different forms in different media, which bring with them different affordances; has distinctive characteristics as a genre; and, not least, is defined as rhetorical, as an epistemological practice. (2016, p. 303)

In this broader understanding of reflection in more recent scholarship, reflection has been increasingly thought of as integral to scholarly conversations about assessment, multimodality, and metacognition. Reflection has historically been tied to assessment in discussions of portfolio work (Yancey, 1998), but more recently it has also been relied on for assessment of multimodal projects in the classroom. Jody Shipka's scholarship (2011), for instance, advocates for reflective texts to be written alongside multimodal projects as a way of understanding students' rhetorical awareness and design processes. Metacognition scholarship, borrowed from cognitive psychology as a way of understanding students' meta-awareness about writing, has also looked to reflection as evidence of this kind of cognitive behavior. While gathering evidence of students' metacognitive practice, Raffaella Negretti (2012), for example, looked to students' reflective journals as a means of monitoring and assessing students' metacognition throughout a course. Reflection has also become prominent among scholars interested in the "trans" work of composition (how students move knowledge across contexts, modalities, and languages), or as Neil Baird and Bradley Dilger explained, "we are now riding a wave of transfer scholarship that began with first-year writing but has diversified to other areas" (2017, p. 685).

Our theories of transfer, translingualism, and transmodality all seek to understand how students adapt knowledge, language, and modalities to best meet their current situation (Horner, Selfe, & Lockridge, 2015). We have come to recognize reflection as intimately related to this kind of trans work, because it is an important site for connection making and for revealing processes of connection-making. As Rebecca Nowacek (2011) and other transfer scholars have argued, trans work is difficult to identify because movement involves transformation. We need more robust ways of studying reflection that can reveal the hidden, messy moments of adaptation traditionally out of our purview (Shipka, 2011), and this dissertation aims, in part, to do that.

In this dissertation, I show that reflection is rhetorical because it is embedded, ongoing, entangled, and distributed. A return to Autumn's weekly dinners can better illuminate what these terms mean. First, reflection is rhetorical because it is embedded, or developed within specific contexts, like the dining area of the University Union Building. Using Autumn's hand drawn version of her weekly dinner space (Figure 1.1), we see the way her reflection is situated within contexts that have real and perceived boundaries.

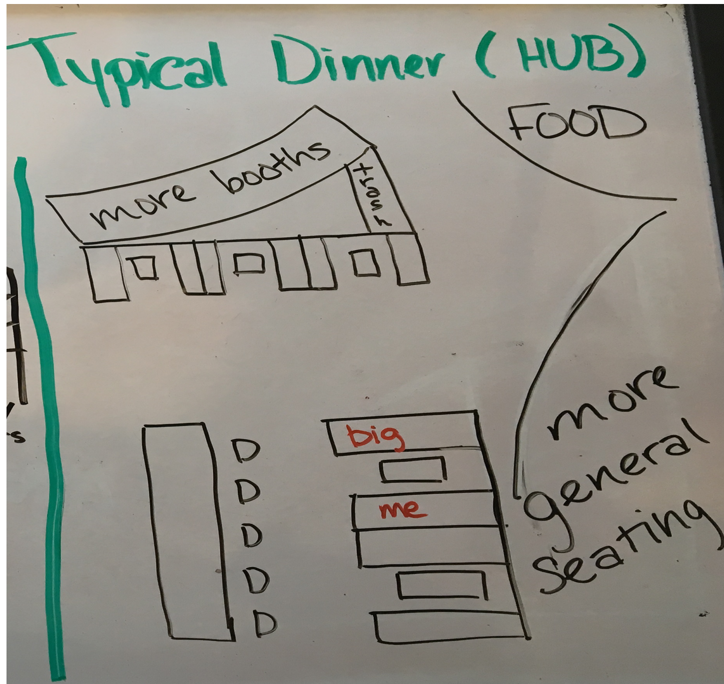

Figure 1.1: Autumn's Hand Drawn Version of Weekly Dinner Space

Autumn sees the area that she sits in as separate from the "food" and "more general seating." By only drawing the immediately surrounding booths, Autumn shows that the immediate context influences how she imagines the space. Second, reflection is ongoing, or recurring habitually throughout the learning process. In this example, Autumn has created a habit of meeting with her friend each week, and sometimes uses the time to reflect upon life's happenings, including her writing projects. The reflection, therefore, can happen at various times: before, during, or after an event, and at various stages of writing—brainstorming, composing, revising, or somewhere in between those moments. Third, reflection is entangled within the dynamic configurations and interactions among various material, emotional, and human actants present within a space. These

interactions then work to show, finally, how reflection is distributed, or kairotically emerging from relationships with multiple actants—humans and materials involved in rhetorical activity. In other words, a Latourian reading on Autumn's situation illuminates the important actants in Autumn's reflective activity within this example—the habitual nature of the dinners, the arrangement of the space, and the people and materials within it, Autumn's past experience with reflection, her comfort in the setting and with Renee, etc.—and how the interactions of those actants within assemblages produce reflection. Non-human elements are just as agentive as their human counterparts, so agency is distributed within a "continuum" because it "extrudes from multiple sites or many loci" (Bennett, 2010, p. 28). The agency of how the reflection occurs within their dinners is distributed between Renee and Autumn, but is also mediated by the food they eat, their memories and emotions, the booth they sit at, and the eavesdroppers around them.

This dissertation project makes both a methodological and a theoretical contribution to the study of reflection as an embedded process within and inside the classroom. As a methodological contribution, this case study of eight students in two multimodal composition classes provides an example of how to move with reflection as it occurs, rather than only looking at fixed artifacts, like written essays or interviews. I used ethnographic methods, combined with genre and multimodal discourse analysis, to capture reflection as it happened. Data collected using these research methods allow me to make a theoretical contribution as well, helping to name the qualities that make reflection rhetorical. In the remainder of this chapter, I situate my theoretical contributions within a history of reflection research in composition. I then summarize this case study's research question and resultant methods, explaining how these methods make a methodological contribution. Finally, I give an overview of the remaining chapters of the dissertation and the stakes of this project.

1.1 How has reflection been studied in composition studies?

Although students from my case study, like Autumn, are inclined to locate reflection in activity that takes place both in and outside the classroom, education scholars generally tend to look most often at reflective activity within the classroom space, either through conversations or through writing. There is no unanimously accepted definition of reflection in educational theory (Denton, 2011), which makes our disciplinary lenses integral to how we theorize, define, and identify reflection. Donald Schön, an education theorist, studied "a range of practice professions including psychotherapy and architecture" (Comer, 2016, p. 4), so he located reflection in conversations about works in progress. Likewise, Leah Zudime and James Fredrickson (2016) identify reflection in groups of pre-service teachers chatting online. Teaching students to use reflective problem solving during difficult moments is a pedagogical goal for those in science education, particularly because of the complicated problems that those in medical fields will have to face (Comer, 2016). Although this type of thinking is typically modeled through project-based learning or simulations, other scholars interested in science education have looked to written texts for evidence of reflection. Some of these texts take the form of a reflection: in nursing education, students practice reflection through academic reflection writing (Bowman & Addyman, 2014), and there are advocates of portfolio creation as a reflective activity for project-based learning classes in engineering education scholarship (Turns, Cuddihy, & Guan, 2010). Others have looked to naturally occurring genres for evidence of reflection. Tanya Gupta et al. (2015), for example, defined reflection as prompting critical thinking; they use a heuristic called the Oliver-Hoyo Rubric for Critical Thinking to identify reflection in lab reports. In each of these

cases, how the scholars defined reflection shaped what activities they identified as reflection—and shaped the research methods that they employed to analyze their identified reflective activity. The scholars who located reflection in conversation tend to use conversational analysis (Schön, 1983; Zudime & Frerickson, 2016), while those who located reflection in writing interviewed students about their writing (Bowman & Addyman, 2014; Turns, Cuddihy, & Guan, 2010) or used heuristics for textual analysis (Gupta et al., 2015).

In composition theory, there has been a push for reflection to be located in writing or interviews, where students reflect retroactively on an experience. Yancey, for example, defined reflection as "1) the process by which we know that we have accomplished and *by which we articulate accomplishment* and 2) the *products* of those processes (e.g., as in, 'a reflection')" (1998, p. 6, emphasis added). Yancey's definition identifies reflection as a form of conscious recognition of something that has already been done and emphasizes the material byproducts of that cognitive action. Her use of "accomplished" indicates a retroactive timeliness, and although she does give us some tools to think about reflection-in-motion within her earlier work, the field has largely adopted an understanding that reflection is something that happens after writing occurs. Yancey's use of "articulate" and "products" insinuate that reflection must be communicated in some way to count as reflection and, given the artifacts that Yancey chooses to include in her 1998 *Reflection in the Writing Classroom* (traditional, alphabetic texts and transcripts of spoken interviews), reflection is largely understood as something communicated through language. The equation of reflection as writing, particularly in the field of composition, is not entirely surprising: composition has been concerned predominately with language since its inception as a discipline (Berlin, 1987; Brereton, 1995; McComiskey, 2006), and this understanding of reflection as being written or spoken shaped the field's subjects of inquiry in

reflection research for the next decade.[2] This section therefore considers the following question: "How has composition's disciplinary understanding of reflection shaped how we have researched reflection and practiced it in our classrooms?" And, in the next section, I build off this first question to tackle, perhaps more importantly, "How might re-seeing reflection as rhetorical account for reflection that happens in motion and outside the realm of writing?"

The three theorists that Yancey and other compositionists consistently draw upon in their engagement with reflection research are John Dewey, Donald Schön, and Lev Vygotsky, all of whom have human-centric approaches to reflection. Dewey, a major theorist in education integral to composition studies' theoretical understanding of reflection, was particularly important to educators and compositionists because, as Yancey explains, he showed how "reflection works to help us understand and theorize our own learning" (1998, p. 8). In *How We Think*, Dewey defines reflection as "active, persistent, and careful consideration of any belief or supposed form of knowledge in light of the grounds that support it and the further conclusions to which it tends" (1910, p. 9). Dewey's definition is human-centric: a person must be at the center for "careful consideration" to be a quality that reflection can have. It also emphasizes that reflection is habitual and has tangible effects because it is "persistent" and "active." In fact, Dewey pushes educators to make reflection goal-oriented, asking students to be the catalyst for activity. Vygotsky, similarly, sees reflection as integral to student activity, using it as a tool to help students progress within their zone of proximal development. Though he is concerned with culture and collaboration playing a role in the individual's growth as a reflective thinker, Vygotsky ultimately sees reflection as something used to better one's own thinking process. Schön, although still human-centric, sees reflection as emerging from interactions between two

[2] Yancey's more recent edited collection, *A Rhetoric of Reflection* (2016), includes non-traditional reflective texts and reflection that happens in the moment rather than retroactively.

or more speakers, so his work begins to point to how reflection might emerge from more than just one human being, which helped lay groundwork for thinking of reflection as rhetorical (see, for example, Yancey, 2016).

Schön saw collaboration as so integral to reflection that it emerged from conversations; he primarily studied students doing "on-the-spot" reflection by engaging with interlocutors about a project or problem (see, for example, Schön, 1983). Dewey and Vygotsky, on the other hand, saw collaboration as a way of helping scaffold for individual reflection. For example, when Carol Rodgers distills Dewey's arguments about reflection, she explains his four criteria central to reflection as 1) reflection promotes transfer, 2) reflection is systematic thought, 3) reflection "needs to happen in community in interaction with others," and 4) the student needs to have an attitude of growth (2002, p. 857). The act of reflecting is individual for Dewey: students should think about an issue and create future goals. Afterwards, however, collaboration becomes important; he advocates for students to share these goals with other students so that they might affirm, challenge, and be accountable to the goals they set. The reverse is true for Vygotsky: instead of internal conversation leading to external sharing, Vygotsky's Social Development Theory uses collaboration to scaffold for the ultimate goal of internal conversation (Johnson, 2004). Collaboration and culture are integral in cognitive development because Vygotsky saw interpersonal communication as a precursor for more sought-after or enlightened intrapersonal communication.

Although Dewey, Schön, and Vygotsky did not directly discuss reflection as rhetorical and their ideas are relatively human-centric, their work hints towards how interaction between actants, even nonhuman ones, come into play in reflective activity. Dewey's theories about reflection emphasize tangible effects; for Dewey, reflection without action is not reflection

(1910, 1933). Perhaps most importantly, Schön's work created scaffolding for thinking about the context and timeliness of reflection. In his seminal text, *The Reflective Practitioner: How Professionals Think in Action* (1983), he distinguishes "reflection-in-action" from "reflection-on-action." Reflection-in-action occurs when someone uses reflection within a moment to shape that same moment, while reflection-on-action happens when someone reflects retroactively so that they can improve a subsequent, similar event. This distinction of timeliness is particularly useful for considering reflection's rhetoricity: chronos affects how we name, identify, and categorize different types of reflection. Dewey's and Vygotsky's work focused only on how students might reflect upon action to project for future action, while Schön's work pushes us to consider how students reflect within action to shape current action. Although it has been adopted within composition and renamed by Yancey (1998) as "constructive reflection," this type of reflection is not identified or documented as often as "reflection-on-action" in composition scholarship or pedagogy, which I see as a missed opportunity in reflection scholarship. This is in part because we most often study and practice reflection as a retroactive activity, using post-process interviews or portfolio critical reflections as data. It is also due to the reflective identifications that we have had as a field: although we do reflection-in-action as well, it is not as commonly identified as "reflection" within scholarship or the classroom itself. Writing conferences, for example, can do the same type of work that Schön documents—students can bring works-in-progress and use conversation to consider revisions—but they are not always named "reflection" in our research or pedagogy. By not naming these moments as reflection, and thus not having these activities recognized as reflection in composition theory and praxis, we see one way that reflection is rhetorical, as the naming of an activity as "reflection" calls reflection into being.

Research on reflection within composition began as a byproduct of writing process research. Yancey, in her introduction to *A Rhetoric of Reflection* (2016), argues that there are three generations of reflection research: the first generation in the 1970s and 1980s, which "identif[ied] and describ[ed] internal cognitive processes assumed to be part of composing" (p. 9) the second generation in the 1980s and 1990s, which "developed mechanisms for externalizing reflection, making it visible and thus explicitly available to writers" (p. 9), and the third (ongoing) generation as revising the earlier generations' work, by acknowledging reflection's rhetorical power beyond a means for assessment. This third generation of reflection research, Yancey posits, can consider curricular and extracurricular avenues, and that researching reflection can teach researchers about learning more broadly. While Yancey presents a narrative of success (composition has come to understand reflection better through each generation of research), it is important to recognize the ways past reflection research has helped scaffold for our current understandings of reflection as rhetorical.

Cognitivist researchers first documented reflection in think-aloud protocols, which were used throughout the 1970s and into the 1980s (see, for example, Emig, 1971; Flower & Hayes, 1980, 1981a, 1981b; Perl, 1980; Pianko, 1979). For example, in Janet Emig's (1971) study of 12th grade students, eight participants were asked to compose aloud in front of Emig, verbalizing both their thoughts and their writing. In asking students to verbalize why they were making particular writing choices, the think-aloud became an artifact of reflection. Similarly, Linda Flower and John Hayes (1981) asked research participants to explain their thought processes as they worked through a rhetorical situation. These thought processes were then written up in in protocols that "list[ed] the activities that [a participant] engaged in and the order in which they occurred" (1980, p. 4). Protocols worked to capture all communicative practices and were

synthesized through coding schema and presented as steps or graphics. In this way, researchers created reflective texts about research participants' writing processes, which inherently included reflective activity. Although neither Emig nor Flower and Hayes called participants' think-aloud protocols "a reflection," participants were indeed doing the work of reflecting: participants were doing the cognitive work of examining and articulating their thought processes, which seems to be central to the reflection characteristics established in Dewey, Schön, and Vygotsky's work. In this way, reflection is rhetorical because it is intimately tied to describing writing.

Cognitivists also researched reflection while observing the writing process. For example, while Sondra Perl documented the writing process, she observed participants composing an essay in a controlled environment (e.g., a soundproof room in a library within an allotted time frame) and then interviewed the participants about their experiences. Through this process, Perl identified two reflective thought patterns: retrospective structuring, or authors' consideration of how writing choices have their desired effect, and projective structuring, or authors' consideration of the ways their writing choices might affect their intended audience.

In a more deliberate attempt to comment on reflection within the writing process, Sharon Pianko documented reflection using both observation and think-aloud protocols. Her observations of writers demonstrate how reflection works concurrently with text production, as evidenced by the bodily manifestation of reflection: writers pause and rescan their work while reflecting. In her study, Pianko observed students composing a text in a classroom and interviewed them afterwards. Pianko writes, "The act of reflection in this study—behaviorally manifested as pauses and rescannings and heretofore ignored as a component of the composing process—is the single most significant aspect of the composing process revealed by this study" (1979, p. 277). Here, Pianko's work provides the building blocks for reflection researchers to be

interested in the rhetoricity of reflection. Although she does not use the word rhetoric, Pianko's research findings encourage a re-examination of how embodied communication may play a role in reflective practice, something that Pianko argued is a primary means of signaling reflection.

The 1980s and 1990s continued to add to composition's reflection research, providing more evidence of the rhetorical nature of reflection. Focus shifted from documenting reflection that happened naturally within the writing process to developing writing assignments that strategically cue reflection. For example, scholars recommended the writer's memo (Sommers, 1988) and portfolios (Camp, 1992). Reflection became a primary means of assessing writerly growth (Yancey, 2016), and scholarship turned towards reflective texts for instructors. An increased interest in reflection, particularly because of its use in assessment, culminated in Yancey's first book-length study on reflection in 1998, *Reflection in Writing*. In this book, which most compositionists point to as the seminal work on reflection, Yancey identifies three types of reflection: reflection-in-action, constructive reflection, and reflection-in-presentation. Yancey first puts forth the notion that "reflection is rhetorical" (p. 12) in this text, and although reflection's rhetoricity was not the focus of that book, Yancey's definitions of different types of reflection are instrumental in understanding some of the qualities that make reflection rhetorical. Yancey defines reflection-in-presentation as "formal reflective text written for an 'other' often in a rhetorical situation invoking assessment" (p. 13). This definition signals a shift from Dewey's notion of reflection as meant to accomplish personal growth and learning to a better understanding of how the articulation of reflection is performative, done for proving personal growth and assessing learning. The definition also includes the word "written," which narrows the modalities and genres this reflective artifact could exist within, but more importantly, shapes how reflection is thought about. Because reflection research was most often used to comment on

assessment practices, scholars became increasingly interested in how the reflective text was rhetorical, a curated, performative text meant to persuade another (see, for example, Emmons, 2003; Scott, 2005; Wardle, 2009).

The other two concepts that Yancey presented, “reflection-in-action” and “constructive reflection,” come from Schön’s theoretical understandings of reflection: “reflection-in-action” refers to reflecting in the moment, and “constructive reflection” (which Schön called “reflective transfer”) describes articulating what was learned from one experience and applying that knowledge to another experience. Yancey’s adaptations of these concepts into composition scholarship are useful and promise insight into how students detect, elect, and connect within a moment, rather than how they explain this process in a fixed text after the fact, as is done in reflection-in-presentation. Yet when Yancey translates Schön’s work to the composition context, the definitions she provides are limiting, because they are adapted as writing-specific: reflection-in-action is defined as the “means of *writing* with text-in process” (Yancey, 1998, p. 13, emphasis added) and “constructive reflection” is defined as the “generalizing and identity-formation processes that accumulate over time, with specific reference to *writing* and learning” (p. 13, emphasis added). In translating Schön’s work to the composition context, Yancey helped researchers locate reflection—in writing—but also limited researchers to look for reflection primarily in writing, rather than in other activities within and outside the classroom.

Yancey’s (1998) research methods are qualitative: she read students’ reflective texts, conducted follow-up interviews with students about their writing process, identified patterns across the texts and interviews, and presented excerpts that are emblematic of those patterns. Her choice to focus on writing as the primary object of inquiry is unsurprising—compositionists are researchers of writing after all—but it is important to consider what information retroactive

reflective texts can provide and how other research methodologies might have different affordances. Yancey's methods provide initial insight into reflection-in-presentation: it documents what students do in reflective texts and what reflections they tend to articulate retrospectively. However, the possibility for dynamic examples of constructive reflection or reflection in action is not represented in textual analysis because they only provide a curated snapshot of reflection. Yancey's (1998) work does not give much room for considering what else a reflection might look like, something that, although she addresses it in later work, did affect the parameters for reflection research for some time. As a result, constructive reflection and reflection-in-action did not receive as much attention in composition research. Perhaps this is because these types of reflection seem to be habitual thought patterns that might be articulated internally or practiced in habitual classroom activities not previoulsy recognized as reflective practice. Because reflection is typically thought about and later identified as being retrospective, isolated written text, we have missed opportunities to see how other ongoing or dynamic practices like conferences, group work, free writes, peer review, etc. might also be reflective. Although these activities have been researched and are used in pedagogy, neither researchers nor teachers have always identified these practices as reflection-in-action or constructive reflection.

Transfer research requires us to understand what activities might be examples of constructive reflection and reflection-in-action. This will allow us to have better insight into what transfer looks like while it happens, rather than only being able to account for curated, written texts documenting what knowledge has been transferred or will be transferred. Researchers who study knowledge transfer recognize reflection as important to transfer because of its relationship to metacognition (Nowaceck, 2011), with reflection seen as evidence for metacognition (Hacker, Keener, & Kircher, 2009). Metacognition is typically understood as a type of reflection (Kaplan

et al., 2013) with two parts: metacognitive awareness, or the awareness of thinking and learning within an experience, and metacognitive regulation, or the use of that awareness to manipulate thinking and action (Hacker et al.,1998; Negretti & Kuteeva, 2011).[3] Reflection research, therefore, has turned its attention to questions about the relationship between reflection, metacognition, and transfer. Although research has successfully captured and commented upon isolated moments of reflection, developing methods that follow transfer within the transition rather than looking for evidence in fixed moments are less common. Kara Taczak and Liane Robertson (2016), for instance, investigated reflective practices of nine students, four in a literature-themed class and five in a teaching-for-transfer class, in which key words and theoretical concepts of transfer were introduced and multi-genred writing and reflective practice were required. They qualitatively coded students' reflective essays, interviewed students and teachers, and conducted a survey. Likewise, Fraizer (2010) also used data gathered from teachers and students, using a survey, interviews, and essays. The mixed methods approaches that these studies employ provide perspectives on reflection from both teachers and students, which provides a more nuanced perspective than previous studies had provided, and provide insightful revelations into how students wrote about and reported on transfer via reflection, yet their research methods did not allow them to follow reflection, and therefore transfer or metacognition, as it happened.

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[3] It is important to note that reflection and metacognition, although different, are commonly conflated because of their close relationship. Metacognition is a type of reflection because, as Dewey argued, reflection is both awareness and future action. Some scholars today distinguish between reflection and metacognition by noting that reflection tends to happen towards the end of an experience (see, for example, Norman et al.,2010), but Schön, for example, would not agree that reflection only happens retroactively. Therefore, it is not the timeliness of the activity but its intimate connection to transfer—metacognition uses previous and current experience to affect future action (Tarricone, 2011)—that makes it a specific type of reflection.

Even in Yancey's most recent collection of reflection scholarship (2016), which is emblematic of "third generation" reflection research, the research methods involve, for the most part, data collected from retroactively written reflective texts and retroactive participant interviews, which are the same methods that Yancey presented in her own research in 1998. There are exceptions, certainly: Asao Inoe and Tyler Richmond, for example, adapted these methods, using grounded theory on reflective texts and interview data, and use inter-reader reliability for their qualitative coding, which provides new ideas for researching reflection-in-presentation. In general, however, while the attention to the rhetorical nature of reflection may change our theoretical conception of reflection, the research methods employed do not necessarily accommodate a reconsideration of our methodologies to account for the rhetorical nature of other types of reflection, like reflection-in-action and constructive reflection.

Yet because of the broadened definition of reflection it offers, *A Rhetoric of Reflection* provides the field with more ideas about where reflection might live: Pamela Flash identified faculty conversations as places to look for reflection, showing how reflection is ongoing and collaborative, and Kevin Roozen claimed that interviews are reflective texts. Reflective texts can also include digital media, like the blogs Naomi Silver provided excerpts from or the videos Elizabeth Clark discussed. This broadening to a more inclusive range of texts works to expand what might be thought of as reflection and how teachers might encourage reflective practice amongst themselves and/or their students. The collection also brings to light the role that time might play in reflection. Jeff Sommers, for instance, revised his 1988 stance on writer's memos, where they are done only at the end of the project; now, he asks students to document throughout the course about writing beliefs more generally. As a whole, the edited collection suggests that community is instrumental in reflection – either with the researchers and the participants, the

discourse communities that learners are a part of, or the audience of their pieces. My project builds upon this collection to consider some of the questions adopted from the conclusion, namely, What types of activities are named as reflective? How does the naming call that type of reflection into being? And how does context and medium provide different opportunities for reflection?

1.2 Towards a Rhetorical Theory and Methodology of Studying Reflection-in-Motion

My study shifts from researching pre-identified, isolated snapshots of reflection to investigating connections between a collection of activities that may include the oft-used reflection-in-presentation but also constructive reflection and reflection-in-action. As the above section discussed, although retroactive reflection (curated, written, or spoken) is only one way of reflecting, it has been the primary way that reflection has been theorized, researched, and practiced in composition. We are beginning to understand how reflection-in-presentation texts are rhetorical (Emmons, 2003; Scott, 2005; Wardle, 2009), but we need to broaden our understanding of the rhetorical nature of reflection even further in order to consider what I call reflection-in-motion: dynamic, multimodal, and interactive reflective activity that occurs when students engage in constructive reflection and reflection in action. With that goal in mind, I designed a research study that would allow me to capture a variety of different reflective activities. For the purposes of this case study, I adopted Taczak's definition of reflection discussed earlier: "reflection is a mode of inquiry: a deliberate way of systematically recalling writing experiences to reframe the current writing situation. It allows writers to recognize what they are doing in that particular moment (cognition), as well as to consider why they made the rhetorical choices they did (metacognition)" (p. 78). I adopted this definition of reflection for my case study because it allows flexibility in identifying the forms reflection can take. Taczak

defined the cognitive process of reflection as the manipulation of past writing memories for present or future decision-making. In defining a cognitive process, we find evidence of a variety of different texts and activities in which reflective practice occurs, not just the traditionally used retroactive, static, and written or spoken texts. This definition allows me to understand a wide range of reflective activity that can occur, along with the intertwined nature of those activities, an understanding that is well suited to accounting for the ways "reflection is critical for writers' development." Using a post-humanist lens (see, for instance, Rickert, 2013) to account for the multitude of factors at play in reflection, I performed daily ethnographic observations of two multimodal first year composition courses at a large, public university. The multimodal composition course setting allowed for students to slow their thinking down—this is helpful because they were unfamiliar with the kinds of texts being asked of them. "Although reflective writing allows students to engage authentically in the writing process, pressures toward step-by-step approaches to writing and a one size-fits-all English language arts curriculum may prevent many students from participating in authentic reflection about their processes of writing as well as their written products" (Gorlewski & Greene, 2011, p. 90). I therefore chose to observe multimodal composition courses as these courses are ripe with opportunities for reflection; multimodal composition theory promotes reflection to teach design awareness and as a means of assessment (see, for example, DePalma, 2015; Shipka, 2011; Sorapure, 2006). Further, "findings suggest that multimodal curricular contexts offer students opportunities to reflect on why they value some technologies, media, and modes of representation over others" (Gunsberg, 2015, p. 5).

When I designed this study, I considered the drawbacks and affordances of past methodologies. Reflection research has often taken the context of the reflection for granted.

Because I am interested in the rhetorical nature of reflection, I needed to think about how context shapes the types of reflection produced. Consequently, one of the classes I observed was only held in a computer integrated classroom, while the other spent half of the time in a computer lab and the other half in a traditional classroom. This shift in contexts made spatial patterns more noticeable to an observer, while also providing opportunities for seeing how differences in other factors like available materials, spatial design, human agents, dispositions, and affect influenced reflection activity. Although targeted textual analysis and follow up interviews can provide insight into reflection, it preordains what counts as reflection and narrows the scope of what reflection can entail. Instead, I observed all classroom activities and interviewed students biweekly about their experience so that I could use grounded theory to identify reflection as it occurred in whatever ways it naturally did so. In gathering multiple types of reflection, I tried to avoid the potential drawback of studying reflection only through written texts, because there are often conflicted motives of reflection and assessment (Sommers, 2016). Reflection can become performative—a chance for students to curate a reflection they think will be valued by their instructor (Conway, 1994). Anne Beaufort (2016) explains, for instance, "some students figure out the 'right' reflective claims regardless of what their actual experience was in the course" (p. 37). Specifically, I argue that ethnography, especially when attuned to observing multimodal communication (see, for example, Dicks, 2006; Dicks et al., 2011) opened up the possibilities of what might count as reflection. I argue that my methods allowed me to understand how, when, and why various types of reflection occur, and the use of multimodal discourse analysis and genre analysis helped me analyze reflection emerging from its context.

I layer ethnographic methodologies with genre analysis and multimodal discourse analysis (see, for example, Levine & Scollon, 2004; Norris, 2004, 2011; O'Halloran, 2004), so I

can be responsive to reflection-in-motion. To understand how reflection is rhetorical, we must *move with* reflection because “rhetoric is not as still as we might think” (Gries, 2015, p. 7); it is an emergent process, resulting from interactions of various forces (Edbauer Rice, 2005) that demand reactive, flexible research methodologies. It is not enough to look at reflection artifacts or ask students to recount different moments of reflection. We need to borrow from and re-envision dynamic qualitative methods to compensate for how reflection “moves in nonlinear, inconsistent, and often unpredictable ways within and across multiple networks of associations” (Gries, 2015, p. 7). Feminist rhetorical research traditions use the metaphor of “mining for gold (and other precious metals),” “connecting analytical processes to the metallurgical process of assaying” (Schell & Rawson, 2010, 15). I see my work as doing something similar; by using reflexive, responsive, flexible research methods, I recognize the value in undervalued work within the classroom: the *process* of writing instead of the product of writing.

In this study, I observed reflection as it occurred in its natural classroom context and identified various reflective moments—freewrites, group work, teacher framing, conferencing, peer review, brainstorming, and writer’s memos—with the help of interviews of the teachers and students and my observation collection materials. Although I began this research with only a tape recorder to build trust and rapport with the classes I was observing, I negotiated with the research participants to use a GoPro camera a few weeks later so that I could capture the multimodal communication practices that reflection was taking on in the classroom space. The GoPro allowed me the affordances of being mobile while also capturing my own perspective. The footage is used in later chapters for multimodal discourse analysis. My interviews helped me understand the complexity of all of those moments: learning about what was planned, viewed, and used as reflective moments. The students and I met on a biweekly basis, and I interviewed

the teachers three times: once in the beginning, once in the middle, and once at the end of the course. Each interview responded to what I was noticing in class and what I had learned in previous interviews. They took a semi-structured approach to allow some consistency in questions but space for flexibility. In the first interview, I asked for basic information from teachers and students, including how they defined reflection and how they tended to practice it in and outside of the academy. In the second interview, I asked students and teachers about their definitions of related cognitive activities, like metacognition and transfer, and I followed up with them about patterns I noticed. I used the third interviews of students to get reflective accounts on writing processes. In the fourth interview with students, students were given Yancey's definitions of reflection and asked to map activities onto their own classroom practices and daily lives. The final interviews of the students were held as focus groups, having conversations about the patterns they saw in their reflective behavior in the course and in their portfolio creation. Likewise, the third and final interview with the teachers provided an overview of the patterns they saw in reflection happening in their course. Along with the interviews, I conducted a class-wide survey to learn how the rest of the students compare to the findings from the focal students' experiences.

Through this research, I learned that reflection emerges from the interactions of various factors. Reflection has different initiating forces (teacher, student, writing prompt, etc.) and practicing forces (handwriting, computers, conversation, etc.). Students practice more or less agency depending on their dispositions: some engage in self-prompted reflection both within and outside of class, usually through brainstorming documents like freewrites, to do lists, or conversations with peers, which themselves are largely shaped by student dispositions. The way teachers signal reflection through verbal cues is integral in getting students to recognize a call for

reflection, but material factors like energy, time, and stress are just as instrumental in whether students practice reflection. Institutional pressure, teaching philosophies, teacher education and training, and lesson planning patterns all shape what kind of reflective activity takes place. In both the in-class and out-of-class settings, I found that the way teachers and students define reflection shapes students' reflective practices. In one of the classes, for example, the teacher theorized that metacognition and reflection were synonymous, so students in her class tended to mostly practice reflection as a means of dissecting their writerly choices through things like writing conferences and writer's memos. All of these things influence agency and power relationships within reflective practice.

I also found that reflection is shaped by context, because spatial arrangements and the materials within spaces play a role in how factors interact. In the surveys, students alluded to the way space played a role: students commented on how reflection tended to occur when they were alone, sitting with roommates, walking between classes, watching Netflix, etc. Reflection is ongoing; it is constantly occurring and these occurrences tend to have patterns, making it habitual. These habits are not static; they are dynamic, constantly being reshaped. For example, although some students had kept journals throughout their high school years, they had written in them a bit less frequently in college, instead turning to talking with friends as their most often cited examples of reflection. Reflection is so deeply embedded in the writing classroom context because it happens throughout the composition process. Because it is so thoroughly integrated into the writing process and class activities, writing, class activity, and reflection are difficult to distinguish from one another.

1.3 Dissertation Overview

In the following chapters, I delve deeper into the methods employed, the key findings, and the stakes of this project. Chapter 2 provides an overview of my methods, along with an overview of the different qualities for reflection. Chapter 3 explains the ways that past experiences shape people's definitions of reflection—and their processes of identifying it. The chapter explores the ways that reflection is rhetorical because naming calls reflection into being. Focal students had past experiences with reflection that shaped their definitions of reflection and in turn how they could identify and practice it. Some students tended to primarily identify reflection as activities involving collaborating or talking with others. Others spent time creating extensive, unrequired written reflections like freewrites. Their choices were based on their past experiences. This chapter considers the following questions: What types of activities are named as reflective? How does the naming of those activities as reflection call that type of reflection into being?

In Chapter 4, I use a multimodal discourse analysis approach, modified from Sigrid Norris's work, to consider What contexts provide different opportunities for reflection? How can different contexts aid habitual reflection? To what extent does habitual reflection transfer across contexts? And how is agency distributed during reflective activity within a context? Reflection is rhetorical because it is always situated in spaces or specific contexts that may or may not be physical, that house complicated material and immaterial actants—and it is through the relationship of those actants that reflection emerges. These spaces evoke emotions, and their boundaries can be visible or invisible, permeable or impenetrable, shifting or fixed. As Doreen Massey (2005) explained, when she complicated our understanding of space, we repeatedly draw boundaries to restrict our understanding of space: "the imagination of space as a surface on which we are placed, the turning of space into time, the sharp separation of local place from the

space out there; these are all the ways of taming the challenge that the inherently spatiality of the world presents" (p. 7). In this chapter, I push productively against these ways of taming, thinking about space as the "product of interrelations" (Massey, 2005, p. 8).

Finally, in the conclusion, I turn to the stakes of this research. Understanding what makes reflection rhetorical is essential for a number of reasons. First, we place high value on reflection, using one of its forms, reflection-in-presentation, as an aid in assessment. We should understand how we could use other forms of reflection to help scaffold those types of assessment-affiliated reflective texts. Second, reflection has been linked to transfer (see, for example, DePalma, 2015). A better understanding of reflection might help our understanding of how and why students can transfer knowledge across contexts and why they cannot.

Understanding how reflection is rhetorical gives scholars and teachers alike more insight into how to best help students transfer knowledge. In 2014, the National Survey of Student Engagement named reflection as one of the factors to look for to indicate student success. Educators have named reflection a high impact educational practice, researchers from a variety of disciplines have researched reflection, and it has been advocated as a way of improving curricula in a variety of contexts (Summers et al., 2016). Reflection is particularly instrumental in education, regardless of discipline, to promote critical thinking (Gupta et al., 2015). Because it allows space for awareness, exploration, articulation, and forward-reaching transfer, I see reflection as instrumental in creating in-between moments where students can reflect on what they think and why think it. It can provide a critical lens of working across difference, trying out new ideas, and questioning sociocultural norms.

Chapter 2

Towards a Rhetorical Theory and Methodology of Studying Reflection-in-Motion

In deciding the methods that would help me understand the rhetorical nature of reflection, I first had to define what I meant by "rhetorical" and "reflection." My understanding of "rhetoric" is influenced by material rhetorical theory because, as Thomas Rickert explains in *Ambient Rhetoric*, we are in an "ambient age," or a time when "boundaries between subject and object, human and nonhuman, and information and matter dissolve" (2013, p. 1). Like Rickert, I argue that "this ambient age calls us to rethink much of our rhetorical theory and practice, indeed, calls us to understand rhetoric as ambient" (p. 3), and consequently my conceptualization of rhetoric is one in which rhetorical action emerges from human, material, ephemeral, embodied, and affectual actants and the agency for rhetorical action is distributed amongst those various actants. In other words, as Rickert argues,

> Rhetoric can no longer remain centered on its theoretical commonplaces, such as rhetor/subject, audience, language, image, technique, situation, and the appeals accomplishing persuasive work, at least as they are predominately understood and deployed. Rather, it must diffuse outward to include the material environment, things (including the technological), our own embodiment, and a complex understanding of ecological relationality as participating in rhetorical practices and their theorization. (p. 3)

My understanding of rhetoric shifted how I might look to see how reflection is rhetorical: I could not simply look at static moments or fixed texts, nor could I have a human-centric view of reflection. Instead, I needed to understand the extent to which interrelationships within a context, the interactions of those interrelationships, and those interactions' consequent movements

sparked moments of reflection as rhetorical action, or moments where reflection affected the actions of the actants within and outside the context.

Given this understanding of rhetoric, I also had to broaden my definition of reflection. As I mentioned in Chapter 1, I was particularly inspired by Taczak's definition

> … reflection is a mode of inquiry: a deliberate way of systematically recalling writing experiences to reframe the current writing situation. It allows writers to recognize what they are doing in that particular moment (cognition), as well as to consider why they made the rhetorical choices they did (metacognition). (2015, p. 78)

because it illuminates the fact that reflection is not limited to the artifacts produced, but also the systematic manipulation of past experiences for present or future decision-making. Building upon her work, I adopted my own definition of reflection for the purposes of this case study, adjusting so that there is flexibility in the timing of the cognitive practice in relation to the rhetorical effect, and defined it as: "Reflection is a cognitive practice that critically examines an activity or experience in order to transfer learning or promote growth. This could happen before, within, or after an activity." Because my main research question was, "What does it mean to identify and understand reflection as rhetorical?" and I was answering that question by looking at two composition courses, I was primarily concerned with the ways that the daily activities of the two classes provided opportunities for reflection. I aimed to employ methods that would allow me to identify reflective activity through naturally occurring classroom genres—as it occurred—and methods that would allow me to move with reflection as it occurred. In other words, I was interested in methods that could help me account for the complex mobility at work in daily classroom experience. This was in part due to an expanded definition of reflection and also due to my understanding of rhetoric being influenced by material rhetorical theory, which sees

rhetoric as "[moving] in nonlinear, inconsistent, and often unpredictable ways within and across multiple networks of associations" (Gries 2015, p. 7). Therefore, I turned to a mixed methods approach including ethnography, interview, multimodal discourse analysis, and genre study so that I could capture activity as it moved through ethnographic approaches, get insight into others' ideas about that activity through interviews, analyze the spoken and embodied modes of communication within that activity through multimodal discourse analysis, and investigate stabilized moments of activity through genre analysis.

As I argued in Chapter 1, compositionists have most often looked for reflection in relatively static, written texts like portfolio cover letters and writer's memos, and have continued to do so, with some exceptions, even within our discussion of the rhetorical nature of reflection. This is in part because of the field's preoccupation with reflection's relationship to assessment in the 1990s and early 2000s, when reflection research became more central to conversations within composition. Yancey's (1998) groundbreaking work on reflection, for example, aimed to identify different types of reflection in the classroom so that practitioners might better utilize it in their teaching, both in helping students document and learn from their writing process, and crediting the writing process of students alongside their finished products. Yancey saw reflection as a cognitive act produced within writing, and she studied it using a qualitative analysis of written texts marked as "reflection" and interviews of students about their decision making while writing those reflective texts. Since Yancey's groundbreaking work, other researchers have followed suit, using textual analysis of students' reflective texts as their primary data and conducting follow-up interviews with students about their writing process of those reflective texts, identifying patterns across the texts and interviews and presenting excerpts that are emblematic of those patterns. This choice of focusing on writing as the primary object of inquiry within

reflection research is unsurprising—compositionists are researchers of writing after all—but as I argued in Chapter 1, it is important to account for what retroactive reflective texts can and cannot tell us about reflection and consider how other research methodologies might have other affordances. Yancey's original methods, and researchers who have followed her in documenting reflection in presentation texts with similar methods, have provided initial insight into reflection-in-presentation: they document how reflection is articulated retrospectively in static written texts.

Through this research, we have learned how reflective texts can provide insight into students' writing process and transfer practices, but they also have limitations of functioning as an argument, a text that puts forth a claim about the rhetorical effectiveness of one's own work (Greene, 2011; Sommers, 2011; Yancey, Robertson, & Taczak, 2014). As compositionists have turned to consider how reflection, used as a means of aiding in assessment and otherwise, is rhetorical, we have increasingly become interested in the context from which it emerges, the factors that influence its outcomes, and the effects it has (Yancey, 2016). However, we have done that mostly by continuing our study of reflection-in-presentation and continuing to focus our attention on reflective writing. When researchers like Kevin Roozen considered the rhetorical nature of reflection-in-action, he did so by considering how interviews might function as reflective texts. Instead, I hope to broaden our understanding of how reflection is rhetorical by better understanding various types of reflection as they occur, or reflection-in-motion, particularly through classroom activity outside of moments of reflection-in-presentation practiced through marked, written reflective texts. In paying attention to reflection-in-motion, I locate the illusive moments of reflection that happen through motion—moments of reflection-in-action and constructive reflection, where students build their writerly identities and transfer knowledge through dynamic interactivity—and provide insight into the rhetorical nature of

reflection. Therefore, I adopted a mixed methods approach to do this work, combining typical research methods—interviews and textual analysis—with multimodal ethnographic methods (Dicks et al., 2010; Fors, 2013; Pink, 2009, 2011, 2015) and multimodal discourse analysis (Levine & Scollon, 2012; Norris 2004, 2011; O'Halloran, 2004). My mixed methods approach allows me to identify reflective activity emerging within classroom contexts as it occurs, or what I call reflection-in-motion. This is innovative because these methods capture how reflection emerges from interrelationships between various factors in specific contexts.

Rather than using static, retroactive written texts as the basis for understanding reflection, I started with daily ethnographic observations of two classes because, historically, scholars have used ethnography to study motion (Clifford, 1997), and I was interested in seeing reflection as it moved in real time. As scholars have increasingly considered the ways people meet across differences—not only in space, but also social, psychological, and affectual distances within the "mobility turn" (Elliott et al., 2017)—I, too, considered ethnography as a way that I could understand how reflection helped students work across difference, transfer knowledge, and develop rhetorical dexterity. In my research design, I was influenced by linguistic ethnography (see, for example, Hymes, 1996; Snell et al., 2015), which combines linguistic analysis with an ethnographic approach, because it can showcase the linguistic patterns of verbal reflection practice situated within the context from which they emerge. I was also influenced by multimodal and sensory ethnography (see, for example, Dicks et, al., 2006, 2011; Fors, 2013; Pink, 2015) because it provides the potential of exploring other means of communicating reflection beyond the verbal or linguistic. Consequently, my ethnographic notes attempted to capture the happenings of the class, the types of communication happening in those spaces—through spoken discourse, embodied communicative practices, and sensory experiences—and

the interactions between material, ephemeral, and human factors at play in the context. In other words, I took seriously the advice that "taking notes and recording is helpful, but also learning to smell, feel, hear, taste, and see rhetoric all around is necessary because otherwise ephemeral and material rhetorical devices remain unnoticed" (Endres & Senda-Cook, 2011, p. 278). Especially because I saw agency as distributed across interrelationships between human and nonhuman factors (Barad, 2007), my ethnographic observations allowed me to account for human actors but also for non-human actors that were relevant in the interaction of actants affecting reflection within the space. In being particularly attuned to the context from which the activity emerged, I accounted for "thing power," or the "curious ability…to animate, to act, to produce effects dramatic and subtle" (Bennett, 2009, p. 6), while also accounting for embodied communication, which allowed me to capture "writing-as-activity" (Prior & Hengst, 2010, p. 22). My methods provided insight on common practices identified as reflection: group work, free writes, conferences, peer review, writer's memos, and portfolios. Because I was influenced by linguistic, multimodal, and sensory ethnographic approaches, and I understood rhetoric as something that should account for the human, material, ephemeral, affectual, and embodied, I combined my ethnographic observations with multimodal discourse analysis, a methodology that Sigrid Norris and others have used to account for context, discursive and embodied communicative strategies, and power relationships within linguistic encounters, so I could dissect emblematic and unique moments of reflection working as rhetorical activity within classroom spaces.

Along with the observations and multimodal discourse analysis, I chose to use interviews within my mixed method approach because, as Roozen suggests, "reflective interviewing provides researchers with a means of viewing literate activity from the writer's perspective and making visible the writing-related knowledge practices identities and dispositions writers bring

to bear on engagements" (2016, p. 255). Within my own ethnographic observations, I found this to be true. Interviews functioned as evidence of writerly development. Like Roozen, I also paid attention to the contextual factors of these interviews, along with genre analysis of the texts presented within the interviews to account for the space and texts used within the interviews. In this way, I accounted for the context and modes of communication of the interviews' reflective activity by using different documentation methods, like tape recording, note-taking, taking photographs, collecting writing sample texts shown within the interviews, and video-taping to be better attuned to not just what was said in the interviews but also the various semiotic modes used to communicate the reflective activity within the interviews. This combination of methods gave me a unique perspective about how reflection functions as rhetorical activity.

2.1 Site Overview

To investigate the rhetorical nature of reflection, I looked at two sections of English 182, a multimodal composition class at the University of Washington. As discussed in Chapter 1, I selected two sections of multimodal composition because multimodal writing is generally unfamiliar to students and usually involves reflection within assessment practices, which made it more likely that reflection would be omnipresent in the two classrooms. English 182 is a first year writing course; the course was created in 2016 as a new option for meeting the composition requirement at the university. All composition courses at the university met the same writing requirements and used the same outcomes.[4] While this course was being developed, the Expository Writing Program was also revising its writing outcomes to be more clearly inclusive of recent writing scholarship on multimodal and translingual pedagogy. English 182 was proposed as the first year writing component of a four-course series aimed at providing

[4] See Appendix 1 for the University of Washington Expository Writing Program outcomes at the time of the research collection in 2017.

opportunities for students to see writing through a multimodal lens. The series included English 182, a multimodal first year writing course; English 282, an advanced multimodal composition course; English 382, a special topics multimodal composition course; and 482, a multimodal composition pedagogy course. Although the other first year writing courses offered at the University of Washington could incorporate multimodal projects, the creators of this course hoped that the teachers volunteering to teach this course and the students that registered for the course would be excited to see writing through a multimodal lens throughout the course.[5] The instructors in this case study found that to be true. Kevin discussed it affecting how he taught the course from being a "skill-based course" like English 131, or a course where he felt he should explain, "this is how you do a quote sandwich and this is how write a solid transition," to a course that more deeply explored a "line of inquiry," allowing students to consider how the genre of their final project might influence the types of questions they could ask about their research. Linda explained that she was better able to include genres that students used in their daily lives outside of the academy while teaching English 182, making this course "an easier sell for actually all my students because they can see how it will function in their lives." Students agreed with Linda's sentiment: Rachel, for example, says she took the course because it "would probably be more relevant" and "seems a little bit more practical," because "this class is geared toward the public consumption part of [writing]."

The University of Washington is on the quarter system and the research was collected in Spring Quarter 2017. At the time that this research was conducted, this was the first year that the class had been offered, making the course available during the previous two quarters. Despite its

[5] I can speak to the intention of the creators of this course because I was part of the committee that developed this course. The committee consisted of Dr. Candice Rai, Dr. Kimberlee Gills-Bridges, Dr. Ann Shivers-McNair, and myself.

short history at the University of Washington, English 182 had gained a reputation for being the "easy," "creative," "different," and "more fun" composition option in comparison to the other available courses designed to fulfill the same composition requirement. In interviews, Kevin and Linda commented that the students in their 182 class were more likely to identify as non-writers compared to the traditional composition course they had taught the year before, and in interviews with the focal students, they confirmed their teachers' suspicions that the course attracted students who had strategically taken the course in the hopes that they would learn something different than the traditional, academic writing they had previously experienced in English courses. Some thought it would be a better option for them because they needed an easier course, and like Mia said, "I needed an easy English class, I needed the composition credit, and a friend told me that 182 is the easiest English class you will ever take."

The two English classes that I observed took place four days a week (Monday-Thursday) for 50 minutes each morning. They were both held in computer integrated classrooms for all or part of the days of the class: Linda's for all four days and Kevin's for Mondays and Wednesdays (while the remaining days of his class were held in a traditional classroom). Because Kevin's and Linda's classes incorporated technology, this case study positioned me to be particularly attuned to the ways in which context and materials shaped the types of classroom activities and consequent reflective activities. The computer lab had desks scattered in clumps throughout the room, situated in such a way that students were in groups of three facing each other. This spatial arrangement de-centered the traditional front of the classroom focus that creates a teacher/student power dynamic. Instead, by putting the students in groups facing one another, the immediate focus was the computer screen with the second being their peers. This influences the way that teachers could interact with their students. As Linda put it, "there's that thing (a computer)

between you and the student." Consequently, the layout makes the teacher more likely to take on more of a facilitator role and learning becomes more student-centered and computer-mediated. Because the layout is fixed in the computer classroom, teachers can no longer "set the stage" for whatever they are doing that day.

Machines and human interaction mediated the types of activities habitually practiced and the power relationships that formed within those courses. Both the activities and the power relationships within those activities emerged differently in each course because of the layouts and materials available to the instructors, but also because of their view of how students and they might use the materials in the space. In an interview, Linda told me that she had formed her opinion on technology based on a conversation with students in a previous quarter. In a roundtable about the use of technology in the classroom, her students made a case for the educational benefits of using technology as a supplementary tool to look up concepts they did not understand. Linda now sees computers as a supplemental tool for students in her CIC classroom. She tended to do lectures and optional group or individual work during class time—something that she calls "processing time"—and generally left it up to students whether they used the computers or not during classroom time.

Because Kevin's classroom was held in a computer classroom next to Linda's on Mondays and Wednesdays and a traditional classroom on Tuesdays and Thursdays, the reflective activities in his classroom were influenced by both classroom spaces, along with the materials available and his interpretation of them. In an interview, Kevin explained that he felt like he needed to use the computers as something within his lesson plans when his class was scheduled in the computer lab. When he first was assigned to the CIC, Kevin recounted that he began with lofty goals of using technology like video annotation software, but after some negative

experiences with technology failure in his first quarter, Kevin shifted to incorporating "programs and software that are more accountable so if [they] run into trouble [he] can troubleshoot them." Throughout my ethnographic observations, I noted that he used Google Drive products most often—students collaborated in the computer integrated classroom nearly every day with Google Docs and Slides—but occasionally used other programs like Paint, PowerPoint, Adobe Illustrator (a program Kevin taught himself for students' flyer advertisements), and Audacity (a program that he brought a technology specialist in to teach for a podcast assignment). Because of his view of technology, the computers in Kevin's classroom influenced reflective activity differently than Linda's: he tended to spend most of his time in the computer lab doing interactive group work or giving individual work time where students practiced a new skill or technology. While in the traditional classroom, students were organized into long rows at long tables, which had enough space for three to four chairs for students, and which changed formation nearly every day that the class was held. On the two days that he had "roundtable" discussions with students, Kevin asked students to situate the tables in one large rectangle, but otherwise they tended to just use whatever set up the previous class had left the room. This caused students to generally face the teacher station and projector where Kevin often stood, but sometimes the students faced a side wall or the back of the classroom, which made it harder for them to see the projection during lecture—a more common activity during the traditional classroom days. Interestingly, even when chairs faced the back of the classroom, students chose to sit in them, assuming the class would mostly involve collaboration with one another. The large tables in the traditional classroom made student group work more challenging, as they usually chose not to move and remained in long rows, which made hearing and seeing all members in the group difficult.

Overall, the two English 182 sites provided a diverse representation of patterns in reflective activity in the classroom. This was in part due to the spaces available to them and their views of how to use the materials in those spaces—Kevin and Linda differed in the types of classes they had access to and their uses of the computers for the time when they were in the computer lab—but also because of Kevin and Linda's teaching philosophies and their students' dispositions. In what follows, I provide a brief overview of the study design, the data collected, and a participant overview of pertinent demographic, background, and dispositional information.

2.2 Study Design and Data Collection Overview

There were three sections of English 182 offered in Spring 2017, and both Kevin and Linda indicated interest in the project when emailed about potential research in their classroom. The third teacher opted not to be part of the study because he was doing his PhD candidacy exams and was worried about the time required for interviews with me. Before the quarter began, I spoke with Kevin and Linda about the project and answered their questions. I had a collegial relationship with both Kevin and Linda that pre-dated their involvement in the research study. As an Assistant Director of the program at the beginning of the school year, I had run the orientation for English 182 and gotten to know the two of them through our orientation, observation, and office hour interactions. At the time of data collection, I had transitioned out of my role as Assistant Director, so they knew—and were assured—that the research had no administrative component. Kevin and Linda agreed to be a part of the project once I explained it to them in person, and they signed their consent forms before their first class began. Below is a table of the data I collected during the research study, along with when and how I collected it.

Table 2.1

Data Collection Overview

Type of Data	When	How
Ethnographic Notes	Daily	Notebook
Ethnographic Audio Recordings	Daily	Tape Recorder
Ethnographic Video Recordings	Daily	GoPro Video Recorder
Focal Student Interviews	Bi-weekly	Notebook and Tape Recorder – all GoPro Video Recorder – interview 3 and 4
Focal Student Genre Analysis	Texts Shown within Bi-weekly Interviews	Photos
Focal Teacher Interviews	Three Times per Quarter (Week 3, 6, and 11)	Notebook and Tape Recorder
Surveys (All Students)	Once – Week 10	Paper-based Survey (completed in class)
Focal Student Focus Group	Once – Week 10	Notebook, Tape Recorder, GoPro Video Recorder

On the first day of class in both Kevin's and Linda's sections, I was given ten minutes to explain the project to the students, distribute consent forms, and solicit potential focal students. From that day forward, I attended every class session to do ethnographic observations of each class. I began with audiotape recording and photography to establish trust in me and instill normalcy of my presence while still documenting activity as it happened. I wanted my daily attendance to be as unobtrusive as possible while the classroom became established as a rhetorical context. I felt that audiotape recording and note taking would give me ideas of patterns emerging with reflective activity, while taking photographs would provide me with fixed moments within the motion, like written notes on the board or the layout of the classroom, which I could later analyze within the ecology of the classroom activity I had documented for that day. Once I felt my presence was normalized and the class context was more established, with the permission of students and teachers, I began using a GoPro to do video recordings of each class observation. Video recording has been used to document mobility (Elliott et al., 2017), but there

is increasing concern with how the placement of the camera influences the context and the documentation of movement (Pink, 2013). Video recording with the GoPro, a small, compact camera mounted to my forehead, made my perspective clear within the videotape documentation, diminished the disruption of a camera within the context, and created an easy way of moving with the technology to capture different activities in motion because the camera was attached to my person. These observations, the notes I took within them, and the data I gathered through audiotape recording, video recording, and photography became instrumental in me identifying the general patterns of reflective activity within the classroom space. They provided the basis for the qualitative analysis and multimodal discourse analysis of initial patterns. Although qualitative analysis of reflective activity has been done before, it has not been done with continual ethnographic observation of an entire course. I see this contextual information as particularly helpful in documenting habitual patterned behavior. Multimodal discourse analysis, although becoming increasingly popular in literacy work that considers embodiment, is not a typical method for reflective research. I found its use as especially helpful in analyzing the video data, because the method provides insight into how "identities are … always relational to the other participants as well as to the event that is being co-constructed" (Norris, 2011, p. 29). Given my interest in how reflection is rhetorical, I wanted methods that would show how reflection emerged from the interrelationships between humans and materials in a context—and multimodal discourse analysis provided that.

In addition to my ethnographic observations, I conducted biweekly interviews with focal students and three interviews with teachers at the beginning, midway, and end of the course. To find focal students, I solicited them on the first day and emailed each interested potential focal student with the specifics of what being a focal student would entail: we would meet biweekly

for semi-structured interviews that would last around a half hour. In exchange for their interview time, they would get equivalent tutoring time from me on any subject within my expertise that they could claim whenever convenient for the next year. I had ten students originally interested, but due to time constraints, only eight selected to continue with the study. Our initial interview meeting was at a location of their choosing, and we discussed the project's goals and parameters once more. Students asked any pertinent questions, signed consent forms, and then began the interview. The first interview was a get-to-know-you interview, in which I asked them about their academic interests, intended majors, affective relationship with writing, and dispositions about studenthood, as well as a definition and their experiences with reflection. The remaining interviews were conducted in my office to create similar contexts for all interview participants.[6] The topics for each remaining interview emerged from the patterns I noticed in the ethnographic observations. I used the interviews as a way to contextualize the activity that I had observed, getting students' perspectives on the data I was collecting. The second bi-weekly interview with students, which happened during week four of the class, involved me soliciting student perspectives about class activities that I had identified as reflective. Both instructors had introduced the terms "metacognition" and "transfer," terms that the instructors had indicated to me in interviews were the terms they used to talk about reflection given the language used to talk about reflection in the EWP. I asked both sets of focal students about their definitions of reflection, metacognition, and transfer, as these terms had all been introduced in both classes. In the third interview, students from both classes had completed their first major project, so I asked students to explain their choices in their composition process of their project. By the fourth interview, I had documented the established patterns of reflection in the eight weeks of

[6] See Appendix 2 for a sample interview protocol.

classroom activity. I had begun trying to categorize the activity I saw into the categories that Yancey had provided to the field years earlier—reflection-in-presentation, reflection-in-action, and constructive reflection—so I provided students with these definitions of reflection, paraphrasing what was presented in Yancey's work, and then asked students to name the activities they did that mapped on to Yancey's terminology. Students were encouraged to pick both classroom activities and those that they did on their own. In our final interview, students gave me insight into the decision-making processes of what to include in their final portfolio, which many had identified as the culminating reflection-in-presentation text.

Similarly, in the first teacher interviews, I used the time to get to know their backgrounds, learn about their teaching philosophies, and identify their definitions of reflection, metacognition, and transfer. In the second interview, teachers located reflection-in-presentation, reflection-in-action, and constructive reflection in their classes. During the final interview, teachers reflected back on the happenings of the quarter, giving me their perspectives on the habitual patterns that I had established with the help of the focal students and teachers. These interviews, combined with the ethnographic observations, served as the basis for the data analysis chapters about the ways in which past experiences shaped students' and teachers' definitions of reflection and their identification patterns, along with the ways in which the space and the interrelationships among the factors within the space influenced the type of reflective activity that emerged.

To gather more perspectives on these patterns of reflective activity in the class, I gathered additional information. Throughout the quarter, I gathered texts during interviews that were signaled as reflective by the focal students and teachers: writer's memos, free writes, conference preparation worksheets, tape recordings of Kevin's student conferences, and screencasts of

Linda's students' conference feedback, etc. In gathering these texts, I hoped to situate the mobile, dynamic reflection I captured within the ecology or reflective activity of the classroom, which also included identifiable texts that were at times traditional, already-identified genres of reflection. In addition, I held three focus group discussions[7] with the focal students during the last week of the term: one with Rachel and Serena, one with Conan and Mia, and one with Autumn, Julie, and June.[8] These focus groups allowed me to see the ways in which students collaboratively built on memories of reflective activity (Zinchuk, 2015). I also wanted to situate my findings within the perspectives of all students in the class, so I conducted surveys with the students in the class who chose to participate (the average participation rate was 90%). These texts worked to gather perspectives on the patterns of reflective activity that students identified.

2.3 Participant Overview

The interrelationships between teachers, students, spaces, and materials contributed to the rhetorical nature of reflection. Therefore, it is important to understand the backgrounds and dispositions of focal participants. Kevin and Linda had different areas of scholarly expertise—Kevin was a fifth year MFA/PhD student who specializes in 20th century poetry and Linda was a second year PhD student who studies affect theory—but both were finishing their second year of teaching at the University of Washington during the time of data collection. Although my ethnographic observations included notes on all students in the classroom, the data collection and resultant analysis focused on eight focal students. The focal students—three women and one man from each class, for a total of six women and two men—were selected based on interest in the study. The table below provides the demographics of my research participants, using descriptors

[7] See Appendix 3 for focal group questions.
[8] Alan forgot to attend the focus group with Autumn, Julie, and June, so he did not participate in a focal group. We met for an extra interview instead.

from the focal participants themselves. The shaded boxes indicate that the research participant is the focal teacher, and the students below, listed without shading, are focal students enrolled in that teacher's class.

Table 2. 2

Participant Overview

Pseudonym	**Age**	**Racial/ Ethnic Identity**	**Gender/ Sexuality Identity**	**Nationality**	**Linguistic Repertoires**	**Commuting Status**	**Academic Interest**
Linda	32	White	Female, Straight	U.S.	English, Smattering of French	Yes	Affect, Public-Facing Scholarship
Alan	19	Hispanic	Male	U.S.	English	Dorms	Mathematics, Statistics
Autumn	19	White	Female	U.S.	English	Dorms	Engineering
June	18	Asian/South Asian	Female	India	English, Hindi, Arabic	Yes	Business
Julie	18	Asian	Female	U.S.	English, Hindi, Marathi, Sanskrit	Yes	Computer Science and Business
Kevin	28	Hispanic	Male	U.S.	English	Yes	Twentieth-century poetry and poetics, word and music studies, media studies
Conan	20	Asian (Korean)	Male	U.S.	English, Korean	Dorms	Undecided
Mia	18	Chinese-American	Female, Bisexual	U.S.	English, Some Spanish	Dorms	Computer Science
Rachel	18	White	Heterosexual, Female	U.S.	English	Dorms	Psychology
Serena	19	Asian (Chinese)	Female Cisgender, Heterosexual	U.S.	English, Proficient in Spanish	Dorms	Informatics

As we can see above, the focal students were mostly women and most were interested in STEM. Although the interviews of focal students did not provide insight from all of the various perspectives within the classroom, they still fulfilled my needs as a researcher. Focal students gave me an alternative insight than the one that I could glean as a participant observer. They

helped me gain a student perspective of the classroom activities that I had viewed. As interviews continued and students were more comfortable, they also helped identify patterns of reflective activity that they themselves noticed from their experiences in class. In the following subsections, I outline important factors of teacher and student background, personalities, and dispositions that influenced the types of reflective activity in the classroom – both in what existed and also how participants identified that activity.

2.3.1 English 182 Focal Teachers: Kevin and Linda

Kevin and Linda were PhD students at the time of data collection. Their teaching philosophies, personas, and research agendas varied, but they were both second year teachers at UW and had undergone the same Teaching Assistant (TA) training for both their new TA orientation and their English 182 orientation. Though both tended to dress in business casual clothes, their style in the classroom was different: Kevin was more apt to take a structured approach, creating closely linked lesson plans and using carefully crafted beginning and closing statements for each class that highlighted what they would learn (or had learned) and how that learning linked to other learning in the class, scaffolded for the upcoming assignment, helped with a skill necessary for a future assignment, connected to the course outcomes, and/or might help in daily life. Linda, on the other hand, tended to have a more responsive approach to her teaching style, having general activities planned for the day but responding to the affect of the room in order to make adjustments that she felt would better suit her students in that particular moment on that particular day.

Kevin and Linda actively chose to teach English 182 during their second year as TAs. Both had taught English 131, the standard writing course at the university, during their first year. On their teacher preference forms, Linda chose English 182 and Kevin chose English 111, a first

year composition course that uses literature as texts of inquiry for writing. English 111 is a popular choice for PhD students on the literature track and Kevin was not selected to teach the course, so the Director of the Writing Program reached out to Kevin to see if he might want to try teaching a new course being offered instead, English 182, rather than teaching English 131 once again. In the first interview with Kevin, he explained he ultimately decided to teach English 182, but had reservations about doing so: "I was like let's do 182 because I just wanted to do something different [than 131]. And then as soon as I said yes, I immediately regretted it because I was like I have no idea what this multimodal composition is. I don't want to work in the CIC. I just had this sustained panic attack." Linda, on the other hand, explained in her first interview that she had really wanted to teach English 182, explaining that she wanted to teach the class for "a couple of reasons, number one is like for self-indulgent reasons in that I do digital humanities and I am interested in doing a digital dissertation and I am interested in not necessarily an academic track job, instead public humanities and public facing scholarship and kind of getting out of the academic bubble. So, for me teaching was a great way to kind of break out of that bubble a little bit." Despite varying degrees of initial comfort level and reasons for teaching the course, by the time I gathered my research in Spring 2017, both Kevin and Linda reported enjoying teaching English 182 more than their experience with English 131 the year prior.

At the time of data collection, Linda was studying for her PhD candidacy exams, which she took during the data collection period, and finishing up her second year PhD student at UW. Her main area of focus is affect, but she is involved with digital humanities and public-facing scholarship. Linda had graduated with her MA a few years prior, and taught at vocational school for a year in between her MA and PhD. She has been teaching for both of her years at the University of Washington, the first of which was English 131 and the second of which has been

English 182. Because of her own background and writing practices, as a 182 instructor, she aims to "figure out how so-called nontraditional composition fits into their lives as students and people in the world and how they can bridge the gap between what they do in the academy and what goes on outside of it." Her primary goal is to help students transfer within and across academic and public contexts.

Linda's pedagogy is "182% individualization," which she sees as a "you do you" approach. She hopes that her classes provide her students an opportunity to be "the style of learner [they] think [they] are" and aims to "just collaborate so that [she knows] what to do to help [her students] get there." Therefore, her pedagogy involves "a lot of openness. A lot of [her students] deciding what the rules are for them and what makes sense." This teaching philosophy influences the types of classroom activities she includes and consequently what type of reflective activity that emerges. Linda embodies her teaching philosophy through a number of pedagogical practices like open-ended prompts, not having technology policies, being flexible with due dates and modalities employed in writing assignments, and generally "[encouraging] students not to compare themselves to the person next to them and to do their own version of a successful project." Because of her concern that each student processes information differently, Linda established a practice of "processing time" where students would digest information from a lecture or an activity in whatever they chose: chatting with a peer in their pod, writing by themselves on their computer or notebook, or something else that they deemed appropriate. Consequently, students reflected in class mostly in the modes that they chose. Perhaps most importantly, Linda holds weekly conferences with her students in the hopes of being able to differentiate her instruction as much as possible. Although the Expository Writing Program requires TAs to hold two conferences with each student per quarter, letting teachers cancel four

hours of class to compensate for the time spent conferencing, Linda instead chooses to cancel one hour of class per week – her Thursday class – and meets with her students for 10 to 20 minutes every week. During these conferences, Linda "takes their lead" in what the conferences entail. This teaching practice allows her to embody her pedagogy, but also shaped the way students experienced reflection in her class: students were habitually practicing reflective activity through the way they chose to engage in her assignments, loosely structured class time, and student-teacher conferencing.

Kevin's main pedagogical goal was to give students the skills necessary to become a successful writer. In English 131, he took this to be teaching the necessary skills for academic papers, but he broadened his skill-based approach to focus on one skill in English 182: an understanding of writing as inquiry. As he explains, "I think what I have come to see as the goal for this course is to take seriously the idea of writing as inquiry." He goes on to explain, "I think that's become really central to what I try to teach is that rhetorical dexterity. And to line up the mode of inquiry with the goal of the final project, what kinds of questions can you ask when your goal is a symposium poster versus the questions you can ask when your goal is a podcast. And how do these material medial conditions impact your conditions of increase." Like Linda, the way he taught writing has shifted slightly: Kevin "[invites] risk into the process" more explicitly in English 182. This risk-taking promotes the unfamiliar, which makes students more prone to reflection because being in an unfamiliar situation seems to precipitate reflection.

Kevin's emphasis on a skill-based approach affected the types of classroom activities he incorporated with his lesson plans and thus the type of activity available for students to participate in. Most often, Kevin used his classes to teach and then have students practice specific skills necessary for the upcoming assignments. Because the genre, audience, and

purpose are already fixed for all the prompts in his class, his lesson plans tended to be skill-based, a practice he found successful during his time teaching English 131. As he explains, "I still try to use these sort of skills-oriented, like this is how you can write a really good abstract, if you look for these five things and you put pressure on every single sentence you can create a really strong 200-word abstract and that skill is going to serve you." He most often adopted an approach where he used the initial part of class in the computer classroom to lecture about a concept to students and then the remaining time to have students practice that skill with each other in groups through collaborative, computer-mediated activities. As an output of their group work, students most often contributed to the Google Slides for the day, which were either shared via verbal explanation at the end of the class period or the following day in the computer classroom, depending on the time needed for the activity. Typically the days in the traditional classroom were used as a follow up to share out and discuss the group activity from the following day or to introduce a new topic that involved lecture, whole group discussion, and/or free writing. This approach lent itself to habitual collaborative reflection through collaborative group work and occasionally reflection through individual thinking or writing – but typically any activity that had the potential to be identified as reflection was done because Kevin mandated the activity be done.

Although the teachers heavily influenced the type of reflective activity available in each of the classrooms, student responses also influenced whether those activities were identified and practiced as reflective activity. Focal students' dispositions and future goals influenced their perspectives and their interactions with their teachers, activities, spaces, and materials. Their past experiences shaped their definitions of reflection and consequently their identification patterns of

reflective activity. Therefore, the next section provides an overview of the focal students' demographics, backgrounds, and future plans.

2.3.2 English 182 Focal Students

In each class, I had four students, three who identified as women and one who identified as a man. Therefore, I had six total women and two total men for a total of eight focal students. The focal students from Kevin's class were Conan, Mia, Rachel, and Serena, and the focal students from Linda's class were Alan, Autumn, Julie, and June.[9] Participants were selected based on their interest in the project and their availability. Most students had STEM interests and were Asian or Asian American, with three students who identified as white. There was one focal student who identified as an international student. All focal participants identified as first year students who just began their third quarter at the University of Washington.

2.3.2.1 Focal Students from Kevin's Class

Conan was a Korean-American first-year student in Kevin's class, who lived in the dorms on campus and was a bit overwhelmed about his trajectory at UW. Although Conan was interested in a variety of fields—computer science, engineering, and mathematics education—he felt unsure about what his future would hold, both at UW and generally, because of the university's extremely competitive major system, in which students have to apply and often do not get in to their intended fields. When we talked in the first interview and he tried to picture what would be next for him, there was only "a very fuzzy image" because, as he explained, "the school is very competitive and that's really built on the pressure so it really depends if I, like the worst case scenario, like I always think about the worst case scenario, what these next four years looks like, whether it's not getting into a major … or if I end up transferring to a different school

[9] All focal student names are pseudonyms.

to get a degree." Conan's uncertainty about his future continued throughout the quarter; in the last focal group, he asked Mia for advice about what majors he might consider. In general, Conan's indecision about his future major seemed to make him insecure about his performance in classes. For example, in our very first conversation, when he described himself as a student, he said that the stress of college has made "time management a big issue for me, honestly." Despite his descriptions of himself, I found Conan to be a conscientious student who came to class nearly every day and, altthough he tended to be a quieter student, he was always on task and got his work done on time. As I discuss at length in Chapter 3, Conan did not have much experience with reflection before English 182, barring his AP class where the students were periodically asked to consider why they were doing a lab project. He explained that reflection is not something he felt like he did growing up or on his own. Because Conan "really enjoy[s] writing," he found the course fun overall and seemed excited and prideful about his work in the class, but Conan was not necessarily able to project how his learning would help him in future moments, nor did he mention a time where he did self-prompted reflection outside of class.

Mia, another student in the class, exuded confidence and intelligence from the moment I met her. She identified as a bisexual Chinese-American, who spoke English and a bit of Spanish. Mia lived on campus, and despite being a first year student, she seemed to carry herself like an upperclassman, which I saw as due, in part, to her role as a TA in the Computer Science department, a role she held for the previous quarter and during the data collection quarter. As a TA, she kept a teaching journal in which she reflected on each lesson that she taught, a practice she got in the habit of because, according to her second interview, she "[likes] written reflection." Reflection is also something she encourages her students to do because, like Mia explained in her third interview, she "[wished she] had reflected more on [her own CS 143]

assignments." When asked about her future plans during the first interview, Mia had it all figured out: she would major in Computer Science, graduate in three years, and if she did not do a masters program, Mia would instead enter the work force with a career that both pays her well while also "hav[ing] an impact [she] believe[s] in." Though Mia "really [enjoys] challenges and larger problems," "[writing] has never been something [she feels] super great about." Because Mia had a background in inquiry-based learning, she is particularly opposed to people telling her "a teacher saying this is the way we do it, these are the four steps, don't think about it, just do it." Consequently, I saw her pay attention to the class ebb and flow throughout the quarter. Mia began the quarter off strong—she was "kind of excited about being more aware about the different language design aspects to use for conveying a purpose or audience—but by mid-quarter began occasionally complaining that the class was "too structured," or admitting that she did not see her English class "as important" as other things in her schedule. These criticisms and concessions were not overwhelming, nor were they consistent, but I did notice a correlation between this oscillating attitude and Mia missing Kevin's class or turning in work that Mia felt she could have done better on. For the assignments that Mia did invest her time in, which was the majority, she created unprompted, extensive pre-writing freewrites, where she considered different topics, found connections in her research, drew out her designs, etc. These extensive planning texts, which I discuss at length in Chapter 3, were integral to how Mia explained her work to me in our interviews and to Kevin in their conferences. Mia's impetus to do reflective work because of her past experiences with doing written reflection and inquiry-based learning created a natural disposition to engage with self-prompted reflection, but only when she felt like the writing project was a complex problem that she could work through, rather than a structured genre mandated by the teacher.

Unlike Mia, Rachel identified as a student who enjoyed writing. Rachel identifies as a white woman who lived on campus. Rachel had so enjoyed writing in her younger years that she even participated in a "write a novel in thirty days program" in elementary school, but she did not enjoy the structured writing required in her high school years as much. As she explains in her first interview, "I still write for fun, it's mostly like reflective stuff, just journaling but yeah, I don't write as much novel stuff like I used to but I still really like writing and I appreciate how it can really move people and drive people to action and things like that." Rachel really enjoyed the concept of English 182 in particular, because of its attention to audience awareness. This interest in the class, combined with her student dispositions, made her a model student: she attended every class, almost always seated herself in the front row, was a leader in group work, participated as an active listener, and shared her thoughts in whole group share outs. Rachel, like Mia, identified as someone who did self-prompted reflection outside of class. For Rachel, she explained that reflection is something she is "always doing in [her] head at least." This could be because of her field of interest: in the first interview, Rachel explained that she was considering the field of psychology to do either special education or speech therapy because she constantly engages in internalized reflection in order to figure how the people around her "tick." Rachel does not just engage in internalized reflection, though. She also used reflective journaling to work through difficult situations and often mentioned participating in follow up conversations with her best friend after any individual reflective activity as a way of "pointing out cognitive flaws" in the reflective reasoning she had done on her own, either in her head or through journaling. In fact, in high school Rachel had thought lectures would be the best way she to learn in college, but her college experience has shown her that group work is more effective than lectures for her learning style. As Rachel explains, "I realized that I learn best by wanting to talk

about the material all the time. That is, I remember the things I am most interested in and that's because I'm thinking about it so much and I want to tell all my friends about it and I want to discuss it with other people. So, that's how I learn the best is having discussions." Rachel's positive and receptive dispositions towards writing and reflection, along with her "good student" behaviors like sitting in the front, taking notes, playing a leadership role in group work, and sharing in whole class discussions made Rachel succeed in the class and be able to identify reflective moments easily.

Serena, Rachel's roommate and another student in Kevin's class, had a more open attitude towards her future major and career than Rachel did. Serena identified as an Asian-American, cis-gendered woman, who spoke English while also being "proficient in Spanish." Serena had come across her now intended major, Informatics, because she took Informatics 201 on a whim: she "thought it [looked] interesting" and ended up really enjoying the class. Although she is working to get in the major, Serena plans "to take a variety of classes" because she "[feels] like [her] education should go towards making [her] a complete person, like more rounded." Serena has a love for learning interesting things, commenting that "it's just fun to just kind of look through the course catalogue." Her interest in a course shapes her behavior in the class: "I definitely am good at things that I like, and then I have a harder time with things I don't like or don't understand so that's an area where I think I can improve." This kind of love for learning, and the fact that this course was a requirement for her intended Informatics major, made Serena's student behaviors in English 182 similar to Rachel's behavior. Serena tended towards sitting in the front, almost always next to or near Rachel, and consistently came to class, vocally participated in group work and whole class discussion, and spent a considerable amount of time on all of her assignments. Serena did seem a bit more laid back than Rachel, using a process for

her writing where she just started working on her project by employing prototyping and play to find her way into designing finished projects. For example, when explaining how she designed her poster for a short assignment, she explained that she never used Illustrator before, so she just started "doing things" until she figured out a "design and visual layout that [she] liked." This practice varied greatly from students like Mia, who spent a lot of time pre-writing, or Rachel, who used the techniques taught in class to create drafts and revise her work. Overall, because Serena liked the class and "[works] harder study for things [she likes]," she was invested in doing well in the course.

2.3.2.2 Focal Students from Linda's Class

Alan is a mathematics major who, despite only being a first year student, already is part of a research fellowship with a post doc and professor, so that he will be prepared for his future plans of graduate school in statistics. His disciplinary identity and future plans, much like Mia and Rachel, are already formed. As he explains, "so, for graduate school in statistics, you need a lot of math and having a math major is probably the best major you can have for that, especially since in the stats department, they are more theoretical so they're going to be looking at math courses more than any other types of courses." Alan does not see the connections between his English 182 curriculum and his future plans of pursuing a PhD in statistics. Though Alan understood English 182 as helpful for his ability to communicate, he mainly saw English 182 as a requirement for composition that was much easier than his high school writing. His definition of reflection came from his past experience in high school. When I asked him what his definition of reflection is, he says, it is "kind of the same thing as metacognition, thinking about how you do certain things, kind of like how you can do, how you can better yourself in certain ways in situations, I mean they could be different from in different contexts, being introspective about

how you do something." Alan's concrete goals in future plans, combined with his definition of reflection, make him more apt to reflect to consider "how [he] can perform, like how [he] can schedule things in [his] life, do thing in [his] life, so that [he] can best achieve [his] goals." Because he does not see much connection between English 182 and his future goals, Alan puts in enough energy to do well, so as to not derail his graduate school plans, but did not seem overly excited about the class or its assignments. He has a quieter demeanor, so he tended to sit alone in a pod never moved to be in a group for group work unless explicitly told to do so. His introspective demeanor and future goals shaped how he approached the class, both within the classroom activities and the work outside of the classroom.

Autumn, on the other hand, came into college with a plan—she wanted to be a mechanical engineer—but began considering switching to civil engineering or another major because "getting in [to mechanical engineering] is quite difficult" and her experiences in high school made her realize that she "[needs] balance in [her] life" between school and social activities to be happy. She identifies as a white woman and English-only speaker who lives on campus. Autumn had been questioning her academic trajectory because of mixed feelings: she had enjoyed some of the engineering projects in her coursework because she "[liked] the idea of using the subjects that [she liked] to help people" but feels like engineers "don't necessarily get to talk to the person who benefits from [the objects the engineer made] and [she didn't] know if that's okay with [her] or not." This identity crisis led her back to a habitually reflective stance, one that she practiced in high school through journaling. Although Autumn has "always been more STEM-focused," she used writing to work through difficult situations. Her diary was always a place for her to "[rant] about things or like things that [she didn't] feel like [she] could talk to [her] friends about or like that kind of thing, as just a way to let it out, a release."

Autumn's reflective disposition allowed her to start to question her engineering trajectory through conversations with her mom and also easily identify her writing process when asked in the first interview. She explains, "I have to like pre-write and like go through the rough draft and then I always have to print the rough draft and write all over it." This process is similar to her reflective process: she begins with thinking through something and then, as she explains, "I figure out what I feel about it, then go to people and talk to them, trust them with what I come up with and a lot of the times that causes me to challenge whatever I was thinking, but I think that's a good thing. To challenge my thoughts." Autumn's analytical approach to her life—from considering possible major trajectories to reflecting through pre-writing for all of her writing assignments—made her a thoughtful and critical thinker in English 182. She consistently reflected through writing and conversation: doing pre-planning work for assignments, choosing to engage in small group work when given the option in class, enthusiastically participating in conferences with Dana, and asking for extra time after our interviews to discuss upcoming projects.

Julie sat next to Autumn nearly every day of class and the two became friends by the end of the quarter, chatting in the last focal group about how they went to get lunch together. Julie identified as an Indian American and United States citizen, but spent most of her education in India, only returning for college here in the United States. She lives with her father in the suburbs of Seattle and commutes to school. She knows English, Sanskrit, Hindi, and Marathi. Because Julie is not exactly sure what her major is at the moment, she takes classes that interest her. At the time of data collection, Julie wanted to focus on "what [she] should do now" because she has "four years to think what do I want to do next." Julie did her elementary education in the United States and then moved to India for her middle and high school. During her time in India,

she had to focus on a particular field of inquiry, and she chose math and physics. This background aligns with her identity as a "calculative type of person," but she also was invested in English 182 because she found it "interesting." Her background in physics, mathematics, and computer science shaped her approach in writing. For example, she used computer science programming as the basis for her second sequence project and she used the scientific definition of reflection when first asked about what reflection means to her. She told me that reflection means: "when light passes a mirror or reflective surface it like bounces off and creates an image of you at a particular angle which is equal to the incident angle so that is the physics meaning but I know you don't meant that. You mean like a reflection of yourself or something like that, which is more of like what you understand of it or how you can be present." Julie described herself as someone who does things "with complete dedication" when she is invested, and I found that to be true: Julie came to nearly all of the classes, occasionally getting there late because of the earliness of the class combined with her lengthy commute, tending to work with Autumn during optional group work time, doing all of her assignments, having extra conferences with Linda, and asking for tutoring from me throughout the quarter so that she could best succeed in the class.

June, similarly, began the quarter as undecided but began to lean towards pursuing business by the end of the quarter. She identified as an Indian citizen, who speaks English, Hindi, and Arabic. As an international student who had a background in boarding school, June decided to live in a single apartment off campus and commutes to class with a short walk from the neighborhood adjacent to the university. June uses reflection habitually through conversation and she is not entirely sure of what her future plans will be, so she talks through the decision with multiple people in her life because she is an "open book" and comfortable with sharing her

feelings with others. June describes herself as "moody," only doing work when she feels like it, and I saw this to be the case for her experience with English 182. There were some assignments that Julie struggled to get done, but when June got to do scrapbooks for her assignments, a genre she had done in the past and chose to do twice throughout the quarter in response to the open-ended prompts, June was so invested in the assignments that she surpassed the scope that Dana had set for the assignments. This class has "a lot more things to explore" than her experience with writing in English when growing up in India and she sees this broader conception of writing as aligning with her future of goals of doing something that involves "analysis, basically more of like how to deal with things and like what do these things mean on a deeper level. Not just the surface level, like interpret things in a different way. And analyze them and like produce like a result or like a summary of what they're going to be, like what is it, like a trend." Generally, because English 182 has a different approach to writing, June feels like the course "fits" her future goals because students are asked to "basically analyze" their own texts and others, but her investment in the class ebbs and flows throughout the quarter. She struggled with making it to a 9:30 AM class and that, combined with the presence of her ex-boyfriend who was also enrolled in the course, meant that her attendance was sporadic throughout the quarter. Although she saw some connections between English 182 and her future, June had trouble thinking of examples of reflective activity during class, because she did not attend the course regularly. Instead, most of her reflection occurred outside of class during student-teacher conferences with Dana or during conversations with her mom, dad, or best friend.

2.4 Conclusion

Reflection research is important because research indicates that when students develop a theory of and the ability to reflect on their writing, their writing skills and knowledge are much

more likely to transfer across contexts (Adler-Kassner, 2012; Beaufort, 2007; Bransford & Schwartz, 1999; Jarratt at al.,2009; Reiff and Bawarshi, 2011; Wardle, 2007, 2012; Yancey, Robertson, & Taczak, 2014). I argue that in order to gain a better understanding of how reflection is rhetorical, research must employ different methods that can account for aspects of reflection not yet uncovered. For example, to better understand the power dynamics at play in reflective text production, critical discourse analysis (see, for example, Breeze, 2011; Huckin et al.,2012; Wodak & Meyer, 2016) might be well-suited, or to understand the syntactic patterns in reflective texts, corpus analysis (Aull, 2014; Biber et al.,1998; Kyto, 2012; O'Keefe & McCarthy, 2010; Weisser, 2015) might be of use. Given that composition research knowledge has largely focused on writing or situations surrounding writing (Bishop, 1999; Lauer & Asher, 1998; Nickolson & Sheridan, 2012), I do not advocate for a turn towards cognitive measuring techniques *per se*. Rather, I suggest that researchers can fill gaps in knowledge about reflection by adopting research methods that capture reflection-in-motion. My methods allow an initial investigation into the affordances of new methodologies, but I see continued research with new methodologies being integral to answering the complicated question of the rhetorical nature of reflection. In the next two chapters, I showcase the analysis of the data collected through the methods explained above. Chapter 3 explores how definitions of reflection help students and teachers identify reflective activity, illustrating that the naming of something as "reflection" helps call the reflection into being. Chapter 4 discusses the way contexts and the factors within those contexts shape patterns—and the outliers of—reflective activity in the classroom space.

Chapter 3

The Rhetoricity of Reflection:
How Definitions Shape the Identifying, Naming, and Practice of Reflection

On the third day of class, Kevin, a second year TA, walked into his computer classroom and set up his Google Slides on the teacher instructor station at the front of his multimodal first-year composition class. Kevin had used the first day of class to explain the course and use an icebreaker, and the second day to define multimodal composition. He set up for class by pulling up a Google Slide presentation (see Figure 3.1) from the class's shared Google Drive. He introduced course outcome one, a program-wide outcome asking students to practice rhetorical and genre awareness.[10] As Kevin intended, students would practice this outcome in their first short assignment since he felt both the outcome and the assignment helped students practice rhetorical and genre awareness through reflection, metacognition, and transfer. During the first few days of the course—and every day throughout the class—Kevin began each class with a preamble, which provided an overview of the class content while linking that content to what happened the day before and what would happen in future classes or future moments in students' lives. Each day, Kevin used Google Slides, like we see in Figure 3.1, as a backdrop for his lessons—which usually consisted of a brief lecture, followed by a group activity—and ended class with a synopsis, where he summarized the class happenings and linked them to past/future moments. The third day of class was no different than this emerging pattern established in the first couple of days.

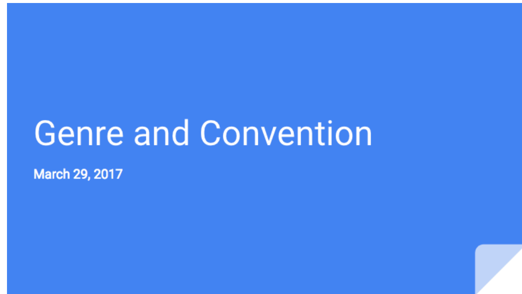

Figure 3.1. Kevin's Google Slide presentation.

[10] See Appendix 1 for full text of the outcome language.

Students had already begun filtering in before Kevin arrived and more trickled in as he set up for the day, arranging themselves in the three person pods of the computer classroom, as seen in Figure 3.2.

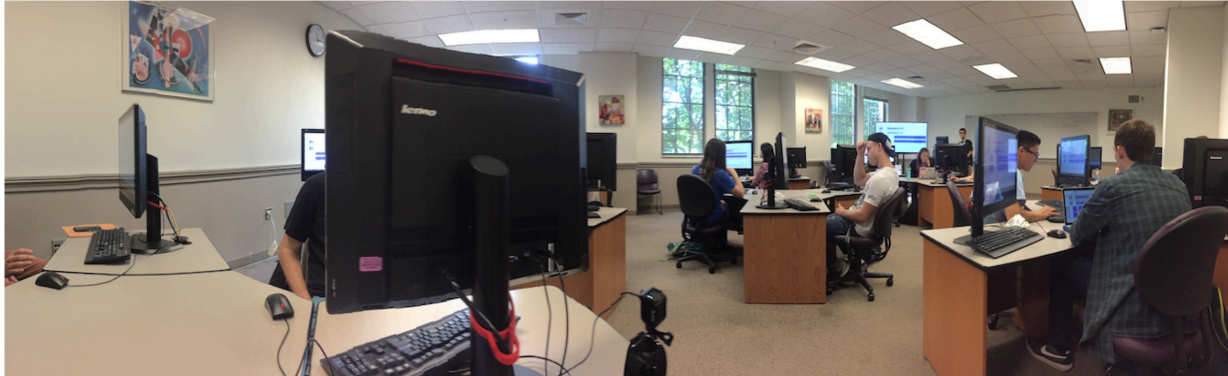

Figure 3.2. Kevin's classroom setup.

After some light chatter and making sure the few newcomers to the class had a syllabus, Kevin began his habitual preamble, overviewing what the class content would be and how that connected to the bigger picture:

> So, yesterday, yesterday we figured out what multimodal composition was … And we ended yesterday with this idea that what we need to really foster if we want to be good multimodal composers is a kind of multimodal literacy … We need to be able to read and understand how all of these different modes impact one another because like you saw, the way that you understand the poem when it's standing by itself is totally different than how you understand the poem when it's impacted by all these other modes. So, the first step toward building that multimodal literacy that we're aiming for in this class is to start thinking about different multimodal compositions in categories, in genres…How to read these different kinds of texts is going to be the first step toward building a broader and more flexible multimodal literacy that will serve you throughout this quarter and well

beyond this quarter. So, that's what we're going to talk about today. These ideas of categories and genres.

As he talked, he gestured with his freehand while the other held a water bottle. He paced throughout the room in an irregular serpentine pattern, moving in between the pods of students, occasionally stopping at the front of the room. Despite Kevin being in almost constant motion, the students remained still, remaining facing their computers aimed towards one other. No student took notes.

Given the established connection in research between reflection and transfer, most compositionists would observe this class preamble and identify it as a form of reflection—or at least a cue for transfer, as I noted in my observation of this moment, as shown in Figure 3.3. Compositionists might be struck by a phrase like "how to read these different kinds of texts is going to be the first step toward building a broader and more flexible multimodal literacy that will serve you throughout the quarter and well beyond this quarter." These kind of phrases, along with the work Kevin did to meticulously map out what students have done with poetry and why that activity is important to understanding multimodality, today's lesson, and the future, would be identified by some scholars as something akin to what Yancey has called "constructive reflection," because Kevin helps students transfer content between classes and to future or concurrent situations. Other scholars might even identify this moment as an example of what Yancey has named "reflection-in-presentation," because the moment serves as a model for the kind of reflective thought Kevin hopes students might be able to reproduce on their own.

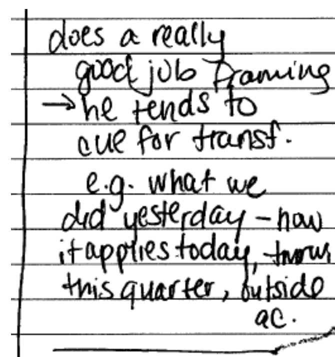

Figure 3.3. Author's observation.

For Kevin, though, these moments fell outside the scope of his definition of reflection, and Kevin had no intention of them being named, identified, or practiced as reflective activities. Kevin saw these preambles as a way of responding to material conditions: prior teaching experience had taught him the value of linking together class activities when assigned a four day per week fifty minute class. He hoped that these linking moments would encourage students "to show up everyday," a problem he had experienced before. Kevin, in an interview, had reported thinking of reflection as the "space between thinking and doing," a conceptual understanding he took from a text by Peter Stallybrass, a scholar in comparative literature, which he read in a textual studies class. This understanding of reflection easily maps onto the liminal spaces in the classroom and/or writing process like brainstorming activities, freewriting, outlining, or structured pauses—but not as easily to moments like the preamble discussed above, where he used reflection on his teaching to cue for transfer. In fact, none of the focal students from Kevin's class identified, named, or practiced these class preambles as reflection when asked for examples of reflection in his class. To the contrary, one focal student, Mia, who saw reflection as a "special type of consideration," even said that these moments were examples where Kevin "talked to us like we were in high school." Because the moments did not map on to Kevin's definition of reflection, nor did they get signaled as possible moments of reflection within the classroom activities or map on to the focal students' definitions of reflection, Kevin's daily framing moments could not be named, identified, or practiced as reflection—even though they had the potential to have the rhetorical effect of reflection. Yet, even if those moments were not named, identified, or practiced as reflection, they still helped show the links between assignments, which allowed other activities to do the reflective work of seeing how one assignment could help another assignment. A student in Kevin's class, for instance, explained in

an end of the quarter survey, “In this class in general, reflection was extremely important. After each project, the next project incorporated an aspect of the project before it.” The student did not name the framing moments as reflective, only naming the writing process as an example of how they practiced reflection, but nevertheless they were affected by the preambles in their understanding of reflection in Kevin’s course.

This example of a preamble demonstrates the focus of this chapter: reflection is rhetorical because definitions of reflection shape the naming, identification, and practice of reflection. From talking to focal students and teachers, it is clear that reflection can happen through all sorts of activities and in all sorts of contexts: in classrooms with student-teacher conferences, peer review, genre analysis, and writer’s memos. It can also happen through introspection and conversations in contexts outside the classroom: in cafeterias, on bus rides, or even watching Netflix. Yet, it is not true that reflection always occurs each time an activity that could be identified as reflection happens or a context that is usually used for reflection is used. For example, if someone typically reflects in conversations with a friend on bus rides, that does not mean reflection occurs every single time the commuter is talking with a friend on the bus. Instead, what makes an activity reflective is that what is happening within that activity—how the purpose of student teacher conferences or bus rides is viewed in that particular instance—and that activity’s ability to map onto a person’s individual definition of reflection so that the rhetorical effects of reflection (growth and/or transfer) can occur. This is one of the reasons why reflection is rhetorical: identifying and naming something “reflection” is what makes an activity reflective—it is what makes the activity a vehicle for engaging in a critical cognitive practice to inspire growth and/or transfer.

In this chapter, I argue reflection is rhetorical because naming an activity *reflection* brings reflection into circulation; it is called into being within a particular context. This naming process is dependent on definitions for reflection, which are dependent on past experiences, and has implications for how an activity is shared, experienced, and practiced as reflective activity. To showcase this one aspect of my findings—how definitions of reflection help shape the naming, identifying, and practice of reflection—I begin with an overview of student and teacher definitions of reflection, explaining how this led me to investigate definitions of reflection as central to understanding the rhetorical nature of reflection. I then focus on three observations about the rhetoricity of reflection: 1) reflection is subject to definitions, which are created by past experiences, 2) definitions of reflection act as filters for available activity, creating a lens through which to view reality, and 3) definitions are contested and unstable because of the perceived purpose and boundaries of potential reflective activity. Finally, I discuss the implications of how a better understanding of the definitions of reflection might help reflection research and pedagogy.

3.1 Common Themes Among Definitions of Reflection

Compositionists have developed a rich vocabulary for identifying various forms of reflective activities, particularly through Yancey's groundbreaking work in *Reflection in the Composition Classroom* (1998), in which she identifies, names, and defines the three types of reflection the field still uses today. As discussed in Chapter 1, Yancey describes reflection-in-presentation as a "formal reflective text *written* for an 'other' often in a rhetorical situation invoking assessment," reflection-in-action as "means of *writing* with text-in process," and constructive reflection "as generalizing and identity-formation processes that accumulate over time, with specific reference to *writing* and learning" (1998, p. 13). These terms have guided the

field in our discussion of reflection since their inception, with reflection-in-presentation, as discussed in Chapter 1, being the focus of much of our research and praxis. These definitions of reflection showcase a facet of reflection's rhetorical nature—and the central focus of this chapter: definitions of reflection have shaped the way that compositionists have come to understand what reflection is, what activities have been identified as potential spaces for reflective activity within the writing process, and how reflection is practiced within and outside the writing classroom.

I first became interested in how definitions of reflection shape how reflection is identified, named, and practiced in the first interview with teachers and students. Our first interview functioned primarily as a get-to-know-you session, so I asked participants about their educational backgrounds and basic demographic information, but I also wanted to understand the perspective of my participants on the research topic: reflection. Therefore, I asked them their definition of reflection in hopes I could understand how the students and teachers define reflection and how those definitions might map onto or complicate the field's understanding of reflection. The results widely varied, falling broadly into three categories I created using grounded theory: considering past events in order to learn from them; articulating and evaluating past, current, or future decisions; and an introspective mindfulness practice. The commonality of these definitions is that the focal participants always commented on how reflection resulted in rhetorical action, whether that rhetorical action is self-awareness, learning, or transfer.

As the focal participants detailed their definitions and provided examples, it became clear to me that their definitions were both built by instrumental experiences but also worked as a lens to identify, name, and practice reflection in their lives. Student definitions of reflection worked in a way that reminded me of what Kenneth Burke referred to as a "terministic screen," in that

their terminology “directs the attention into some channels rather than others” (1966, p. 45). When explaining terministic screens, Burke provided the example of photographs of the same objects that appear different because of different filters used in processing. Likewise, students in Kevin’s class or Linda’s class were involved in the same network of activity (Dingo, 2012). They experienced a similar, if not identical, series of activities as members of that network, but the way that they viewed the purpose of those activities, the other factors at work within those activities, and their perception of reflection shaped the extent to which they identified, named, and practiced reflection within that network of activity. Therefore, what started as a way of introducing myself and the topic to my focal students by chatting about their definitions of reflection became integral to my project and the focus of this chapter: one of the reasons that reflection is rhetorical is because it is subject to definitions, which are built off of past experiences and are subject to change. In Table 3.1 below, I provide an overview of the definitions of reflection as the focal students and teachers explained them to me in their first interviews, the instrumental experience they used to frame how they came to have that definition, and the examples of reflection that they offered.

Table 3.1

Focal Participants' Reflection Definitions and Activities as of Interview 1

Name	Definition	Instrumental Experience	Examples
Kevin	For himself: "Reflection is that making of the transition of working to thinking, to really look at what do I know, what have I learned from the gathering and the absorbing into the executing." For teaching: "the space between thinking and doing."	Reading an article by Stallybrass in a textual studies course.	Worksheets prepping for peer review, inserting himself into group conversations, freewrites, metamoments.
Conan	"When I think of reflection I guess I think of looking back into the past or like what you've done, your progress and then take from it, take what you've learned from it. I guess if you haven't, if you don't learn anything from your prior action than it's really not a reflection. If you have nothing to build upon."	Producing reflective texts in high school AP classes.	Assignments in school.
Mia	"It tends to make me think really about the universe and to really consider things."	Producing reflective texts about the effects of service on the world and on her personhood at her Catholic high school.	Service reflections, journaling, free writes.
Rachel	"How does what I'm doing right now connect to everything else that I want to do in my life and even further than that even like what am I."	Taking a psychology class in high school.	Constant internal practice, journaling when particularly difficult, talking with best friend about how current actions might affect future goals.
Serena	"Kind of like evaluating what's happened and maybe thinking about different things and why they happened or like I am also seeing where some things maybe went wrong or could have gone better or like being able to be like self aware of your progress and like your performance. Feel like it's pretty important to growing, learning from failure."	Participating in mandatory conversations with her cross-country coach during high school.	Cross-country reflection conversations with coach.
Linda	"So, reflection basically for me is just the tracking of logic behind the decisions but having to kind of scoop that out of wherever it came from, it's almost subconscious at time but the awareness of that."	Doing yoga and learning about mindfulness, particularly using self-awareness of the breath within exercise and meditation.	Articulating choices through small group work, whole class discussion, and writer's memos.
Alan	"In general, for me reflection is kind of the same thing as metacognition. Thinking about how you do certain things, kind of like how you can do, how you can better yourself in certain ways in situations, I mean they could be different from in different contexts, being introspective about how you do something."	Producing reflective texts to practice "metacognition" in a high school class.	Internal practice, assignments in high school.

Autumn	"I think it's like taking the time to be honest with yourself. A lot of the times you kind of get caught up in whatever you're doing and like I have this this and this to accomplish today and so I want to get it all done and you don't take the time to sit back and say why am I doing this."	Going through a difficult time in high school and using journaling to work through feelings.	Internal practice, journaling, conversations with a mentor in her co-ed fraternity.
Julie	"Well when light passes a mirror or reflecting surface it like bounces off and creates an image of you at a particular angle which is equal to the incident angle so that's the physics meaning but I know you don't mean that, you mean like a reflection of myself or something like that, which is more of like what you understand of it or like how you can be present."	Taking advanced physics courses in high school.	Internal practice, scrapbook for best friend as a going away gift.
June	"I feel like reflection is more like I have done something and how do I feel about it kind of thing. Like how did I get there and how do I feel about it kind of thing. I guess that's what came to my mind when I think of reflection."	Creating scrapbooks through teenage years.	Conversations with parents, friends, and herself.

The first takeaway from Table 3.1 is what reflection means to these focal participants. By drawing preliminary insights about the commonalities and outliers of these definitions, I showcase how definitions of reflection show the rhetoricity of reflection: each definition includes an indication of rhetorical action. The range of focal participants' definitions demonstrates how reflection means different things to different people. Similar to the conversation within educational scholarship discussed in Chapter 1, there is no universal definition of reflection within these participants. There are, however, patterns we can glean from these disparate definitions about what reflection is by identifying the rhetorical action that might result from reflection. Reflection has rhetorical action of self-awareness that is typically intended for learning, growth, or transfer—and can happen before, during, or after the activity being reflected on. Serena, with perhaps the broadest definition, explained reflection to me in her first interview as "kind of like evaluating what's happened and maybe thinking about thing different and why they happened or like I am also seeing where some things maybe went wrong or could have gone better or like being able to be like self-aware of your progress and like your performance. Feel

like it's pretty important to growing, learning from failure." Although Serena's definition seems to indicate that reflection would happen after an event occurred because of her use of past tense with "happened" and "went wrong," not all of her counterparts agree with the timeliness of when rhetorical action can occur. Conan and June also used past tense in their definitions, signaling a similar understanding of reflection being a way of considering a past activity to learn from it, but Kevin, Linda, and Julie discussed how reflection is an introspective or mindfulness practice, which can occur within a moment (Kevin, Linda, and Julie) or after a moment (Linda). Rachel, Alan, Autumn, and Mia described reflection as a kind of awareness of a situation within a moment in which the reflector pauses to articulate and evaluate their choices.

Regardless of the timing of reflection in relationship to the activity being reflected upon, all participants mentioned rhetorical action as being key to identifying, naming, and practicing reflection. In Serena's definition, she used two specific words that relate across all of the definitions above: "self-aware" and "learning." The ultimate goal for her, the rhetorical action associated with her understanding of reflection, leads to growth, transferring what she learned to future situations. Mia, Rachel, Linda, Alan, Autumn, Julie, and June used words with similar connotations to "self-awareness" to describe what reflection means to them: "what do I know" (Kevin), "really consider" (Mia), "what am I" (Rachel), "tracking of logic" (Linda), "metacognition" (Alan), "why am I doing this" (Autumn), "really be present" (Julie), and "how did I get here" (June). These terms show the diversity in what this might be: from introspection to mindfulness. And, like Serena, focal participants named rhetorical action associated with learning, growth, or transfer: Conan and Kevin also used the word "learning" to describe the result of this rhetorical action, and Alan described the effect of reflection as a way to "better

yourself," a particular type of growth. The other participants saw an intended effect of reflection, but seemed to see self-awareness as the ultimate end goal of reflection's rhetorical action.

Self-awareness and learning, which function as the rhetorical action of reflection, manifest themselves through the various genres that the focal participants name when they recall examples emblematic of their definitions of reflection. It seems there are two larger patterns of what these genres might be: 1) written genres—like journaling (Autumn, Mia, Rachel), written reflections (Kevin, Linda, Mia), scrapbooks (Julie), and classroom assignments (Alan, Conan, Kevin)—or, 2) speech genres—like interactions with mentors (Autumn, June, Kevin, Linda, Serena), small group work (Kevin, Linda), or conversations amongst friends (June). All of these are examples of how focal students recalled instances of reflection-in-motion, or reflection as it occurred. Focal participants might select the same activities as examples of reflection, despite having different definitions of reflection. This could be because, despite having different definitions, focal participants see the purpose of an activity mapping onto their definition. Alan and Conan, for instance, both named assignments in high school as activities that are examples of reflection, but their definitions—Conan on focusing on learning from "mistakes" and Alan on metacognition for the sake of "bettering" himself—showcase potentially different approaches in how the students approached writing reflective assignments in high school, from seeing them as a way of reviewing feedback to learn from errors to taking the time to slow down and be conscious of all decisions being made in order to capitalize on strengths. Conversely, similar definitions can map onto identical activities or totally different activities, depending on how a definition filters their perception of a potential moment of reflection. Rachel and Autumn, for example, both saw reflection as a form of self-awareness that is particularly helpful in considering future plans in college, and they name conversations with specific friends as a way

for reflection to occur. With the same definition, Autumn selected journaling as another example of this. Mia, who has a different definition of reflection, as something that provokes deep consideration, not necessarily about oneself but about the world generally, mapped journaling onto her definition of reflection.

To situate those focal participants' definitions among the rest of the students' definitions, I conducted a survey of all students present on the penultimate day of class. Eleven of the 13 students present in Linda's class and 21 of the 22 present in Kevin's class completed the survey. Using grounded theory, I coded definitions of reflection, activities, and triggers. In Table 3.2, I represent these findings with anonymous markers, "A" letter/number combinations for Linda's class and "B" letter/number combinations for Kevin's class. Although the focal students were given the survey, the respondents were anonymous and therefore it is not clear whether they responded, or if they did, which identification number they are. However, during interviews, I checked back with focal students at the end of the quarter, asking the extent to which their initial definitions given to me in the first interview had shifted. Overwhelmingly, students and teachers claimed that their definition of reflection remained the same, with the only difference being that they were more aware of how reflection worked in their lives, in their writing, and in their classrooms. Focal students reported that they were more apt to think about how different moments in their classes and their writing process might be something that I would want to talk about, and teachers felt as if being part of the research study made them consider their pedagogical choices more carefully. Kevin, for example, admitted that the metamoments in his class were something he did "for me." Yet the ways that they thought about reflection, reportedly, remained the same.

Table 3. 2

Class-Wide End-of-Quarter Reflection Definition and Activities

Student	Definition	Activities
A1	Considering past in order to learn from it	Peer Review
A2	Articulating and evaluating decisions	Revision, Writing
A3	Considering past in order to learn from it	Peer Review, Conferences
A4	Introspective mindfulness practice	Outcome Interpretations
A5	Introspective mindfulness practice	Composer's Memos, Conversations with Dana in Whole Group Discussion
A6	Considering past in order to learn from it	Peer Review, Writing
A7	Articulating and evaluating decisions	Revision
A8	Articulating and evaluating decisions	Writing
A9	Considering past in order to learn from it	Revision, Writing
A10	Introspective mindfulness practice	Writing
A11	Considering past in order to learn from it	Revision, Composer's Memos
B1	Considering past in order to learn from it	Homework, Peer Review
B2	Considering past in order to learn from it	Writing, Revision
B3	Considering past in order to learn from it	Feedback, Outside of class peer review, Revision
B4	Introspective mindfulness practice	Revision
B5	Considering past in order to learn from it	Writing
B6	Considering past in order to learn from it	Revision
B7	Articulating and evaluating decisions	Revision, Free writes
B8	Articulating and evaluating decisions	Writing
B9	Articulating and evaluating decisions	Revision, Critical Reflections
B10	Articulating and evaluating decisions	Revision, Concurrent transfer

B11	Articulating and evaluating decisions	Revision
B12	Introspective mindfulness practice	Revision
B13	Introspective mindfulness practice	Writing, Free writes
B14	Articulating and evaluating decisions	Writing
B15	Considering past in order to learn from it	Writing, Conferences, Outside of Class Peer Review, Revision
B16	Introspective mindfulness practice	Revision
B17	Considering past in order to learn from it	Revision
B18	Introspective mindfulness practice	Revision, Outside of Class Peer Review
B19	Introspective mindfulness practice	Writing
B20	Considering past in order to learn from it	Revision, Peer review, Outside of class peer review

There were three main themes within definitions: a traditional understanding of reflection, in which students described considering a past experience and learning from their actions within that experience; a definition closely resembling how compositionists describe metacognition, in which students described analyzing their thought process currently and/or retroactively; and a definition similar to mindfulness, in which students considered reflection to be an internal cognitive activity in which they think purposefully about a situation. Example activities consisted of mainly classroom related activities, with occasional examples from outside the class or of self-solicited peer review or transfer. Triggers ranged from contextual cues, like walking or being alone, to affective factors, like feeling confident or being in the mood to reflect, to types of activities, like negative experiences or high stakes events.

These definitions, and the activities named by students that fit these definitions, showcase the breadth of difference in what reflection could entail outside of the traditional portfolio cover letters or writer's memos. Of the 31 participants, 13 fall into the "considering past in order to learn from it," nine fall into the "introspective mindfulness practice" category, and nine fall into

the “articulating and evaluating decisions” category. By far the most common activities named by students are revision, which is reported by 16 students, the activity of writing itself, which is named by 12 students, and peer review, which is less popular but still noteworthy because five students mention it, despite it being used only twice in each course. The less common activities named as reflective are as follows: two mention outside of class peer review, two name student-teacher conferences, two discuss composer’s memos, two name freewrites, one mentions critical reflections, one explains a moment of concurrent transfer from one class to another class, one names outcome translation activities, one mentions student-teacher conversations during whole group discussion with Linda, one names feedback from Kevin, and another one mentions homework.

The examples the rhetors initially identified as reflective in the first interviews point us to when and where we might look for the rhetorical action of reflection, and the student survey at the end of the quarter adds to this list of where reflection has the potential to live. Using this data, a researcher might consider what activities count as reflection outside of the traditional purview of written reflective texts, or written texts more generally, to include some interactive, dynamic speech genres. Researchers could also broaden their scope of when to look for reflection, as these activities could take place at various times within a broader set of activities. According to the focal students’ and teachers’ definitions, reflection can happen pre-emptively to ensure that future goals might be met, like Autumn, Rachel, or Serena; concurrently so a current difficult situation might be worked through, like Linda, Kevin, Rachel, Alan, Autumn, or Julie; and retroactively so past moments can be learned from, like Linda, Serena, Autumn, Conan, or June. In the next section, I consider where these diverging definitions of reflection come from.

3.2 Definitions Building Upon Foundational Experiences

Not only do students consistently report rhetorical action within their definitions of reflection, they also explain how their definition of reflection came from a formative experience or collection of memorable experiences, whether it be written reflections in an AP class to practice “metacognition” (Alan), a journaling practice initiated to cope with high school (Autumn), a coaching style (Serena), etc. Regardless of the memory from which they drew upon, focal participants’ foundational experiences involved a moment of personal strife or growth that inspired reflection, typically done in accordance with their dispositions. For instance, a focal student in Kevin’s class, Mia, explained in the first interview that reflection “has a really specific meaning for [her].” Mia, when answering the get to know you questions, explained that she “tends to lean more towards math science stuff,” as she is a computer science major. I identified her as a high achiever because even though she’s a first year student taking Kevin’s class, Mia is already a TA for an intro CS course. When she discussed what reflection meant to her, she relied on a particularly important experience in her life: the culture shock she experienced when transitioning from her inquiry-based, secular grade school to her traditional, Catholic high school. Within her new school context, she was asked to do written reflections about her required community service, which Mia found relatively enjoyable because they did not “shove religion down [her] throat” but rather initiated a contemplative perspective on her lived experience. After telling the story about how she came to understand reflection, Mia concluded, “So that's what reflection means to me more, thinking about service reflection, reflecting on the service I've done or when I think about a spiritual thing and it tends to make me think really about the universe and to really consider things.” Because Mia had a positive relationship with the required community service and the writing that went along with it, she also developed a “positive”

relationship to written reflection. These foundational experiences shape the types of activities she identified as reflective in Table 3.1—service reflections, journals, and freewrites—and the types of reflection she volunteers to do on her own accord. In a later interview, Mia even mentions how she chooses to use a teaching journal: “yeah it's cool, actually just came from my section and so I usually try to make a quick little reflection after because in that moment, right after, that's when stuff is freshest and I try to say this is what overall I was feeling as I walked out, what feeling and maybe why, what were some things that went badly, or some things that went well and based off of those what do I need to do maybe tonight if I need to send everyone an email for the next section, what I may keep in mind to cover, etc.”

Based on Mia’s foundational experience, Mia created a broad definition of reflection—a deep consideration about activity after it has happened—and this type of deep consideration is usually practiced through writing. Her past experiences help her identify reflection in similar experiences, but also to voluntarily create opportunities for the rhetorical effects of reflection: Mia writes in a journal, but she also showed me extensive free writes and outlines as she planned her projects, especially the ones she “cared about” and had “investment in.” Within these freewrites that Mia produces on her own accord outside of class, an example of which is included in Figure 3.5, she employs the kind of inquiry-based thinking that she practiced in K-8, but

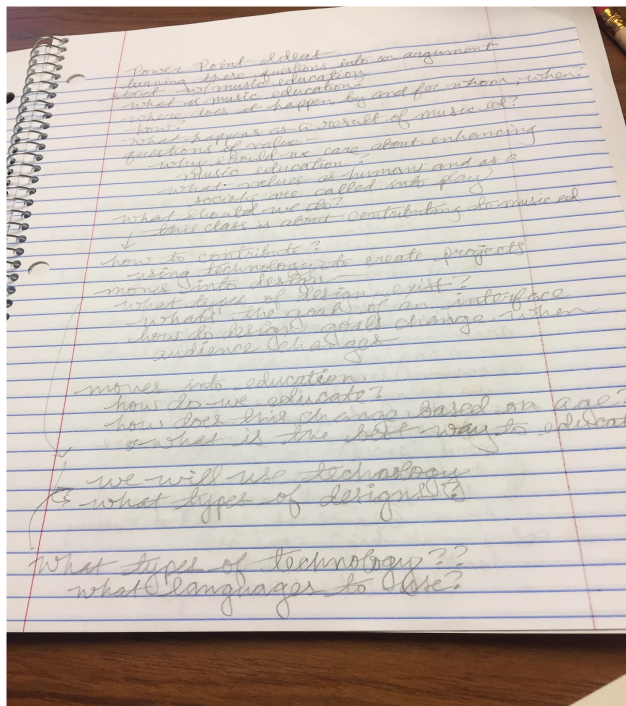

Figure 3.5. An example of Mia’s freewriting.

takes on the written form that she adopted in 9-12. We see this in the inquiry-based approach she takes in the freewrite in Figure 3.5, a brainstorm for her first assignment in Kevin's class. Mia begins with a statement—"turning these questions into an argument for music education"—and then proceeds to ask questions that take up nearly all the other text on the page: "what is music education," "what happens as a result of music ed [sic]," "why should we care about enhancing music education," "what values as humans and society are called into play," "what should we do," "how to contribute," and "what types of design exist," "what is the goal of an interface," "how do design goals change when the audience changes," and "what is the best way to educate." She seemed to want to revise this list, using an arrow from "what types of design exist," to a related question, "what type of designs," which then had another arrow to "what types of languages to use" and "what type of technology." There are only three other declarative sentences on the page: "this class is about contributing to music ed [sic]," "moves into design," and "we will use technology," functioning simultaneously as concluding thoughts for a series of related questions, all the while linking those questions to the next set of questions. This series of interrogative speech acts function as a self-motivated "freewrite," using the same modalities (pen and paper) as a journal, and they show how identifying, naming, and practicing reflection is dependent on Mia's definition of reflection, which are built upon foundational experiences of inquiry-based learning, service reflections, and journaling.

Kevin, Mia's teacher, also identifies freewrites as potential avenues of reflective activity, but as we discussed earlier, he has a different definition of reflection—"the space between thinking and doing"—which is built upon different foundational experiences, something he read by Stallybrass in a textual studies class, combined with his teaching orientation, in which he learned about "metacognition" as being integral in writer development. This definition shapes

the lens through which the freewrites are designed in his course, which affects Mia's ability to map her own definition of reflection onto freewrites done in class. As Kevin explained to me in an interview, "when you asked me if you could come to my class to study reflection, I thought, 'wait I don't do reflection in my course.'" Kevin first thought about reflection as being important in teaching orientation. It was advocated by the writing program, and he was resistant to it initially, but eventually "bought into it" during his new TA practicum course. He had incorporated some reflective writing in the past with "artist's statements" that had "failed," so as he says, "I added the metamoments for you" because, as he explains to me, "I try to create moments for them, things like that metamoment, or this week we will do a freewrite where it's like OK what did you learn making the PowerPoint that you can use in making this poster and talk about transferability."

Kevin instead chooses to incorporate reflection in class through describing it as "metacognition" because that is the word that the program used in orientation, along with the textbook and within the language of the outcomes students are expected to accomplish in his class. On day three of the course, the story we began with, we saw how he had introduced outcome one, and he followed it up on day four with an introduction to the last bullet point of the outcome, an articulation of writing choices. To do so, he pulled up the PowerPoint slide in Figure 3.6 and says,

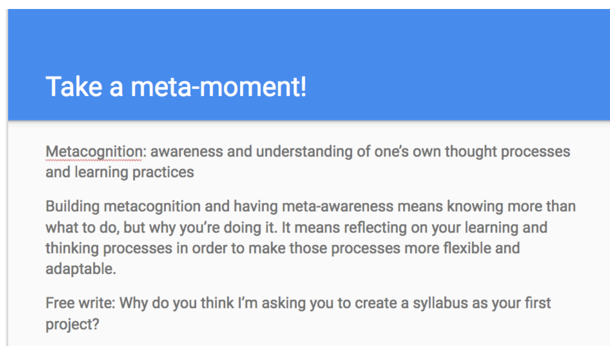

Figure 3.6 Kevin's meta-moment.

> So what we're gonna do - metacognition, has anyone ever heard of the word metacognition? Maybe you have encountered it … Maybe you've heard the pieces of this word before. Metacognition means 'awareness of understanding of one's thought processes and learning practices.' So it means basically stopping and thinking 'why am I learning this way? Why am I being asked to do this?' It's a level of self-awareness that will be incredibly productive throughout this class and well into the future. Building metacognition and having meta-awareness means knowing more than what to do but why you're doing it. It means reflecting on your learning and thinking processes in order to make those processes more flexible and more adaptable. So the first step to really building metacognition is to step outside of that immediate task before you and start by asking yourself 'Why am I being asked to do this in the first place?' So that's what I'm asking you: 'Why do you think I'm asking you to create a syllabus as your very first project?' Let's give it five minutes.

In this moment, we see evidence of Kevin's definition of reflection: it occurs in the liminal space between thinking and doing by using the genre of the freewrite, and uses a structured approach. He models the types of questions that students might ask like he does in the preamble: he sees it as his job to model these things because Kevin "doesn't have faith students can reflect on their own." For Kevin, his foundational experiences are also complicated and reshaped by his memories as a teacher. In fact, when asked about his definition of reflection, Kevin even asks, "Wait how I define it? Or how I define it to my students?" when I asked him for his definition of reflection in interview one. The definition above – the one that explains how reflection happens as "the transition of working to thinking" is what he saw as his *own* definition of reflection, which he translated to the "space between thinking and doing" when thinking about how he

defined reflection in his pedagogy. Interestingly, neither of these definitions makes their way into his class when he explains reflection to his students as *metacognition* within the classroom space to meet the discourse community expectation within the writing program. The experiences that Kevin has with reading Stallybrass shaped his view of reflection within his own practice and the way he tries to orchestrate reflective moments in his classroom in the liminal spaces like freewriting and group work. However, as he explained to me in his last interview, he "learned about metacognition in orientation" and has used it in his classes ever since. Kevin's foundational experiences as a teacher, and the definition of reflection that emerged as a result, shape how he creates moments for reflection in his class. Mia's own foundational experiences made it challenging for her to see the moment that Kevin constructed as having potential for reflection.

This example of how Mia identifies, names, and practices freewriting as reflection in one context but not in another, because her definition functions as a terministic screen of how she views reality, is not just true of Mia and Kevin but of all focal participants. In Table 3.1, we saw that Conan and June both define reflection—and typically identify reflective activities—as a mental process that they use after they do something so they can examine that choice, and especially in Conan's case, learn from it. However, Conan and June, because of their foundational experiences, combined with their dispositions, tend to identify different types of activity as reflection. June refers to herself as an "open book," who would "talk to anyone" and even "talk to herself in the mirror" to reflect. Conan, on the other hand, struggled in the first interview to identify where these types of reflective activities occurred. It was not something habitual in his life that he practiced—Conan said he would be "doing a lot better if [he] did" —but reflection is something he has practiced when others have prompted him. June and Conan

hold the most "traditional" definitions of reflection in that they see it as a type of cognitive activity that examines a past event, but June pushes against our traditional understandings of reflection by seeing it as predominately, if not exclusively, interactive. Rachel and Serena, likewise, see reflection as something they do to ensure that they make good choices—and often do so not just retroactively, but also preemptively and concurrently.

As shown in Table 3.1, Linda's, Alan's, Autumn's, and Julie's definitions hold intentional mindfulness at the center of the rhetorical action of reflective activity. This mindfulness may or may not have any other intended effect other than mindfulness. To them, reflection attends to the reasoning behind why they might be doing something, and works because the rhetor is purposeful in slowing down their thinking so that they can be aware of the thinking that they're already doing. Although their definitions are similar, the memories that shaped those definitions are different. All three rely on past experiences to help them understand what reflection is, but Linda's understanding of reflection comes from her past with yoga, Alan's draws on his experience with high school classes, Autumn's stems from coping with past insecurities in high school through journaling, and Julie's relies on her understanding of physics, translating it to a vaguer understanding of how it might work outside of that disciplinary context. Their dispositions can account for why these experiences might have been foundational for them: Linda "[tends] to blur academic boundaries" as an academic interested in public-facing scholarship; Autumn strives for a "healthy balance" between her social and academic interests and uses journaling as a way to "work through" that balance; and Julie loves Physics, explaining to me that she "specialized in physics in high school, which is a difference between American and Indian education." The way that these women identify themselves, combined with their lived

experiences, influences what becomes the foundational memory that the definition of reflection is built upon.

This section showcases how definitions of reflection are built upon foundational memories or moments in which focal participants reflect about something important happening in their lives. These definitions then work to function like terministic screens, shaping the participants' view of reality and what can count as reflection within it. As educators, this finding—that students tend to identify, name, and practice reflection in the situations in which reflection maps onto their definition—can be disheartening: how can we ensure that the activities we intend to be reflective in our classroom spaces are named, identified, and practiced as reflection? In the next section, I explain the extent to which focal students could take Yancey's definitions of reflection and apply them to identify other avenues of reflection within their contexts.

3.3 The Application of Reflection Definitions

Because teachers have their own definitions of reflection—and these definitions interact with other things like materials, affects, teaching philosophies, institutional guidelines, etc.—the types of activity available for students to identify, name, and practice as reflection are subject to interaction of the definitions of teachers' reflection with other factors in the space. Within these two focal classroom experiences, there were unique rhetorical actants that came to bear on the students' experience, creating various "triggers" for students to reflect. Both classes followed a four day per week structure, with Kevin's oscillating between traditional and computer classrooms and Linda's held exclusively in the computer classroom, with the exception of her Thursday class, which she cancelled in order to have time to do weekly conferences, a practice she started in order to give the kind of individualized teaching that aligned with her teaching

philosophy. In Kevin's class, he tended to adopt a structured approach in both classroom contexts: he followed a traditional "I do, We do, You do" framework that began with a preamble like we saw at the beginning of this chapter, moved to a brief lecture introducing a topic, introduced a group activity, and then closed with a concluding statement. Kevin used the spatial layouts of his two classrooms strategically, with most of the interactive group work in the computer classroom and whole group discussion types of group work in the traditional classroom. Linda instead created two spaces to work within: the classroom and her office, used strategically to incorporate moments of group and individualized instruction.

In my daily observations, I noticed general patterns of activity that could be identified as reflection. In Kevin's class, he tended to make peer review, in-class analysis of sample texts, group work, and in-class freewrites available to students. He also held conferences twice during the quarter and students reported self-prompted transfer of writing skills learned in class to other classes, along with self-prompted reflective text creation for both writing and non-academic purposes. The range of activities I identified in his class stem in part from his belief that "there is no one-size fits all approach for reflection," making him incorporate the range of activities I saw as reflective. Linda's class, conversely, relied heavily on conferences outside of class used as the basis for reflective activity, with some other techniques like writer's memos or conversations with Linda during whole group discussions so students could further practice articulating their writerly choices.

The patterned activity observed within the contexts were largely dependent on the teachers' definitions of reflection: Kevin saw reflection as the "space between thinking and doing," which led him to make moments within the liminal spaces—habitually incorporating activities like freewrites, analyzing sample texts, and peer review in his class. Linda, on the other

hand, had an affective approach: she had topics she knew she'd like to cover within the week and had some ideas of different activities that might work, but usually reacted to the "temperature of the class that day," causing a rollover effect, where a whole day might be spent on one lecture and another might be finishing a group activity from the day before and then introducing a new topic at the end of class. She saw reflection as "tracing your logic," which she equated to "yoga and the breath … something we do already but can pay attention to so we can use it."

Linda, as an affect theorist who did public-facing scholarship, was particularly attuned to contexts and the affect of her classroom space. She often changed plans based on her intuition—and in the following exemplary moment, we can see Linda's sensitivity to context and the available activity for students to engage in reflective activity within that context. When a group activity intended to be a reflective activity that promoted transfer failed, she swiftly switched to an impromptu conversational lecture. Because she identifies the outcome activities as reflective, if the activity does not appear to be working, she adapts the available activity within the context in the hopes students might engage in reflection when given a new activity to engage with.

During the first week of class, Linda had her students work in groups so they could present their interpretations of different course outcomes to one another the following week. She began this activity with a preamble, much like the one we saw from Kevin earlier, but instead of moving around the room, she paced by the front of the classroom, which directed all of her students' attention toward the front board, focusing on her. She had nothing on the slide behind her for students to interact with. The group activity for reinterpreting the outcomes took the entire day before, Monday of week two, until there was only one group, Autumn and another student, Aaron, who were left to present on Tuesday morning. Autumn and Aaron presented on Outcome 1.4, standing at the front of the room for a mini-presentation. This outcome, which is

about articulating writer choices, was really important to Linda because she felt it was "central to her course." When she noticed that students were not really engaged—it was 9:30 am and the second day of presentations on outcomes, after all—Linda responded to the affect in the room and changed tactics so that she might better get her students to engage. Once Autumn and Aaron finished their presentation on Outcome 1.4, she thanked them and Linda began an impromptu lecture on transfer and metacognition. To Linda, metacognition is related to reflection because "for [her] it's hard to disentangle" them. Linda pulled up the image from a Google search, as seen in Figure 3.7, a soundboard, but she had no PowerPoint or guiding script.

Figure 3.7. Google search results.

As Linda lectured, she paced near the front of the classroom, similar to the movement she had when introducing the group activity, oscillating between standing next to the screen and gesturing toward it. She explained that the fourth bullet point is important to the class because it is connected to higher order transfer, which is something she practices by asking students to talk through their decisions in student-teacher conversations during group work share outs and conferences. Linda provided an example of a soundboard, explaining that to be successful at using a soundboard, they'd need to understand all the nobs so that they could respond to any situation. Likewise, understanding how spatial arrangement works helps students understand why they might use MLA formatting in a philosophy paper while using a "more

breathable format" for a blog post. Linda's insistence that contexts are permeable—in part because of her identity as an affect theory scholar who does public-facing scholarship—makes her classroom context invite situations found in outside contexts.

Linda then connects this idea of transfer to metacognition, explaining,

> So, for me, metacognition means being aware of the logic behind your choices, and for the purposes of this class, being able to say it in a way that other human beings can understand. Sometimes me, sometimes other people. And that just gets us in the habit so that this step becomes natural. It becomes intuitive. Um, does anyone here do yoga? Just me. That's great. [students laugh]…Fun fact about yoga. You probably know this: is that there's a huge emphasis on following your breath… Um, you're going to be breathing no matter what. Even if you're not paying attention…But, um when you're paying attention to it then you can use the whole potential of that breath… So, for me, metacognition – articulating the logic behind your choices – is not you doing something that you aren't already doing, but you being aware of it. So you can bust it out to it's full potential so you can use it in a variety of situations. In this class or any class, there's no way that we could experience every kind of composition task you could be faced with. There's no way. But, we can work with alright what is the logic behind the decisions I'm making for the audience, my purpose, whatever, and then having that awareness in everything you do – out of this classroom, out of this university, out of this town.

In this moment, Linda modeled engaging in reflection across contexts—especially outside of the academy—with the soundboard, yoga, and blogging. She does this because she likes to "blur the boundaries between the academy and the real world." And all of this work is made possible because she utilizes the available activity within the space: presentations about outcomes (done

for each outcome throughout the quarter) and conversational style lectures that follow. Because she provided a definition of reflection that relies on moving between academic and outside contexts and introduced how they might "trace the logic"—and, as a result, both the focal students in interview and those in the surveys were more apt to document how they use reflection across contexts—she makes the boundaries of where their definitions of reflection can apply more fluid and permeable.

Just like Kevin, we can see how the teachers' definitions of reflection interact with past writing experiences, spatial arrangements and materials in classrooms, teaching philosophies, and institutional guidelines to create a moment where Linda hopes students will reflect, whether or not the activities that these interactions result in students identifying, naming, or practicing those intended reflective activities as reflection. In Table 3.3 below, I used the end-of-the-quarter survey—the same survey described for Table 3.2—to document reported triggers for reflection. Twelve students of the 31 surveyed name what I call "affect," which stands for responses vaguely equivalent to "I was in the mood to be reflective." Although this is very difficult to replicate—exactly how we can get students to feel an elusive concept is not necessarily clear—we can work with students in thinking about how that emotion potentially came to be, through considering other external factors named as influential in Table 3.3 while identifying, naming, and practicing reflection.

Table 3.3

Class-wide Triggers for Reflection

Student	**Triggers**
A1	Negative experience
A2	Alone, Free time
A3	Negative experience
A4	Affect
A5	Alone, Stakes, Habitual behaviors
A6	Alone
A7	Someone asked me to
A8	Alone, Negative experiences, Relationships
A9	Alone, Free time, Habitual behaviors
A10	After completing writing, Negative experiences, Relationships
A11	After completing writing, Free time, Someone asked me to
B1	Alone, Nighttime, Someone asked me to, Stakes
B2	Negative experience
B3	Alone, Nighttime, Walking, Someone asked me to
B4	Negative experience, Reminded of past activity, Smoking marijuana
B5	Reminded of past activity, Affect
B6	Negative experience
B7	Alone, Affect
B8	Alone, Affect, Stakes
B9	Affect
B10	Relationships
B11	Reminded of past activity
B12	Affect, Walking
B13	Alone
B14	Affect, Free writing, Running
B15	Affect
B16	Affect, Nighttime
B17	Affect
B18	Affect, Relationships
B19	Negative experience
B20	Affect, Negative Experience

For example, nine students name experiencing something negative or being alone as instrumental in their ability to reflect. The remaining reasons, being asked (3), interpersonal

relationships (3), having free time (3), seeing the activity as important (3), it being nighttime (3) or habitual behavior (2), after completing writing (2), or even during activities like running (1), walking (1), or smoking marijuana (1). These kinds of external triggers, and students' ability to be aware of utilizing them and to use them to their advantage, can help students practice reflection and become practitioners who perform activities that integrate these external triggers.

Considering triggers—and how those triggers interact with definitions—is important because even when students are provided a new definition for reflection, they still rely on past understandings of reflection. In the fourth interview, in the eighth week of the quarter, about a week before the class-wide survey was conducted, I provided focal students with Yancey's definitions of reflection (reflection-in-presentation, reflection-in-action, and constructive reflection) and asked them to give me examples of how this worked in their classroom contexts. Table 3.4 below details these findings, showing that students were capable of using these new definitions to consider a wide variety of reflective activities, some of which were the same as those reported in their initial interviews and end-of-the-quarter survey, but some of which were different.

Table 3.4

Yancey's Definitions Mapped onto Focal Classroom Context

Key: P = Reflection in Presentation, A = Reflection in Action, C = Constructive Reflection	**Kevin**	**Conan**	**Mia**	**Rachel**	**Serena**	**Linda**	**Alan**	**Autumn**	**Julie**	**June**
Analysis of Sample Texts in Class	A		C	A	C					
Assignment Production						C	A	A	A	
Composer's Memo			C			P		P		P
Conferences	P	A	P			P, A, C	P		A	A
Freewrites in Class	C			P	A		P			
Peer Review	P								A	A
Portfolio	P	P			P					
Processing Time						A				
Self-Prompted Transfer (Past to Current) Outside of Class		C		C			C	C		
Self-Prompted Transfer (Concurrent) Outside of Class			C				C			C
Self-Prompted Reflective Text Outside of Class			A							
Student/Teacher Conversations in Group Share Outs in Class						A		P		

Teacher definitions of reflection shaped how students mapped reflective activity onto Yancey's definitions of reflection. In Linda's class, for example, students consistently think of activities that do the work of "tracing the logic," like conferences, assignment production (which was the focus of the weekly conferences), and composer's memos. Likewise, Kevin's focal students consistently consider analyses of sample texts as examples of various types of reflection, which was a common practice Kevin used to get students to pause between thinking and writing. These findings demonstrate that reflection is subject to both participants' definitions and the definitions used by other participants in their contexts. As Rachel pointed out, the names that the teachers use to describe reflective activities are important: "if [Kevin] had called it a *journal entry* then the connotation would be different than if he called it a *freewrite*."

This is why, as evidenced in the table above, Mia does not map in-class freewrites onto any of the types of reflection offered. In fact, when I asked her explicitly about why she did not identify in-class freewrites as any type of reflection, she said that those did not "allow her to reflect" because they were "too rigid." In other words, she could not identify reflection within a genre that she used to reflect within in another context. We can see something similar in the other activities she identifies as reflection, when prompted to map different activities onto Yancey's three kinds of reflection in her fourth interview. The portfolio, conferences, in-class portfolio, composer's memos, and self-prompted reflective texts all do the type of "deep consideration" work Mia identifies as reflective. Something like peer review does not map onto her definition of reflection because it is about "giving others feedback." Mia, along with her fellow students in Table 3.4, demonstrated the consequences of definitions: reflection is not built into the genre unilaterally—context plays a role in how that genre functions and how it can host an activity that may or may not be named, identified, and practiced as reflection. This example of

how freewriting is contested for Mia and Kevin brings us to the next observation about how definitions of reflection are one of the reasons that reflection is rhetorical: definitions are contested and unstable because an activity that is identified as reflective by one individual does not always get identified as reflective by another person. In our biweekly interviews before this, students had already given me their initial definitions of reflection, which we discussed again during the focus groups at the end of the quarter, but this interview task—mapping activities they had experienced in class onto descriptions of Yancey's terms—illuminates the potential for how we might have students consider everyday classroom activities as reflection that fall outside their own definition's purview. This is important because we need to think more critically and carefully about the rhetoricity of constructive reflection and reflection-in-action so that we can better understand how to signal potential activities as avenues for students naming, identifying, and practicing these other types of reflection within their classroom experiences.

A similar phenomenon can be seen in Linda's conferences: Alan is shy and struggles with conferences. He can only see the conference as a reflection-in-presentation. June and Julie, who both see themselves as personable—and cite themselves as being people who reflect through interaction—see the same activity as reflection-in-action. Although definitions of reflection emerge from specific experiences, they are also malleable and susceptible to change, should another formative experience occur. When given other definitions of reflection, students were capable of applying those definitions of reflection and identifying activity that might fall within them, but they did so through the lens of their own definitions. Therefore, I argue that participants might see an activity, like conferences for example, as reflective, but disagree on what type of reflection it is. This demonstrates how even when working with a similar definition

of reflection, the way that each person views the activity itself shapes whether an activity is identified as reflection and what type it is identified as.

Last, in Table 3.4, it is clear that the contexts that reflection is located in is instrumental to what students are able to identify as reflection. For example, analysis of sample texts in class is named as reflection by four of the five people in Kevin's class, but is not named at all in Linda's. Likewise, student-teacher conversations in front of the whole class and processing time are named twice and once respectively in Linda's class, but not at all in Kevin's. Chapter 4 takes this up in greater detail, exploring how classroom spaces function as rhetorical contexts for reflective activity.

3.4 Conclusion

As educators, this chapter's argument—that students might only identify, name, and practice reflection in situations where reflection maps onto their definition—can be disheartening. How can we ensure that the activities we intend to be reflective in our classroom spaces are named, identified, and practiced as reflection? Overall, this chapter showcased the ways that various factors—past experiences, dispositions, timeliness, materials, etc.—work together to trigger reflection within reflective moments, highlighting the distributive agency of reflective rhetorical action (a concept I discuss at great length in Chapter 4). It showed the importance of thinking about how compositionists might define reflection and how those definitions could broaden the ways that we name and identify reflection in future scholarship and pedagogical endeavors. This is particularly important today, as we document and discuss the rhetorical nature of reflection. Even as compositionists have expanded our concept of where reflection might live and have increasingly focused on the rhetorical nature of reflection, especially in *A Rhetoric of Reflection,* which gave us groundbreaking ideas about how we might

consider the rhetorical effects of reflection, we have continued our focus on reflection-in-presentation, in part because it is used most often, but also because its rhetorical nature is more intuitive and easily recognizable. Reflection-in-presentation takes place in genres like the cover letter or writer's memos and is marked with specific requests for particular purposes/audiences (e.g., teachers ask students to explain their rhetorical choices) and is used most often in assessment. The other two defined and identified types of reflection, reflection-in-action and constructive reflection, have been less prominent in reflection research, in part because of their slippery nature. It is not as clear where these kinds of reflection occur because they are not as clearly marked—they may or may not be named as reflection as they occur—and they usually occur within dynamic moments, which are difficult to identify or document.

This chapter's findings are important to research because now, more than ever, our theories of transfer, translingualism, and transmodality all seek to understand how students adapt knowledge, language, and modalities to best meet their current situation. We have come to recognize reflection as intimately related to this kind of trans work, because it is an important site for connection-making and for revealing processes of connection-making. We must remember that there is no universal definition of reflection among our students. We have considered the ways that genre plays a role in what type of reflection has occurred— and thought about how we might address that in our pedagogy through multi-genred reflection or acknowledging the argument structure that reflection-in-presentation texts might take—but we need to also give space for students to give us their definitions of reflection so we can understand what they might be likely to identify as reflection and what we might need to explicitly cue as reflective activity, should we want something to be practiced as reflection despite it being out of the purview of their definition of what counts as reflection.

This research is important because, in tracing reflection-in-motion, we stand a better chance of utilizing reflection, understanding its rhetorical nature in order to give insight into how we structure and talk about reflection in our classrooms. In my classroom, for example, I now no longer assume that "reflection" means the same thing to all my students. We begin with sharing our individual definitions of reflection and consider what genres might lend themselves to doing that kind of work. We then start to broaden those definitions of reflection to consider more ways to name, identify, and practice it by looking at others' definitions and scholarship, and trying to reflect in different genres.

Given the messiness of reflection, it is tempting to abandon hope about how we might use it to its full advantage. On the contrary, I argue that this research instead should be used to provide insight into the ways that practitioners can structure and talk about reflection in our classrooms that address its messiness—the robust and diverse definitions that exist, how those definitions are shaped and shape rhetorical activity and learning, and how we might continue to research it in motion so we can better answer questions of transfer. There is no controversy in saying that reflection-in-presentation is rhetorical—it's named, identified, and practiced as such—and we already know many of the genres that type of reflection travels within. But what we need to better understand, and what I think this chapter gives us some ideas of considering, is what other texts reflection might live in—particularly texts that foster reflection-in-action or constructive reflection—so that we might help practitioners cue students to broaden or adjust their definitions of reflection to include these moments as well. And, as practitioners, we need to be attentive not only to how students define reflection but, perhaps even more importantly, we need to be attentive to the multiple factors that play a role in how that definition works to identify, name, and practice reflection. As a student from the survey wrote, "Teachers force

reflection which can be good or a waste of time. You must care about the situation at hand in order to properly reflect and gain something from it." The distributed agency of reflection comes to bear on the rhetorical action of reflection, regardless of whether or not the definitions of reflection are attended to, which is what I consider further in Chapter 4.

Chapter 4

Reflective Activity's Emergence from Spaces Functioning as Rhetorical Contexts

In Chapter 3, we explored how reflection is rhetorical because it is subject to particular definitions. These definitions function as terministic screens, lenses that filter our perception of an activity, helping us name, identify, and practice reflection. We ended Chapter 3 taking a closer look at Mia's definition of reflection and how it mapped onto self-initiated freewriting done outside of class, but how it failed to encompass freewriting experiences in class. In other words, the genre of freewriting did not inherently equate to a naming, identifying, or practice of reflection. Instead, it is the synergy of multiple factors—her past experiences with reflection, the space, Mia's dispositions and values, the goals of the activity, etc.—that come together to produce reflection in one context and not another. This is where we pick up in this chapter: reflection is rhetorical because it emerges through entanglements within a rhetorical context. The interactions between various factors of a rhetorical context can function as catalysts, creating spurts of reflection within an ongoing activity. It is this in- and out-ness of reflection, the way that it can start and stop and start once more—all the while within the same activity—that makes reflection rhetorical. To understand what I mean by this, I begin with an illustrative example from Linda's class.

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June and her classmate, Lilly, are engaged in today's class "processing time," something that their teacher, Linda, typically includes during class each day. This "processing time" is set aside time for students to work on a task, like today's task of naming and identifying the genre conventions of a proposal. What is particularly unique about the processing time compared to other classes is that students can opt to do it either alone or in groups, depending on preference,

because Linda adopts a "you do you" approach in her pedagogy, which means she likes students to have agency in deciding how they learn. When I provided Linda later in an interview with Yancey's terminology, she mapped these moments onto reflection-in-action. Focal students from her class did not list processing time as an example of any of Yancey's identified types of reflection.

To introduce today's processing time, Linda had begun with an overview of their upcoming assignment, Short Assignment 3. Short Assignment 3 tasked students to do a proposal for their intended MP2, an upcoming major project. This proposal could be done using any modes they saw as rhetorically effective. The open-endedness of the prompt, per her interviews, was also a product of Linda's "you do you" pedagogical approach; Linda designed prompts that provided a rhetorical situation and allowed students to respond, incorporating any modes they see fit. For this assignment, then, students could choose if they would like to do a traditional proposal like the three samples used for genre analysis of proposals in today's class that used visual, alphabetic linguistic, and spatial modes, or they could choose to do a proposal using alternative modes, like using aural and visual for a pitch or combining gestural, visual, spatial, and aural for a proposal using a video medium. Once she was done explaining the assignment, Linda introduced the processing time like this:

> So what we're going to do is, instead of me telling you what short assignment three is supposed to look like, what the conventions of it are, you're going to tell me. And here's what I mean by that, I've got, I've got on your Canvas page … what I've got there is three different proposals … so what we're going to do is take ten minutes, no fifteen, and we're going to do a genre analysis, not unlike what we did for MP1 … try to see what are

the conventions of the proposal … who is the audience, what's the purpose, and what are the conventions that you use. (Linda, May 3rd)

Linda continued elaborating on what the terms audience, purpose, and conventions meant in this context, eventually concluding, "You can do this alone or in groups. Whatever floats your boat." Upon hearing these instructions, Lilly moved to June's pod and asked to work with her with a simple, "Wanna work together?" Lilly and June hardly ever collaborate during this processing time, as they typically sit at two different pods and most people work with those students in their pods, but because their pods were adjacent and neither had people in their pods that day, the move was not totally out of the ordinary in classroom dynamics. Sometimes students would move to other pods if they wanted to work with someone and they were not in a pod with someone else. After some nearly inaudible chatter and mumblings about how to find the proposal and which one they wanted to start doing analysis on, Lilly began talking about their task, resulting in a collaborative reflective conversation:

L: Okay. So you definitely need to state your plan=

J: =Yeah. Why you're doing it.

(#)

L: Yeah. Why you're doing it.

The above interaction emulates the kind of collaboration typical of same-gender conversations in classrooms. Lilly initiates the topic of stating a plan, June latches onto that topic with agreement, and then there is a short pause, followed by Lilly repeating June. While they talk during this portion of the conversation, they both are looking at their computers, not making eye contact. Their collaboration is only indicated in the way that June accepts the topic initiation, latches her response rather than interrupting, and Lilly uses repetition in agreement.

Then, they both lament about how long the first sample is. Even though June concluded their collaborative complaining with, “Yeah, I’m not going to even try [to read the first example],” she continues to scroll down the document, which makes an audible sound to her classmate, a sound that indicates she is working. Lilly looks at her own laptop, which does not make a sound, so it is unclear to June if she is working or if she is just surfing the Internet. As June sits, she reads, scrolling, stopping, and scrolling once more. The embodied signs of her reflection that I noted were minimal, simultaneously done with embodied signals to indicate reading: scanning with her eyes, using a scrolling motion on the mouse to move down the screen. About a minute later June announces what she has been reflecting about while reading the sample, “Okay. In part 1 of this first example it says, okay what is my audience, why am I doing it. Put some evidences on there. I think there’s probably something else but I’m not really sure.” The first sentence is a declarative speech act that does the work of concluding what she has taken away from the reading, which I see as an outward production of the internal reflection because she indicates hyper-awareness for the sake of learning. As June says this first sentence, she gesticulates with her free hand (see Figure 4.1), bouncing her free hand three times in rhythm with each point she makes – 1) “what is my audience,” 2) “why am I doing it, 3) “putting some evidences on there” – while looking up and to the right around her computer in attempts to make eye contact with Lilly. Lilly, whose

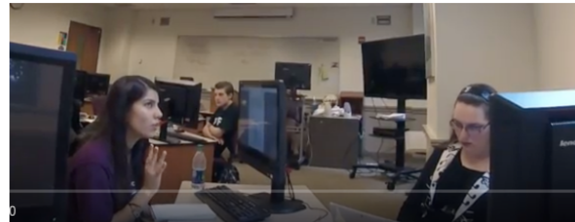


Figure 4.1. June talking to Lilly.

eyes remain on her screen, nods in agreement with each part, but does not look up when June signals the end of her turn in the second sentence by using a declarative speech act—"I'm not really sure"—that could have the illocutionary effect of asking "what do you think?" Lilly chooses not to take this invitation for a turn on the conversational floor, and after a two second pause, June starts scrolling on the page, the sound of which creates an audible signal that she is now looking at something else. Five seconds later, Lilly looks up, gaze slightly above her laptop, to initiate a new topic of conversation, about how she accidentally slept in. June takes the topic up by looking away from her computer and repositioning herself in the chair to look at Lilly, offering a nod, slight smile, and an "Oh, really," to indicate the transgression can continue (see Figure 4.2). The two giggle as Lilly tells the story, and this is the most animated that we see Lilly gesticulate in the processing time; as we see in Figure 4.2, she uses her hands and eye contact to tell the story and keep excitement up. June follows up with her own story about having trouble getting up this morning, telling a story about how she nearly threw the phone when her alarm went off but just dropped it on the floor instead. In the meantime, Aaron, another student in the class, has called Linda over to answer a question and Linda passes by the two women to chat with Aaron and his podmates, who are sitting at the pod behind Lilly and June. Lilly seems like she wants to continue with the conversation because she tells June she should be careful with her phone in the morning, which causes June to laugh and respond once more, and then Lilly remains with her eyes central rather than on her computer screen (see Figure 4.3).

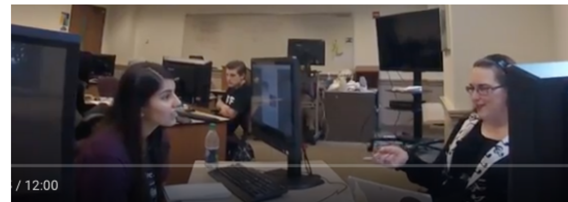


Figure 4.2. Lilly tells June a story.

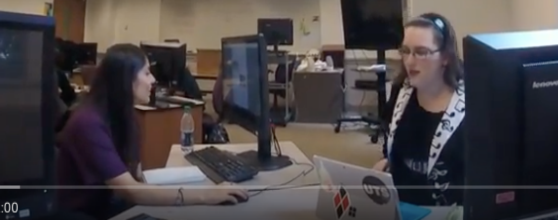
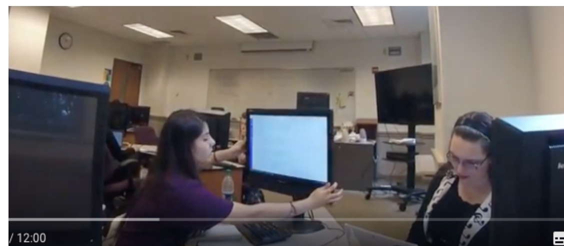
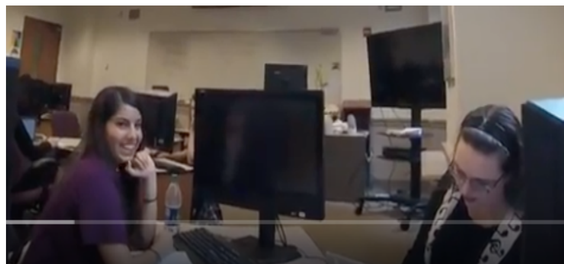


Figure 4.3. June looks at her computer.

June ignores this body language, turning to her computer and scrolling through an example, and again, the audible sound of her scrolling gets the two back on task. Seconds later, she catches Lilly's attention saying, "Oh. This is pretty cool." Lilly, intrigued, says, "Which one?" June responds, "The second one. SA3 part 2." Seeing that Lilly couldn't find it, June tries to manipulate her computer screen to be a visual aid for Lilly (see Figure 4.4), causing the computer screen to go black. June looks at me and laughs (see Figure 4.5), and I step out of my observer role to help get the computer back on, while Lilly continues to look for SA3 part 2 and ignores us. We figure out the dilemma: June's computer has become unplugged. June re-plugs her computer, and Linda interrupts the processing for a clarification about how to find the first sample. June turns to listen to Linda, then goes to texting on her phone while her computer restarts. Lilly, meanwhile, appears to be surfing the web and shows June a funny image that she finds, the two laugh, and then Linda checks in on them while they wait for June's to computer to start back up. June chats aloud to herself as she finds the page once more to restart the processing time, but rather than the two launching back into the activity, Lilly starts talking about her dramatic week and June offers up similar experiences. For the next ten minutes of





Figures 4.4 and 4.5. Lilly and June and the computer.

processing time, the two continue to make small talk, eventually moving to discuss annotated bibliographies, the fourth short assignment that is due a few days after the third short assignment. They begin participating in collaborative constructive reflection: Lilly gives advice on annotated bibliographies from past experiences and June gives advice on letter writing, a genre that Lilly is considering for the upcoming proposal assignment. They never go back to doing the intended goal of the activity, however: doing reflection-in-action to figure out the conventions of the proposal. Instead, their talk shifts to what could be still identified as reflection, but about a different topic for a different purpose.

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This example shows us how reflection emerges from the interaction of actants within a particular context. Linda's instructions about what to do—to find the conventions of the proposal so students could use those conventions in their own project—helped direct June and Lilly's actions in the processing time, but her directions do not become the only reflection that the two students engage in, nor did it dictate their actions throughout the activity. Linda's leniency towards how students go about doing their reflective work, either alone or in groups, both shaped the formality of the activity—Lilly and June were certainly not the only off-task students in the room—but June's disposition as someone who reflects predominately through speaking to others, as someone who could "talk to just about anyone," make her susceptible to Lilly's offer to work together and make it easier for her to reflect, as she typically does through articulating internal thought processes combined with external conversation, but also make her susceptible to engaging in off-topic behaviors to be polite and sociable. Therefore, Lilly's repeated instances of getting the women off-topic by bringing up alternative topics outside of the intended scope of the processing time make it difficult to engage in the reflection-in-action that Linda intended. To

respond to Lilly's interruptions, June uses positive politeness strategies of laughter and collaboration, but then uses the sound of the desktop computer scrolling as a sort of indirect speech act to mitigate the face threatening experience of saying "we need to get back to work," without having to actually use a direct speech act. Further, the materials within the space have affordances and limitations on the reflective activity. Both women use devices—June with the computer provided in the room, which takes up much of her visual space, and Lilly with a laptop that she brought to class, which is easily mobile. Because June is not using one of the desktop computers, however, the two women are more likely to see each other than other students do, so eye contact is something that Lilly can do—and does—to signal collaboration, but interestingly, Lilly only uses this eye contact tactic when going off-topic to keep June engaged. The fact that the two women cannot see each other well seems to bother June, as June manipulates her body to see Lilly nearly every time she takes a speaking turn. The two women's dispositions, the goals that each of them have in that moment, the way they can access the samples but not collaborate on each other's screens, Linda's passing by the students to help another student nearby, the computer malfunctioning, Linda interrupting for a clarification, etc. all interact with one another, creating spurts of reflective activity until the computer is accidentally unplugged. Although the two women have time to continue reflecting on the genre conventions of the proposal after that—nearly ten minutes, in fact—the synergy of actants never produces reflection on the proposal. Instead, the actants work together to produce fleeting moments of reflection on annotated bibliographies. The reflection on the proposal ceases and is not taken up again once the computer is unplugged, even though Linda comes to check on them. June and Lilly move on from the directed and intended reflective activity.

In this chapter, I consider how the interrelationships between factors at work in the rhetorical situation of each class resulted in fleeting moments of reflective action within sustained rhetorical activity. This idea that a rhetorical context—or any space for that matter—contains entangled relationships amongst its actants is not new. As Lefebvre notes, "any space implies, contains, and dissimulates social relationships" (1984, p. 82-83), and since Lefebvre's work, material rhetoricians have increasingly drawn our attention to the complicated entanglements of human and materials within spatial arrangements (see Barad, 2007, for example). Space, particularly spatial metaphors about writing (Reynolds, 2004) and the concept of the mental "writing space" (Brooke & McIntosh, 2007), have also been integral to our understanding about writing for the field of composition. This chapter contributes to our current understandings about space within writing studies by building upon rhetorical understandings of space so that we might better understand how reflection is rhetorical.

To do this work, I am preoccupied with what Doreen Massey refers to as the three-dimensional spatial arrangements, which in this case includes the way that the classroom materials, humans, dispositions, and affective actants interact with one another. If I was only interested in the spatial arrangement as a two-dimensional phenomenon, I would be concerned with how the physical layout of the classrooms affected which types of reflective activity were made possible. In other words, a two-dimensional spatial awareness would only consider how the tables might lend themselves to whole group discussion and computers might give way to reflection mediated on a digital medium. By considering a three-dimensional understanding of space, I am concerned with how the interactions between the material, human, immaterial, affectual, and ephemeral functions as a rhetorical context in producing rhetorical activity. In other words, I am interested in how everything works together within a space: the ways the

technological affordances of the computers, the way the computer desks are arranged, the perceived power relationships in the room, the teacher's and student's views on technology, the goals of the assignment, the students' relationships with one another, the dispositions, the energy in the room, etc. In the following sections, I begin with an overview of the physical space and the views of the human participants that use the space. I then showcase how classroom spaces functioned as rhetorical contexts, illuminating patterns of rhetorical activity that could be named, identified, and practiced as reflection. Although many students in the survey mention spaces outside of class functioning as rhetorical contexts for reflective activity, like walking between classes or lying in their beds at night, my observations took place in the classroom context, so that I could focus on the patterns within those spaces for the purposes of this chapter. Finally, I conclude by considering the implications of space as rhetorical context for reflective activity.

4.1 Considering Classroom Spaces as Rhetorical Contexts

This accounting for context in rhetorical studies, and thus investigating how space plays a role in the production of rhetoric, has roots in the work of Kenneth Burke. For Burke, one of the five aspects central to our understanding of rhetoric is "scene," which refers to "the background of the act, the situation in which it occurred" (1950, p. xv). Burke's attention to scene shifted the focus from attention only, to discourse, to the context that it emerged from. Lloyd F. Bitzer built upon Burke's concept in his seminal work in 1968, "The Rhetorical Situation," by defining the rhetorical context as "a natural context of persons, events, objects, relations, and an exigence which strongly invites utterances; this invited utterance participates naturally in the situation, is in many instances necessary to the completion of situational activity, and by means of its participation with situation obtains its meaning and its rhetorical character" (1990, p. 219). In doing so, Bitzer elaborated on how discourse is situated within a context and pushed rhetoricians

to consider the way that rhetoric emerged from the relationships between factors within that context. Although Bitzer's work predominately considered humans and events making up the context from which rhetorical discourse occurred, since Bitzer's work, rhetoricians have continued to think about the rhetorical context, but have broadened the perspective of what might be at work within the rhetorical context to consider how both material and immaterial actants play a role (Bennett, 2009; Spinuzzi, 2008) in a space, or as DeCerteau put it, "a practiced place" (2002, p. 87).

Within this study, there are three classroom spaces that function as rhetorical contexts for reflective activity, which I explore in this section and the next. As discussed in Chapter 2, Kevin's class has two locations, a computer integrated classroom in the basement of Mary Gates Hall and a traditional classroom on the first floor of Savery, while Linda's class is in a nearly identical computer integrated classroom next door to Kevin's Mary Gates Hall classroom. The Mary Gates Hall computer-integrated classrooms are colloquially referred to as "the CIC," and the Expository Writing Program uses them for scheduling instructors who wish to teach with technology and those who teach English 182, the multimodal composition class at UW. Taken together, the material layouts and the focal students' usual engagement with the context shifted my observation techniques. Although the rooms are nearly identical in material layout, the cardinal direction orientation of the room, the placement of the support walls, the focal students' typical seats, and the window arrangements are different, all of which caused my vantage point to change more often in Kevin's room so I could see different focal students each day, whereas my vantage point remained nearly always the same in Linda's classroom.

The layout of the classrooms is important because furniture helps people make meaning out of space (Kingwell, 2006, Lawrence, 2006, Pearson & Richards, 2006). Recently, classroom

architects have increasingly considered collaboration to be key in their spatial design and material considerations, opting for "student-centered" spaces (Nair, 2014). The CIC was developed in 1990 to create a space that "privileges interactive, visually oriented, experiential activities" (University of Washington CIC) by arranging the desks into what both creators, teachers, and students call "pods," a cluster of three computer-occupied desks creating a triangle. Rolling, rotating office chairs sit on the outer edges of the triangle, making the machines of the room central to any human occupants of those chairs. On each desk sits a 22.4-inch wide and 21.7-inch tall Lenovo ThinkCentre M93z desktop computer, which has both a keyboard and touch screen available for the users. The computers take up nearly all of the students' immediate visual space while sitting down at a desk, and the computer and keyboard take up most of the desk space. Even still, many students bring their own laptops to use during class time, balancing the laptop on the edge of the desk, placing the laptop on their lap, or putting the laptop on the center part of the pod that connects the three computer desks. Only through manipulating their chairs and/or attempting to rotate their relatively inflexible computer bases can students reorient their bodies and machines such that they can see more than fragments of one another if both are using the desktop computer. The inflexible bases, along with the large screens, also make it challenging for them to show each other what is on their screen, something that students tried to do often, regardless of whether they were using a medium like Google Docs where they could see each other's work or, like in the case we just saw, they were using Canvas and Microsoft Word, which did not allow for document cohabitation. There is a small desk at the front of the classroom where both Linda and Kevin place their belongings. Next to it, there is a solo computer station, presumably for teachers, which both Linda and Kevin use during class, facing away from the white board and toward the rest of the pods. This computer is connected to a TV,

which does the work of what a projector screen would do in other classes. Spanning the wall behind the instructor station is a whiteboard. Because both classrooms in the CIC were in the basement, the energy always seemed quieter in the space, with little to no light coming in the basement windows, which usually had the blinds pulled shut to eliminate glare on the computers.

Humans and materials also occupy the classrooms differently in Linda and Kevin's classes—and the arrangements of these actants changed the type of reflection students practiced and identified. In Linda's class, Alan sat in a pod at the far right of the room either to himself or with one other student that occasionally came to class, Julie and Autumn shared a pod immediately behind Alan's, and June was on the opposite side of the room from Julie and Autumn on the sporadic days that she showed up for class. I tended to sit in a chair against the wall, between Alan's pod and Autumn and Julie's pod, so that I could be nearest to most of my focal students and see Linda, the projection screen, and the whiteboard, all of which seemed to be the most noticeable actants and/or the actants used most often. Linda established a pattern to her movements: she was most often behind the teacher desk or moving in front of the desk to stand toward the left of it, either between the desk and the projection screen or further left, in front of the picture on the wall. Venturing past the picture on the wall was rare, and if done, would typically result in walking to the second row with a quick turn around. Students almost always chose pods that would put them facing mostly forward or perpendicular to the teacher station and television screen, which meant that most pods only had two students each. Her class was under-enrolled and under-attended, which made the average attendance around 14 students, allowing all students to pick chairs that made it easy to face her. For those that chose not to do that, they rotated their chairs to be toward the television screen and Linda's instructor station unless it was processing time, where they would reorient towards their computers.

In Kevin's class, which had an average of 20 students per class because it was fully enrolled and more regularly attended, students filled the pods to near capacity, typically sitting with the same podmates that they sat with on the first day. Rachel and Serena shared a pod in the center of the first row of pods with another student, Mia sat in a pod directly behind them in the second row center with two other students, and Conan was the only student that moved around to a pod depending on availability, usually on the far left of the room in the second or third row along the wall. Kevin tended to tour the room, never picking the same route. Students faced their computers nearly always, with the exception of the first day when students introduced themselves and one day where he lead a whole-class verbal discussion, a practice that he only did once in this space. Their class center was their desktop computers, which nearly all used rather than their own laptops, and their podmates.

When Kevin's class was not in the CIC, the class's remaining days were held in a "traditional" classroom in Savery, another building on campus within a ten-minute walk from Mary Gates Hall. The Savery classroom had the integrated technology of a teacher computer stand and a projection system, but did not have computers for the students (see Figure 4.6). Most students used paper and writing instruments during these class sessions, but there were two or three consistent computer users. Mia, Rachel,

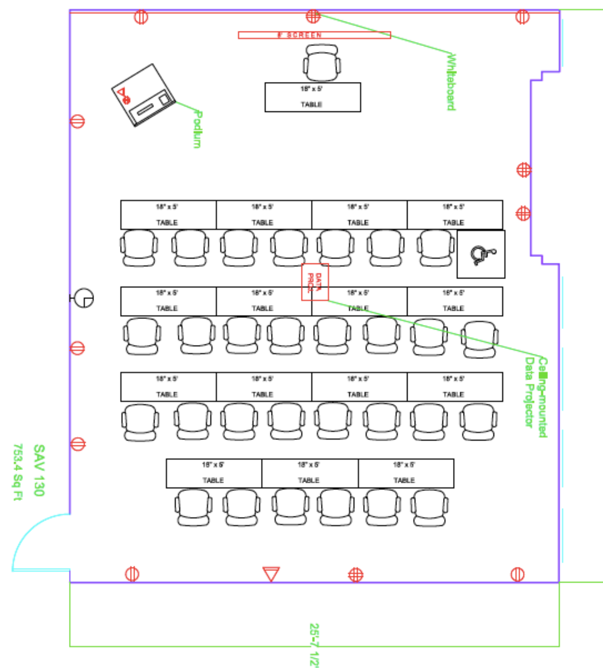


Figure 4.6. Savery classroom setup.

and Serena occasionally brought in tablets but did not do so every day, while Conan hardly ever used his computer. Savery consisted of fourteen long tables with two to three rolling chairs that fit under each one for a total of 30 chairs. The tables in the Savery classroom took a new configuration each day. Sometimes, all tables were parallel to the front boards; other times, some tables were parallel while others were perpendicular to the boards, and still other times, the tables were arranged into a large rectangle with unused tables left in the middle. Because there was never a consistent way the tables and chairs were arranged, most days students just sat however the classroom was set up, only rearranging the room twice from its original setup to be a rectangular shape, upon Kevin's request at the beginning of class, for the two roundtable discussions that Kevin organized.

These details of the classrooms' physical layout, either in Mary Gates or in Savery, did not have direct correlations to reflective patters. In other words, Linda and Kevin did not have the same patterns of activity when teaching in the computer-integrated classrooms. Therefore, it is important to adopt a three-dimensional understanding of the space (see the following section), to illuminate patterns of reflective activity. When looking at overall patterns of potential activity in which reflection can emerge, it is imperative that we consider the relationship between all actants: the physical layout and the materials in that space, combined with the intentions of the teacher, the dispositions of the students, the lesson plans, past experiences of teachers and learners, etc. To that end, the next section provides an overview of the patterns of reflective activity in both Kevin and Linda's classes, detailing illustrative examples of how the physical layout – the material and humans within a context – interact with the immaterial, like affect, dispositions, and past experiences – to catalyze reflective activity.

4.2 Rhetorical Contexts and the Emergence of Reflection

A few weeks after her writing class ended, Autumn followed up on her interviews with a video to illuminate the patterns she noticed about where her reflection took place for her Spring quarter writing class, attaching hand-drawn maps (see Figures 4.7 and 4.8) for habitually used spaces as a reference for me. She labeled each space, interestingly, with the terms: "My Dorm Room," "Linda's[11] Spaces," and "Big's Spaces." To Autumn, reflection did not happen on neutral ground. There were factors that dictated the way she experienced the space and her interactions within it. In Linda's office, for example, she explains the office space and says: "with anyone else it would feel, well because she sits between these two desks as far as you can get in a closet you could feel like they have more power because your seat is tucked back in the corner literally right next to the door—but because it's [Linda]— smaller space makes it more one-on-one." Here, Autumn indicates how it is not just the physical layout of the office that influences the type of reflective activity that occurs, but rather, it is the materials combined with the people, their relationships, energy, affect, dispositions, and intentions that make the conference work as

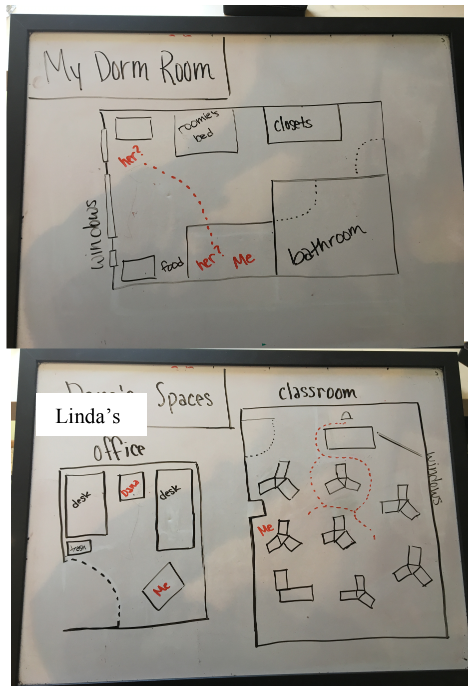


Figure 4.7. Autumn's spaces.

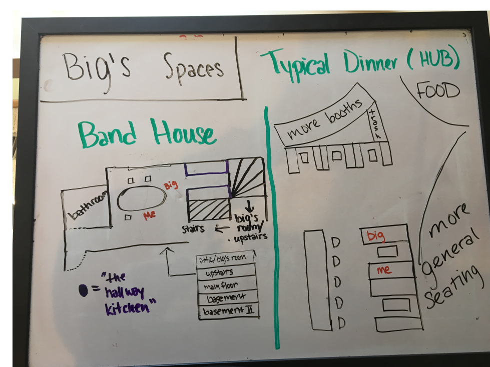


Figure 4.8. Autumn's spaces.

[11] The name has been changed both in my text and on the figure from the original name to "Linda," the teacher's pseudonym, in order to protect the teacher's privacy.

reflective. This same pattern of describing a space, along with how the various factors within it shaped her experience of that space and reflective practice, remains as Autumn goes on to explain her dorm room and her "Big's spaces," or the spaces she visited with Renee, the friend we began Chapter 1 with when explaining how Autumn habitually frequented the campus union building dining area for reflective conversations. Autumn's experiences are representative of a common pattern found in the end-of-the-quarter surveys of the two classes and the focal student interviews, which I introduced in Chapter 3: focal students note how spaces—like bus rides home, walking on campus between classes, lying in bed, among other things—can transform into potential factors for future reflective activity. In other words, because Autumn tended to reflect in Linda's office during her weekly conferences, entering the office itself became one of the many factors that inspires reflective activity in a future situation.

Though many students besides Autumn mention outside-the-classroom contexts as reflective spaces, both within interviews and surveys, I only observed the classroom and a select few student-teacher conferences, for the sake of privacy. This section, therefore, only accounts for the way reflection emerges from those rhetorical contexts. Identifying overall patterns of classroom activity can help us understand how reflective activity emerges through interaction of factors within rhetorical contexts—and the extent to which the same activity might function differently depending on the rhetorical context. This example of the rhetorical context playing a role in the emergent reflective activity is emblematic of larger patterns across both classrooms. The classroom contexts of Kevin and Linda's classes interact with different actants within the contexts that result in different patterns of activity that can be identified, named, and practiced as reflective. Linda's class takes place in the CIC on Mondays, Tuesdays, and Wednesdays, and she cancels her scheduled class each Thursday to compensate for individual conferences in her office

that she holds throughout the week. Kevin's class oscillated between the CIC (Monday, Wednesday) and the Savery classroom (Tuesday, Thursday).

Table 4.1 below uses ten weeks of observation notes for the two classes to showcase daily patterns. I begin this section by showing a chronological list of the topics and the corresponding classroom activities for each day that could be identified, named, and practiced as reflective in order to illuminate some key patterns relating to the role of the learning goals and timing on reflection's emergence within the rhetorical contexts. Each of the activities listed below represent the class activities in the order in which they emerged in the class that day. For example, in Linda's class on 5/16, she used processing time and sharing to teach the topic of the day: complex claims. There are two main patterns: 1) the learning goal of the class does not necessarily dictate how they choose to teach the concept, and 2) the timing of the lesson plan affected the activities employed within the rhetorical context. The learning goal was one factor, but it was not the only factor that dictated how things were taught and what activities within that teaching could be identified, named, and practiced as reflection. For example, both teachers covered genre analysis, with Kevin covering it initially through a group discussion in the CIC about syllabus genre conventions and Linda using multiple days to discuss different genres, using Prezi and processing time to discover how Hamilton's biography has been told in various genres. Further, finding chronological patterns allows us to see how the teachers employ different strategies depending on the time within the quarter. Table 4.1 below shows these patterns, using the following key: C–Closing, FW–Free Write, GW–Group Work, O–Opening, OA–Outcome Activity, PO–Portfolio Overview, PR–Peer Review, PT–Processing Time, SO–Share Out, TT–Teaching Technology, and WGD–Whole Group Discussion. Each activity listed in Table 4.1 was identified and documented because a teacher, focal student, or survey

participant indicated it was a type of reflection. Shaded boxes signal that the class was held in the CIC.

Table 4.1

Chronological Log of Classroom Activity.

Date	Kevin		Linda	
3/27	Syllabus, Intro to Multimodality, Ice breaker	O, WGD, C	No Class	No Class
3/28	Overview of Outcome 1, Reading Prompt, Multimodality Activity	O, O1, IW, GW, SO, C	No Class	No Class
3/29	Genre analysis of Syllabus	O, GW, C	Syllabus	(N/A)
3/30	Intro to Metacognition (Meta Moment), Individual Work Time	O, FW, IW, C	Syllabus, Ice breaker	(N/A)
4/3	Overview of Outcome 2, Reading Prompt, PowerPoint Technology Overview and Practice	O, O2, TT, GW, C	Introduction to Multimodality, Freewrite, Share out	FW, SO, WGD
4/4	Sharing GW Slides, Analyzing PowerPoint Design Features	O, WGD, GW, SO, C	Multimodality Prezi	PT
4/5	Library Resources Overview, Research Question Practice	O, TT, GW, C	Freewrite, Multimodality Prezi Continued, Explanation of Weekly Conferences, Overview of Outcome 1, Outcome 1 Translation Activity	FW, OTA (GW)
4/6	Analyzing Bad PowerPoint Design	O, GW, SO, C	Cancelled for Conferences	Cancelled for Conferences
4/10	Overview of Outcome 3, Overview of Prompt (research poster), Group Activity Identifying Parts of Abstract	O, O3, WGD, GW, C	Outcome 1 Translation Activity	OTA, WGD
4/11	Share Out of Abstract Activity, Voting on Best Organization Patterns	O, SO, WGD, SO, C	Translation Activity, Overview of Outcome 1.4 (Metacognition and Transfer), Intro to Genre Analysis	OTA, SO, PT, WGD
4/12	Technological Overview of PowerPoint for Research Poster, Individual Work	O, TT, IW, C	Genre Analysis	PT, SO, WGD
4/13	Roundtable about "What is a book?"	O, FW, RT, C	Cancelled for Conferences	Cancelled for Conferences
4/17	Introduction to Conference, Practice Peer Review on Sample	O, O4, GW, SO, C	Genre Analysis - Hamilton	PT, SO
4/18	Peer Review	O, PR, C	Genre Analysis - Hamilton	PT, SO
4/19	Cancelled for Conferences	Cancelled for Conferences	Genre Analysis - Hamilton	PT, SO
4/20	Cancelled for Conferences	Cancelled for Conferences	Cancelled for Conferences	Cancelled for Conferences
4/24	Introduction to Sequence 2, Freewrite,	O, FW, WGD, C	Introduction to Rhetorical Appeals	WGD

4/25	Podcasts and awareness	O, WGD, C	Continue with Rhetorical Appeals	WGD
4/26	Technological Overview of Illustrator, Individual Work Time	O, TT, IW, C	Analysis of Prompt and Outcome 2	PT, SO
4/27	Guest Speaker: Gabby and Poetry Comics	O, GS, GW, SO, C	Cancelled for Conferences	Cancelled for Conferences
5/1	Portfolio Overview, Introduction to Intertextuality, Fieldtrip to Odegaard	O, PO, WGD, C	Outcome 2 Translation Activity	O2, GW, SO
5/2	Intertextuality Group Work	O, GW, SO, C	Technological Overview of Library Resources	TT
5/3	Rhetorical Analysis	O, GW, SO, C	Proposal Conventions	PT
5/4	Freewrite, Narrative Medicine Round Table	O, FW, RT, C	Cancelled for Conferences	Cancelled for Conferences
5/8	Rhetorical Situation	O, GW, SO, C	Annotated Bibliography Discussion	WGD
5/9	Interview Peer Review	O, PR, C	Annotated Bibliography How-to Guide	PT
5/10	Guest Speaker: Technological Overview of Audacity	O, GS, TT, IW, C	Class Cancelled for Online Peer Review	
5/11	How to hook audience, freewrite	O, FW, WGD, C	Cancelled for Conferences	Cancelled for Conferences
5/15	Introduction to Portfolio, MP2 Revision Activity with Sample	O, GW, SO, C	Complex Claim Introduction	WGD
5/16	Signified and Signified	O, WGD, C	Complex Claim Activity	PT, SO, TS
5/17	Work Time	O, IW, C	Share Out, Peer Review of Claims	SO
5/18	Review of Multimodality	O, WGD, C	Cancelled for Conferences	Cancelled for Conferences
5/22	Overview of Portfolio and Portfolio Planning	O, WGD, IW, C	Introduction to Portfolio, Review of Outcomes	PO, O Review
5/23	Review of Outcomes	O, O Review, GW, SO, C	Analysis of Examples	PT, SO, TS
5/24	Portfolio Set Up, Individual Work	O, TT, IW, C	Genre Analysis of Portfolio	PT, SO, TS
5/25	Peer Review	O, PR, C	Cancelled for Conferences	Cancelled for Conferences
5/30	Cancelled for Conferences	Cancelled for Conferences	Grading Overview	WGD
5/31	Cancelled for Conferences	Cancelled for Conferences	Individual Work	IW
6/1	Overview of Grading, My Survey	O, GW, SO, C	My Survey, Individual Work	IW
6/2	Free Day for Questions	O, C	Cancelled for Conferences	Cancelled for Conferences

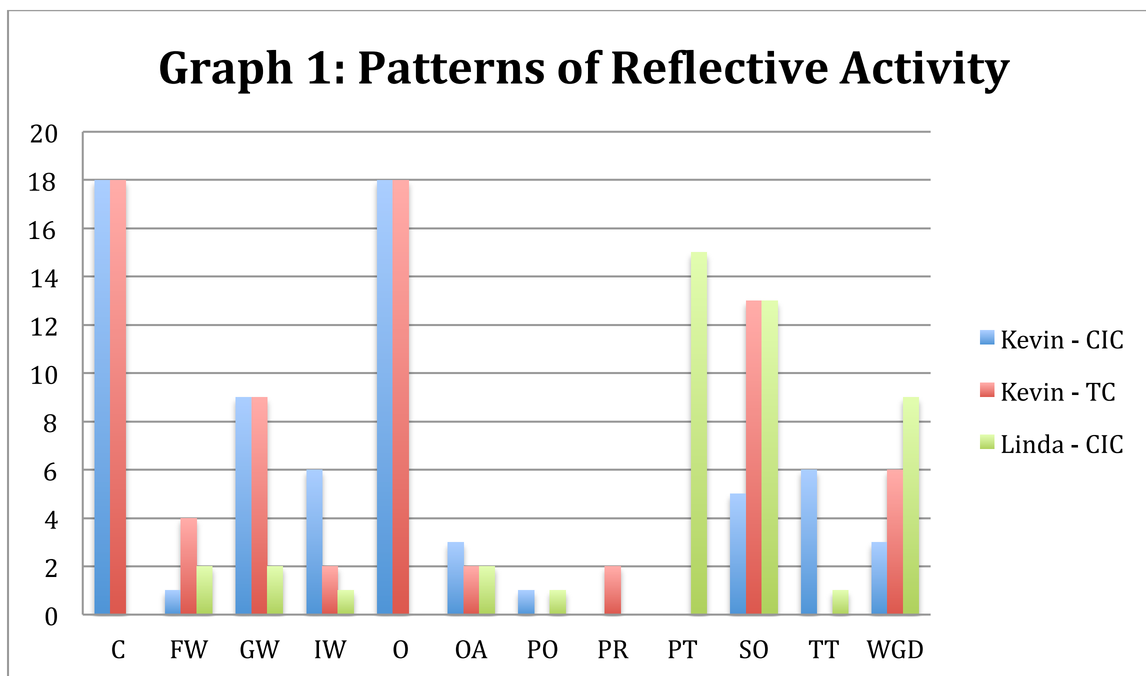
Table 4.1 shows how reflection emerged from the interplay of factors of specific contexts like time and teaching approaches, but when looking at the frequency of potentially reflective activity within the three spaces of this study—Kevin's CIC class, Kevin's traditional class, and Linda's CIC class—it is clear that the available reflective activity is different depending on varying rhetorical contexts. Reflection emerges because of the synergy between factors in a specific moment—and time is one of those factors. In Kevin's class, for example, time is integral in the structure of his course and the type of potential reflective activities that are incorporated. To keep time, Kevin uses a PowerPoint each day, carefully curated with activities that he always finishes. He begins each class with an opening statement, explaining how the time of each class will be used and why that is important to the students' learning. From there, he typically spends most of class time doing either group work or whole group discussion, always closing the conversation early enough to end with a closing statement, providing an overview of what was done in class that day and why it was done. For group work in particular, Kevin frequently sets timers. Kevin focuses on a new outcome each week (outcome one during week one, outcome two during week two, etc.), using the first four weeks to get through outcome one through four with his first sequence of writing assignments (short assignment one for outcome one, short assignment two for outcome two, major project one for outcome three, and a revised major project one for outcome four), weeks five through eight to repeat outcomes one through four using two additional short assignment and one revised longer assignment, and the last two weeks to do portfolio training. Some potentially reflective activity remains consistent across time and classroom contexts—opening and closing statements, group work, whole group discussion—but other things like peer review, individual work, and outcome activities are related to time and location. Kevin employs freewrites to prepare for whole group discussions or roundtables only,

nearly always in the traditional classroom. Guest speakers and roundtables only happen on Thursdays, once he has introduced all the skills necessary for the upcoming assignment. Outcome overviews, similarly, are always at the beginning of the week, as they are used to frame the stakes of the entire week. His class is regimented, giving opportunities for systematic reflection in a structured setting, making time a key factor in how and when potentially reflective activities are incorporated in class.

In Linda's class, however, rhetorical contexts and the time spent within them play a different role. There are activities that begin on one day and move to the next; for instance, the first outcome translation activity began on Thursday of week one and continued in Monday of week two. As an affect theorist, Linda responds to the class energy, adding more reflective activities as necessary; for example, she spontaneously created a whole group discussion about metacognition and transfer after the outcome translation activity, which eventually concluded on Tuesday of week two, because she did not feel the reflection went as successfully as she hoped. Linda uses potentially reflective activities that can react to the factors within the rhetorical context, adapting the timing as necessary to do that. Kevin's patterns, by relying on structured activities premeditated within his PowerPoints, create specifically designed but frequent potential moments of reflection from a wide-range of activities: opening and closing statements, group work and share outs, independent work, technology workshops, freewrites, etc. Linda's patterns, by relying on general concepts to provide an overview and adjusting her activities in accordance with the affect in the rhetorical context, create opportunities for open-interpretation through processing times and interactive whole group discussion.

Graph 1 illustrates those patterns with a data visualization of potentially reflective activity split up by rhetorical context. When reading this graph, it is important to note that

Kevin's class met 18 total times in the CIC and another 18 times in the traditional classroom (TC) in Savery for a total of 36 possible meeting times, while Linda's class only met in the CIC for a total of 29 times. The difference in total class meeting times is a result of Linda cancelling the first two days of conferences due to an academic engagement and the amount of classes scheduled for conferences. Kevin cancelled classes four times for two twenty-minute conferences, while Linda cancelled class nine Thursdays and held fifteen-minute conferences twice a week.



Each teacher and each classroom had their own distinct patterns of activity, which had the potential be identified, named, and practiced as reflection. Kevin's potential reflective activities are more wide-ranging, with at least one instance of each activity occurring in one of his classroom spaces, and occur more often than Linda's. His most often used potentially reflective activities are opening and closing statements (26), along with group work and sharing out (18), whole group discussion (9), individual work (8), teaching technology (6), freewriting (5), and outcome activities (5). He also held peer review twice in class, while Linda assigned

twice peer review for homework, using an online interface. Linda's class had a smattering of potentially reflective activities, with processing time (15) and whole group discussion (9) being the most utilized activities, and having one or two instances of nearly all other activities, except opening and closing statements and in-class peer review.

The two also approached their spaces differently. Within the CIC, Kevin and his students engaged in activities that had the potential for reflection-in-action or constructive reflection, like group work, in which students typically work together to analyze a sample to help one another with an upcoming assignment, learning and using a computer program for their upcoming assignment, or individual work time. Nine of the 18 classes in the CIC included group work, all of which used Google Drive products as a digital platform for collaboration—but Kevin only asked students to share out their findings from the group work in five of the instances, choosing for the remaining four instances for students to share their group work findings the next day in the traditional classroom space. This was in part due to the way that Kevin viewed the space, feeling like he "had to incorporate the computer" when in that classroom, which made it less common for him to spend extended time doing an activity without it. Things like whole group discussion or freewriting, which used predominately aural or written modes, were usually executed in the traditional classroom. Generally, Kevin's traditional class had a wider variety of activities that could be mapped onto various types of reflection. Group work was still common, happening nine times, but always with a share out of their findings following the activity. Four days involved sharing out the previous day's group work activity that took place in the CIC. Views of space also combined with timing of activity: twice the group listened to guest speakers and twice they participated in roundtables; both activities only happened on Thursdays, after Kevin had prepared them for their assignment with their Monday-Wednesday class periods. Peer

review, likewise, was associated with their major projects only, using a class period for peer review between the first and second draft of their major projects, in preparation for conferences.

Linda's CIC classroom had its own, unique patterns of potential reflective activity. The most common activity that could be named, identified, and practiced as reflection within Linda's classroom space was the activity we began this chapter with, i.e., what Linda referred to as "processing time." Processing time is an activity intended to process information and/or practice a new concept, which can be done individually or in pods. This activity occurred 15 days out of the total 28 classes that Linda held. The other activities that could be named, identified, and practiced as reflective include mandatory group work, a practice that was done only twice in the quarter, both of which for outcome translation activities; share outs, when students shared with the whole class what they were discussing or thinking about in group work or processing time, which occurred 13 times this quarter; and whole group discussion, when Linda facilitated a conversation about a topic with the class, which happened nine times. Students mentioned that whole group discussions and share outs could function as potentially reflective activity because Linda often used a non-traditional questioning technique within them to get students to "trace their logic," a practice that mapped on to her definition of reflection, which she defines as "just the tracking of logic behind the decisions."

To understand how this questioning technique has the potential for reflective activity, it is important to first understand the typical speech-genre conventions of student-teacher interaction, which is referred to as IRE. IRE is an acronym for initiate-respond-evaluate, in which the teacher asks a question by initiating a topic of consideration, the student responds with an answer, and the teacher evaluates that response. For example, on 4/17, June and Linda have an exchange following processing time that functions using this IRE pattern:

L: So what made it more entertaining?

J: Um, I felt like the interactions [mhm] that Jefferson and Hamilton had [mhm] each other's um points when debating [mhm] that made it more interesting like it was something like a life-like reaction like something like you would expect as a person but not something like generally like official things [mhm] but the way they handled it was humorous [mhm] and it got their point across as well.

L: Yeah. Totally. Good stuff. 4/17, 35:05-36:17

In the above example, Linda asks the question, "so what made it more entertaining?," June answers with "Um, I felt like the interactions…," and Linda evaluates her response with "Yeah. Totally. Good Stuff." This is a classic IRE interaction because there are no other speech acts present but one interrogative, one declarative, and one evaluative statement. In these interactions, students may or may not practice self-awareness, the tracing of the logic that Linda identified as reflective. June gives reasons for her response, naming "interactions," "life-like," and humorous, but other times the speaker did not do that reflective thought that Linda saw as essential. Often, in those instances, the traditional speech genre shifted to another speech pattern, which is what I refer to as "teacher-student conversations," or moments when Linda facilitated a conversation with the student respondent by asking more questions upon the first response, In this case, the pattern was something like teacher initiation, student response, teacher response, student response, teacher response, teacher response, student response, evaluate. In these interactions, the goal is not to have students re-think their answer, but rather the goal is to have students "trace their own logic," a practice that maps onto Linda's definition of reflection. Linda uses her follow

up questions to dig deeper into the thought process behind the student's answer, not to shift the response to a different answer, but to ask the student to reflect upon their answer. The student will respond, and then this pattern of Linda questioning and the student responding may or may not repeat until Linda evaluates by either reiterating the student's original point or writing the gist of the original statement on the board. For example, earlier that day, in the same share out activity, Linda and another student, Aaron, engaged in the following way:

> L: Who do we think the audience of this piece would be?
>
> A: I would say people over the age of 45.
>
> L: Okay. Why so?
>
> A: Well, I would say because the people over 45 is the age where rap was like coming out during their teens.
>
> L: Okay. Yeah. [writes response on board] 4/17, 29:07-30:15

This speech pattern is particularly interesting because the follow up questions are not meant to change the Aaron's response, nor is her evaluation only occurring when the student changes his answer. Instead, the evaluation occurs because the student articulates his thought process. Linda uses her question, "Why so," as another response to Aaron's response, breaking speech genre conventions to get the student in the practice of articulating his thought process. Once satisfied with the student's outward articulation of reflection—"Well, I would say…"—she evaluates the statement with an "Okay. Yeah." Therefore, the initiate and the evaluate pieces are the same as in the first example, but it is the additional turn-taking in the "response" that makes this speech pattern break with traditional student-teacher speech patterns in the classroom space, resulting in a practice that Linda sees as reflective.

Overall, Linda's classes tend to utilize processing time and teacher-student conversations within whole group discussion and share out, which give students much more agency in whether and how they engage in reflection within their classroom. Kevin's classes, on the other hand, create more rigid opportunities for reflection, which tidily fit into 50-minute time periods, consistently using meticulously framed group work for over half of the class periods, or using other activities like freewrites, independent work time, whole group discussion, or roundtables that easily map on to definitions of reflection. In conclusion, I consider the implications of how spaces function as rhetorical contexts for classroom—and the extent to which spaces can be adapted to support particular reflective activities.

One of the activities that happened in both the traditional classroom and CIC is freewriting. In Linda's class, she explained freewrites to her students as something where they can use "whatever they'd like paper, computer, whatever" as a way of "metabolizing thoughts," meaning it is a way of slowing down and thinking through a thought process. Freewriting in Linda's class always occurred in the CIC because that was the only location for her class. In Kevin's class, the freewrite is something that exclusively happened in the traditional classroom, although he explained it similarly, as way of "practicing metacognition," or "thinking about thinking." The rhetorical context and factors within Kevin's context worked together to create a habitually practiced reflective activity. In the first instance of freewriting in Kevin's class, he explains to students that they should use "something to write with," but by the eighth week of class, students automatically rearrange their materials, their bodies, and their behaviors in response to the mention of "freewrite" without being told how to do so. In class on 5/11, Kevin began by discussing how narrative medicine is represented in a podcast and how understanding that might help them in their own podcasts. He switches from the title slide to a slide entitled

“Freewrite,” and continues, “But narrative medicine really troubles that bifurcation between subject [bounces outstretched right arm and hand for emphasis] and object [bounces outstretched left arm and hand for emphasis] as two different things. So that’s what we’re going to talk about, well, first you’re going to write about in your free write. And then you’re going to discuss. So, here’s the freewrite. For the next five minutes—I’ll go ahead and start a timer.” While he is discussing narrative medicine, the members of the class maneuver their bodies to be able to see both Kevin and the PowerPoint slide (Figure 4.9). As soon as Kevin says, “freewrite” (Figure

4.10), one focal student, Serena, makes a move toward her materials, and two more students begin moving towards their materials during "I'll go ahead and start a timer" (Figure 4.11). Kevin, potentially reacting to the shift in the bodies, takes a four second pause before he continues on, and in this time, nearly all students have begun moving, fidgeting to reach their backpacks, opening new documents on their computers, or getting a writing utensil. He continues talking, this time, reading from the slide, "Peter Marcus's short story writes from the perspective

Figures 4.9, 4.10, and 4.11. Students moving to see PowerPoint or begin their freewrite.

of a stream of consciousness…" and at this point, as seen in Figure 4.12, all students but one

have rummaged through their belongings to obtain what they need for the freewrite. Kevin finishes reading the slide 12 seconds later, and despite most finishing their arrangement of the necessary materials for the freewrite, all students but three wait for him to finish the slide, looking at the screen as he talks, seemingly beginning their reflection as they stare off at the screen. But, as Kevin reiterates the two questions for the freewrite, speaking on his own rather than reading the slide, all students begin their freewrite (see Figure 4.13), using his reiteration of the questions as background noise to their freewrite, not needing additional information about how to use their bodies. Each of them answers the two questions of the freewrite, almost all with a pen and paper.

Figure 4.12. Students prepared for freewrite.

In this example, we can see how the rhetorical context plays a role in reflection. Students developed patterns of arranging their bodies in the traditional classroom, arranging themselves at the tables however they are set up during that particular day, and they typically sat down without instruction from Kevin on how to arrange the tables or their bodies. However, on this day, Kevin disrupted that pattern—something he had done only once before this quarter—by asking the early-arrived students to rearrange the room into "a large circle," which can actually only function as a rectangle in the class given the shapes of the materials. He explained to the students that they will be doing a "roundtable" discussion, just like the last time they had arranged the tables this way a couple of weeks previously. The early-arrived students, at first six, with more

Figure 4.13. Students begin their freewrite.

chipping in as they arrived, worked together to re-shape the rhetorical context, so it ultimately transformed to the rectangle that we saw in Figures 4.9-4.13. Despite being arranged in a rectangle, with some students facing away or perpendicular to the teacher station, and thus Kevin and the PowerPoint, most students maneuver their bodies to see Kevin and the PowerPoint despite the specially arranged spatial layout. Students typically do not take notes during the framing statement, and this excerpt is not an exception, but when he mentions the word freewrite, they engage with their rhetorical context differently: they move from interacting with the front of the room to reorienting themselves to face their desks for the freewrite, an activity that all but one focal student identified as reflective (and the only reason why Mia did not do so is because the freewrites within class were too constricting for her). Without being explicitly prompted by Kevin on how to move their bodies to begin the freewrite or what materials to gather, students began shuffling in their bags, grabbing paper/pens/pencils. Only a few used computers. In this space, with the materials up to them, they gravitated toward the paper medium, seemingly in response to the rhetorical context they're in for the day: a traditional classroom. Overall, many things play a role here for this to activity identified, named, and practiced as reflection: it is late in the quarter, so students are used to how freewrites are embedded into the course, the patterns of what to expect have become habitual, the spatial arrangement makes it easy for them to see the questions prompting them on the screen, etc. The students have learned over the quarter how to arrange their bodies in the space, always adapting to the layout of the room, which changes each day. Despite the students being arranged in a rectangle for the impending roundtable discussion, the second time this has happened, students appear to associate the topic of the freewrite to be directed by Kevin and the material on the

PowerPoint slide, because all three freewrites beforehand were framed by Kevin and had a PowerPoint slide that iterated the initiating question.

4.3 Conclusion

Perhaps the most pressing question after considering how classrooms function as rhetorical contexts is how can we design our classrooms to best support reflection in the writing classroom? What I hope this chapter has demonstrated is that reflection is not something that is dependent only on the physical layout. Despite the best intentions of the architects of the CIC, for instance, teachers may not use it for "experiential" lesson plans like they had intended. In Linda's case, for example, her view on technology being used as an extra resource shifted the types of lesson plans she structured and therefore the activities she made available for her students. Her classroom persona, her teaching philosophy, the renegotiated power relationship with her students, etc. allowed for a laidback approach that embraced individualism, allowing students to make activities malleable to meet their goals and desires—and therefore the types of reflection they chose to engage in. Kevin, on the other hand, took a more classic approach in using the CIC, integrating the computers in every lesson plan within the lab except for two instances (the whole group discussion and the fieldtrip), which allowed for different types of regimented activity that had greater force in what the students did within the space, but things like past experiences, dispositions, affect, and goals could interfere with the effective mapping of those specific activities onto the wide range of definitions for reflection among the group members. Overall, then, the context does not determine the success of whether or not a space is conducive for reflection. It is instead the interaction between factors within that space that dictates the extent to which a context is rhetorically effective at inspiring moments of reflective action.

Chapter 5

Conclusion and Looking Ahead

Kevin and his students are hard at work in their traditional classroom on the fourth day of class. Their first short assignment is due that weekend: students are tasked with creating a syllabus for an interdisciplinary class of their design. Throughout the week, Kevin had scaffolded skills to give students the practice necessary to successfully complete their upcoming assignment. He began on day one with a get-to-know you session where they discussed the syllabus and had a brief overview of multimodality, using drawings of an "X" on the board to show how it meant different things depending on the modes incorporated around it; two X's and a half moon within a circle created the eyes of a face, a single X within a hand-drawn map could indicate a treasure, etc. On Tuesday, they picked up where they left off, discussing multimodality by identifying modes and mediums of sample texts, and then introduced the first short assignment: creating a syllabus for an interdisciplinary class of their design. On Wednesday, they did genre analysis of sample syllabi in order to understand what conventions they might employ for their upcoming assignment.

Today, Thursday, Kevin begins a mini-lecture on metacognition, which leads into a "metamoment," a kind of freewrite that he asked students to do twice in the quarter in the hopes of giving students time to "pause and think" (discussed at length in Chapter 3). After that, he gives another brief lecture, this time on the rhetorical triangle, giving students an overview of the rhetorical triangle, a concept he had provided scaffolding for by introducing audience, purpose, and rhetoric on Monday and Tuesday, along with genre on Wednesday. In his lecture on Thursday, he mentioned those connections, using back-to-back slides to show how the rhetorical

triangle related to the "X" they talked about on the first day (see Figure 5.1). About a half hour into class, he transitioned to independent work, giving students time to consider topics for their syllabus by looking at samples online (see Figure 5.2).

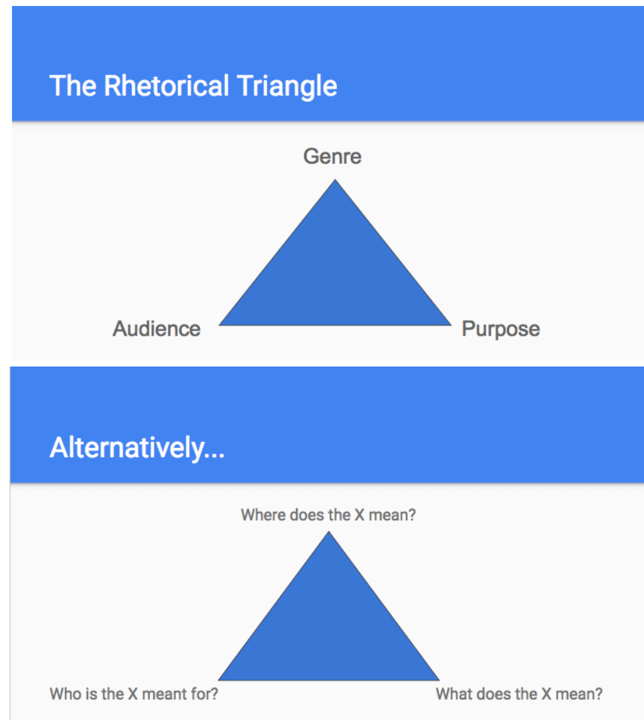


Figure 5.1. The Rhetorical Triangle.

Students quickly get to work, using their own computers, tablets, and phones, as Kevin asked them to bring their technological devices to class on Thursday. About five minutes later, Kevin begins to circulate the room, asking students about their progress. "So, what have you found so far?" he typically asks, and students mutter some responses about courses that caught their attention. Kevin tries to start conversations by asking questions in response—"Oh, does that relate at all to what you want to do," "Interesting! Why did that catch your eye," etc.—which students answer nervously. They do not know Kevin just yet. Meanwhile, the computer at the teacher station has gone to sleep, and the instructions are no longer posted. One student, Olivia, who is across the room from Kevin, turns to the student beside her, Peyton, and the conversation goes as follows:

On your own:

On your phone/laptop go to UW Bothell's Interdisciplinary Arts and Sciences course catalog (https://www.washington.edu/students/crscatb/#IGO) and explore some interdisciplinary courses, then answer these questions:

- What disciplines does the course involve?
- Describe the audience for this course's potential syllabus
- Begin to draft a course description for this class

Figure 5.2. Prompt for syllabus assignment.

O: Do you know what else he had on there for us on there on the slide to address?

P: Uh::: I thought it was just like write a course description.

O: Oh, yeah, course?=

P: =yeah=

O: =cool

(58s)

O: I feel like I need to look at a course description like in an actual syllabus like we did in the computer lab.

This conversation emerges from the interaction of multiple factors: Kevin's past scaffolding, his request for individual work, the PowerPoint being unavailable for class viewing, Kevin's engagement with another student across the room, there being a lack of familiarity because it is the first week, etc. Peyton interprets Olivia's question about what they needed to accomplish as direct speech acts; Peyton treats Olivia's question as a simple inquiry needing a response, rather than an invitation to consider how they might accomplish the individual work task of creating a course description. The next series of turn-taking—Olivia's repetition of "course," Peyton's "yeah," and Olivia's "cool"—indicate Olivia's attempt to collaborate, but Peyton's quick latching of "yeah" as soon as she hears the upward intonation of "course," signals to Olivia that she wants to get back to work, leading Olivia to latch with a "cool." Nearly a minute goes by, in which Olivia has been thinking to herself about how she might accomplish the task, before Olivia shares what her reflection has left her to conclude: that she should use something they did in class the day before. Olivia tries again to start a collaborative conversation saying, "I feel like I need to look at course description like in an actual syllabus like we did in the computer lab," a clear instance of constructive reflection because Olivia considers replicating an in-class activity

to help her with the current individual work and future syllabus. Peyton chooses not to respond to Olivia—Peyton's silence leads the two to work silently, alone for the rest of the class period—but this interaction still results in transfer of genre awareness from one context to another. Practicing genre awareness through analyzing genre conventions of samples is introduced by Kevin on Wednesday and then considered as a solution by Olivia on Thursday to solve a different problem without Kevin's explicit prompting.

Just as we have seen throughout this dissertation, reflection emerges from a variety of factors: Kevin has been linking his activities through opening and closing statements throughout the week and, within the lesson today, Peyton turned down Olivia's invitation to problem-solve producing a new genre, Olivia had the disposition to consider how she might work on her own on solving this new problem, Kevin was located across the room and engaged with another student, etc. The rhetorical context of the traditional classroom made Kevin use freewriting and whole group discussion to prepare for this individual work. Being at long tables rather than sitting in pods, along with it being early in the quarter, resulted in all of the students choosing to work silently and individually. The only speaking occurred between Peyton and Olivia—and between Kevin and other students as he walked around checking on students' progress. This example reminds us of the findings of this dissertation: reflection is subject to definition and it emerges from the interactions of factors within a specific rhetorical context. I am using Yancey's definition of constructive reflection to identify this as a moment of reflection. Olivia and Peyton's reflection emerges from past events, student dispositions, the spatial configuration, the materials in the space, teaching philosophies, and classroom activity.

Perhaps even more importantly, it points to one of the stakes of this dissertation: that reflection functions as an avenue for transfer. By understanding the rhetorical nature of

reflection, we can understand how it might be a vehicle for transfer's rhetorical action as well. As a field, we have begun to think of transfer as rhetorical action through Nowacek's work, considering how we identify and name something as transfer shapes what counts and what does not. Nowacek warns the field against ruling out transfer just because the knowledge from one context is not identical to the knowledge produced in another. By considering reflection as rhetorical, we can better understand the way that this knowledge gets reshaped or takes on a new form: reflection is the vehicle through which transfer takes place. Seeing reflection as rhetorical allows us to better trace the dynamic movement of writerly knowledge across contexts. In the above example, for instance, reflection works to transfer knowledge from one class to another class. After attempting to reflect through a collaborative conversation with Peyton and being shut down, Olivia sits silently until she announces, "I feel like I need to look at a course description like in an actual syllabus like we did in the computer lab." Seeing reflection as rhetorical lets us understand that silence is a placeholder for internal reflection, creating the rhetorical action of transfer. Without an understanding of reflection as rhetorical, we might only consider how the silent, solo moment of reflection produced transfer. The understanding of reflection as rhetorical allows us to understand that this particular instance of reflection was created from the entanglements of numerous factors, the synergy of which created Olivia's failed conversation, her choice to consider how to problem-solve on her own, and her eventual transfer. We see these moments as interconnected, part of the ebb and flow of reflective rhetorical activity that results in transfer as their rhetorical action.

We began this dissertation with three main research questions: A) What does it mean to think of reflection as rhetorical and what makes it so? And how does reflection work as rhetorical action? B) How is reflection related to other cognitive activities within its ecology like

critical thinking, knowledge transfer, and metacognition? C) To what extent does context play a role in reflection? And how is agency distributed amongst rhetorical actants within contexts? I considered the first series of questions posed in Question A about the rhetorical nature of reflection in Chapters 1 and 2, the second series of questions posed in Question B about reflection activity in Chapter 3, and the last series of questions posed in Question C in Chapter 4. In the following sections, I return to these questions, giving insight into how and why we might best use the insights of this dissertation. I summarize key findings of each chapter while calling for future research, providing pedagogical activities, and including writing program administration insights.

Section 5.1 details the contributions of Chapters 1 and 2, sharing pedagogical and research insights of rethinking the history of reflection research and developing new methodologies for studying reflection. Section 5.2 details the main ideas of Chapter 3, giving insight into how we might best utilize varying definitions of reflection in our pedagogy, administration, and research. In section 5.3, I summarize the key findings of Chapter 4, considering the pedagogical, administrative, and research implications of the classroom functioning as a rhetorical context for reflective and other rhetorical activity. Overall, I hope this conclusion both reminds us of the contributions of this dissertation and gives us ideas of where we might go from here as a field.

5.1 Considering Reflection-in-Action to Better Understand the Rhetoricity of Reflection

We began Chapter 1 with an overview of the historical understandings of reflection, reviewing what we know about reflection to rethink the narrative of success of reflection research. Early reflection research provided us with the scaffolding to understand reflection as rhetorical today. Although typically understood as first generation, second generation, and third

generation research—with the first generation of cognitivist researchers who accounted for reflection in the writing process, the second generation of assessment researchers considering reflective texts as a means to measure student progress, and the third generation of most recent scholarship working to unearth the rhetorical nature of reflection—I argued that past reflection research should be given more credit for our current understanding of reflection as rhetorical. To answer "What does it mean to think of reflection as rhetorical and what makes it so?" and "How does reflection work as rhetorical action?" I accounted for past research, arguing that reflection research's roots, which are often cited as Dewey, Schön, and Vygotsky, had at its underpinnings an understanding that reflection emerged from various factors (Schön) for the rhetorical effect of learning (Dewey and Vygotsky). Further, scholars from the first and second generations gave us insight into many key findings relevant to our current inquiries, like how reflection emerges from a context (Pianko, 1979), has an intended audience and effect (Sommers, 1998), or is housed in genres (Scott, 2005). Findings like these functioned as precursors, key pieces of scaffolding, to the ways we currently theorize reflection, as activity that emerges from a context for rhetorical effect. Considering reflection as rhetorical means that we think about reflection as emerging from the entanglements of a rhetorical context. These actants include more than just the humans that were accounted for as important in past research. Understanding reflection as rhetorical mandates we see the way humans, material, and ephemeral factors all work together in distributed agency for rhetorical affect, like learning, growth, or transfer.

The literature review in Chapter 1 provides the broad strokes of how to reimagine our narrative on the history of reflection research. However, for future research, a historical perspective of reflection research would help our field understand how past research methods, particularly those observations used by cognitivists, might help to answer current research

questions about how reflection emerges from rhetorical contexts. Through rereading our history, much like Jason Palmeri (2012) does when considering the history of multimodality, we can begin to understand what we already know about different kinds of reflection beyond reflection-in-presentation. As I argued in Chapter 1, accounting for reflection-in-action and constructive reflection would help immensely in our pursuit of understanding how reflection works as a conduit of moving knowledge from one context to another. This historical perspective would help us unearth underutilized studies that may help with current research questions, while also inspiring new and important ways of documenting reflective practice.

Chapter 2, in which I outline my research methods, provides insight into what these new research methods might look like, particularly if we are interested in dynamic, multimodal instances of reflection. Especially because I was interested in how reflection works as rhetorical action, I needed research methods that could account for movement. I argue that we need to rethink the ways in which we investigate reflection, moving from textual analysis of static reflective texts and interviews about those texts to methods that account for new, under-researched instances of reflection. After reviewing the most recent research and methods employed, I conclude that, barring a few exceptions, we have predominately considered reflection in static forms, looking at reflective texts and interviews about them, despite changing our research questions to consider reflection as rhetorical (Yancey, 2016). The majority of our research to date has focused on reflection-in-presentation, in part because of its stakes: reflection-in-presentation is often used as a key component in assessment for both traditional and multimodal classes. Because we are increasingly interested in transfer, in accordance with what some scholars have referred to as the "trans turn" (Baird & Dilger, 2017), I conclude that we need to pay closer to attention to the under-researched areas of reflection: constructive reflection

and reflection-in-action. Constructive reflection, which helps rhetors learn from something that has already occurred, and reflection-in-action, which helps rhetors slow down to understand something as it is occurring, are tools to help rhetors move information across contexts. As fluid, dynamic conduits of transfer they can be challenging to identify, for researchers and practitioners alike. Therefore, I argue for a change in research methods from interviews and textual analysis to methods that could provide a robust understanding of what I deem reflection-in-motion, or reflection as it occurs in real time. Using Yancey and Taczak's understanding of reflection, I define reflection as a cognitive practice, which can happen before, within, or after an activity, that critically examines an activity or experience in order to transfer learning or promote growth—and I sought to find reflective moments using research methods that have been used historically to study activity within contexts, reaching outside our traditional purview of textual analysis and interviews. In Chapter 2, I explain how I combined elements of linguistic, sensory, and multimodal ethnography, using daily observations, interviews, surveys, textual analysis, and discourse analysis. I find that reflection is rhetorical because it is embedded, ongoing, entangled, and distributed, findings that I elaborate on in Chapters 3 and 4, where I argue, respectively, that reflection is subject to definitions and emerges from factors within rhetorical contexts.

For future research, we need to continue studying reflection-in-motion. The research methods that I provided can and should be utilized again in other contexts. Although my dissertation provides insight into how reflection emerged in two rhetorical contexts, we need to better understand how reflection emerges in other classroom contexts with different factors—and, perhaps even more importantly, how reflection emerges in contexts outside of the classroom in productive ways that we can emulate in our situations. Understanding reflection as it occurs challenges our field's conception of what counts as reflection and how to capture it. The

University of Washington, the location where this research took place, is a large, public, research-oriented institution with students from predominately high-caliber high school educational experiences. All of my focal students had past experience with reflection, and nearly all cited in-class high school memories as their basis for how they understood reflection in their college context. More research needs to be done on how students with different educational background define reflection and how those definitions shape their reflective activity within and outside the college writing classroom. Future research could also consider the ways that reflection happens outside the classroom, in pedagogical spaces like student-teacher conferences, libraries, and writing centers. Although my dissertation accounts for how classes incorporated student-teacher conferences, for example, and the student and teacher perceptions of those experiences, I did not have access to all of the conference material because of privacy concerns for the participants. By having complete access to these types of student-teacher interactions, I could have better accounted for how experiences outside of the classroom scaffolded for or built off of reflective activity within the classroom.

We could also add to and adjust the methods that I have used for this project. Because of privacy concerns, I did not have access to focal students in outside-of-classroom contexts, which made it difficult for me to successfully understand the ways reflection emerges from other contexts and the extent to which reflective practice can traverse contextual barriers. For example, Autumn consistently accounted for reflection done outside of class with her friend Renee, Mia mentioned a journal she uses to reflect on her TA work, and Rachel discussed phone conversations with her best friend from home. This study worked to document all of the reflection that occurred within the confines of the classroom as it occurred—and these methods worked well for that—but should a researcher be interested in how participants reflected across

contexts, self-participatory research could be helpful. Asking participants to create weekly accounts of their reflective activity and document important moments of reflection both in and outside of class would be beneficial for seeing the extent to which reflective practice was reshaped in new contexts. Also, because of the focus on the classroom and the reflection that happened within those rhetorical contexts, I did not have much opportunity to document reflection during the process of writing itself. The student survey, however, indicated that the writing process, along with revision and peer review, is prone to reflective practice. More research could be done on the embodiment of reflection, considering the ways in which bodies showcase reflective action, much like Pianko's work. Pianko documented what she called the "pregnant pause," a moment in which the writer reflected by pausing during the writing process. Since her research, most scholars have looked at reflective texts rather than studying the body for clues about what reflection might look like. Within this dissertation, I used multimodal discourse analysis to try to account for the body and the ways in which embodied symbolism like the pause Pianko noted might indicate reflection. Multimodal discourse analysis in this dissertation accounted for the ways that embodied and discursive communication work in tandem to outwardly express reflection, but coding for gestures, using eye-tracking software, or mapping physical movement would all be exciting new areas of research on reflection and embodiment. These methodologies could answer interesting questions about the way that embodied practices might correspond to the rhetor's definition and practice of reflection. In the next section, I account for the major findings of Chapter 3, providing insight into these potential areas of research, while also providing pedagogical and administrative implications for the way that definitions shape the identification, naming, and practice of reflection.

5.2 Reflection's Subjectivity: How Definitions Shape Identification, Naming, and Practice in the Classroom Context

In Chapter 3, I more deeply considered the question "How is reflection related to other cognitive activities within its ecology like critical thinking, knowledge transfer, and metacognition?" by asking specifically, "What types of activities are named as reflective? How does the naming call that type of reflection into being?" As I detailed in the beginning of this chapter, I became increasingly interested in definitions being a key component of what made reflection rhetorical. The first get-to-know-you focal participant interviews included questions about participants' definitions of reflection, in part to introduce the topic of the research to the participants, but also to see the extent to which their definitions mapped on to the field's understanding of reflection, metacognition, critical thinking, and transfer, which are four related and often conflated terms within composition. Within Chapter 3's findings, I detail the way in which definitions largely consisted of three types of patterns: considering past events in order to learn from them; articulating and evaluating past, current, or future decisions; and an introspective mindfulness practice. The first of these definitions seem to be related to our understanding of transfer, because learning is named as the rhetorical action of reflection. The second and third definition seem to be related to our understandings of metacognition—a term that Alan, Kevin, and Linda used when explaining their definition of reflection, seeing those definitions as synonymous. The second definition also suggested an evaluative, critical approach, oft named as a quality of critical thinking. Rather than focusing on the interrelationships between reflection and the different concepts of metacognition, transfer, and critical thinking, I decided to ask more specifically, "What types of activities are named as reflective? How does the naming call that type of reflection into being?" My three main findings to answer these questions were 1)

reflection is subject to definitions, which are created by past experiences, 2) definitions of reflection act as filters with available activity, creating a lens through which to view reality, and 3) definitions are contested and unstable because of the perceived purpose and boundaries of potential reflective activity.

Through illustrative examples, I demonstrate how reflective activity is subject to definitions. These definitions are built upon past experience. Memories function as the foundation from which definitions are built. Definitions then function as terministic screens in naming, identifying, and practicing reflection. Available activity was considered through the lens of the definition of reflection. When considering future research questions about how reflection is subject to definitions, we could consider questions like A) What makes certain memories the foundational memories for definitions of reflection? How might key identity factors play a role in what memories are selected?, B) How can definitions of reflection be reshaped? Or, in other words, to what extent can new, planned pedagogical experiences re-shape student definitions of reflection?, and C) To what extent do students relate other concepts like metacognition and transfer to their definitions of reflection? How does exposure to these concepts map onto their own understanding of reflection? I am particularly interested in the ways that we might reshape the definitions of reflection to broaden perspectives on what reflective activity might be. This would be particularly useful in both the classroom and writing program administration.

For now, we can use my dissertation findings to keep in mind that the definitions of students and teachers can be at odds with one another within the classroom space. Teachers may want students to practice an activity as reflection that falls outside of a student's purview, or vice versa. A student might need different parameters for their reflective practice to work well in the classroom. Therefore, I suggest doing activities that allow for students to share their definitions

of reflection, both to help the teacher in understanding the different definitions of reflection but also to bring awareness to students about their own definitions, where those definitions come from, and how their definitions might compare to others in the classroom space. The following activities could provide a starting point for what that might look like in the classroom.

Exercise A

In writing studies, scholars have been interested in how reflection plays a role in writing a text. Their research shows that students' ability to identify, name, and practice reflection is subject to definitions.

a) What is your definition of reflection?
b) How do you know when you're reflecting?
c) What kinds of activities do you do to practice reflection? What factors make you successfully reflect? What things detract from your reflective practice?
d) In what ways do you anticipate using reflection in this class?
e) How can I best support you in your reflective practice in this class?

Exercise B

Definitions of reflection are typically built off of past memories. Please share with me the story of how you've come to understand reflection by creating a comic about that experience.

In my own teaching, my dissertation findings have inspired me to begin classes by incorporating exercises like the ones above for students to consider their definitions of reflection and where those definitions come from. Creating opportunities for students to consider what genres they can reflect through—and how those different genres change how they reflect—has made reflection less elusive within our context. I also incorporate scholarship on reflection, giving my students

access to Yancey's definition of reflection, much like I did for my focal students. One of the most interesting findings of Chapter 3, I feel, is the way in which focal students were able to use Yancey's terminology to name new and different activities as reflection when provided with new definitions of reflection. These new definitions functioned as temporary terministic screens. Although they did not create a permanent restructuring of reflection definitions in students, they gave students a way of seeing the stakes of other activities within the classroom context, allowing them to reimagine those activities as avenues of transfer, even if just for that moment, within that interview. My hope in introducing new definitions of reflection to my own students is that I might expand their definitions—and thus their ability to identify, name, and practice reflection within my classroom context.

Within the writing program, I see Chapter 3's findings as instrumental in shaping future teacher trainings. Both Linda and Kevin discuss how they had their own perceptions of reflection but that their orientation experiences as new teachers within their writing program influenced the way that they incorporate and value reflection in their writing classes. Much like my advice for pedagogy, I argue that it is first and foremost important that we remember that our practitioners all have different understandings of reflection that are built off of their past experiences. It is important, therefore, to consider how the writing program defines reflection in relationship to practitioner definitions. We need to create opportunities for practitioners to share their definitions of reflection, see how their definitions relate to the program's understanding of reflection, and provide memorable moments for them to build on their existing definitions, with experiences from the writing program that allow them to incorporate new understandings of reflection. Future research on how to make those experiences memorable would be instrumental in the success of this practice, which is discussed in the next section.

5.3 Classrooms as Rhetorical Contexts: Teaching Reflection within Three-Dimensional Spaces

In Chapter 4, I consider the role that context and medium play in the type of reflective activity produced. The questions at the onset of my dissertation were "To what extent does context play a role in reflection? And how is agency distributed amongst rhetorical actants within contexts?," but as I researched, I narrowed those questions to more specifically consider, "How does the classroom function as a rhetorical context? And, how does context and medium provide different opportunities for reflection?" Chapter 4 considers the ways in which classrooms function as rhetorical contexts for reflection by using multimodal discourse analysis and observational patterns. The chapter begins with an argument about how we should reconsider space as more dynamic than a two-dimensional physical layout. Borrowing from Massey's (2005) work, I argue for a three-dimensional understanding of space that accounts for the humans and materials, along with the ephemeral. Through looking at both a chronological account of reflective activity and a quantitative analysis of types of reflective activity, it became clear that reflection was subject to the factors within a space, the relationships of which reacted to create synergic moments of reflection.

This understanding of reflection, as an activity that ebbs and flows, draws our attention to the fleeting nature of reflection. To better harness the potential for reflective action as practitioners, I suggest that we draw our students' attention to its nature. The following exercise may be useful in doing this.

Exercise C:
Give students a survey about different rhetorical contexts that tend to produce reflection.

Questions may include:

a) Where has reflection occurred for you in the past?

b) Why does that reflection occur? What factors are present within those contexts?

c) How can you produce those in future instances on your own? To what extent can I try to help you create moments like this within the context of your class?

Within my own classes, I have asked students similar questions in whole group discussion, using the contexts that they list, along with the factors they mention, to co-select the types of genres that we use as reflective texts in classroom activities. For example, when students mention that they tend to reflect while walking or driving, we consider different genres and mediums that can be produced while mobile, like a voice memo. I also consider how affect plays a role in any of the genres that we select. Students that tend to reflect when they recognize stakes in an activity, for instance, might need help establishing those stakes before engaging in reflective action. By recognizing this, I hope to set my students up for success in their reflection about writing in and outside my class. Similarly, as writing program administrators, Chapter 4 suggests that we should give practitioners time to consider the ways in which their classrooms function as rhetorical contexts. Activities within new practicum courses, for example, might consider how different factors lead them to create different opportunities for reflection—and the extent to which those activities produce reflection based off of the factors within the space.

5.5 Conclusion and Looking Ahead

This dissertation has answered the Yancey's recent call to the field, considering, "What does it mean to consider reflection as rhetorical and what makes it so?" The main contributions include taking a second look at our historical narrative, introducing innovative research methods,

and detailing new findings about how reflection is based upon definitions of reflection and emerges from rhetorical contexts. This research leaves us with a robust understanding of the rhetoricity of reflection. These findings shift not only our perception of reflection but also of the writing process itself. Reflection is so integral in the process of writing that we can start to think about how freewriting, peer review, revision, and conferencing—activities that are integral to the writing process—are types of reflection. When thinking about them as rhetorical, we can start to think about how these activities emerge from interactions within a rhetorical context and result in action. As researchers continue to ask new questions, I hope to see more research on dynamic, multimodal moments of reflection outside of classroom contexts. In continuing our focus on understanding reflection-in-motion, I argue that we will be better equipped to understand the types of reflection that are both under-researched and show promise in contributing to our quest of understanding the rhetorical nature of reflection. I am excited to see the ways in which researchers take up the questions left in this conclusion, creating more opportunities for transfer and growth in our writing students.

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Appendix 1

Expository Writing Program Outcomes

OUTCOMES FOR EXPOSITORY WRITING PROGRAM COURSES
University of Washington

1. To demonstrate an awareness of the strategies that writers use in different writing contexts.

- The writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation.
- The writer is able to demonstrate the ability to write for different audiences and contexts, both within and outside the university classroom.
- The writing has a clear understanding of its audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) address and are strategically pitched to that audience.
- The writer articulates and assesses the effects of his or her writing choices.

2. To read, analyze, and synthesize complex texts and incorporate multiple kinds of evidence purposefully in order to generate and support writing.

- The writing demonstrates an understanding of the course texts as necessary for the purpose at hand.
- Course texts are used in strategic, focused ways (for example: summarized, cited, applied, challenged, re-contextualized) to support the goals of the writing.
- The writing is intertextual, meaning that a "conversation" between texts and ideas is created in support of the writer's goals.
- The writer is able to utilize multiple kinds of evidence gathered from various sources (primary and secondary – for example, library research, interviews, questionnaires, observations, cultural artifacts) in order to support writing goals.
- The writing demonstrates responsible use of the MLA (or other appropriate) system of documenting sources.

3. To produce complex, analytic, persuasive arguments that matter in academic contexts.

- The argument is appropriately complex, based in a claim that emerges from and explores a line of inquiry.
- The stakes of the argument, why what is being argued matters, are articulated and persuasive.
- The argument involves analysis, which is the close scrutiny and examination of evidence and assumptions in support of a larger set of ideas.
- The argument is persuasive, taking into consideration counterclaims and multiple points of view as it generates its own perspective and position.
- The argument utilizes a clear organizational strategy and effective transitions that develop its line of inquiry.

4. To develop flexible strategies for revising, editing, and proofreading writing.

- The writing demonstrates substantial and successful revision.
- The writing responds to substantive issues raised by the instructor and peers.
- Errors of grammar, punctuation, and mechanics are proofread and edited so as not to interfere with reading and understanding the writing.

Appendix 2

Focus Group Questions

Focus Group Questions:
At the beginning of the quarter, I asked you all to explain what reflection meant to you and how you came to have that definition. I'm interested to hear what your definitions are now, and how they may or may not have shifted -- and why that might be. How do you define reflection? Do you feel like this definition has changed over the course of the quarter? How? Why?

I'm also interested in the ways that you have been able to identify reflective moments in our interviews. How do you know when you are reflecting? To what extent has your ability to identify reflective moments changed? And why do you think those changes have happened?

I know that you have done a lot of reflection this quarter, but I've never really asked you if you see it as valuable or useful, so I'm curious about your thoughts. To what extent has reflection been important to your writing this quarter? If it has, when has reflection been important to you? How do you know when reflection has been valuable or useful to you?

In the last interview, nearly all of you identified the portfolio as a reflective activity. I know that your teacher has now introduced the portfolio process and you've just had your conference to plan your portfolio choices or you have one coming up in the next couple of days. So far, what has been your process for putting together the portfolio?

Appendix 3

Survey

Survey Questions:

In this survey, please respond with a short answer for each section. The sections include a framing statement, followed by some guiding questions to help get you started. Please email me at jfiscus@uw.edu if you have any questions about the survey.

Section 1:
In this first section, I'm interested in how you define reflection, why you hold that definition, what you habitually reflect about, and how you do reflection. Guiding Questions: How do you define reflection? What experiences have made you define reflection? What do you tend to reflect about? And how do you tend to do that reflection?

Section 2:
In this second section, I'm curious about how you've used reflection or not throughout the quarter. Guiding Questions: How important has reflection been to your writing this quarter? What reflective activities have you done within class to help you with a class assignment? What reflective activities have you done outside class to help you with a class assignment?

Section 3:
In this third section, I'm interested in any factors that may influence your reflective practice. Reflection can be influenced by the class atmosphere, time, feelings, interpersonal relationships, priorities, etc. Guiding Questions: Where and when do you find yourself reflecting the most? What are the factors that have influenced whether you reflect? What are the factors that have influenced how you decide to reflect?

Appendix 4

Questions for Final Interview with Focal Teachers

Final Focal Teacher Interview Questions:

In our first interview, you told me your definition of reflection. What is your definition of reflection? To what extent has it changed throughout the course of the quarter? How, if at all, has your involvement in this study shaped that definition?

One of the things that I noticed when I did this project is that though I have assumed reflection is important, I have never asked you about the stakes of this activity. To what extent do you see reflection as important to the writing process? At what moments does it seem to happen for you in your own process? When does it seem to happen for your students?

We talked about this a bit in the second interview, but I wanted to come back to it now that the quarter is over. What are the reflective activities that you tried to incorporate in your class? To what extent does your definition of reflection shape what types of activities you planned?
In what ways were reflective activities repeated or habitual? Why were they done that way?

Reflection tends to be thought of as isolated, but it exists within rhetorical situations, and I'm interested in the ways in which you see various factors within that situation as influential or not. To what extent do contextual factors like the EWP expectations, your teaching philosophy, the course topic, the classroom setting, the students' dispositions, time, or other factors play a role in the types of reflective activities students did and the quality of the reflection? What factors do you see as most influential this quarter?

We tend to think about portfolios as a culminating moment in the class, a place of capturing student learning. To what extent do you think students' portfolios are reflective activities? In what ways is the reflection you saw in these portfolios similar or different to the kind of reflection that you saw throughout the quarter? What factors influenced the quality and type of reflection done in these portfolios?

One of the findings from my interviews is that students do a lot of reflection outside of class that they never share with instructors or may not even create material byproducts for. To what extent does that seem like something that should be addressed in future pedagogy?