Lost in Uptake Translation: Examining Genre Negotiations in Students' Writing Performances

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Abstract

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In this dissertation, I build on scholarship in Rhetorical Genre Theory (especially the concept of "genre uptake" as developed in speech act theory and expanded by rhetorical genre scholars to account for the interplays and trans-actions between genres) to trace students' uptake negotiations and translations in action, paying particular attention to the pathways drawn, managed, and constructed to make certain uptakes possible and not possible. By revealing what gets taken up and what gets sets aside or blocked (the uptake remainders), my dissertation research contributes to the development of pedagogical practices that can enrich understandings of genre uptake and performance so that students can make fuller use of writing resources within first-year composition.

Examining uptakes in motion poses methodological challenges, especially since the linguistic, cultural, emotional and rhetorical variables involved are often metacognitive, dynamic, and fluid, as well as embodied, affective, and often invisible. Drawing on methods developed to study genre uptake, knowledge transfer, translingual and transmodal practices, and metacognition, my research examines two first-year writers' genre uptakes during an

introductory "stretch" composition course designed for historically underrepresented students at a large public research university. To capture what gets lost or set aside in uptake, I collected a pre-quarter web survey, assignment prompts, course writing, student video diaries, class observations, teacher feedback, and teacher and student interviews. Additionally, I used technologies that animate students' writing processes in motion in order to better understand uptake at a micro-level.

My dissertation findings reveal that—in making myriad dynamic and complex choices when writing or communicating—what gets taken up and left behind by students is made possible (or not), in part, by the pathways teachers and students perceive as available as well as the relations (physical, conceptual, cognitive, material, etc.) that hold these pathways together. The results of my study contribute to efforts already underway to account for students' existing rhetorical repertoires, lived experiences, and diverse meaning-making strategies in order to better support all student writers, including multilingual students and transnational literacies. More specifically, my findings highlight the range of possibilities available during uptake and the possible elements that might block uptake. I offer a new theoretical concept, "uptake remainder," as a way to describe what can get "lost" in uptake translation as students take up genres. The intervention that my project makes is both theoretical and methodological, offering an approach to studying micro-, meso-, and macro-level negotiations in uptake that operate under the surface. This dissertation has implications for multilingual writers who have more cultural and linguistic repertoires than we can often see. Beyond implications for multilingual learners, this dissertation also has implications for multimodal composition, transfer research, and translingualism.

In Chapter I, I situate my dissertation in relation to Rhetorical Genre Studies (RGS), genre uptake, and composition studies and identify theoretical and methodological gaps to

explain how my research will address these gaps. I also describe how genre uptake can be seen as a process of translation and negotiation while making a case for "uptake remainders." Studying uptakes (and remainders) poses methodological challenges, which I will describe in detail in Chapter II, which introduces a qualitative, mixed-method approach to studying uptake remainders and the methodological contributions I hope to make through my research. In Chapters III-V, I will address my research questions by reporting findings on the process in which uptake remainders are formed and the factors that cause them to manifest. In Chapter VI, the implications section, I suggest how my research findings can influence future research directions as well as practical implications for research and teaching more broadly.

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ACKNOWLEDGEMENTS

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Chapter 1

Situating Genre Uptake as a Trans-actional Process of Negotiation and Translation

I. Alana's Story

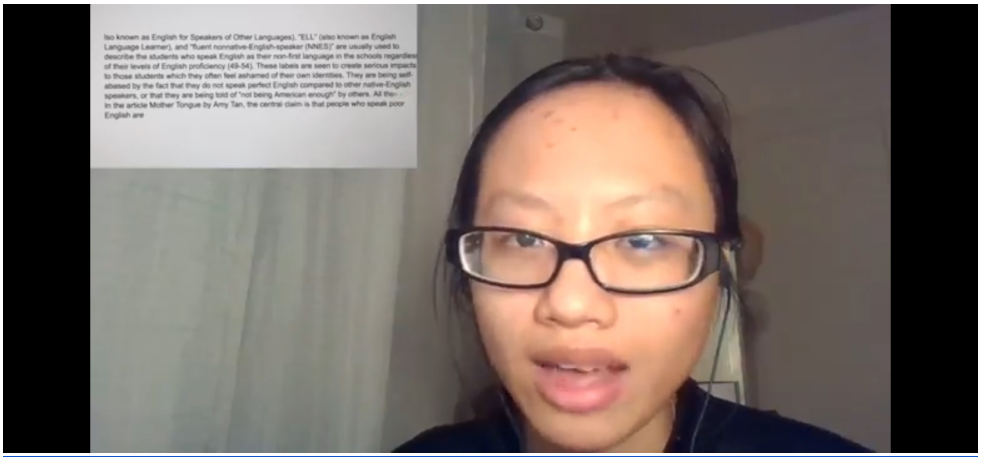

Fig. 1.1: Alana's Final Video Diary (https://youtu.be/y13kjTLAPHc)

In a two-quarter stretch writing class she was taking that focuses on skills such as summary, rhetorical analysis, and research, Alana reports in this video diary that her personal learning goals are to be a better writer and critical thinker. It isn't until Alana's fifth writing assignment at the end of the first term, however, that she begins to engage differently with the course content. After struggling with managing writing deadlines during the first six weeks, Alana is ahead of the game and fascinated by a topic she has chosen for her culminating assignment, the "Persuasive Research Proposal," which asks students to research a topic related to language and identity and write a proposal for a longer piece to be written the following quarter. In looking at my data, I began to notice a change in Alana as she starts feeling very passionate about her fifth writing assignment and appears to orient herself differently and with more confidence in her writing, though this moment had a long history that led to it. *How did she get here?*

I am interested in students' pathways as they make their way through writing tasks, especially what gets lost or set aside when they negotiate between and translate across genres and modalities. As a teacher and researcher, I have come to understand that the *writing pathways* students inhabit, create and traverse to produce a text are dynamic, unpredictable and involve constant negotiation and translation. Students *negotiate* between writing situations as they assess and adapt to varying demands and *translate* across writing situations using their writing-related knowledge or repertoires of resources that they have cultivated along the multiple pathways they create and traverse daily.

Paying attention to what is lost or set aside in negotiation and translation is important because, without conscious attention to writing processes and pathways, writers' full potentials can be overlooked. For example, focusing on what can get "lost" helps explain the long history that led up to Alana's experience during her fifth writing assignment. We cannot fully understand how she orients herself differently without paying attention to what is taken up, left behind or set aside and reclaimed throughout her writing pathways.

Alana[1] is a first-year student who identifies as Asian American and who has lived in the U.S. for five years and speaks multiple languages. I met Alana in her introductory "stretch" composition course at the Univeristy of Washington. She is one of three students I had an opportunity to research with for an entire quarter in order to better understand how students take up and perform genres. Her video diary was submitted to me so that I could capture her writing experiences in motion and the factors that shape her writing choices and negotiations. Video and other digital tools, in addition to more traditional methods, are important to me as a researcher because, as I will describe below, they provide multidimensional, dynamic insights into the

[1] Alana ("Ah-lane-ah"), as well as the other names of research participants, are all pseudonyms.

internal and external factors that can shape students' writing experiences in the first-year composition classroom.

For my research study, I was particularly interested in studying with students who bring a variety of linguistic and cultural resources to the writing classroom and with those who have been labeled as needing more support -- or those who seek that support on their own. Alana's course is designated for students enrolled in the Educational Opportunity Program for those who identify as first-generation college students and/or those who are from low-income and educationally disadvantaged backgrounds. Alana's final video diary, excerpted above, begins to shed light on the complexities involved in composing for the university, alerting us to the hidden complexities in first-year composition that are often overlooked and in need of more attention by teachers and researchers.

Alana's final video diary shows just how complex this trajectory can be. In describing her experience in compiling her final course portfolio, Alana reports the following:

> I think something that's, like, left out is … a lot of parts are like, the critical thinking behind it, or like the behind the scene. So, what I mean by that is, you know on each essay, like, I feel like, there are a lot more things that I want to express, and want to, like, say, I want to include in my essays, but I do not, um, I do not completely, like, compile them. Or like, you know, um, like put, compile them in that in a great way, so I think there might be lack of, like critical thinking, like, the best critical thinking, showing in there. (Fig. 1.1)

In addition to reporting that she doesn't think the "best" critical thinking is evident in her final portfolio, Alana draws attention to the idea that there is something missing. She continues:

> So, but, um, I mean, it shows like some of my critical thinkings, but I don't think that's like all of it. And, um you know, I think there's definitely some other interesting thoughts, or like you know, creative thoughts, like about the essay, about the prompt, that I did not include in there, in the essays. (Fig. 1.1)

What begins to surface for Alana is the notion of labor and its role in compiling her final portfolio. She not only addresses and questions critical thinking and creativity -- and how parts of them may have been left out of her final products -- but also time and labor:

> So...and besides that, I think maybe all the, like hard work and all the time consuming, like time commitment put in, like, for doing the portfolio is not shown. I mean, it's, it's shown, like, in a way, but it didn't show, like completely, right? I mean, like, you would see, like, the end products but you always don't, just don't see, like, the total time that I put in, like, you know ... How much editing did I do? How much writing did I do? (Fig. 1.1)

The last few lines of Alana's final video diary alert us to the types of labor not accounted for, the things that are not seen, and the things that can get left behind in students' writing trajectories: "I mean obviously you see, you saw the final products, but, like, there's more than that, there's definitely more than what you just see" (Fig. 1.1). The aim of my dissertation research is to examine the in-betweens and often unseen translations and negotiations, and by accounting for (and being accountable to) them, to contribute to the development of pedagogical practices with improved and complex understandings of how students negotiate communicative resources while taking up genres in first-year composition.

Towards that end, this chapter situates my dissertation in relation to Rhetorical Genre Studies (RGS), genre uptake, and composition studies, and identifies theoretical and

methodological gaps to explain how my research will address these gaps, especially by offering genre uptake as a trans-actional process of negotiation. Finally, this chapter will make a case for what I call "uptake remainders" by situating them in relation to, and building upon, Dryer's (2016) scholarship on uptake.

II. Accounting for the Hidden

At a time when composition classrooms are more diverse than ever, with students bringing with them a range of resources, and when students are increasingly asked (and communication frequently requires them) to move between media and genres, it is more important than ever that we examine students' processes of negotiation and translation. This is because students are always making choices -- giving up some things, and connecting others -- in order to communicate effectively. Takayoshi (2018) warns:

> If teachers of writing are to effectively help writers learn to be effective and productive in contemporary academic and non-academic contexts, then we need to know what composing demands writers must negotiate and how they can make their meanings understood in these complexly layered writing environments. (p. 573)

In recent years, scholars in Writing Studies have begun to respond to this need by studying movement across modalities and multiliteracies (the "trans" perspective) and the relations of factors that shape these movements. This interest in movement, as well as how students might draw from prior resources and their rhetorical repertoires, is, in part, driven by the field's desire to be inclusive and welcoming of difference. However, as Takayoshi (2018) argues, we need to dig deeper because "very little research over the last twenty-five years has taken a writer's composing process as the central object of study" (p. 573).

Recent approaches in composition, such as Transfer Studies, focus on how writers draw on prior knowledge when encountering new genres (Reiff & Bawarshi, 2011) and the ways prior genre knowledge can cue students' writing performances in new situations. The role of prior genre knowledge extends beyond a simple knowledge of a particular genre — it includes a *range of strategies* related to how and why writers compose in certain ways. Research in transfer has brought to light pressing issues related to knowledge mobilization, such as our understanding of semiotic systems and students' rights to their rhetorical repertoires, how students deploy multiple modalities in strategic ways, and the extent to which multiple modalities can shape individual and group identities (Selfe, 2009).

This shift in understanding writing from a "trans" perspective has motivated recent research inquiries on fluidity and movement (Prior & Shipka, 2003; Fraiberg, 2010; Guerra, 2015; Lorimer Leonard, 2018) and are preceded by studies that take a trans-orientation towards language, such as translingualism, which reframes language learners as actors and agents who can shape and reshape language itself. This is based on the idea that language is malleable, performative, and negotiated across time and space, and it has made way for studies in multimodality and what it means to move across modalities and multiple literacies (Shipka, 2016) through offering metaphors of writing as designing, weaving, negotiating, and shuttling across multiliteracies (George, 2002; Shipka, 2005). The "trans" view of writing has helped us understand relations to and encounters with difference, which is argued as the "norm" within and across all meaning-making practices (Horner, Selfe, & Lockridge, 2015). Now, more than ever, it seems imperative to account for and study diverse rhetorical strategies in students' writing practices and the opportunities available when we foreground students' inquiry processes and rhetorical repertoires.

The field's interest in fluidity and movement has also opened up possibilities for studying writing in ways that create opportunities for examining what is occluded and the relations that allow certain movements to happen, such as how students translate and negotiate new genres. Research on genre uptake, for example, demonstrates how a set of relations -- whether physical, conceptual or cognitive -- needs to hold together in order for a genre performance to secure a desired effect (Freadman, 2002; Bawarshi, 2016). As Bawarshi argues when discussing Freadman's definition of uptake as the "bi-directional relation that holds between" genres, "The key word [...] is 'holds,' which suggests a relational agency that informs, legitimizes, and results in certain actions" (p. 191). Given this more dynamic understanding of the relational, often occluded forces that shape writing and its effects, scholars in Writing Studies have recently started to focus on researching "invisible" phenomena in motion, such as reflection, metacognition, invention, and genre uptake (Adler-Kassner & Wardle, 2015; Bawarshi, 2016; Yancey, 2016). Studying these invisible phenomena has become important in light of interest in motion because reflection, metacognition, and uptake provide insights into how rhetorical movements are made (im)possible. Given that students bring with them -- and are encouraged to bring with them -- a range of cultural and linguistic resources, studying students' processes of negotiation and translation -- and the types of negotiations and translations that often go unseen -- is worth further attention so that students can understand and assess how to navigate rhetorical possibilities in their writing.

How someone takes up prior resources very much depends on the movements seen as possible and the pathways that enable movement. Therefore, studying the relations that allow and create pathways for movement is important because it allows us to understand how and why certain movements are perceived as possible and also to examine what is *not* made possible, such

as rhetorical resources "lost" in translation or left behind and the factors that create remainders that do not get taken up. Given the field's interest in movement, prior repertoires and resources, and the interest in ways that movements and resources can be enabled or blocked, I turn to research on uptake as developed in Rhetorical Genre Studies and develop a theory of "uptake remainders" as well as a methodology for studying them.

III. Studying the Hidden through Uptake

The field of Rhetorical Genre Studies (RGS) and its recent interest in uptake theory has opened up possibilities for studying "genre uptake" in ways that create opportunities for examining elements that are occluded or invisible. This section will describe uptake theory's roots in speech act theory, the role of uptake in composition history, its connection to genre theory, and the latest scholarship on uptake.

In composition's more recent history, genre has helped expand our understanding of writing and has laid the groundwork for new inquiries and possibilities for teaching and research. A "genre" perspective helps explain how writing is a social and rhetorical activity. Genre, from a rhetorical view, is knowledge-making; it addresses, invokes, and/or creates audiences; it expresses and shares meanings reconstructed by readers; it includes words that get meaning from other words; and it mediates activity (Adler-Kassner & Wardle, 2015). While genres have had a long history of being defined as objects or categories, Rhetorical Genre Studies (RGS) defines "genre" from a sociological and cognitive view. For Miller (1984), genres are social actions characterized by motive and intention. Genres represent a hierarchical fusion of forms situated to produce *typified* actions. Genres, acting as rhetorical formations, are potentials for action. From a genre-structuration view, genres are brought on by interaction between individual socialization (or "habitus") and an organization/field. Genres have symbolic power and they can be seen as

"instruments of production […] that can literally shape their receivers' views of the world" (Schryer, 2011, p. 39). Genres operate as "structured structures that structure" (Schryer, 2011, p. 37), and sites where symbolic power can become actualized rhetorically. RGS scholarship illustrates how genres are not just frames, nor merely rhetorical sites for action, but forces that produce embodied ways of knowing and doing. As Emmons (2009) argues, genre knowledge can shape one's thinking, even pre-discursively, and cue certain actions.

The concept of genre uptake affords a particular view that previous genre frameworks and tools have not been able to offer because it accounts for the transactional complexities that occur as writers negotiate meaning through already existing webs of genre systems. This focus on the "transactional" dates back to uptake theory's origins, such as Austin's speech act theory. In *How to Do Things with Words* (1955), Austin uses uptake in speech act theory to describe the concept of "performative utterances." *Interaction* is at the heart of Austin's view of uptake as it helps us understand how speakers use language to accomplish what they want to do, and how listeners infer intended meaning or take up that intention. The interactive aspect of Austin's speech act theory draws attention to the performative nature of utterances and how they are types of action. To illustrate this, Austin offers three types of performative utterances: locution, illocution, perlocution. While Austin has been critiqued for the rigidity of these theoretical distinctions, I believe they are useful to consider in the context of understanding and studying interaction -- and action -- because they draw attention to the micro-complexities of uptakes, the "in-between," and how things are reproduced and constructed in uptake (a process that is deceptively simple). How did uptake, as a theoretical concept, make its way into genre theory and composition studies more broadly?

In an effort to account for the role of time and space in the social actions of genres, Freadman (2002) introduced the concept of "uptake" to genre theory by drawing from speech act theory to describe uptake as the "point of interaction" of genres that brings about an action. In two important chapters, "Anyone for Tennis?" and "Uptake," Freadman uses the concept of uptake to show how genres relate to one another in systems of social activity. Freadman uses tennis as an example to show how utterances interact with and/or take up each other, similar to how shots in a tennis match interact. She does this by defining a ball vs. a shot, where the tennis ball is *only* meaningful when it becomes a shot within the ceremonial of the game. Uptakes, in this case, are the interplays or what Freadman calls "translations" between genres. For Freadman, translation is a mechanism that moves genres, situates them, and makes them meaningful.

Rather than framing uptake as evidence of a communicative success, RGS scholars, following Freadman, have focused on defining it not only as a response or outcome, but as the interactions or set of relations that enable the "taking up" of action. For example, rather than viewing uptake as a causation, it is viewed as involving a set of relations that cause an effect. As Freadman argues, this set of relations involves memory and selection, though it can also include what Bawarshi (2016) describes as

> learned inclinations and embodied dispositions, attachments to prior successes and failures, one's sense of authority and cultural capital, one's perceived sense of stakes, motivation, and task relevance, as well as other affective factors and historical-material influences, such as access to certain tools. (p. 191)

Other scholars in RGS have contributed to the field's understanding of uptake in a variety of ways (spatial, material, temporal, networked). For example, as genre "performers" move in-between and across genres, they rely on previous genre knowledge, yet there is a "hidden

dimension" that constitutes "complex, contingent, multi-directional performances of genre in real time and space" (Bawarshi, 2016, p. 189). This hidden dimension can include linguistic, cultural, emotional and rhetorical translations oriented towards fulfilling the needs of a communicative situation that is cued, but not determined, by a genre. In short, uptakes are complex scenes of transaction that are shaped by multiple, sometimes competing, often occluded forces. My research study aims to capture these hidden dimensions -- whether or not they are connected to genres -- in order to analyze what uptakes look like, what informs them, and how they can shape students' genre performances.

Scholarship on genre uptake in Rhetorical Genre Studies has begun to ask: What is the force that compels an individual, a community, or an institution to take up genre(s) in certain ways? These complex relations in uptake draw attention to the "site of agency that invites us to recognize the interlocking systems and forces at play in performances of genre" (Bawarshi, 2016, p. 196). Recent attention to uptake has become especially critical in discussions regarding pedagogical and programmatic approaches to linguistic and cultural difference, because it prompts stakeholders to "understand how systematic, normalized relations between genres coordinate complex forms of social action" and also "how and why genres get taken up in certain ways and not others" (Bawarshi, 2010, p. 80).

However, understanding the complex work genres do can be challenging because, as Dryer (2015) writes,

> Given the contextually-dependent construct of genre RGS assumes, given that the perception of recurrence is always an approximation, and given the wide range of relations humans take in responding and reacting to those perceptions, the development

> and performance of genre knowledge is less linear and less predictable than most genre pedagogies concede. (para. 16)

Dryer's research on uptake (2008) conceives of genre uptakes in *spatial* ways, which means that uptakes are not just cognitive -- they are socially and geographically situated and informed by environmental factors. Dryer describes how genres act relationally: the ways in which users take up genres, and how genres operate, can reproduce ideologies and social relations within institutions. This scholarship is part of the "spatial" turn in RGS and has offered ways to conceive of genres as orienting, coordinating, and mapping social and rhetorical geographies. Concepts such as meta-genre (Giltrow, 2002), activity system (Russell & Fisher, 2009), and genre systems (Bazerman, 1994) have become important for scholars who study how uptakes can structure spaces. For example, in Dryer's work, he examines how genre sets operate as "zoning" mechanisms that shape our lived-realities in subtle ways. Dryer describes that genres can permit things by making them possible, yet shows us how uptakes are never complete. Uptake, rather, is a *place* where resistance and innovation happen because it is a site of actualization (see also Bastian, 2015). This recent view of uptake draws our attention *beyond* genre because, as Bawarshi (2016) argues, it is the "historical-material conditions that shape genre performances" (p. 188) as well. While genres can activate memories, "genre knowledge alone is not enough to account for genre performance" and "we need to examine the complex factors that are at play within uptake's scene of agency" (Bawarshi, 2016, p. 191). As Dryer (2008) notes, uptakes occur in material conditions and are subject to many variables. What this means for research is that it requires being in the ecological presence of the uptake to *see* how people are taking up genres.

Dryer's work captures the material dimensions of uptake as he focuses on how people are taken up by genres as well as the social relations made possible by those relations (Emmons,

2009). One critique of genre systems as "ecological," as Bawarshi (2016) notes, is there is too strong an anthropological perspective. This can overlook materialist perspectives on agency and their implications for how we account for uptakes. For Emmons (2009), though, uptake is spatial, material, and *personal*: it is a current that passes through bodies. Schryer (2011), too, speaks to discursive forms of identity and argues that we need to account for the individual and embodiment when studying uptake, and we need multiple research methods to do so.

The idea that individuals can experience and perform genre uptakes based on memory, materiality and embodiment is significant to my research as these variables play a role in shaping what I will theorize in my dissertation: uptake remainders. Applegarth (2016), Bawarshi (2016), Emmons (2009), Kill (2006), and LeMesurier (2016) focus on aspects of materiality and the *human*. Bawarshi focuses on memory and habit, "the short, nomadic, more materially inflected memories that also inform how we encounter and take up genres in less predictable, perhaps more resistant ways" (p. 196). Emmons illustrates how uptake shapes subjectivities (p. 135), while LeMesurier focuses on bodily uptake memory and embodiment to show how bodily experience enables uptake (p. 3). Applegarth (2016), too, contributes a material, embodied view of uptake in her research on public affect and gendered bodily dispositions (p. 119). Kill, on the other hand, focuses on the stakes of uptake on identity – a concern that is central to my research – and argues that such uptakes can be automatic yet based on selection and representation (p. 221).

Bastian's research (2015) also suggests that individuals have agency in uptake by examining the intentions and designs students bring to uptake and how an individual's resources contribute to their uptakes. More specifically, her goals are "to examine students' uptake processes and what informs them" and to "analyze their uptakes in terms of innovation and

convention" (para. 15). From this view of uptake, with an emphasis on the individual, Bastian finds that the factors that influence students' uptake processes are students' self-perceptions of their abilities, their understandings of the curriculum, and prior knowledge or immediate genre experience. Through researching students' individual uptake processes, Bastian proposes a "disruptive methodology" as a research tool that allows researchers to examine the hidden, "largely non-visible" dimensions of uptake. This methodology can also be a useful pedagogical tool that "disrupts" habitual uptakes by foregrounding and making available for examination the scene of uptake.

The role of emotion in uptake is another new area of study for RGS scholars. Emotion, as a more tacit factor in uptake, can be seen as rhetorical in that it helps us understand how individuals perceive and deploy emotion in creating and shaping genres. This has been less explored in RGS yet has much to offer theories of uptake. For example, Kurtyka (2015) offers the concept of "settling in" as way to explain the embodied, emotioned experience in uptake. Emotional reactions to genres, Kurtyka argues, are opportunities to develop awareness, a variable not accounted for in the material, spatial metaphors of uptake.

Recent work in RGS has directed attention to the rhetorical relationship between genre and medium, and this scholarship is important to my research because it focuses on how new media can shape individual uptake. Devitt (2009) explains how forms frame and can allow certain uptakes to occur. This is because media contain certain affordances in that they demand a certain literacy, familiarity or access. Medium transforms the interaction and determines the potentials of intermediary and/or meta-genres' ability to organize knowledge. However, Lüders & Prøitz (2010) offer a contrary view of medium and its relationship with genre, arguing that

medium can function as a separate force with the capacity to change a genre. From this view, social need stays the same as exigence, though genre and medium can function separately.

Scholarship on genre and new media raise important questions related to technology and uptake and the ways in which examining medium is crucial to understanding the work of a genre. It is not enough to understand social function by understanding medium only. If medium affords certain communicative practices, then the ways that genres configure these and create expectations around them is where the action happens -- not the medium alone. Askehave & Nielsen (2005) show how medium shapes uptake of a genre and how a genre achieves its purpose. Ray's research (2015) shows the ways that various modalities might dictate what a writer can or cannot take up. This is because Ray's focus on interconnectivity and remix shows the work genres do with and through media. Ray writes that it is "not mode by itself that we must approach these new forms" (p. 190), but the principle of interconnectivity and how genres relate.

In addition to scholarship on medium and genre uptake, RGS scholars who study uptakes as ecological and networked have contributed findings related to how genres have their own genealogies and circulating paths (Bawarshi, 2016; Prior, 2009; Spinuzzi, 2008). Spinuzzi suggests we can trace knowledge development by tracing the movement of genres because genres circulate through and function to construct sociotechnical networks as there are narratives that are materially instantiated, circulated, and translated to do particular work. Spinuzzi's research points to the transformations that happen at the seams of uptake in describing the stakes of uptake in an ecological way. He writes: "Knowing in the network involves transforming these inscriptions appropriately at each node" and this "knowing" involves a cognition of meanings embedded through dominant perspectives that can "muster on the spot the largest number of allies" (p. 12). What Spinuzzi also argues is that "assemblages of human and non-human [...] any

person, artifact or practice" (p. 7) work together to create unpredictable linkages that can occur in networks of relations.

As the above recent scholarship on uptake shows, even though uptakes are conditioned and secured by genres, genres are not the only influence. Dryer's (2016) work on the five dimensions of uptake help account for the complexities of uptake and may be a way to respond to the research gap I have described above. It is necessary that we develop further conceptual and methodological frameworks to examine what gets lost or set aside when students negotiate between and translate across genres and modalities. Dryer argues that we have "overtaxed" conceptual vocabulary for describing interactions in uptake and offers the following distinctions to help scholars look for and at the various ways uptakes operate (p. 64-66): *"Uptake affordances"* are normalized uptakes inscribed in a text (as in, a text invites a response). This refers to the opportunities, conditions and constraints in the conventions that precede and shape the encounter (i.e., how the teacher sets up the conditions when assigning a prompt). *"Uptake artifacts"* are the result, product or performed genre that results from uptake (i.e., a students' finished draft). *"Uptake enactments"* constitute what writers and readers do in response to the text, such as the actual performances of uptake or the execution of uptake (i.e., students' selection strategies and design of a response). *"Uptake captures"* are the temporal, cognitive, affective consequences of uptakes and the lingering effects that grow from instantaneous and "natural" moments. In uptake captures, uptakes become individual at a dispositional level because they are learned over time. Individuals can be "captured" by repeated uptakes as they become internalized. Taking *up* means taking *on*, and knowledge of taking up and what to not take up seeps into individual memories and bodies (i.e., internal rules for composing). *"Uptake residues"* refer to the sedimented ways uptakes become materialized into social formations as

habits, inclinations, conventions, and desires. These recognitions are historical, collective memories, such as sedimented cultural rules, regulations and reminders. Uptake residues can be created by uptake artifacts and enactments, as they are shared dispositions that become individual (i.e., standardized language use).

By studying uptake at a micro-level, we can better understand the specific relations held together that allow for someone to make meaning. As research on genre uptake has shown, genre performances depend on and are secured by a set of relations (physical, conceptual, cognitive, material, etc.) held together to secure a genre performance. This set of relations can be seen as a pathway of possibilities. What makes certain pathways appear possible and what allows for certain uptakes to travel across them? Dryer's (2016) set of terms offer analytical lenses to study the dynamics of uptake. Yet we also need a way of accounting for the complex relationship between the pathways perceived as possible and the ways these pathways impact what students take up, set aside, and leave behind during writing performances. In my research, I build on Dryer's terms to study these pathway constructions -- the things that build pathways and secure the relationships that make them possible. By studying uptake, both teachers and researchers can more fully understand how writers make use of resources in their writing. Without this type of research, we risk misunderstanding or overlooking the range of possibilities available during uptake and the types of things that might block uptake and create what I call "uptake remainders."

IV. Dissertation Overview

This dissertation examines genre uptake as a type of translation and negotiation, with a focus on what's left behind or not taken up in genre performance, or "uptake remainders." As noted earlier, the hidden dimensions of uptake can be challenging to study as they can include

linguistic, cultural, material, emotional, and rhetorical variables. How does one research something so metacognitive, dynamic, fluid while accounting for stable variables in genre? Dryer (2015) admits limitations: "silence, strong forms of multimodality and cross-language relations, meta-genre, affect, ephemerality, occluded genres and occluded sites of composing" (para. 7) can pose challenges for researchers studying genre performances. Bastian (2015) notes that uptake processes are largely non-visible and proposes that multiple qualitative methods are necessary to study it. In order to better support transnational literacies and multilingual writers, my work provides a method for how to look at uptake processes and pathways, and how we might access the occluded or overlooked.

V. Uptake Remainders

My dissertation looks at what gets set aside or left behind in the multidimensional nature of uptake by offering the concept "uptake remainders." In addition to building on scholarship on uptake that focuses on the interactive, I use Dryer's five dimensions (2016) to examine what uptake remainders look like, factors that influence (and potentially create) uptake remainders, and how uptake remainders shape genre performance. While Dryer offers a useful vocabulary for understanding different types of uptakes, we also need a way that helps us account for, explain, and see what is not connected to the object of uptake and potentially left behind. As Makmillen (2007) writes: "Freadman's point about uptake is to note that when it occurs across genre boundaries, there are these problems of translation; this creates a remainder, the differend, which has not been accounted for in genre theory" (p. 100). While uptakes travel through genre pathways, it is *more* than just genres that exert force upon, guide, manage or foreclose these pathways.

Uptake as a concept and a tool allows researchers to focus on the instability of genres and what sustains them in ways that seem natural. It is important to include "uptake" as part of research and genre teaching because, as RGS has shown, genres operate as orienting mechanisms and create and maintain certain types of knowledge or sedimented strategies for expression. This means potentials to contribute to or modify knowledge can become foreclosed by what might be "lost" in uptake translation. Genre is an "actualizer of discourse" (Bawarshi & Reiff, 2010, p. 27) and uptake exposes one's "willingness to ideologically appropriate its brute information" (Beebee, 2004, p. 278 as cited in Bawarshi & Reiff, 2010, p. 27). This willingness can be disguised through familiarity, or as Kill (2006) argues, a "defensive resistance motivated by the relational nature of identity" (p. 232). This is because uptake "places individuals in the situation of depending on others to serve as reference points and sources of validation" (Kill, 2006, p. 232). A focus on *uptake remainders* may help reframe "genre" in ways that not only make the hidden more visible, but that show how genres can "pre-select patterns of linking, leading users to forget the possible universes that are de-selected in the process" (Stevens, 2008, p. 3). It can also help us understand how other factors *beyond* genre shape uptake pathways.

The purpose of this dissertation is to show uptakes in action, paying particular attention to the pathways drawn, managed, and constructed to make certain uptakes possible and not possible. By revealing what gets taken up and what gets sets aside or blocked (the remainders), I hope my research can contribute to the development of pedagogical practices that can enrich understandings of genre uptake and performance so that students can make fuller use of writing resources within first-year composition. Specifically at issue is the identity of the learner when communicative resources are "dismissed or trivialized" (Lu, 2006, p. 613 as cited in Bawarshi, 2016, p. 205) within and between genre performances. Thus, my project focuses on what can get

lost in uptake translation as students take up genres in first-year composition and how instructors can teach students to identify remainders and assess when and how to put them into play effectively and strategically. Through my research, I seek to answer the following questions:

- How do first-year writers negotiate and translate their rhetorical resources as they move in-between genres?
- What can get lost in "uptake" translation as students take up genres in first-year composition?
- How can composition instructors teach first-year students to put these remainders into play effectively and strategically?

Additional sub-questions guide my exploration:

- As students perform genres, what strategies do we see in their genre uptakes by looking at their performance of genres?
- How do various activities, materials, and relations shape students' uptake performances/translations?
- What kinds of translatability and untranslatability are made possible in a beginning composition course?
- How do students encounter genre boundaries/seams, and how do they experience the potentials for negotiation and translation that they make possible or block?
- How does a beginning composition course offer or foreclose opportunities for uptake interventions?
- What research methods and strategies allow us to identify and analyze uptake remainders?

Given that this dissertation focuses on individual uptakes, I employed a multi-method approach, which Reiff and Bawarshi (2011) describe as necessary due to the nature of self-reporting. I studied with three students in one introductory "stretch" composition course designed for EOP students at the University of Washington and collected the following data from consenting participants: a pre-quarter web survey; assignment prompts; all course writing; use of technologies that might capture uptakes in motion, such as Google Docs; weekly interviews; video diaries; class observations; and teacher feedback. I also collected data from the teacher, who consented to class observations and an interview.

I see this dissertation as building upon efforts that are already underway to account for students' existing rhetorical repertoires, lived experiences, and diversity of meaning-making strategies in order to better support transnational literacies and multilingual writers. It provides a method for how to look at uptake processes and pathways, and how we access elements that are often occluded or overlooked. The concept of uptake allows us to trace writers' pathways and possibilities, and the directions and doorways that writers see as open or closed, or needing permission to enter, though what my dissertation also focuses on is how students might redraw these pathways. Uptake theory shows us the relations that allow for this redrawing to happen. It isn't just following a prompt, but rather, a re-thinking or a reconceptualization that can allow or foreclose opportunities for meaning-making.

Among others, this dissertation has implications for multilingual writers who have more cultural and linguistic repertoires than we can see. Researching and teaching uptake can help students account for what gets lost in uptake, while also assessing the cost and deciding when and how to put uptake remainders into play. Without conscious attention to this process, writers' full potential of transmodalities and rhetorical resources can get "lost" in uptake translation and

operate as uptake remainders. For example, the change Alana exhibits in her excerpted video diary (Fig. 1.1) at the beginning of this chapter -- in which she starts feeling very passionate about her fifth writing assignment and appears to orient herself differently with more confidence in her writing -- had a long history that led to it, which culminates in alerting us to the types of labor not accounted for, the things that are not seen, and the things that can get left behind in students' writing trajectories. Uptake remainders -- as a concept -- help explain what happens to Alana and how a lack of attention to students' uptake remainders can have significant consequences for the learner.

Beyond implications for multilingual learners, this dissertation also has implications for multimodal composition, transfer research, and translingualism. Without uptake remainders as a concept, we cannot account for what happens to Alana and other students in first-year writing courses. Dryer (2015) warns, however, "silence, strong forms of multimodality and cross-language relations, meta-genre, affect, ephemerality, occluded genres and occluded sites of composing" (para. 7) can pose challenges in studying genre uptake. This dissertation makes strides toward identifying uptake remainders, shares methods for how we can access them, and calls for further research.

In this chapter, I situated my dissertation in relation to Rhetorical Genre Studies (RGS), genre uptake, and composition studies and identified theoretical and methodological gaps to explain how my research will address these gaps. I also described how genre uptake can be seen as a process of translation and negotiation while making a case for "uptake remainders." Studying uptakes (and remainders) poses methodological challenges, which I will describe in detail in the next chapter (Chapter II), which introduces a qualitative, mixed-method approach to studying uptake remainders and the methodological contributions I hope to make through my

research. In Chapters III-IV, I will address my research questions by sharing findings on the process in which uptake remainders are formed and the factors that cause them to manifest. In Chapter V, the implications section, I suggest how my research findings can influence future research directions as well as practical implications for research and teaching more broadly.

Chapter 2

Theorizing and Capturing Uptake Remainders

I.

As I describe in Chapter 1, the purpose of this study is to show uptakes in action, paying particular attention to the pathways drawn, managed, and constructed to make certain uptakes possible and not possible. In effort to study uptake in this way, I turned to research developed in Rhetorical Genre Studies (RGS) to create a theory of "uptake remainders" as well as a methodology for studying them, which I will describe in more detail later in this chapter. Because uptakes include linguistic, cultural, emotional and rhetorical variables -- and are often metacognitive, dynamic, and fluid, as well as embodied, affective, and invisible -- studying uptakes is challenging and requires multiple methods to do so.

Rather than framing uptake as evidence of a communicative success, RGS scholars have focused on defining uptake as the interactions or set of relations that enable the "taking up" of action. How someone takes up prior resources very much depends on the movements seen as possible and the pathways that enable movement. Therefore, going into this project I needed to understand that studying the relations that allow and create pathways for movement requires multiple methods that are close to the scene of uptake. This is important because it allows us to understand how and why certain movements are perceived as possible and also to examine what is *not* made possible, such as rhetorical resources "lost" in translation or left behind and the factors that create remainders that do not get taken up. My project focuses on what can get lost in uptake translation as students take up genres in first-year composition and how instructors can teach students to identify remainders and assess when and how to put them into play effectively and strategically. My research questions are as follows:

- How do first-year writers negotiate and translate their rhetorical resources as they move in-between genres?
- What can get lost in "uptake" translation as students take up genres in first-year composition?
- How can composition instructors teach first-year students to put these remainders into play effectively and strategically?

Additional sub-questions guide my exploration:

- As students perform genres, what strategies do we see in their genre uptakes by looking at their performance of genres?
- How do various activities, materials, and relations shape students' uptake performances/translations?
- What kinds of translatability and untranslatability are made possible in a beginning composition course?
- How do students encounter genre boundaries/seams, and how do they experience the potentials for negotiation and translation that they make possible or block?
- How does a beginning composition course offer or foreclose opportunities for uptake interventions?
- What research methods and strategies allow us to identify and analyze uptake remainders?

In deciding which methods would help me account for uptake remainders, I was influenced by Bastian (2015), whose research demonstrates that uptake processes are largely non-visible and proposes that multiple qualitative methods are necessary to study them. Bastian recommends that uptake researchers use observation, survey, interviews, and text analysis in

order to analyze uptake as it unfolds from multiple angles. Given that my study is focused on individual uptakes, I employed a modification of Bastian's multi-method approach. To capture what gets lost or set aside in uptake, I collected a pre-quarter web survey, assignment prompts, course writing, student video diaries, class observations, teacher feedback, and teacher and student interviews. Additionally, I used technologies that animate students' writing processes in motion in order to better understand uptake at a micro-level. In the following chapters, I will describe the site chosen for my study, the study design and data collection methods, data coding and analysis methods, and participant profiles.

II. **Site Overview**

The setting I used for my research site is the first quarter of a two-quarter introductory "stretch" composition course ("English 109") in the Expository Writing Program (EWP) at the University of Washington. This course is designed for students in the Educational Opportunity Program (EOP), TRiO Student Support Services (SSS[2]), or Student Athletic Academic Services (SAAS). The EWP offers an array of first-year writing courses: 109/110, 111, 121, 131 and 182. All first-year writing courses in the Expository Writing Program are designed to help students meet a shared set of outcomes[3]:

> 1) to compose strategically for a variety of audiences and contexts, both within and outside the university; 2) to work strategically with complex information in order to generate and support inquiry; 3) to craft persuasive, complex, inquiry-driven arguments that matter; 4) to practice composing as a recursive, collaborative process and to develop flexible strategies for revising throughout the composition process (Appendix F: EWP Outcomes).

[2] This federal program provides support services to low-income students, first generation college students, and disabled students enrolled in post-secondary education programs.
[3] For the full set of outcomes, see Appendix F: EWP Outcomes.

The EWP also includes several multilingual (MLL) sections of first-year writing each quarter. The University of Washington's EWP not only provides an excellent site of research due to the diversity of its students but also due to the program's efforts to accommodate its diverse student population.

It is worth noting that students enrolled in English 109/110 are not placed there by the university (the UW does not have a placement test for English Composition). Rather, students in EOP have the option of entering in the two-course sequence based on a writing test scored by EOP Directors and EOP Writing specialists. This test does not place students but gives them a range of options to choose from when deciding which course to take to complete their composition requirement. For example, EOP students may be advised to take English 107 (a course designed for ELL students) before entering the 109-110 sequence. The 109/110 "stretch" model affords students more time to complete the same course that would be offered over one quarter. What this means is that English 109 is not a remedial course but rather a "stretched" version of the required course. What also makes English 109 unique is that it is capped at fifteen students in order to improve student-teacher interactions. Also, each student has a counselor with whom the instructor communicates regularly throughout the quarter. English 109/110 courses are led by assistant directors who offer curricular support to instructors and who also act as liaisons between instructors and other departments on campus. Once students complete the two-course sequence, they earn composition credit at the university.

The learning goals for English 109 are shared across sections, though can be adapted by instructors. The common learning goals are as follows:

> 1) read, annotate, and respond to many types of texts (journal articles, tweets, autobiographical essays, videos, etc.); 2) analyze the effects of style conventions in

various genres and contexts; 3) acquire a vocabulary for discussing writing; 4) start to develop claim-driven arguments; 5) practice revision and peer review. (Appendix A: English 109 Syllabus)

Instructors who teach English 109/110 are usually experienced instructors who have already taught the one-quarter composition course. New English 109/110 instructors are provided an orientation-type training prior to the start of the course to workshop materials with a small cohort of fellow instructors. After orientation, the Assistant Directors work with the cohort of teachers to meet regularly throughout the quarter regarding 109/110 teaching issues. These meetings are based on topics chosen by instructors and also provide logistical support and resources, such as reserving rooms or copies of articles and materials for class.

The particular section of English 109 I observed was themed Language and Identity and located on the edge of campus in an older building on the second floor. The course syllabus (Appendix A: English 109 Syllabus) sets up the theme, as it states: "I invite you to investigate how language is related to people and power in your own life and in the world around you." The course uses the English 109/110 common textbook -- *They Say/I Say* by Cathy Birkenstein & Gerald Graff -- and this particular curriculum is structured in two parts: "They Say" (weeks 1-4) and "I Say" (weeks 5-10). During the first half, students submit an ungraded essay (Writing Autobiography) and work on summary and annotation skills, paraphrasing and quoting, rhetorical analysis and how to read journal articles. During the second half of the quarter, students choose topics to research in the realm of Language and Identity. Students focus on topics such as writing a research question, designing a line of inquiry, and intertextuality. Students are also asked to identify a "conversation" to enter in their culminating Major Project,

and to write a claim that has stakes and purpose. The final few weeks focus on revision, peer review skills and compiling a final portfolio.

At the time of data collection, the teacher, Rebekah, shared that it was her first quarter teaching English 109 and that she has two years teaching experience as instructor of record. She also has tutoring experience in various capacities (writing, ELL, test prep). Rebekah reported that the goal of the course was to "largely to prepare students to take English 110" and so she focuses on helping students "build a foundation of writing skills … and to get everyone on the same page in terms of summarizing sources, understanding texts, and responding to them, and starting to make their claims." She hopes her students learn how to think about writing in a different way, and to be thinking about how the pieces fit together. Rebekah also reported that her goals were to "lay the framework for variables that are present in composition (or that maybe should be)." Finally, Rebekah shares that she aims to "frame conventions and grammar in terms of discourse so that students who were not very confident can think about all of the interesting and unique experiences they bring into the class [...] how different types of experiences, audiences and genre expectations … how those things up until now influence the way they write or don't write."

I studied with two students in one section throughout an entire quarter in order to observe *individual* uptake remainders, particularly of students who bring a variety of linguistic and cultural resources to the writing classroom. Aull (2015) notes that sites such as first-year composition can expand scholarship related to "contexts, awareness, and transfer, with particular implications for students who are new to university genres" (para. 1), all of which are central issues that motivate my research inquiry. English 109 allowed me to learn from students who are transitioning to the university and who are designated or self-identified as needing more support in their writing. The class I observed met four times a week (Monday-Thursday) for 50 minutes

per session for eleven weeks. I observed the course a few days a week, particularly on days an assignment prompt was given. This method helped me trace writer's uptake pathways and how writers took up and translated between receiving a prompt and submitting the assignment. In what follows, I provide a brief overview of the study design, data collected, and participant overviews (demographic information, background, dispositions).

III. **Study Design & Data Collection Overview**

As I mentioned, studying uptakes and what gets lost in uptake requires multiple methods to do so -- as well as time commitment from potential participants. I learned this while piloting my study a year prior and kept this in mind while designing my study by offering adequate compensation for participating in my study as well as room for flexibility. I frequently let participants know that they could decline data collection at any time and could drop out if it became too much. I strongly believed that establishing trust with research participants would be integral to studying a phenomenon as personal and complex as uptake.

Given that my study heavily depended on potential research participants' commitment, time and availability near the scene of uptake, I wrote my recruitment materials very carefully and received support from the teachers who generously allowed me to pitch my research study in their classroom. Prior to pitching my study, I asked that teachers send a recruitment email introducing who I was and why I would be visiting. Because my goal was to recruit 3-5 students in one class only, I was sure to mention that only a small fraction of one class would be chosen.

When delivering my pitch (Appendix B: Recruitment Pitch), I emphasized that besides helping develop teaching practices, this research study could benefit the students directly by providing an opportunity to raise their awareness of themselves as a student within the university and how their experiences as writers may influence their education and career. I also emphasized

that this kind of reflection has been demonstrated to improve learning and performance in future writing settings. Additionally, I offered five hours of tutoring free of charge upon completion of the study to be used any time during the following two quarters of the academic year. Aside from my offered compensation, one teacher offered students extra credit for participating and completing the study. After the pitch, I requested that the teachers send an email to their students later that same day with more information on my study. It included a link to a survey that I asked everyone to fill out, even if they choose not to participate. At the end of the survey they had a chance to indicate their interest. In addition, I sent around a sign-up sheet at the end of my pitch for students who knew they already might be interested.

I saw the web survey (Appendix C: Web Survey) as integral to understanding the class context as well as individual profiles for consenting participants. The survey asked for the following information from potential participants: educational backgrounds, language and literacy histories, initial perceptions of the course, former writing experiences, educational goals, demographics, predispositions, and impressions about their English 109 course. As researchers who study knowledge transfer observe, this tool can help researchers learn more about the background of students in order to account for variables that can shed light on what shapes choices as writers take up new tasks. This survey information helped me generate individual profiles for each consenting participant throughout the quarter -- a method used by Bastian (2015) -- which allowed me to keep track of emerging patterns, moments of resistance so that I may analyze uptake remainders and the "prominent factors that appeared to influence and inform the students' uptake processes" (Bastian, 2015, para. 31). However, in order to use survey responses in relation to uptakes and trace patterns in this way, I needed to do so in the context of what Bawarshi (2008) describes as an "uptake profile" (p. 81) -- the range of ways that a genre

can be taken up in a certain context. By collecting information from students via a web survey, I was able to begin the process of understanding each student participant's individual relations to prototypical expectations of the genres they were asked to take up and enact in the English 109 classroom.

The survey helped me to better understand the background of the research participants and served as an important reference point, especially during final interviews. After the recruitment period was over, I ended up with three consenting students[4] from the class whose teacher offered extra credit for completing the study. After these students signed their consent forms, I created a private Google Drive for each of them to do their course writing and upload video diaries. Throughout the quarter, I collected assignment prompts and drafts of all course writing assignments**.** While textual analysis is not at the forefront of my data collection, it allowed me to put together a fuller "uptake story" for each participant. These textual artifacts also functioned as points of reference during interviews. They also allowed me to look at what students were explicitly asked to "take up" and what "uptake artifacts" might emerge. Collecting textual artifacts can also be useful because, as Tachino (2012) demonstrates, such artifacts can reveal the role of intermediary genres in mobilizing knowledge. Ray (2013), too, draws from textual artifacts to analyze uptakes in rhetorical ecologies. In addition to collecting assignment prompts and course writing assignments, I collected relevant class artifacts, such as in-class activities or consenting participants' class notes. I saw these as important to collect because they could give me a sense of the landscape of the students' writing pathways.

Because I wanted to study micro-level uptake in motion, I employed technologies that allowed me to look at uptakes as they occurred. This method brought me closer to answering the following research question in my study: "How do students encounter genre boundaries/seams,

[4] In this dissertation, I will offer case studies on two participants.

and how do they experience the potentials for negotiation and translation that they make possible or block?" To answer this question, I asked research participants to compose all assignments in Google Docs. I used the features afforded by "Draftback" -- an application connected to Google Docs that tracks writer's revisions -- to better understand the micro-elements involved in participants' writing pathways. This application tracks the amount of revisions and locates where in the document revisions are made. It also timestamps the number of distinct writing sessions (defined as periods where there wasn't more than a 10-minute gap between revisions) and the number of revisions made during this period. Finally, it offers a timeline of activity (see Fig 2.2). These features allowed me to play back the complete revision history of any Google Doc in a "movie" mode (see Fig. 2.1) -- something not afforded by looking to "version history" alone. The features of this application also allowed me to analyze time spent on an assignment in the context of other assignments. In this way, I could identify pauses, deletions, and potential moments of hesitation, which could also serve as points of reference for interview questions. These features also allowed me to understand the range of time spent on an assignment in the context of previous assignments. I believe these moments can reveal important translation points and that shed light on what is happening under the surface in uptake at a genre's boundaries or seams.

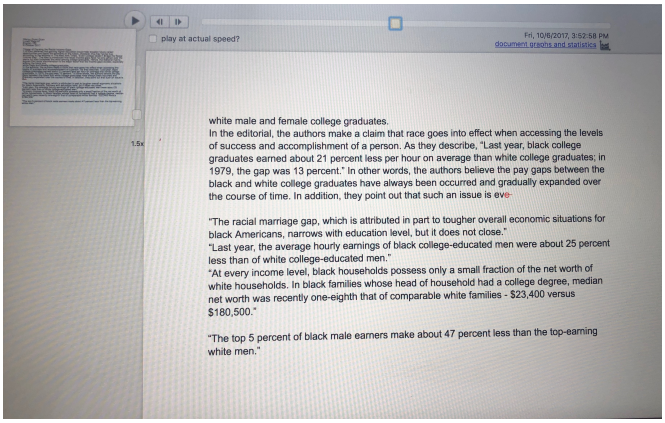

Fig. 2.1: https://youtu.be/yeXYGyMeTDY

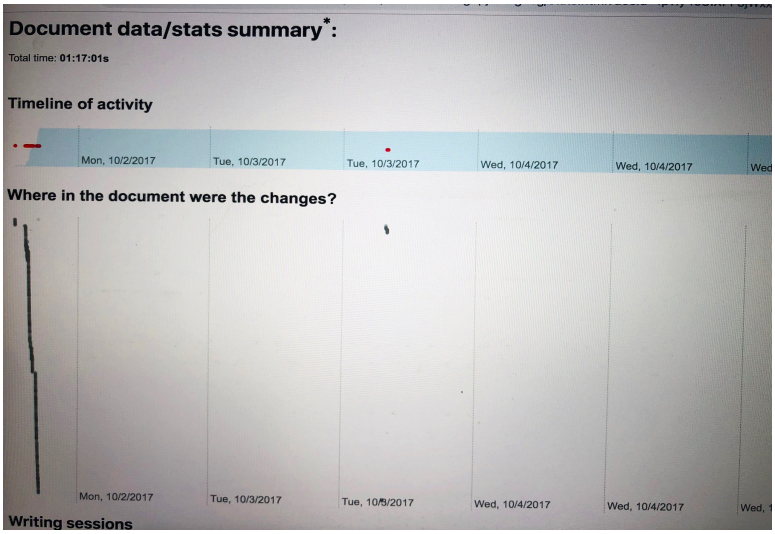

Fig. 2.2

Because this application was only available through Google Docs, I requested that each research participant draft all of their major assignments (from start to finish) in Google Docs each week. I created a Google Drive for each participant and asked them to do the following: "Fully draft each assignment in this space. You may create as many Google Docs as you'd like. Feel free to add any other artifacts you used to compose in this space (such as flowcharts, pics, etc.)."

In addition to tracing writer's textual patterns on Draftback, I also requested weekly video diaries. This method was important because I wanted to give students a chance to speak to their writing on various levels, and to account for certain decision points in uptake. I emailed video diary questions each week and I provided students with a tutorial on how to create their video diaries, offering them a variety of applications to choose from. I also gave them mini tripods if they chose to use their smartphone to record the diary. I aimed to make this process as simple as possible, yet as close to the writing as possible in order to examine uptakes as they occur. I directed each student to do the following: "Each Friday I'll send you a series of questions for you to respond to in the form of a video diary. I'd like for you to do two per week. These diaries provide you space to share how you interpreted the writing task and how your process in writing for it."

I planned to take notes from students' video diary recordings while noting five key moments timestamped in the video data. I was selective by asking questions related to decision-making or what I saw as translation points in the framework of uptake. The videos also served as a memory helper for the interviewees and helped me locate what shapes whether something is taken up or not. Both video and digital tools were important in studying uptake as there are internal and external factors that can shape it. The video diary also allowed research participants to reflect on their own terms (to some extent), in their own space. As video diaries were submitted, I carefully reviewed students' video *and* digital writing at the same time and in between formal course submissions as a way to generate in-person interview questions, which I will explain in detail below.

One of the most important tools in my study were weekly interview recordings and notes. Questions referred to video diaries throughout the composing process, written texts throughout English 109, survey responses, moments in class, and/or previous interview responses. Questions also focused on students' actions, dialogue, gestures, conversations, and thinking in order to learn more about why certain choices were made in relation to what the students are asked to take up. Reiff & Bawarshi (2011) explain that interviews help reveal interpretations of classroom tasks and, most importantly, any *memories* associated with them (p. 319). I recorded these interviews with an audio recorder. This method helped me capture a fuller picture of the student in relation to the classroom experience. While relying on self-reporting and video recording can be limiting, I was able to identify factors that might shape genre performance and what blocks certain uptakes. In order to meet with each research participant weekly, we set a regular time that worked well for them. Interviews ranged from 30-90 minutes, or for as long as the student was available. In order to identify uptake remainders, the timing of my interview questions was very

important. Therefore, I asked students if they might be available right after class if I had a question or two. This "insta-interview" format was different from the structured, scheduled interviews. Rather, these impromptu questions related to key moments in class, impressions on a new assignment prompt, and questions that might help me understand what is happening beyond the surface level.

In order to understand more about uptake remainders, my interview questions, timing, interpretation of responses, and interaction with the research participants were very important. In order to identify what is not taken up requires looking at the uptake in motion (rather than the result). Because my study focuses on uptake remainders in relation to *genres*, one of the challenges I faced as a researcher was how to avoid imposing my own view of what constitutes the genre in relation to the uptake. Randazzo (2015) describes this challenge in her study as she employs rhetorical listening to examine exclusion and silences in genres. What I find most important in her research is her call to listen to informants, even if genre knowledge is developing from them. Thus, a "listening" orientation was especially important, as what is hidden in uptake can include factors that are emotional, embodied, and related to memory. Therefore, I restrained from naming genres and allowed room for research participants to describe the genre themselves.

Kurtyka (2015) argues that emotions are part of the action in uptake, similar to the way in which Ahmed argues that emotion is rhetorical and involves "(re)actions or relations of 'towardness' or 'awayness' in relation to objects and others" (p. 6). Guiding participants toward discussing memories was important because, as Guerra (2015) argues, "modalities of memory shape and reshape historical moments and constitute and reconstitute provisional identities and our relationship with previous experiences" (p. 63). Memory is important to my research because

it can shed light on factors that shape uptake. For example, students may have memories of certain genres, teachers or class activities that shape their uptakes. It was important to consider this throughout my data collection and how students' uptakes of their own memories might change throughout time (Jarratt, Mack, Sartor & Watson, 2009).

Past qualitative research studies in composition have shown that relying on what's happening "in motion" has its limitations. Flower and Hayes' (1981) think-aloud protocols, for example, show the limitations of trying to capture something complex and interiorized. One reason for this is that the typical "Q&A/reflection" format can be performative and molded for the moment. Asking students reflective questions can also be dependent on whether or not they have developed a vocabulary for talking about metacognition. In addition, the rhetorical situation of the "video diary" genre can function as a genre'd social practice. Hardin's (2003) research in nursing contexts shows how poststructural approaches to interviewing can allow participants to co-construct the experience through storytelling. For Hardin, interviews are social performances for both the interviewer and interviewee who are *both* part of the story being constructed. The video diaries allowed research participants to have a say in their own story and an opportunity to reflect on their writing beyond questions I asked them. Additionally, research participants had the option to exclude certain data from their video recordings if they desired.

The last tool I used as part of my mixed-method approach to studying uptake remainders was class observation. Notes from classroom observations were vital because it was important to examine uptake relationally and nearest to the context as possible in order to observe linguistic and generic "sedimentations" and instances of "untranslatability." Lillis (2008) describes the value of context-sensitive approaches to the study of academic writing, as she suggests researchers not only observe practices that surround the production of academic texts, but that

researchers elicit participants' perspectives on the texts and practices. This method is "talk around the text" and is useful when studying interactions between text, context, production, and reception. This method allowed me to note external aspects that shape uptake, such as social structures, which Dryer (2008) argues can shape one's intentions. The English 109 classroom was a smaller seminar space with long desks arranged in a rectangle. I positioned myself at a corner table out of view in the back during most observations.

Dryer (2008) also argues that we cannot study uptakes without doing ethnographic work. Class observations allowed me to consider how uptakes occur in material conditions and are subject to a variety of factors. Space, for example, can be seen as a rhetorical medium that is mediated by both fluid and fixed forces that produce new cultural spaces, similar to what Kostogriz (2004) refers to as "scapes." In her case study on meta-awareness and composition, VanKooten (2016) focuses on recording specific in-class interactions. This enables her to look and listen for ways that students may reveal indicators of "meta-awareness about composition, whether they be verbal or shown through movements or actions" (para. 17). My goal was to pay close attention to a variety of variables at one time, such as: psychological states that students seem to inhabit in genre performance, emotions that the assignments (or instructor) seem to influence the participants to embody and enact, and so on. Observations allowed me to study these factors in more detail in order to capture the interaction of variables that shape or block an uptake.

Given my focus on aspects of uptake that are "hidden" (especially emotional, affectual, and embodied), Pink's (2015) method of sensory ethnography[5] was incredibly helpful for both observation data collection and analysis. This is because, as Pink (2015) writes,

[5] See also Pink, Kurti, & Afonso (2004).

> one of the goals of the sensory ethnographer is to seek to know places in other people's worlds that are similar to how they are known by those people. In doing so we aim to come closer to understanding how other people experience, remember and imagine. (p. 25)

Pink offers methods not fully utilized in composition studies that are also important in studies on uptake in terms of how to represent findings that can help to fully communicate a sensory experience. It was important for me to draw from Pink's principles of sensory ethnography because these principles stress the ways that smell, taste, touch and vision are interconnected and interrelated -- principles that emphasize the sensoriality of experience, practice and knowledge of researchers and those who participate in research -- especially research that centers on aspects that are as personal and complex as uptake. Because this type of research forces me to work across multiple methods in order to be where the action occurs (rather than observing it as it emerges) I needed to be where decisions were made rather than relying on an "objective" ethnographic presence alone. Sensory ethnography, then, helps me account for more invisible aspects of uptake that occur at the site of decision-making, in the moment, and through asking students to report near the moments of action.

IV. Data Coding and Analysis

Once I had collected my data, I used Dryer's five dimensions of uptake (2016) to examine what uptake remainders look like, the factors that influence (and potentially create) uptake remainders, and how uptake remainders shape genre performance. As I described in Chapter 1, Dryer offers the following distinctions to help researchers look for and study the various ways uptakes operate (2016, p. 64-66): *"Uptake affordances"* are normalized uptakes inscribed in a text (as in, a text invites a response). This refers to the opportunities, conditions and constraints

in the conventions that precede and shape the encounter (i.e., how the teacher sets up the conditions when assigning a prompt). *"Uptake artifacts"* are the result, product or performed genre that results from uptake (i.e., a students' finished draft). *"Uptake enactments"* constitute what writers and readers do in response to the text, such as the actual performances of uptake or the execution of uptake (i.e., students' selection strategies and design of a response). *"Uptake captures"* are the temporal, cognitive, affective consequences of uptakes and the lingering effects that grow from instantaneous and "natural" moments. In uptake captures, uptakes become individual at a dispositional level because they are learned over time. Individuals can be "captured" by repeated uptakes as they become internalized. Taking *up* means taking *on*, and knowledge of taking up and what to not take up seeps into individual memories and bodies (i.e., internal rules for composing). *"Uptake residues"* refer to the sedimented ways uptakes become materialized into social formations as habits, inclinations, conventions, and desires. These recognitions are historical, collective memories, such as sedimented cultural rules, regulations and reminders. Uptake residues can be created by uptake artifacts and enactments, as they are shared dispositions that become individual (i.e., standardized language use). Dryer's (2016) set of terms were important to my research study because they offered analytical lenses to study the dynamics of uptake at a micro-level. Specifically, these terms helped me pay attention to the different ways uptake manifests in writing performances so that I could account for the complexities of uptake and closely trace what gets lost or set aside when students negotiate between and translate across genres and modalities.

While Dryer (2016) offers a useful vocabulary for understanding different types of uptakes, we also need a way that helps us account for, explain, and see what is not connected to the object of uptake and potentially left behind. Therefore, I created a coding rubric (see Fig. 2.3)

that employed Dryer's terms so that I could better understand the complexity of uptake and added a section for factors that I did not think could be explained through his terms. When I was creating my rubric, I thought Dryer offered a very useful taxonomy of dimensions of uptake that proved useful to me in order to study factors that influence (and potentially create) uptake remainders. In the coding rubric, I listed examples that might emerge in data collection, examples that were related to my selected site of English 109. I used the following rubric (Fig. 2.3) as a tool to help me code each students' data in a template I created (Appendix D: Assignment Coding Template) to organize data based on assignments and types of data:

Uptake affordances	***Uptake artifacts***	***Uptake enactments***	***Uptake captures***	***Uptake residues***	***non-Dryer factors***
-conventions for formatting -content from the prompt -medium -content from samples -parameters in the prompt -standardized language expected -evaluation rubric -activities scaffold skills expected -invitation for production -textbook -prompt -syllabus	-finished draft (last in version history) -teacher comments	-version history / drafting process -timeframe of drafting -design of response -articulation of what shaped decisions -content carried over from previous assignment(s) -rhythm, flow of the writer -repetitions, deletions, pauses -articulation of risk taking -challenges experienced -desire	-internal rules that may be (non) evident through patterned revision choices -full sentence changes -emotion -hesitation -in-class reactions -students' own predictions	-language use -genre conventions -citation conventions -class norms -parameters in the prompt -atmosphere surrounding	-evident and non-evident uptake -potentials -number of revisions -physical space -outside classroom feedback sources -what student learned

Fig. 2.3

For each assignment, I coded data from multiple sources: Google Docs (version history and Draftback's playback of its composition); interviews; video diaries; class observations; teacher comments (feedback on writing submissions); the pre-quarter web survey; textual artifacts

(assignment prompts, in-class handouts, etc.). As I coded each set of data, I referred to the rubric above and added categories as needed. I used the master rubric (Fig. 2.3) to analyze uptake on three levels: 1) what uptake remainders look like, 2) factors that influence or create remainders, 3) how uptake remainders shape genre performance.

Appendix E: Sample Coding Chart showcases a sample coding template filled out for one student, for one assignment (I created a coded template for each student throughout their nine major assignments in English 109). All templates included three levels of coding and analysis: what uptake remainders look like, factors that influence uptake, and how uptake remainders shape genre performance. I found it most productive to include three levels of analysis per template due to the intersecting webs of uptakes that could occur or connect throughout one assignment. During coding, I set out to focus on color-coding factors that could influence or potentially create uptake remainders in purple, evidence in green, and added brief memos in gray. I coded potential influences first because identifying uptake remainders requires tracing patterns over time and throughout a writer's pathway. For this reason, I layered analysis within a single template and wrote memos if uptake remainders emerged and/or how they were shaping performance. This method of coding allowed me to keep track of uptake patterns and influences in an organized manner using memos. It also helped me distinguish between evidence and my own analysis and reflections. It was important for me as a researcher to memo in this way so that I could trace patterns in the context of individual students' writing pathways and "uptake profiles" (Bawarshi, 2008, p. 81). It was also important to add gray memos because I needed to note moments of potential influences on uptake that may reappear later on, or if evidence of an uptake could be verified via other sources, such as students' reporting in interviews or video diaries.

As shown in Appendix E: Sample Coding Chart, I drew from Dryer's dimensions as I analyzed data across multiple forms. This sample template showcases my coding method during Alana's fifth assignment in English 109: "Following a Line of Inquiry: The Research Question." I wrote corresponding dates to certain types of data and carefully time-stamped each, if possible. I saw this practice as important, given that uptakes occur in time and space. Some types of data offered much more than others, depending on where the student was in their writing pathway, or if traversing a writing pathway became easy or challenging. An example in which I enact more than one level of analysis can be seen in the column for teacher comments (Appendix E: Sample Coding Chart), which, according to Dryer, are types of uptake artifacts. I began coding for influences of uptake by coding for as many of Dryer's dimensions as possible. What emerged in this instance were uptake affordances and uptake artifacts, given that this data set was focused on teacher comments. I coded topic direction in a layered way by writing a memo that might later connect to uptake remainders and how they shape genre performance. In this set of teacher comments, Rebekah writes: "Yes, this seemed like a big project for the limited time we have in the quarter. Maybe you can learn more about this in another class." I coded "topic direction" as a factor that might influence uptake. This factor can be seen as an uptake artifact that may open up or foreclose a future writing pathway for Alana. Then, I wrote a memo questioning whether this encounter may foreclose (rather than open) a pathway, given that I was solely focused on Alana's English 109 uptakes rather than classes beyond the course. This layering of analysis and note-taking was important self-cuing so that I could be on the lookout for future uptake remainders that may emerge due to previous uptakes.

In the following section, I will profile the two students I will feature in case studies: Alana and Jett.

V. Participant Overview

On the first day of the Fall Quarter, I arrived thirty minutes early to prepare for my pitch. I was shocked to find students already seated and ready for their first day of college at 9am. It was these students who ended up consenting to be in my study -- and who stuck throughout the whole fifteen weeks. Alana and Jett[6] -- perhaps held by a bond of arriving first on the first day -- all exhibited motivation and drive to succeed, though what my research will show is that these participants were both *quite* different.

Alana is an eighteen-year-old self-identified female who immigrated from Guangdong, China. She attended high school in North Carolina and Washington and reported being in the United States for almost five years. Alana took IB English Literature in her senior year of high school. Her intended majors or primary areas of interest are Informatics and Public Health. At the time of this study, she was taking five classes total. Alana was hesitant to sign up at first, but wanted to test the waters and see how much time she could offer. Alana's educational goals are to finish her Bachelor's degree within four years and attend graduate school. She reported that she chose to take English 109 because she wanted to "learn literature and improve [her] writing skills in a slower pace."

Alana reported in her electronic survey responses that she thinks the class will give her a slower pace of learning and practicing writing skills while also helping her to understanding more about her identity and that she doesn't see any disadvantages in taking the stretch course. Alana's initial perceptions about the course were that it would "just be another writing-essay-assignment course" and she hopes to "master how to write argumentative essays by combining and comparing the ideas of others and mine." Alana shared that Chinese is her first language and that being an "English As A Second Language Learner" shapes who she is as a writer. Alana

[6] Alana and Jett are pseudonyms to protect their identities.

exuded a bit of anxiety, asking the teacher many questions during class, and struggled with time management. She is determined to succeed in all of her classes and frequently shared that she has a hard time believing she will be able to pass them.

Jett is a nineteen-year-old self-identified male from a small rural town in Washington state who has moved for the first time and is transitioning to college life in a big city. In his English 109 Autobiography assignment, he shares that he is from "one of the most conservative towns in the state of Washington" and that he wants to unlearn "the bias that we were often taught in school and taught by our teachers." In Jett's survey response, he wrote that because of his previous schooling and hometown, his viewpoint "is very different than the typical Seattle person." He also wrote that he is "from a unique town compared to most" and that "the people, the size, culture, stereotypes all play a crucial role" in shaping him as a writer.

Jett reports speaking and learning English, Spanish and German. His intended major or primary areas of interest is Environmental Studies. At the time of the study, he was enrolled in four classes total. Jett's educational goal was to obtain his major and he shared that he chose English 109 to "better [his] writing skills and knowledge of events around [him]." When asked what he thought the disadvantages of English 109 are, he said "None? mainly liberal class?" His initial perceptions of English 109 were very positive and he shared that he hoped to learn "better grammar, writing and syntax rules." He also shared that his writing is "based off of several formats of my teachers combined together plus the type of English I speak." Jett is a student in class who strives to finish first. He is dynamic and confident and likes to participate. Jett is also a student who offers comic relief or poses questions that others might be afraid to answer.

VI. Conclusion

As I mention in Chapter 1, the writing pathways students inhabit, create, and traverse to produce a text are dynamic, unpredictable, and involve constant negotiation and translation. Paying attention to what is lost or set aside in negotiating and translating is important because, without conscious attention to writing processes and pathways, writers' full communicative potentials can be overlooked. However, it is also challenging to study. My methods allow for a closer analysis of the hidden elements of uptake, but I see continued research with new methods integral to answering the question of what gets lost or set aside in uptake.

Schneider (2006) identifies a central issue in the field of composition that is still urgent today, given Composition Studies' increasing interest in "invisible things" such as metacognition, reflection, transfer, and invention. Schneider writes,

> Researchers who conduct qualitative studies on human subjects and communities have struggled productively with questions of how we speak for and about others through our representations of them in the texts we produce from our interactions with them. (p. 84)

Studying what happens "moment-to-moment" in uptake can be challenging, not to mention sensitive for the researcher and the participant. Scholarship on how to do ethical research is vital for those wishing to study uptake as it requires interpreting what happens beyond what is completely tangible. Schell & Rawson's (2010) framework for thinking reflectively and reflexively informs my engagement with the rhetorical aspects of research in practice. In effort to ethically and practically study uptake and address my own biases to make sure I don't undermine my own research, I actively acknowledge my role in the knowledge-making process. Accounting for the researcher's role in the research process can clarify one's positionality and personal

connections to the project. This critical perspective is necessary to position the researcher as subjective rather than objective[7].

Kirsch & Rohan (2008) describe how subjectivities can affect one's research process, and that the researcher's subjectivity should be articulated. Making one's emotional connection to the project transparent allows for more explanation of how the findings may have been shaped by the researcher's involvement in the study. Therefore, I was as transparent and specific as possible with my research participants by describing elements of my identity and my connection to the project in ways that might render my role in the project more visible.

A part of the purpose of this dissertation was to develop a method for studying genre uptake, which I am hoping to contribute through this project. In other words, I am not just describing my methodologies, but proposing them and sharing what I learned in the process. In the next three chapters, I showcase the analysis of the data collected through the methods explained above. Each of these chapters will offer case studies on two students in order to trace how uptake remainders uniquely emerged for these students and how they shaped genre performances.

[7] See also Herndl, 1991; Bishop, 1991; Lillis, 2008; Rai, 2011.

Chapter 3

Alana's Story and the Tension between Prior Knowledge and Expectation

I.

As I describe in Ch. 1, the last few lines of Alana's final video diary ("I mean obviously you see, you saw the final products, but, like, there's more than that, there's definitely more than what you just see") alert us to the types of labor not accounted for, the things that are not seen, and the things that can get left behind in students' writing trajectories. The aim of my dissertation research is to examine the in-betweens and often unseen translations and negotiations, and by accounting for (and being accountable to) them, to contribute to the development of pedagogical practices with improved and complex understandings of how students negotiate communicative resources while taking up genres in first-year composition. In this chapter, I will address my research questions by sharing case study findings on the process in which uptake remainders are formed and the factors that cause them to manifest for Alana. In Ch. 1, I shared that in looking at my data, I began to notice a change in Alana as she starts feeling very passionate about her fifth writing assignment and appears to orient herself differently and with more confidence in her writing, though this moment had a long history that led to it. *How did she get here?*

Alana is an eighteen-year-old self-identified female who immigrated from Guangdong, China. In her survey, she reported having a diverse language repertoire with knowledge of Mandarin, Cantonese, Taishanese, and English. Alana attended high school in North Carolina and Washington and reported being in the United States for almost five years. Alana took IB English Literature in her senior year of high school. Her intended majors or primary areas of interest are Informatics and Public Health. At the time of this study, she was taking five classes

total. Alana was hesitant to sign up for the study at first, but wanted to test the waters and see how much time she could offer. Alana's educational goals are to finish her Bachelor's degree within four years and attend graduate school. She reported that she chose to take English 109 because she wanted to "learn literature and improve [her] writing skills in a slower pace."

Alana reported in her electronic survey responses that she thinks the class will give her a slower pace of learning and practicing writing skills while also helping her to understand more about her identity. Alana shared that Chinese is her first language and that being an "English As A Second Language Learner" shapes who she is as a writer. She also reported that she doesn't see any disadvantages in taking the stretch course. Alana's initial perceptions about the course were that it would "just be another writing-essay-assignment course" and she hopes to "master how to write argumentative essays by combining and comparing the ideas of others and mine." Alana shares that Chinese is her first language and that being an "English As A Second Language Learner" shapes who she is as a writer. Alana exuded a bit of anxiety, asking the teacher many questions during class, and struggled with time management. She is determined to succeed in all of her classes and frequently shared that she has a hard time believing she will be able to pass them. In the sections that follow, however, we will also see more the more hidden, beneath-the-surface tensions Alana experiences in English 109 as she navigates between engaging with her prior knowledge and expectations.

Short Assignment 1: "Article Summary"

For Alana, evidence of influences on uptake began to emerge during the first two weeks of English 109 in her first short assignment ("SA 1"), in which Alana was to write an "article summary." The task for this assignment was to apply summarizing skills to one of the nine current events articles provided by the teacher about language and identity. The prompt included

an evaluation rubric with the following criteria categories: format, context, claim and evidence, and organization. Alana chose to summarize an article titled "Even College Doesn't Bridge the Racial Income Gap" from the *New York Times*.

The prompt included step-by-step instructions on what to include and defined genre conventions for the submission: "a summary requires that you make choices about the best way to represent the original text [...] comprises the "they say" part of an argument: it tells readers the main ideas of a text in the summarizer's own words." The prompt also referenced the class textbook: *They Say/I Say*. Before the prompt was assigned in class, the teacher posed the following question: *"How much do you recreate the genre of summary?"* In a class that tended to be interactive, the class was quieter than usual. It was clear that this question confused the class, and/or that none of the students had ever engaged in "recreating summary." Shortly after this question was posed, Rebekah read the prompt out loud and emphasized choice-making and the politics of representation -- concepts which seemed foreign to the class due to their lack of engagement. The prompt was handed out the day prior, and Rebekah told the students how they would go over the prompt: they would read through it together and pause after each section for any questions they might have. Among the questions posed is one related to the types of articles that can be chosen to summarize: "Can we choose others?" Rebekah responded that she was "open to another article" but that it needed to be on language and identity.

As the class moved through the prompt, Rebekah emphasized choice-making and representation: "Any time you are summarizing, you are representing the text in your way." Rebekah described summary as the "they say" part of the text — a reference from their textbook, *They Say/I Say*. She mentioned that it would be the students' responsibility to choose which parts of the text to emphasize. When she discussed the evaluation rubric, she said there would be no

surprises because the rubric "matches the things above" [in the description of the prompt]. A few more questions about the prompt were posed after the class finished reading it out loud: "Do we need a title?"; "Will it be graded on completion?"; "What is included in the portfolio?" This led to a discussion about the portfolio in general and that writing assignments are "drafts" that will receive feedback and should be revised for the portfolio. Rebekah advised the class that if they did "more work on the front end" there would be "less work to revise" and that they should apply the skills they are learning back to their papers. The students' puzzled looks may have been because they had never thought of summary in the more complex ways in which it was presented.

Next, Rebekah discussed students' homework — a reading on summary in *They Say/I Say*. Rebekah led a discussion on summary as a genre: "How do you decide what main points to include? How do you identify the author's main opinion when reading something? When you summarize, what else do you do besides identify the main point?" She stated that it is necessary to balance what "they say" with what *you* want to emphasize." The discussion then veered to discussing the importance of evidence before making a decision about what the authors are saying because this is a way to reduce bias when writing summaries. This led into a section in the book titled "the believing game" and the role of trust. Rebekah closed the discussion by advising students to choose an article that they're not familiar with or don't understand, especially if one of their personal learning goals in the course is to understand other points of view and work on counter-argument. "A big goal of summary," Rebekah said, "is to give the reader enough information so they can make their own decisions. How much do you recreate the genre of summary?"

This brief lecture led to an activity in which students were asked to summarize an Amy Tan article by providing the context, claim and evidence (skills mentioned in the prompt). The class was split into two groups, where one group was asked to "agree" and one group was asked to "disagree" or be skeptical. Rebekah asked them to "come up with the bare bones in summary […] the context to highlight, if supporting that view" and the "claim and evidence" as well as how they would present it. As students worked together on the task, Rebekah guided them: "What background information do you want to use to represent Tan?" As Rebekah let students work on their own for a few minutes, she sat near me. I used this as an opportunity for an insta-interview. I asked Rebekah about her goals in the activity. She said that she was "already seeing different representations" and that it is an activity that really "debunks the genre." As Rebekah gathered the class back together to report out, she told the class they were going to talk about what each group "chose to represent." As students presented their findings, Rebekah noted how some groups "had the same context but presented it in a different way." Rebekah continued to show differences in highlighting things such as context and claims, and warned the students to "be careful about how you represent things out of context" while acknowledging it is a tricky process.

After the two groups reported out, Rebekah asked, "Do both of these summaries give the reader enough information to make their own decision about how they feel about Amy Tan's essay?" She closed the class by directing students' attention to their first short assignment. Rebekah advised that when writing their own summaries, it is okay to show your own point of view, but to try and represent the author's point of view "even if you don't agree." She advised that students aim for a balance, and "when in doubt, err towards representing in a more positive light to give the benefit of doubt." Rebekah told the class to reread the article they had chosen

and write a 1-2 sentence summary or bullet points of what they think the author's main claim is while writing about how they would represent it "fairly" in three sentences. Rebekah wanted her students to represent their articles in a "balanced way" by identifying the main opinion in unbiased terms.

The day the teacher presented the prompt, it was framed as an invitation for recreating summary as a creative act, with activities focused on practicing identifying context, claims, evidence and seeing how different groups came up with different representations. Two days later, the class worked on organization and transitions and made revisions to their own paragraphs. The class had read a section on using connecting words in *They Say/I Say*, and Rebekah led a discussion on using connections for rhetorical purpose. She guided students to think of the reader and highlight ideas that are important. During this time, Alana actively contributed and was especially vocal about transitions. Rebekah advised students to return to transition words when they are not sure how to organize something. After she was done teaching at the board, Rebekah distributed an activity that asked students to look at a summary without transitions and one with transitions that "makes more sense." Their task was to come up with different ways to connect and combine ideas because the "reader will appreciate it."

The students were given fifteen minutes to do this activity in pairs. One thing I noticed was that transitions and connecting ideas in summary wasn't presented as meaning-making events, such as how the genre of summary was taught during the delivery of the prompt. After students worked on different ways to connect and combine ideas in pairs, Rebekah asked the students to reflect on their choice-making. Students said their revisions with transitions made the paragraph "sound better" and "flow." Rebekah prodded them: "How did you know?" Alana raised her hand. "Context helps the flow be better — explanation, having introduction, context

and background." This collective construction of writing concepts made visible students' definition, such as the definition of "flow" in the classroom, which emerged through the concept of context. Rebekah concluded the activity by saying that there are choices made in the act of summarizing and if there were any remaining questions on the "essay" due soon (SA1). Alana raised her hand and asked, *"It's just a summary, right?"*

For the next two days, Alana wrote her draft in her Google Doc. She spent four minutes fixated on deleting and re-pasting her MLA header in the early morning -- writing in her name and date -- and then revisiting it again in the afternoon. Later that evening, she added an additional header (with her name and date) on top of her existing header. Over two days and eight versions, Alana made a total of 8,053 revisions over eight hours -- much more than the other two students with whom I conducted case studies, who had each made about 2,074 and 2,697 revisions respectively. Alana inserted a series of quotes from her chosen article in the Google Doc before writing her summary. A particular emphasis on transitions emerged through drafting, as Alana kept revising her choice of transitions throughout the summary.

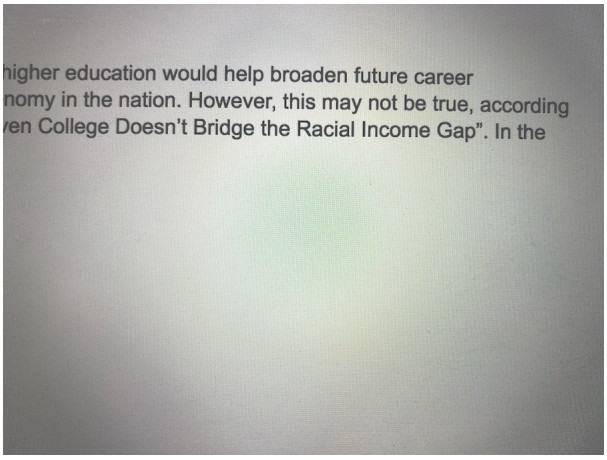

Fig. 3.1: https://youtu.be/xOMS7X755bo

For example, Alana revises her transitions (Fig. 3.1), starting with "As the article…" and changing it to "Instead" and then to "The", "In fact", "Based on", "In the article" and finally to "The idea that…" After Alana submitted SA1, the teacher provided feedback. The "article summary" was praised for a "great use of a quote analysis template" and introduction. Critical feedback related to clarity: "It would be useful to clarify who the high and low earners

are here" and a request for more "paraphrase, analysis, explanation and detail." The teacher, Rebekah, frequently referred back to the course text, *They Say/I Say*, in the feedback. These comments, when interpreted in light of Alana's fixation on transitions (Fig. 3.1), seem to show Alana's uptakes as shaped by more authorized factors, such as the textbook and class activities, which emphasized transitions.

In Alana's video diary for this assignment, which occurred after she had submitted SA1 and read teacher feedback, Alana spoke for eight minutes in response to the following questions I posed over email:

> Tell me the story of writing SA1. When did you start? What challenges did you experience? What was easiest? Did you work at your computer or with a pencil? Did you write in English or another language? How, overall, do you feel about what you have written? What is the biggest strength you brought to the assignment? At what points did you pause the most and revisit the piece?

Alana reported challenges, such as understanding the article, its main claims and subclaims, and whether she had important quotes and evidence. Alana also referenced using previous experience writing: "[I] did what I used to do in the conclusion in the essays -- restate main idea." Alana reported wanting to create her own topic sentence and that she wanted to focus on the "I say." She referenced teacher comments — that the teacher suggested to focus on "they say." Alana reported feeling a struggle and confusion — that she "felt [the submission] was good" because it was structured and "followed [an] essay structure. It felt "comfortable." Alana reported that writing the introduction was her favorite because it was the "most flexible" and reported feeling strongest at finding quotes. Alana also reported pauses "when analyzing quotes" because she

spent a “good amount of time trying to understand.” She also reported pauses at topic sentences and the conclusion.

Alana’s encounter with this first “official” writing assignment in English 109 begins with Alana unsure of how to start (potentially seen through her fixation on the header in the Google Doc) over twelve “distinct writing sessions” (Draftback). The description of the genre of summary is defined in the prompt as “giving readers enough information to make their own decisions,” which invited Alana to experiment with summary in ways she had not done previously. It is also possible that the activity assigned the day the prompted was given, which focused on introduction, context, and background, shaped the way Alana took up and enacted the assignment because it was collaborative and in the class context with peers. This activity also mirrored key criteria from the evaluation rubric. In SA1, students were invited to take a path that allowed for creativity and meaning-making through summary. Rebekah invited students to do something that wasn’t necessarily scaffolded, but hinted at. The uptakes that the SA1 pathway invited were creativity, yet the evaluation rubric seemed to activate a traditional response to summary and thus foregrounded more sanctioned uptakes. Alana’s focus on transitions, for example, suggests she was taking up more of a traditional form of summary and drawing from what she knew. Alana’s pathway also seemed to be guided by class activities and the textbook. Why didn’t Alana choose the more creative path?

Alana’s challenges with SA1 were related to things taught in class, which she referenced in a video diary: “understanding article; main claims and subclaims and having important quotes and evidence.” Alana also exhibited particular emotions which she named in her video diary as struggle, confusion, and comfort. But what Alana also mentioned is that her decisions were made because she felt they were good and that they felt comfortable because they were “structured” —

an adjective she used to describe herself as a writer in her electronic survey. However, Alana also mentioned that the introduction was her favorite because it was "flexible." It is possible that Alana chose uptakes that were most dominant, such as those of the textbook and class activities, and five-paragraph essay. In taking up things that were most sanctioned, such as class activities and the textbook, Alana took up what was most available to her and more authorized. As her uptakes during SA1 show, the pathway opened up by the prompt was a different orientation to summary than she previously encountered, yet the practice activities and rubric and class discussion invited other uptakes. Whether it was effective or not, the uptake this assignment helped secure was still in the realm of the traditional, exhibited through a question Alana asks at the end of scaffolded activities for SA1: "*It's just a summary, right?*"

II. Short Assignment 2: "Strategic Summary"

During her second short assignment ("SA 2"), assigned the following week, Alana is tasked with writing a *strategic* summary. During our in-person interview after Alana had written her article summary (SA1), submitted it, read her teacher feedback and submitted a video diary, she reported that she had rewritten her article summary in order to complete this upcoming second assignment. Alana said her goals in revising SA1 were to "cut out some parts and combine paragraphs to make the content to be more precise and not like repetitive throughout the whole essay." But why did Alana feel like *she needed to go backwards in order to move forward?*

The prompt for SA 2 explicated students' purpose for writing: "We will focus on integrating and analyzing quotes. In SA2, you will expand and revise SA1 with a focus on transitions […] and quote analysis." This assignment also gave students their first formal opportunity for reflection because they were asked to submit a "revision note" with the

assignment. This “revision note” was to be "about ½ page […] explaining what you changed and why. This note is your chance to explain what you have learned and why your work deserves to be considered ‘exceptional’.” The prompt asked students to give 4-6 specific examples of how they revised and why they made those particular revisions while also explaining why they chose particular quotes and paraphrases in their revisions. These goals are reinforced by the “required components,” which are itemized: *Quotes and paraphrases; Transitions; Revision reflection; Works cited page; In-text citations.*

During the teacher’s delivery of the prompt, she explained that students wouldn’t be “starting from scratch — just adding to something you already wrote” and that students should apply what they “learned the week prior into this assignment.” The teacher also explained the assignment goals and that the “purpose of revision note” was “to check off rubric components included.” During class, Rebekah provided samples for students to read and advised that they “take knowledge from last class and what you’re learning this weekend and put it into the assignment.” Their task was to revise SA1, which Alana said was “just about editing.” The class read the prompt out loud and, in between sections, Rebekah emphasized that students would be writing less because they are building on SA1. The class seemed confused, asking many questions, such as about length (posed by Alana) and analyzing quotes. Rebekah stated that “everyone has written most of [SA2]” and asked students to bring quotes next class that they could potentially use for SA2. The rest of the class time was focused on paraphrasing, quoting, and learning how to “capture an idea” without representing it in the author’s words. Rebekah referred to templates modeled in *They Say/I Say* as “a way to make sure you are explaining.” Subsequent lectures were focused on the use of quotes vs. paraphrases. Class concluded with a brief activity having students practice paraphrase skills by representing ideas from others in three

sentences “in their own words.” Rebekah mentioned it is important that the main idea isn’t a quote while showing paraphrase in action, sentence-by-sentence. After students did the activity, Rebekah asked what they learned. The class had questions, mentioning that “not using the same words is hard.” Alana asked: “So we can’t use any single word in the quote?” to which the teacher responded, “it depends on the word.” Two days later, students were given an opportunity to peer review their quotes, which they had worked on revising by using templates offered in *They Say/I Say*. Students gave feedback to one another by working to identify templates their peers used. After class concluded, Alana posed another question to the teacher in private about her feedback and comments and was advised to come visit office hours.

From the day the prompt was assigned, Alana revised her SA1 (this revision was actually titled SA2) over four days over five distinct writing sessions (according to Draftback). Before Alana submitted the assignment, she shared thoughts about the assignment in her video diary. I asked the following questions over email: “What do you perceive to be the goals of SA2? Have you done this type of assignment in the past? What do you think will be your strengths in this assignment, and what things do you think you’ll need to work on the most?” Alana expressed that she felt like she needed to work on quotes and that based on teacher feedback, she needed to improve the conclusion and planned to delete it. Alana said she had previous revision experience because she “has done this type of assignment in history class.” Her perceived strengths were reported as finding quotes and using templates, but her perceived weaknesses were wanting her essay to flow better, tying back to the main claim, and needing to keep reminding the audience about her claim so that readers could say, as she put it, “Oh, that’s the main claim.” Alana didn’t seem to have a grasp of the rhetorical situation of SA2 because her reasoning for making revision choices was based on teacher feedback and prompt requirements. While SA2 asked students to

go back and revise strategically, Alana seemingly needed to go back in a different way: she needed to understand that editing did not equate with the type of revision being asked for in this assignment. This was a type of revision that required "strategy." Alana could not move forward until she understood that, based on the class instruction, the act of summarizing was complex and even subjective.

During our in-person interview, which occurred four days after Alana's video diary and after SA2 was due, she had a lot to share about her experience. When asked about her perceived goals of the assignment, she said to "edit the summary", "use templates for introducing the quotation", "improve upon the claim" and "do improvement." Alana reported that she submitted the SA2 late because it took her a long time to get home and that she felt challenged with quotes. She said, "I think I struggled a lot with one of the quotes" and that her "brain didn't work" while working in the Instructional Center (IC).[8] Alana reported rewriting SA1 in order to write SA2 "based on what [teacher] gave me feedback on" because the "teacher said to do more research" and a writing specialist in the IC told her as well. Thus, she changed her focus. Alana reported that a sense of freedom emerged after speaking with others and that the writing specialist's feedback shaped her revision decisions. Alana also reported that teacher's prompting to do more research made her feel "stressed" and that she felt "panic" when revising the article at home. When I asked Alana about her predictions about the assignment, she reported that she thought it would be "easy" but it ended up being harder. Alana said she learned to give herself more time and worked to revise her quotes. She said she didn't think she needed to revise anything else and that she "just needed to find the right places to edit," but through revising for SA2, learned a

[8] Students receive extra credit in English 109 for seeking tutoring at UW's Instructional Center (IC). The mission of the IC is to support academic success for students who are underrepresented minorities, first-generation, and economically disadvantaged.

summary wasn't just a summary. As revealed in her interview, Alana assumed she needed to revise her summary from SA1 through editing rather than *strategizing*.

Alana's goals for SA2 played a key role in shaping her uptake because she reported that her "brain didn't work" in an interview and that she needed to rewrite the previous assignment in order to complete this assignment. Rewriting, according to Alana in her video diary, was described as deleting the conclusion and working on the quotes. Alana also reported wanting her essay to flow better and to remind the audience of the main claim. The term "flow" was used in her video diary and established by the class during SA1. It also re-emerged during the discussion of the prompt for SA2 when Rebekah used it again, mentioning "I'm just using that term because you guys used it."

At this point in the course, Alana had expressed that she felt confusion with the genre of summary. She appeared to grapple with securing a "successful" uptake and focused on fulfilling the requirements of the prompt, based on her interpretation of teacher feedback and her statement about needing to follow directions to do the assignment. Alana seemed to be seeking dominant uptakes by taking up what the prompt and/or teacher wants. Also, Rebekah heavily drew from imitation as a learning tool during SA2. This was something that seemed to push back against the teacher's themes of creativity and choice-making which were presented during SA1. Alana reported the following during drafting SA2: "I just need to find the right places to edit" and "do improvement," but didn't seem to show a more complex understanding of the rhetorical situation of the prompt, and instead focused on following directions.

III. Short Assignment 3: "Rhetorical Analysis"

Alana's journey through English 109 had been focused on writing and revising a summary of an article on language and identity, but her writing pathway demonstrated a

significant change as she took up her third short assignment ("SA 3"), a rhetorical analysis of an essay on language and identity. Before Alana began SA3, she recorded a video diary in response to questions I posed over email: "What are your thoughts on SA3? What are your impressions? Have you done writing like this in the past? Is there anything "new" to you about this writing task? What do you have questions about?" Alana expressed that she felt anxiety about starting and wasn't sure how things would go because she "hasn't done this type of assignment." As described in the prompt, the "context" section asks students to "choose one of [...] three essays and make your own claim about how effective the argument is and why." Students were also given the following information: "All of these authors argue in some way that language and identities that differ from the 'standard' should be accepted and even celebrated. However, the authors make this claim in very different ways." In the "task" section, students were asked to

> [r]hetorically analyze each essay (see steps below). Take the essay apart to show how the argument is put together, and then take a stance on how effective it is. Use *specific details* (paraphrase, quotations) from the text as evidence to support your analysis and your claim.

Steps for taking up this assignment included the following: identify the author's main claim and sub-claims; identify rhetorical strategies and assess their effectiveness; make a unique claim about how well the argument works and "how well she could have made her argument more effective" (claim template included), and a quote sandwich. The rubric included categories that correspond to typified moves: "format, claim, organization, analysis." Finally, a sample assignment was provided through a class email. Rebekah noted that the sample did not originate from an English 109 class and the prompt was different, and that students should "make your SA3 your own by using a style and structure that is comfortable for you." Here, we see a pattern

emerge in framing prompts: Rebekah encouraged her students to make choices in writing, but didn't seem to show what it meant to make choice that pushed back on convention. Students saw many examples and templates to write their summaries during the first two assignments, but it wasn't as clear what it meant to be creative or make choices "comfortably." This class context affected Alana's uptakes, especially in SA3.

The prompt was assigned in class and Rebekah scaffolded skills over two days. The day it was assigned, students first analyzed an article by Gloria Anzaldúa through an activity that asked students to analyze the author's rhetorical strategies and modes of persuasion. Rebekah cued students to the importance of the activity, saying "this will lead into what we're doing for the short assignment." As students analyzed Anzaldúa's "How to Tame a Wild Tongue," class discussion centered on identifying and questioning her "real language." After assigning the third assignment, the teacher advised students that she wanted them "to say something the author could have done better to be more effective, for you, as the audience" and that she wanted them "to recognize what things are effective in persuading someone so you can use those in your writing." Alana requested samples during the teacher's delivery of the prompt, while also showing evident, embodied reactions to its content: she was highlighting her prompt very fast and writing notes with intensity. Alana also asked about content and format, and asked two times if she needs a title to which the teacher advised her to "get in a habit of creating a title that reflects what you're talking about." In an insta-interview right after class, Alana reported that she didn't do the readings and won't be doing SA3 on articles she hasn't read.

During class two days later, Alana posed a question about what to include in the claim and introduction of SA3 and whether to annotate her homework. In class discussion about the assignment, the class spent time discussing the genre of articles (Rebekah said "they are kind of

like essays") and the differences between an article and an essay. The class focused on discussing the genre of the assignment, and the teacher helped them understand the concept of a "hook" due to the class' collective desire to learn how to use it. Alana was more passive and disengaged during class, particularly during the discussion about claims and identifying an author's argument. This led into the next activity: peer review of introduction paragraphs, which, according to the prompt, should include moves that identify the author's argument. The class also discussed the rhetorical situation of the prompt, and the teacher said students should envision writing for "me, peers, or an imaginary audience" and that students "choose accordingly."

During peer review of SA3, students had been instructed to bring in their introduction paragraphs and work with an assigned peer. They were given the following directions for peer review: assume there are choices and reasons behind their peers' writing, have a discussion, open it up for questions, and write down "one thing the writer did well you want to do in your intro, and one thing they can improve on." During peer review, Alana was active in one-on-one discussion, which centered on interpreting the chosen articles rather than feedback on effectiveness of the draft introductions. In her video diary, Alana elaborated on questions which I posed over email (also mentioned at the beginning of this section): "What are your thoughts on SA3? What are your impressions? Have you done writing like this in the past? Is there anything "new" to you about this writing task? What do you have questions about?" In her video diary submitted later that day, Alana expressed "anxiety about starting" because she was the "only one picking that article" -- an article on gender. When asked about her predictions for the assignment, she said she wasn't "sure if I can finish or how things will go [...] there are a lot of factors and requirements needed" and that she hasn't done type of assignment before. Alana said

she needed to reread the article and try to understand the main theme and idea and reports that SA3 is different from previous assignments because for those assignments, she understood the articles in a "decent way."

Alana exhibited a fixation with completion, as she stated that she needed "more time to understand the article and find evidence and examples and to create an outline." She had a hesitation about finishing, as there were "so many things I want to talk about and so many requirements to include." Even though Alana said this assignment was entirely new to her, she reported doing something similar in the past in which she identified strategies, but had never been asked to evaluate their effectiveness or ineffectiveness. At the end of her video diary, Alana expressed motivation to learn more about the process of doing SA3. This is because in the past, Alana had never been asked to write about authors making improvements and that she was never asked to consider this when reading an article -- she always thought authors were right. Alana concluded her video diary by expressing her opinion on the value of the assignment -- that she could use strategies in her own future assignments (something cued by the teacher during class). Even though she hadn't "come up with a thought yet," Alana said that support from her teacher during conferencing gave her more confidence. It is possible that in this assignment, there was less foundation for Alana build upon -- even though she saw a connection between "previous readings" this wasn't the case "in terms of writing [...] it's totally separate." The next day, Alana embarked on writing in her Google Doc. The timeline for this assignment differed from the previous two in that Alana had spent a longer amount of time working on the draft and didn't submit the final version until the end of the quarter. According to Draftback, Alana's total number of revisions was 2,735 over almost two months. Fig. 3.2 (below) offers a snapshot of the range of time throughout her writing pathway and the dates in which she reported updates on her

progress through our interviews, her video diaries, and data offered through Google Docs and Draftback:

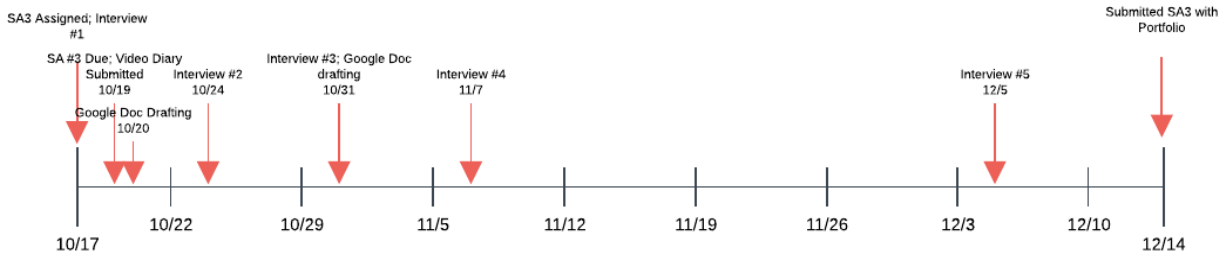

Fig. 3.2: Alana's "SA 3" Timeline

Alana spent a total of eleven days drafting throughout the dates above. Unlike previous assignments, this draft did not include a header. Her first drafting session began after the deadline, with the title "Notes" and most revisions to quotes only. She worked on a "Citations of Studies" at the bottom of the doc as well. From this writing session, it seemed as if Alana spent a great deal of time typing out quotes from articles, having spent 1.5 hours typing them into the doc. During this same writing session, I was able to see her writing through a different angle via the Draftback app. Alana would move from the bottom of her doc (while writing quotes) back up to the top, where she would also continue to write quotes. This showed a patterned organizational strategy. Alana would frequently write and stop, seemingly shifting from outlining (what she reported in our interview that she wished she could do) to answering the prompt. This was evidenced in her fixation at the top of the doc, in which she wrote the word "the" five times, erased it and retitled her draft to "Notes Taking" and then "Notes." She returned to typing "the" and then back to revising her quotes. Alana continued her quote revision later that evening, editing a particular quote, deleting it, inserting the word "linguistics" and deleting it and then returning to the title.

Four days later, Alana and I met for an interview to discuss her process drafting SA3. She reported that her impressions of the assignment were that it was "connected to previous readings" but "in terms of writing, not really … it's totally separate." Alana mentioned her draft has "fractures" and she was concerned with starting SA3 because she didn't know what to write and wasn't sure about the direction, focus or claim. She reported spending two hours rereading articles and typing in quotes for the essay in order to organize them and understand the article, and that her page of notes helped "narrow [and] identify claims." Alana shared that she organized quotes in "chronological order to know what the article is talking about" and had not done the product yet. She expressed she was resistant to writing in the Google Doc as well. At the end of our discussion, she mentioned she had participated in discussions, but not writing for this kind of assignment. She has had exposure, but "didn't have to come up with [her] own ideas."

During our interview a week later, Alana shared her regret of topic selection for SA3. As mentioned earlier, Alana chose an article on gender (reporting this was the only article she had read) and was able to participate in peer review through discussion (even though she did not have a draft yet). During our interview, a week after SA3 was due, Alana stated that she had chosen an article on gender to challenge herself and learn something else because she was "curious about the gender issues." It is worth noting that during this interview, Alana was already working on SA 5 and was actively exploring a topic of her choice. She had "found books about disappearing languages" -- something she said with passion and vigor. When I asked Alana about submitting SA3, she said she had a "very short conversation" with her teacher, who said that what she "has now is good enough and what I need to do to complete the assignment" is to add more paragraphs to match claim. Alana reported that her notetaking gave her a stronger ability to

proceed “even maybe change subjects I’m going to talk about.” It was evident that Alana was working with her teacher on a plan to proceed, while also engaging more deeply with issues raised in the article: **“**Why do the authors use certain pronouns?” It isn’t until the end of the quarter that Alana revisits this assignment, finishes it and even selects it for her final portfolio.

It seemed that Alana, over time, was becoming more invested and confident in SA3 due to her teacher telling her how to revise (add more paragraphs and the main claim) and time afforded for understanding the article. Alana initially reported having had experience with rhetorical analysis in terms of identifying rhetorical strategies -- something she showcased in class discussions that centered on ethos, pathos and logos. However, Alana’s writing pathway became stalled when she was asked to evaluate those rhetorical strategies, evidenced by her comment that she had never been authorized to do so and thought authors were “always right.” In her video diary for SA3, Alana says: “Writing is writing, writing is free, there is no time limit or anything; a lot of times you need freedom to produce the best work as you can. I would say time management is something that is one of my weaknesses.” It is also possible that Alana needed more time due to her self-reported struggle with time management, as well as her need for more unrestricted time to understand a topic she had never encountered: gender. Even though the prompt listed steps for writing SA3 (Appendix H: Short Assignment #3 Prompt), Alana could not take them up. Alana’s uptakes of the assignments that follow will reveal more about the factors that shaped her journey in completing SA3, which she turns in with her final portfolio.

Short Assignment 4: “Mid-quarter Reflection”

When Alana reached her fourth short assignment in English 109 (“SA 4”), the “Mid-quarter Reflection,” she had not yet finished SA3 and SA5 was right around the corner (to be assigned the following day). Prior to distributing the prompt, Rebekah cued students to what

would be coming up next after SA3: the "essay next week is a revision plan, a revision reflection." Under the "context" section of the prompt for SA4, students were asked to do the following: "In this assignment, you will practice "metacognition"—that is, thinking about your thinking. Now that you've written and received feedback on three essays for this class, you will reflect on your writing." It is worth noting that metacognition is a fairly new term to the class and that Alana has only received feedback on two "essays" (a term that seems contradictory to the genre names used previously, such as article, summary, and rhetorical analysis). Under the "task" section, students were asked to reflect on the following: feedback they have received on "all of their essays so far"; "the things we've focused on as a whole class" and their "own experiences in writing." In their "1½-2 page reflection," students were also asked to discuss their strengths and "areas for improvement as a writer in this course." Finally, students were directed move through a series of steps: "You must complete all three steps below, but you can complete them in any order or even combine them if that makes more sense to you." This part of the prompt is particularly telling because it seems to reflect the teacher's approach to teaching with templates with her advice for students to engage in creativity -- particularly in a way that is comfortable or intuitive. Below are the steps and sub-steps for conducting the reflection, as cited from the prompt distributed for SA4:

Step one: Re-read your writing autobiography and respond to the following questions:

1. What has changed, and what has stayed the same since you wrote your autobiography? Why?
2. Have you progressed toward meeting your learning goals? Why or why not? What steps can you take to achieve these goals? Do you want to change your goals? If so, why?

Step two: Re-read the feedback you received on SA1, SA2, and SA3 (if available):

1. Based on the feedback you received, what did you do well in your essays? How can you take what you've done well and continue to do that in your next draft? How can you take that and use it in future essays?
2. Based on the feedback you received, what do you need to focus on improving in your future essays? What specific steps can you take to do so?

Step three: Answer the following questions about either SA2 or SA3 (whichever one you think is stronger and/or you are more likely to include in your portfolio):

1. What, in your own words, does the prompt ask you to do? Did you accomplish everything the prompt asks for? If not, what do you need to do?
2. After re-reading your draft, and based on your experience writing it and your past experience with writing, what do you think you did well? What would you change?

The steps above asked students to do a series of moves in less than two pages: revisit their first ungraded assignment (the "writing autobiography") and reflect on change; assess themselves based on their personal learning goals, plan how to meet them, and/or decide whether they want to change them; revisit feedback received thus far, identify what they did well and transfer it to future "essays" by setting goals with detailed steps for improvement; revisit the prompt(s) for assignments that they may want to include in their portfolio by re-interpreting the prompt and assessing whether they met the requirements, while also re-reading it *outside* of the context of the prompt (i.e., through students' "experience writing it" and "past experience with writing").

The evaluation rubric corresponded to the "context" and "task" section and had three categories, which are detailed below:

Evaluation Rubric:

Format: Meets formatting and page-length requirements listed above.
Metacognition (Reflection): Completes all three steps and includes specific goals, strengths, and weaknesses. Discusses how the student has grown and/or changed as a writer since the beginning of the quarter.
Evidence: Provides specific examples from writing assignments and/or includes quotations citing the student's writing and/or the prompt.

The "format" category was familiar to students, as it had appeared across all prompts distributed thus far. However, the "Metacognition (Reflection)" section was new content for students. They had not yet encountered any textbook readings on this topic nor did Rebekah spend the same amount of time scaffolding skills for this assignment versus others. For the second category,

students were asked to complete the listed steps while also showing growth or change. The last category asked for evidence to support the students' content in their reflections. This assignment was most familiar to the "revision note" previously assigned with SA2, which Rebekah said was meant "to check off rubric components included." It is possible that the prompt for SA4 invited a similar response of following directions, based on the steps listed, rubric categories, and the role of this genre in the context of the course.

Alana mentioned in an interview that she saw this assignment as an opportunity to explain her "improvements." Alana chose not to draft in her Google Doc space, potentially because she did not see this as an official "writing assignment." In her submission, she reflected on her "performance" and articulated her perspective on growth: "My reading analysis and critical thinking skills have changed [and] I learned to think creatively and comprehensively." Alana wrote that she improved in analysis, but not concision. She also wrote that she had changed her own learning goals to those of the course. In her writing autobiography, written at the beginning of the course, Alana reported that her personal learning goals were to "learn how to precisely analyze a variety of texts and critically think about literature" and "learn how to write concisely and get straight to the main points." However, she chose to change these goals because "it may be good for me to keep my attention and work toward mastering these [English 109] skills." Alana also wrote that the textbook offers "tricks" to use in her future writing and that one of her goals is to improve time management and set goals to focus on planning and outlining. Alana described how she had met the requirements of the prompts and cited evidence of her growth, which seems to reflect the rubric standards based on her selection of evidence.

In our interview, Alana reported that SA4 was "much easier" because she was reflecting about herself and previous performances. However, she also said: "But while I wrote it, I did

pause for a while. I had to return to previous work and reread comments, and also recall back to what I did and what addition did I do." Alana said she "had to go back and recall the memory: What did I change before and why did I do those changes? I basically had to refresh back."

The description of the assignment seemed to significantly shape her uptake, given that it was described as "revision" in the beginning. Students were instructed to "practice metacognition" in the prompt and reflect on their work so far, based on teacher feedback and prompts assigned. In her Google Doc drafting space, Alana focused on her "performance" and worked to connect herself to course content. Her perspective of her own growth seemed to influence her decision to change her personal learning goals to course-related skills, as she wrote in her reflection that it would be better to focus on mastering these skills instead of her own goals. Alana referenced teacher feedback, which may have shaped what she saw has having done well. Alana's feedback on SA4 focused on criteria in the rubric, especially areas that could be clarified further. For example, Rebekah commented, "This is a great summary of some of the skills you have learned so far. Can you add a road map and/or a transition to show how your introduction relates to the rest of your essay?" She also offered praise for concision: "These are excellent specific goals."

Based on Alana's writing, interview responses, and the writing prompt, it appears that Alana chose to follow directions in order to effectively perform the assignment in the context of expectations of the prompt. This may be because the prompt asked students to revisit feedback and prompts — both of which are authoritative spaces. What has also emerged is a pattern of labor focused on the reader, which may have shaped Alana's leaning towards expected uptakes. Even though students were invited to remix ("if that makes more sense to you"), this invitation to remix was predicated on logic. This is because remixing has not been a part of the course thus

far. Alana may have chosen to follow the prompt and change her learning goals to that of the course for a few reasons: the assignment was referred to as an "essay" and also conflated metacognition with reflection (in both the description and the rubric). The genre of reflection was constructed through the teacher's comments, which focused on assessing whether Alana was clear and followed the steps. In asking students to connect with course content, Alana may have been confused as to where she could fit in — what were her learning goals and how well was she doing outside of the context of the prompt? Alana remaindered this type of reflection in order to perform "reflection." The prompt helped Alana see that her decisions were in line with authorized uptakes in that they offered a type of checklist. Further, the teacher feedback helped affirm for Alana what she had done well.

So far, I have described the complex ecology that shaped Alana's uptake pathways and her attempts to take up authorized uptakes -- the uptakes that were invited by the prompt, those that were authorized by the teacher's comments, and those that were sanctioned by the intersection of the prompt and feedback. In this next chapter, we will observe a change in Alana as she navigates her uptake pathways much differently than previous assignments.

Chapter 4

Alana's Story: Changes in Uptake Patterns

I.

When Alana reached the fifth short assignment ("SA 5"), a few patterns emerged that seemed to suggest that she was experiencing a few changes as a writer. This may have been because she was provided an opportunity to reflect on herself in SA4, even though in that process, she remaindered her own learning goals in favor of the course goals. The assignment, "Following a Line of Inquiry: The Research Question," showcased Alana's writing pathway in many different ways.

II. Short Assignment 5: "Following a Line of Inquiry: The Research Question"

The prompt for SA5 was different from any of the others: it required that students engage in planning and pre-writing. Students were instructed to brainstorm topics, pick 2-3 topics and form a research question. The prompt set topic parameters "language, identity and power" — a topic addressed throughout the course — though students were invited to take this up in a different way. Rather, students were asked to get personal and write on "things that affect you or someone related to you." For pre-writing, students were asked in the prompt to brainstorm "1-3 topics" and answer the following questions for each topic: What is a problem you want to solve or that you want someone to solve related to this topic? How are language, identity, and/or power related to this topic? What do you want to know about this topic that you don't already know?" The prompt described the expected product as "The Paper," in which students were to "explain the process that led to your research question." The evaluation categories included format, research question, line of inquiry, and sources. The last category, "sources," was described as

"class readings, personal experience, and/or external research (newspaper articles, essays, documentaries, etc.)" that could be "in any language and come from any discourse community."

The written prompt set up more uptake affordances than previous prompts. Now, students were asked to connect with their writing on a more personal level. However, the prompt still included step-by-step directions. Under a section titled "The Paper," students are provided questions to guide their response:

In 2-2½ pages, explain the process that led you to your research question.

- What is your research question, and why you have chosen it? What are the "stakes" of this question (i.e. why does it matter?) Who is affected by this issue?
- How did you get from a general idea of a topic to a research question?
- What sources will you use to answer this question? Sources might include class readings, personal experience, and/or external research (newspaper articles, essays, documentaries, etc.). Sources can be in any language and come from any discourse community.
- What additional information do you need to learn in order to answer your question? In other words, what sub-questions might you try to answer?

Students were asked to "explain the process" of forming a research question. However, this process was termed a "paper" -- a genre students may associate with genres such as research papers or fully drafted argumentative pieces. Though, as defined here, their "paper" asked them to reflect rather than actually write in response to their research question.

The class context played a significant role in shaping Alana's uptakes. Over a period of four days, students were provided time and support to work on SA5. Rebekah organized a week of one-on-one conferences, in which students could "discuss and narrow [topics]" and discuss how to start a research question that "motivates readers." When Rebekah referenced the prompt in class, she said: "YOU get to choose topic related to language and identity […] any topic that interests you." Students spent time in class engaging in invention opportunities — selecting topics and writing things that interest them on an index card. After this invention activity,

Rebekah asked students to connect their topics to language and identity. In a class that was usually interactive, they were silent. Rebekah provided examples within the realm of this theme: "gender, race, differences in language." Alana showed an obvious embodied, emotional response during topic selection guidance: she wrote very fast and hard while looking at the board in effort to copy everything the teacher wrote on the board. Rebekah also modeled the process of generating a research question by showing the relationship between situation, issue, and the question. During the reading of the prompt, Rebekah framed the "paper" as a "research question" that students were not expected to actually answer. In this context, she cued a future writing situation that would happen during the next quarter: "The project is what you would write in English 110 — five-seven pages next quarter." Rebekah also scaffolded skills for SA5 by citing the textbook, which defined types of questions students should ask, who cares and why it should matter. Rebekah distributed sample claims and helped students to understand the concept of stakes, which she said, "makes convincing someone easier."

Alana and I met in person three times to discuss her writing pathway for SA5. She reported that she "can definitely link [the assignment] to culture and education - the topic is pretty broad" but she was experiencing difficulty in "narrowing to a central issue or question." She said her "peer suggested to pick a culture and language" to help narrow down topic and was concerned that she should "change [her] topic to be more narrow." Alana said she was interested in "lost identity" and language, but concerned about how to narrow it for the assignment

> I'm interested in the languages used in Africa […] these are distinct languages […] how can I still do research on it? […] I have an interest in learning different types of languages, not just home language or English because I know them well […] I do want to get to know another culture, a different language.

Despite her engagement and high interest (more than other assignments), Alana reported that she had a concern for time and that getting things done is not her habit. She was also concerned about topic selection and was worried she had to focus on just one language. Also, picking an unknown language would require research as she wanted to focus on languages in Africa. She was very concerned with the length of the assignment but saw potential because she didn't "have to reread the article or do analysis." Rather, Alana said, "I can dive in and do the steps."

In addition to following steps, which had been rewarded in the past through teacher feedback, Alana had a personal connection to her topic and a potential way in through alternative strategies. Alana had seen Amy Tan in person the week prior at the library — a place that allowed her to do research and learn about the role of storytelling. Alana shared that Amy Tan "mentioned something about following your memory in writing […] she elaborated on that." Alana seemed touched by something Amy Tan said: "Follow your memory and write about it." "That's kind of what she did in her books," Alana said. "[She] came up with her memory and personal experiences and onto her fictional characters like that." Alana said she also learned that "you have to be conflicted and ask questions when you're writing."

In addition to engaging in research and sharing inspiration from Tan's reading, Alana mentioned a previous teacher during our interview. Alana said she read one of Tan's books in high school, which was "recommended by a teacher because he knew I was also Chinese, and Tan and I shared the same culture." Alana reported that he wanted her to improve her English skills -- "reading, writing, like that…" Alana became more and more reflective throughout our interviews in SA5 and beyond. In reflecting on her meeting with Tan at the library, she said, "When I'm writing, I definitely don't feel happy, all I feel is stressed and all the thinking is going on in my mind […] it's just interesting, the ideas she mentioned and proposed […] it was

something I never thought about." Alana said she got Tan's autograph and had went really far and wanted something from the experience - it was a "big adventure" and she felt "a close link" [to Tan].

When I redirected our conversation back to the assignment at hand, Alana cited previous learning: she had done a research assignment like this in high school and knows how to do research. Alana appeared confident with the task and was already doing lots of research in multiple libraries because "if you use credible sources, it will help your research paper look stronger, better, more accurate." When I asked her if her project had any potential for storytelling, she responded: "If I am going to talk about culture or identities, I'm not going to focus too much on it because […] point of views could be biased […] I would consider it, if doing an actual research paper, but my concern now is accuracy." Alana also said that she "might not elaborate on personal experiences because I want to focus on disappearing languages, and I feel that my opinion would be biased."

Alana reported having many language sources when we first met at the beginning of English 109, so I was curious why she felt her opinion would be biased. She said: "My first language is Chinese, particularly I can speak Mandarin, Cantonese and my home dialect is Tshinese and that many Tshinese have been living in Seattle, especially my area." Alana said she "learned Mandarin through school" and that "you can consider me multilingual, but even though I can speak multiple languages, I usually write in simplified Chinese and can read traditional Chinese, but obviously I don't write it because I don't live in areas that use it." Alana started to seriously reflect on her identity in relation to language — something she hadn't demonstrated in a course on language and identity: "Am I bilingual or multilingual? I have no idea […] I have lived in the US for five years […] and learned English in China." Alana reflected on her

knowledge of languages in a way that shaped her topic direction for SA5: she wanted to focus on disappearing languages, which don't include Chinese languages.

Alana's curiosity in this topic was demonstrated through a series of questions she posed in our interviews: "What if languages are about to disappear? What about the people who use it? What effects would that create on them? I'm more interested in the identity side of it. The people, the culture […] disappearing languages are a bridge to allow me to do research on that particular culture that is about to go extinct." As Alana drafted SA5, she worked over three writing sessions — two small thirty-minute sessions followed by a final four-hour writing session. The first two focused on her research question. Alana wrote on the influence of the English language and began to write about race and discrimination. She made a total of 9,193 revisions. In discussing her inquiry process, she described it was shaped through discussions with others and that she saw an opportunity to connect the topic to her personal life. She commented on the parameters of the task and how she had questioned whether her topic was a suitable "problem" to examine. In writing on the role of sources, she wrote that she would do more research on her own, and then deleted it and replaced it with "research through course texts." She wrote she would use these as support, in addition to her personal experiences — something that she had never cited as valid evidence in previous writing. While describing her inquiry process, Alana fixated on terms to use to engage with her topic: she moved back and forth between "native" and "non-native speakers of English." In an interview conducted after teacher feedback was received, Alana said Rebekah pointed her "toward a direction [...] otherwise I wouldn't have been able to come up with what I currently have for my research." This may have been because the teacher commented that Alana's initial scope of topic was too

big and that she might focus on it in another class. What did Alana decide to take up and what did she leave behind to complete SA5?

When I asked Alana, she said she carried over "the topic of English" and did not carry over "disappearing languages" nor the "power of English in the world." In her Google Doc, she wrote on the influence of the English language, and then began to write about race and discrimination. In describing her inquiry process (a requirement in the prompt), she wrote that she made a connection to herself, but questioned whether it was a suitable "problem" to examine. In our interview, I asked Alana to reflect on her assignment submission and what influenced her choices. Alana said, "My actual writing was totally influenced by the questions here [in the prompt]." She continued: "By answering the two questions, it created a better understanding for me… to push me… to motivate me… like, why am I doing this, sort of. It also gives me a clear idea… in terms of finding sources… changing the focus in terms of target audience, and especially who is affected by this issue. That first bullet point influenced me quite a lot."

Alana shared that she had written with the prompt next to her — she always had the prompt on her right-hand side. Alana reported that she wrote with books and course readings out in front of her: "even though I did not look at them often, I referred to them in my SA5 because I considered having those two as my sources." The location in which she conducted her writing seemed to have a significant effect on her uptake of SA5. "I was in the IC, in the writing center … at the little round table […] "I listened to music while I wrote […] also while doing that, I was panicking." It was clear that this was a hard writing assignment for Alana, but she grew. "IC and also pushing myself into a certain environment and setting the time for myself [was] definitely helpful and makes me be more productive than when I don't receive pressure and like stay at home and freewrite." Alana shared that she finished based on this pressure: "Eventually it

took me an extra half hour for finishing the paper, which pushed me a half hour behind in my schedule [...] I had an event to attend [...] let's just get all these ideas coming out [...] just come out [...] just that kind of pressure [...] kept pushing me."

We can see through Alana's writing pathway that she was engaged: she spent hours in the library, hours with me during interviews, and exhibited a stronger grasp on her rhetorical situation and with authority. Alana drew on previous writing memories, evidenced in her reporting feeling confident because she had done an assignment like this before. A more intense curiosity emerged about language and identity for Alana, and she shared a great deal about her background and language memories in interviews, which had now become longer between her and I. She began to write herself into her writing through drawing on personal experiences and identifying through Amy Tan, but she still questioned whether it was suitable and stated that she needed other secondary sources to back up her personal experience.

The prompt for SA5 was assigned right after SA4 was assigned, and Rebekah gave students time in class to discuss and decide topics. This invention period allowed for more reflection on the prompt and also for planning next steps. This allowed Alana, who identified as a structured writer, to think about what was possible instead of moving through requirements in the prompt. Classes focused on scaffolding an inquiry process. This focus on "process" was new in English 109. What does it mean to actually move through inquiry? The concept of "pre-writing" was introduced for the very first time during SA5, which was another possible factor that shaped Alana's uptake pathway through this assignment. Alana was very interested in writing on the assigned topic, language and identity, and her view of her potential shaped her uptake as she was able to "dive in and do the steps." Moreover, personal inspirations inspired her writing, such as meeting Amy Tan at a book reading (which she attended for extra credit) and her

memories of a previous high school teacher (who had recommended she read Tan) seemed to shape her uptakes as well. However, even though Alana felt a personal connection to the topic, she did not draw from personal anecdotes.

III. Short Assignment 6: "Literature Review"

Alana's journey through SA6, "Literature Review" built on her work in SA5 and created a path to the culminating assignment, the Major Project. The prompt for this assignment described that students "investigate what 'they say' about your topic before moving on to your 'I say' in your major paper." The prompt defined a literature review as "an analysis of related texts that usually leads to an explanation of what the writer will add to the existing 'conversation'." The course textbook, *They Say/I Say*, was heavily quoted in this prompt — much more than previous prompts in English 109. The prompt stated that it was "your job to identify and combine these "they says" to create a new conversation between the authors of your sources." Similar to previous prompts, it included steps for writing, which were to find 3 sources, identify central claims and subclaims for each, put sources in conversation, and create a Works Cited. This was different than the invention-focus of SA5; rather, SA6 directed uptakes and the rubric helped secure them with categories such as "format, summary, sources, conversation."

The day Rebekah assigned the prompt, she scaffolded the skills of "conversation" and described how creating a conversation was a form of adding something. "What could they add to the other? What could Anzaldua do more of what Tan does? And vice versa." This echoed lessons in the rhetorical analysis unit (SA3). Rebekah gave a lecture on the assigned reading for the day, which centered on the concept of conversation vs. summarizing. She said, "This chapter asks you to think about writing as a conversation — like snail mail." Alana posed a question that referenced a previous assignment, SA3: "Remember in the essay you wanted us to just write

things that can be improved — that make it stronger — "what do they think?" — on the improvements part?" Rebekah praised Alana in front of the class: "What [Alana] just said was really good…" and referenced previous assignments as well: "When you wrote SA1 and SA2, you guys talked about what the author can improve on. That's a place where someone talks about others' views and you say 'Hey, they forgot this or they are wrong.' That's a place where you know they agree/disagree. It's also a way to figure out what you're going to say." Rebekah also spoke about SA3: "SA3 actually is where you are looking to suggest what the writer can do *more*." Here, it became clearer as to how Rebekah defined the rhetorical situations of previous prompts. It also became evident that SA3 and SA6 seemed to frame as students needing authority to enter these scholarly conversations, and assumptions that they are in a place to critique them.

Rebekah argued for the value of practicing the concept of conversation: "Why put authors in conversation? We can say something new if we can talk about what others are saying." While this shed light on the logic of the curriculum -- with summary presented first -- it also suggested students needed to master the skill of summary to contribute to the rhetorical concept of conversation. In class discussion, Alana asked: "In putting authors in conversation, we can say things in common too?" Rebekah responded, "Yes, but put the disagreement as well. It is more interesting to say there is disagreement. There is more to say about disagreement than agreement." Rebekah cued her students to "think that you are forming an argument and other points will back up your point (which will make sense when you have an argument)." She said when they do SA6, this will become more concrete and that when students start the task, it will make more sense in a few days. As the students read the prompt out loud, a student asked the following question about types of sources: "Can you use personal experience?" Rebekah replied,

"If you're an expert, then of course, talk about it… maybe you have your personal experience and an article and Amy Tan."

After Rebekah assigned the prompt, she had her students engage in small group activity that asked them to put songs in conversation. They worked to assess how lyrics agree/disagree, and what the songs could add to the other. Students filled out a chart under the following categories: "main ideas, 'they say', conversation, interventions (what does source add that the other is missing)." During this activity, Alana was not as engaged as usual. At the end of class, Alana told the teacher she needed an extension. She showed concern about the task and said that she needed more time. This was a stark contrast to the confidence Alana exuded previously. In our interview after class, Alana reported that she couldn't narrow down her sources. She also said, "My experiences are strong enough, are helpful enough for answering my research question [but] I would rather find other valuable sources and have those to include to back up my question." This was contradictory to her view of drawing from personal experience in SA5.

Alana reported having memories similar to SA6 in high school in which she had done a research paper (as she reported during SA5) which she said had "definitely required me to evaluate sources and also [put] authors into conversation and also [put] a lot of evidences and examples together into that particular topic that I am talking about and making connections between the evidence. So I've done something like that." Alana shared that she learned the "O-P-V-L" acronym ("origin, purpose, value, limitation"), which could have been the reason she decided to focus on secondary sources instead of primary. Another reason for not choosing to include personal experience could have been because Alana said that Rebekah had given her sources and that from reading them, she "kind of got a sense of identifying specific audience." I

asked Alana about her decision to not draw from personal experience in this assignment, even though the teacher sanctioned it:

> That decision comes from my background, my identity, also from the sources I read. There are a couple examples that showed discrimination for Asian Americans due to language barriers. By analyzing another source that is relevant from my personal experience… by having different stories written by different perspectives — [that] would be much more helpful and less biased.

Even though Alana feels a strong connection to her topic, she remaindered her personal experience in SA6. This could have been because Alana was asked to focus on connecting her personal connection to an issue. Alana chose discrimination, which she did not feel comfortable connecting to her family.

Alana spent much more time on SA6 than previous assignments, in part because the assignment asked for pre-writing and included steps. Alana chose articles based on the following: "English Speakers who contained Asian accents are often perceived as being negative figures (e.g. having poor communications) by other standard American English speakers due to their accents." Alana wrote that "[t]his content gives me a insight of how the standardization of American English has created negative influences and perceptions on non-English native speakers in a new perspective." During late night writing, Alana fixated on writing "My three sources are…" without ever finishing the sentence. Despite all of the research she had done, she finally chose to annotate a text by Amy Tan. This prewriting led into her full draft of SA6, in which she wrote over four sessions in three days. What was interesting is that Alana began to write about Tan and then transitioned to two other texts she found. She wrote about her "deeper insight" based on "personal experience" of the writers of the sources. Alana had encountered

scholarship on language and identity, and it was clear that Alana had been learning terms she previously struggled with ("native vs. non-native speaker"). For example, in her Google Doc, it appeared that a pathway opened for Alana as she had previously written on "limited English proficiency." Now, she was focused on "challenges" for Asian Americans.

Throughout SA6, Alana spent a great deal of time researching her topic and reading suggested texts from her instructor. The prompt was framed to invite students to create a "credible" conversation that they will enter, and when Alana asked whether she could identify agreement among texts, she was encouraged to focus on disagreement "because it is more interesting." At the end of class, Alana had requested an extension on the assignment because she needed more time. During our interview, it became evident that Alana was reading up on as much as she can, and that she encountered texts that spoke to issues she had dealt with personally. Even though Alana seemed to identify with the topic, she reported that she did not want to draw from her stories in her writing.

IV. Major Project Drafts 1-2 ("MP")

After struggling with managing writing deadlines, Alana was ahead of the game and fascinated by a topic she had chosen for her culminating assignment, the "Persuasive Research Proposal," which asked students to research a topic related to language and identity and write a proposal for a longer piece to be written the following quarter. The Major Project ("MP") was titled **"**Persuasive Research Project Proposal." The prompt set the conditions for the assignment under the "context" section, which read: "You have developed and narrowed your line of inquiry in through an exploration of your research topic and sources. Now, it's time to sharpen your focus and think about what claim you want to make, whom it is relevant to, and how it can best be communicated." The task section asked that students write a 4-6-page proposal that

outlines a plan for your argument, why it matters, and how you plan to accomplish your project. The proposed project needs an audience, a purpose, and a genre. The genre of your proposed project might be a policy proposal, social media campaign, a short film, an art installation, or something else entirely. The genre you propose is completely up to you, but you need to justify how it relates to your audience and purpose.

Below these sections contained a list of required components to be included in the proposal:

Your proposal must include the following:

CLAIM:

- Propose an argument in which you support a claim that answers your research question. Your claim must be arguable (i.e. someone must be able to argue against it) and narrow (i.e. you should be able to discuss it in depth in a hypothetical 5-7 page project).
- Your claim must include all elements of the "big 5" (claim, counterclaim, evidence, stakes, and road map).

SOURCES:

- Explain how the claim contributes to existing research conversations and how your sources from SA6 will be used in your project.

PLAN:

- Justify your choice of audience, genre, and purpose.
- Explain how this claim would be argued (what types of evidence, reasoning, or modes of persuasion will you employ and why?). Think back to SA3 for ideas.

Here, students were to include a claim that is "arguable" and "narrow" so that it would be sufficient enough to "discuss it in depth in a hypothetical 5-7 page project." The claim needed to include five parts in the "Big 5"[9] (listed above). The proposal also needed to include an explanation of how the claim contributes to "existing research conversations" and how the student planned to use the sources they cited in SA6. Finally, students needed to include a "plan" that "justified" their "choice of audience, genre and purpose" and that explained *how* the claim would be argued. Questions used to guide this explanation were related to evidence used,

[9] This is a concept based on EWP outcomes and featured in the EWP textbook for English 110 as well as the one-quarter versions. The MP in English 109 can be seen as preparation for what students will have or would have done in English 131, the one-quarter first-year composition requirement in EWP.

reasoning and "modes of persuasion" that might be employed and why. Finally, students were signaled to "think back to SA3 for ideas."

The last two sections of the prompt were the "format" section and "evaluation rubric" section. Under formatting, the prompt stated: "4-6 pages double-spaced, Times New Roman 12 pt. font, 1" margins, MLA heading, and Works Cited. You will have two drafts. The first can be very rough, but it does need to be 4+ pages. Plan ahead." Under evaluation rubric, students were graded on the following:

Evaluation Rubric:

- **Format:** Meets formatting and page-length requirements above including a Works Cited page.
- **Claim:** Makes a "big 5" claim and proposes a plan for supporting it.
- **Sources:** Explains how the argument contributes to existing conversations about this topic and how sources will be used to support the claim.
- **Plan:** Justifies choices of genre, audience, and purpose. Explains how the writer will support the claim through this project.

Format was listed first, followed by the claim (which would be assessed based on the "Big 5" and plan for executing it), use of sources, and a plan that justifies rhetorical elements and explains use of support of the claim.

The concept of "inquiry" appears to be presented as a linear process, with an emphasis on "planning," which will not yield an actual product out of inquiry. Although the prompt sets up the rhetorical situation, that students will actualize their plan in English 110, the proposal is "hypothetical" without real rhetorical consequences. In class, Rebekah provided more information on the assignment. She acknowledged that "this may be a genre you may or may not have heard of [a proposal]" and set up an invitation for students: "You can think big [in this assignment]." I had an opportunity to meet with Alana immediately after the prompt was presented. Her opinion on the potentials for the proposal were to "have a good claim down and also include sources I need in a complete way." She also reported that MP "will give me a good

start to write a research paper." When I asked her about what might not be possible in this assignment, she shared the following: "I won't, may not be able to answer my research question or come up with a very accurate answer." The word "answer" appeared in the prompt evaluation rubric in that students needed to "propose an argument in which you support a claim that answers your research question."

Alana continued, "I don't think I'm at that stage yet... of being able to answer the question… I don't think I have gained all the knowledge that should be involved." Alana shed light on what she planned to do in the early stages of writing her proposal: "I would want to start with the body paragraphs. By doing so, I would get better ideas about the sources I choose and would really help me to better understand my claim and conclusion… I would start off … with the body of the essay and go from there." When I asked Alana about her thoughts on the proposal as a genre, she replied: "I don't think by doing the assignment [of the proposal] will give me the answer to my question" because it is "a momentum thing. Can it be this long for a research question?" Here, Alana was referring to the page requirement, which was 4-6 pages. Alana spoke a bit about what she envisioned choosing as her "genre" for the proposed project: "All that is in my head is write a research paper." Finally, before we completed our post-prompt interview, Alana shared that she was "**s**truggling with 'roadmap and counterclaim'" and "worried that the counterclaim wouldn't be as strong as it should be… that it would capture reader's attention."

Later in the week, Alana's struggle became visible when Rebekah answered questions from students about the prompt and scaffolded the "genre" aspect of the prompt. Rebekah answered a question by Alana, who looked visibly frustrated. Alana asked a question about the "conversation" part of the prompt and Rebekah responded, "look at the chapter in *They Say/I*

Say, which "gives good templates to show what you're saying is adding to what someone else is saying."

The rest of class time was focused on the "genre" part of the prompt, which asked students to choose a genre and justify it. To support students in this writing endeavor, Rebekah advised that they "think about what genres you would use [to persuade]". Rebekah led the class in brainstorming genres that are connected to a claim. Examples used were a PSA video, magazine article, and research article -- and that the "genre should be super related to audience." Rebekah taught the concept of genre as a categorization tool and led students through characterizing types of genres -- they are "something we recognize" that communicates something and there are "different discourses in various genres" as well as "expectations for how genres are used."

After the prompt was assigned, Rebekah sent an announcement in the course's learning management system which contained six samples -- samples which showed the actualization of students' inquiry processes after the proposal. Rebekah wrote, "These are great examples, but please note that their prompt was not exactly the same as yours. Their proposal was their last short assignment (2-3 pages instead of 4-6), and they had to actually create the project for their major paper."

Alana's writing process for MP 1 included more structured drafting than previous assignments. Alana worked on homework assignments such as pre-writing and outlining. In her pre-writing homework, she was asked to draft her question and answer to it, and then revise it the next day. Alana wrote the following for her claim: "How has standard American English as the most spoken language in the US shaped our negative perceptions towards Asian Americans who do not speak perfect standard American English in our society?" She revised it by changing

“spoken” to “accepted” and then changing “people” to “native English speakers” in the draft of her answer to the question. Alana started working on her outline over two writing sessions, with a long, late night three-hour writing session in Google Docs. Here, Alana revised the claim to include more on race (“many white and asian native English speakers”). Recall that previously, Alana has had a fixation on re-writing or pauses during labeling types of speakers. However, this is first time race is inserted, which could be due to her teacher having given her a book on race and language teaching. This was selected by the teacher at the start of inquiry. Alana includes a claim, sources and a plan -- all prompted by her homework -- in which she listed her developing claim, three sources she planned to use (one of which was by Amy Tan), and a “plan”:

> My choice of audience would be White and Asian native English speakers who do not acknowledge the existence and power of standard American English and its influence in the society; Asian Americans who do not speak proficient standard American English. My genre may be a short film, song, or social media campaign. My purpose would be: have the White and Asian Americans to realize the power of standard American English, make them to raise awareness of the issue and learn to stop creating negative effects and discrimination against those of Asian Americans.

So, how did Alana carry out this plan?

Over the next few days, Alana worked on more homework assignments that asked for her to answer particular questions in the drafting process. For example, she wrote on three goals she had and her revision plan to carry out those goals. Alana wrote that her goals, at this point, were to:

> 1) Talk less about the specific sources themselves. Instead, add and elaborate more on the ideas of contributing my perspective into the conversation. For example, I may want to pick one specific of my personal experiences and provide details about it.

2) Write a more specific plan about the genre for the project. For instance, I would like to elaborate the specific types of evidence and its reasons, and a style of persuasion which I would use.

3) Find at least a way to connect the sources, such as talk about their similarities and differences in terms of main ideas, the types of strategies that they use in common, or how I would contribute my point of views may be similar between the sources.

- How long will the film should be?

Here, Alana mentioned using personal experience for her draft because she wanted to focus on inserting her perspective "into the conversation" -- and *less* of the sources. She wrote that she wanted to choose a genre based on requirements in the prompt, and to work on "connecting the sources" and how to incorporate her point of view." She added a bullet point at the bottom in reference to the genre she had in mind, a film. Her revision plan included revisions that included detailing the genre she chose (film), rhetorical strategies and connecting the genre to her claim and how the genre might "Help argue and support the claim by using which specific strategies."

In Alana's first draft of MP, she wrote a little over five pages on the following question: "How Could The US Education System Adjust Changes On The Issue of Negative Influences of Standard American English Toward Asian English speakers?" In her introduction paragraph, Alana argues that labeling practices, such as "ELL" and "ESL", create "untruthful conceptions about Asian Americans who do not speak excellent standard English have developed in the society and that these have created negative impacts, discrimination and unfair treatments of any kinds against this group of people" and calls for "state lawmakers and schools to recognize this issue and take actions toward it." She continued to insert her sources within her claim paragraphs, adding in summaries of the three she had chosen. Finally, she concluded with a plan that detailed the argument that the genre will make, and the audiences she hoped to reach, but did

not elaborate on the rhetorical nature of the film as a genre and the strategies it would use to move people to action.

In her draft, Alana also included her personal experiences -- much more than information provided by sources. After profiling the book her teacher recommended, she wrote on how she "mostly agree[d] with the author's point of views." "However," Alana continued, " I would like to add my personal experiences regarding being a EEL student into the conversation." She continued,

> there was some negative and shameful feelings created on me when I was first titled as an ESL/ EEL student by the schools and others [...] I wanted to hide the part of identity as an ESL student to others [...] I learned to accept the fact that I am a English Language Learner and used to be taken the ESL class.

Alana wrote on the role of including personal experience, which was "to strengthen the main arguments that I want to make." She enacted a similar move when she discussed the second source in order to strengthen her "plan":

> By adding my perspective into the conversation, I would like to share the discrimination stories where my parents have experienced by other cultural backgrounds of people during their time of living in the US. By having this evidence, it can demonstrate my point of the negative impacts, discrimination, and unfair treatment that Asian Americans who do not speak excellent standard American English have gone through.

And finally, in the third source, she proposes including other types of evidence to further her claim: "I may want to bring in more outside evidence such as [...] some data related to the topic, and story tellings of other people to strengthen the thesis of this article. By adding so, the readers would gain a better understanding of the general negative conceptions and their causes." Here,

we see Alana's choice-points in a few ways: she had inserted personal experience, based on planning through her homework. She identified with the problem posed in her proposal, seen in how she describes the "discrimination stories of [her] parents" and what it meant to be an "ESL" student. Alana's personal experience is considered strong and valid, whereas in previous assignments she didn't see this as the case. Alana also narrowed her target audience from white and Asian native English speakers to lawmakers and added new sources. This revision of sources was lengthy, as Google Docs showed that she had spent 1.5 hours adding this research section into her draft.

I had a chance to interview Alana after she submitted the first draft of her MP, which shed light on her behind-the-scenes choice-points. She spoke on her decision to change her audience based on revisiting the counterclaim as well as writing about the genre she had chosen. "As I moved forward writing about the genre, I was coming up with more than one audience, because I also want to target to Asian Americans… the main audience I mentioned through the essay, … that's like two audiences." Alana was trying to link her audience to her sources from the previous assignment (SA6) and spoke on her confusion about which audience to focus on. She said, "I did change the audience… lawmakers would have sympathy but… wrong reasonings. I don't know if that is a good audience I should focus on." She continued to explain: "In depth, behind the sources, my main theme and *main* audience is Asian Americans who do not speak perfect American English, but what about those who do speak it?" Here, we can see Alana's engagement with the concept of audience as more complex and multi-faceted. Moving forward, she continued to reference multiple audiences.

For example, when she discussed the credibility of her SA6 sources in our interview after her MP draft 1 submission, she said that all three sources she found featured personal

experiences of like discrimination, racial and language discrimination -- but I don't know. I still … it's not the strongest persuasion towards the lawmakers. That's also the reason I went to find more resources. She wanted to **"**add more perspectives" as it "would definitely raise more awareness and empathy." In addition, she said it was "powerful to let them speak up and make them aware." Whereas previously in the course she did not see space for her personal experiences, she said that "at this point, as I try to find connections, it is necessary to include my personal experience." Alana also mentioned that her memory came into play when she was reading the book from Rebekah: "My thoughts about it, kept gradually coming out [...] able to remind or recall some of the memories, feelings that I had, that definitely helped me a lot, as I thought about including personal experiences and I definitely thought of that specific moment, that feeling that I experienced a long time ago… I was able to recall that."

Alana had spent much more time planning, outlining, revising, and thinking about the effects of her revisions in this MP. She started to better understand her own writing process: "Once I cram it, some of my thoughts come out better or sooner [...] You have to give me that pressure to produce a product." Not only did she start to better understand her own writing process, her relationship to writing seemed to change. She said, "Writing is different… to me [...] maybe it has something to do with not liking to write or not liking to read [...] whereas math is applying knowledge and critical thinking going on [...] there are different types of challenges."

Alana and I also had a chance to discuss how the book Rebekah had offered her helped her to identify with the issues raised. She said,

> I read the book… in the book it mentioned couple times about white supremacy. My initial thought was "yes, I do agree with that" -- this is why I want to go toward white and native and Asian native speakers. They're both more in depth behind … the research

> question that I raised. It's just my main theme of the essay because overall the main, main audience is still going to be Asian Americans who do not speak perfect Standard American English, but what about those who do speak perfect American English? They seem to neglect that group of people due to imperfection, so I do want to raise awareness or have sympathy toward that group as well.

Not only did Alana's concept of audience change, but her understanding of the relationship between language and identity and the role of race became complex.

I asked Alana about her process in drafting the genre she had in mind for the MP. She shared that she needed to "make it persuasive. My personal experience can be in there, but who cares. As long as you make the most strongest persuasion… and I think that will count towards success." Alana's concept of genre seemed to shape her uptake of MP, as she noted that based on her understanding of genre, it is "something that is distinguishable from other times and has unique features." In writing about the methods of persuasion her genre would use, she said that "methods of targeting audience are so much different, also the purpose" and that "genre frameworks are already created in our mind. Unless someone spectacular makes a fantastic project, very fancy, then that might completely change our thoughts toward something else." Here, Alana seemed to think that there wasn't much she could do to use the genre to appeal to the audience(s) she had in mind. This seems based on the idea that audience expectations already exist and that she does not have much of a say in whether the "genre" she chose would affect the audience with any planned or proposed strategies, which is something the MP prompt calls for.

Alana did reflect on possibilities afforded in the genre she had chosen -- film. "I can use ethos, some empathy…" She also reported on difficulty in using the genre to reach the multiple types of audiences she wanted to target. The "genre" part of the assignment seemed to block her

ability to visualize reaching these audiences, and she spent time speaking with me about fitting the genre conventions to the two audiences. She said, "It is hard to reach two audiences, so I might shift to focusing on lawmakers in the essay." Because Alana couldn't do both in the context of the genre requirement, she decided to only focus on lawmakers -- an audience that she didn't initially identify throughout SA5, SA6 and the stages of drafting that led to her MP draft. She said, "I think it is good to identify the main audience first… if you're going to bring more audience throughout the whole essay, that would make -- everything would be more chaotic and messy, whereas once you can target main audience you might be able to target the secondary audience [with the film]." Recall that Alana had identified herself as a "structured" writer in her survey at the beginning of the course, and thus her rhetorical vision of the concept of audience seemingly needed to be structured as well.

Alana did see particular affordances of using a film to reach the two audiences she had in mind, however -- "you can use storytellings in order to target both." Alana had worked through connecting the genre to her project over the course of MP1 and our discussion. Also, she had said that storytelling was a method she could use to persuade. This represents a change in Alana through the course in that she had not seen storytelling as a rhetorical technique until this project. Even though SA3 had introduced her to this concept, she did not take it up until MP. This may be because she had to think about a "genre" as part of her proposal, and as part of *persuasion*.

The concept of "genre" was a topic in class as students drafted and worked on revisions for MP1. While Rebekah still focused on teaching quote templates from *They Say/I Say* (in which students learned how to "add" to the conversation through working with claims on index cards -- claims that related to language and diversity), Rebekah also led the class through deeper discussions on genre. "How do you define a genre? What does that mean?" she asked the class.

Rebekah followed up with “a genre is basically something where you can recognize the features and something unique about it and when you see it you know what it is.” While the class seemed to be learning new things about “genre” (based on their engagement), there was not much discussion on what it means to recognize a genre, or why “we recognize [how genre] communicates something, different discourses in various genres, [and] expectations for how genres are used.” -- a teacher statement from the previous week when students were first introduced to genre. Alana asked a question in class that may have shaped her uptake of MP and choice-points during drafting: “Can we have two audiences?” to which Rebekah responded, “You need to appeal to them with same genre and same claim.” Here, we can see Alana’s previous concern resurfacing -- the concern with reaching lawmakers as well as various other communities who might be affected by labeling practices. While Alana wanted to reach her target audience and a secondary audience, as discussed above, the teacher encouraged her to do so through one genre.

After Alana submitted MP, draft 1, she received teacher feedback. The method of feedback was marginal, and contained questions, praise or recommendations for revision. The first few comments related to lower order concerns, or questions related to concision: “In what ways did you hide this from your peers?” (a reference to Alana’s use of personal experience) and “Do you mean that it has been promoted? I don't think it has promoted itself” (grammatical). Rebekah also provided comments and questions on Alana’s topic: “Explain why you are focusing specifically on Asian Americans” and “What do you mean by ‘created" here?’ as well as “How is ‘titled’ different from ‘labeled’ in your opinion? To me, ‘titled’ has a more positive connotation.” Rebekah prodded Alana to pay attention to her language use based on the topic she chose -- labeling practices -- as well as for purposes of clarity: “I recommend choosing a

more concise title that is a statement rather than a question"; "Like 'titled,' 'chance' sounds positive to me." In addition, questions related to clarity were related to the audience: "The state senate? The school board? Superintendents? The state Dept, of Ed.?" and "That sounds really cool, but I want to hear how this connects to your primary audience." Rebekah commented on format **(**"Change the font to match the rest of your paper"; "Put this in quotes") and organization ("Think about combining this paragraph with part of the previous one. They discuss some of the same topics") and also provided praise in areas of evidence ("Excellent use of this source"), explanation ("This is an excellent explanation of how you're building this conversation"), use of the textbook ("This is a great "yes, and" moment!") and skills taught in class ("This is an excellent summary and analysis. However, you need to explain more about how you will use this source in the project you are proposing and less about the details of the source itself.")

This last comment praised Alana's use of summary (something she struggled with in SA1-SA2) and critiqued her use of details about the source. Instead, it seemed like Rebekah was requesting more details on the "project" being proposed, which seemed to have foreclosed Alana's potential to speak to relevant details in the texts she chose (in which she identified with personal experiences of the authors) and in which she was still moving through inquiry (thinking and learning through engaging with sources). As Alana revised her draft, she made a few changes that related to her teacher's feedback on the first draft. Alana revised over seven sessions over four days (according to Google Docs). She wrote her revision plan (homework assigned that week) in which she justified her decision to choose two audiences: "The reason I would like to focus on Asian Americans is that I personally experienced it before." Alana wrote that her rhetorical strategies would "arouse emotion" and that she hoped to "increase credibility."

The phrases Alana used to describe her changes expressed wishfulness or doubt: “I hope to”, “would like to”; “could.” In relation to her use of personal experience, Alana wrote the following: **“**[I] hope to include storytelling AND interviews from the Asian people.” This seemed to be because she wanted to support the claim she wanted to make. As she revised, she started to write in her perspective and her parents’ story, but deleted it an hour and a half later. Her revision outline shed light on her uptake process, as she wrote on future intentions and wishfulness: “These ideas are all great points to be included in the project that *I want* to create, which will be a short film” (emphasis added). In this moment, according to Google Docs, Alana fixated on “want” -- writing and deleting and pausing, where she then changed it to “would,” but only after deleting it entirely and adding it back. Finally, “I want” became “*I hope”* (emphasis added).

While the teacher wanted the proposal as a product, based on feedback requests for details on the proposal, Alana seemed to have been working through the proposal as a process. This may have been because the prompt said, “You will have two drafts. The first can be very rough, but it does need to be 4+ pages. Plan ahead.” In her video diary, Alana spoke a bit about her teacher feedback based on questions I posed over email, in which I asked what comments she chose to accept or reject: “I think the majority of her feedback is helpful and makes me think more different and more critically as well [...] I don’t think I rejected any comments … I mainly took them all and made changes based on that.” Alana also admitted she was confused, with “different comments I didn’t understand.” In her video diary, submitted as she was working on revisions, she spoke about the “new” aspects of this writing situation: The “title and how to make a claim and how to write a proposal for a research paper… that’s not something I’ve done.” I asked her to discuss her strengths in the assignment, in which she said “summary… providing

samples… identifying effective examples and evidence from sources, which don't do a lot in this MP. Obviously, the goal is connecting the sources and talk a lot more about the genre and project itself and not necessarily the sources." She also said this was "more useful for the pre-writing assignments" because the previous prompt had asked for those skills. Alana concluded: "If ever a chance, I would like to make a short film and make the actual project."

Alana's "voice" had been something that she had particularly worked on during this assignment, based on the prompt's emphasis on argumentation and the "I say" aspect in which students needed to contribute to a conversation. The "I say" part of the course began during SA5 (as categorized in Rebekah's "Overview of English 109"), and this is also when Alana's use of personal experience became her contribution: "Definitely contributed more voice, more feelings from the people who experienced it, who went through it… just have that voice… presenting through the writing." Alana was most inspired by her parents' struggles, though she ended up deleting any traces of these stories in the MP for a few reasons that she shared during our interview:

> includes a lot of my feeling and thoughts, and the way of representing it. I was the only who actually felt it, went through it. The tone, the diction would be different … when other people tell their stories, you could feel it but wouldn't experience same way they feel at time they ..went through it [...] I wanted to talk about the things that my parents experienced [...] it would make more sense for me to talk about myself […] rather than my parents' experience in the workplace.

When I asked Alana more generally about the revisions she made, she said her goal was "to show that I did [revisions] by giving [the instructor] more clear instruction on what I did revision on." Alana also said "While I did revision, I definitely understood what I was doing, what I was

thinking, what I wanted to do my reflection revision on [...] If she didn't ask for that, I wouldn't have done that …. I didn't need to write it down." Here, Alana was speaking to the "plan" part of the prompt in which she was to write a justification of decisions made in the proposal. This "plan" set up what students would be doing in their final portfolio.

All in all, the prompt for the MP seemed to influence Alana a great deal, particularly in terms of how she chose to position herself rhetorically. The prompt required Alana to "sharpen [her] focus and think about what claim [she] wants to make, whom it is relevant to, and how it can best be communicated." In the prompt, requirements included the word "hypothetical," which seemingly affected Alana's subsequent uptakes because she needed to fulfill these requirements: "Your claim must be arguable (i.e. someone must be able to argue against it) and narrow (i.e. you should be able to discuss it in depth in a *hypothetical* 5-7 page project)" (emphasis added). In many ways, this writing situation opened up new possibilities for writing for Alana and foreclosed them at the same time. It is apparent that Alana was passionate and engaged with her topic, but she seemed to not be able to fit her breadth of knowledge and research into the formula of the assignment. However, she seemed to become more reflective, based on her engagement in a complex process of inquiry and research. Alana even seemed to gain more control over her inquiry by nuancing sources, questioning them, and finally entering the conversation through the lens of her personal experiences. Alana learned a lot about the role of race in language discrimination and had reported that her memory [had] been "activated" many times throughout drafting MP. But how did Alana's trajectory through the MP sequence affect her uptakes?

Throughout the MP, Alana began to see the concept of "audience" as more than a singular concept -- she saw the possibility of multiple audiences, thus demonstrating more

rhetorical dexterity in her writing. This affected the way that Alana took up the prompt in that she saw entry points of opportunity. Alana's view of argumentation also changed throughout the assignment, which shaped her uptake of the prompt in that she saw opportunity for storytelling as a rhetorical strategy. Alana also saw connections between SAs 5-6 while drafting her first MP draft, which allowed her to draw from previous skills taught in these assignments. Alana's experience drafting the MP affected her uptakes in ways that allowed her to draw upon strategies that had been remaindered or set aside earlier. This may be due to how Alana experienced a reconceptualization of "writing" and, in part, a reconceptualization of herself as a writer, which led to such an intense engagement with her research assignment. Alana's research topic opened a new pathway for possibilities and growth as a writer and shifted her relationship to her prior knowledge -- both in terms of skill and emotional memories. However, in the section that follows, we will see how these changes shaped Alana's final portfolio compilation process. At this point in the course, she had made substantial revisions for the first and second drafts of her MP, yet the portfolio prompt asked her to revise it again "substantially" (for a third time) and include it with her Final Portfolio, which will be the topic of the section below.

V. Alana's Portfolio Story

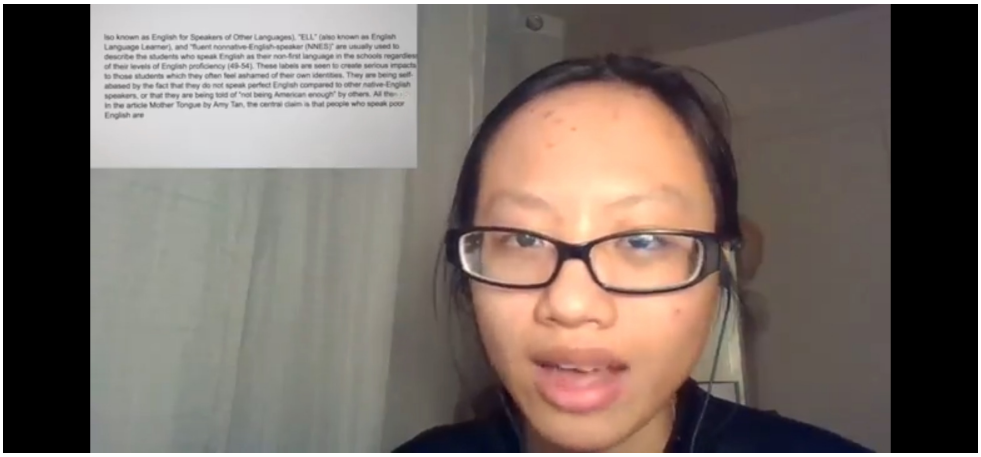

Fig. 4.1: Alana's Final Video Diary (https://youtu.be/y13kjTLAPHc)

The final portfolio signaled students' end of English 109 and provided opportunities for revision and reflection. The prompt was presented differently than other prompts in this particular section. It was titled "ENGLISH 109 FINAL PORTFOLIO PROMPT AND CHECKLIST" and listed the "Required Components in Order" (Appendix G: Final Portfolio Prompt). Students were to write a cover letter that made an argument for how they demonstrated the course goals. This cover letter was also framed as "a place to explain what skills you brought into this course and how your view of writing changed throughout the quarter." Students needed to revise a total of two short assignments ("SAs") and revise their MP a third, "final time." Assessment was based on the course learning goals and students' personal learning goals. Students needed to revise three pieces "substantially" and write a 300-500-word critical reflection for each. In addition, they needed to write a 200-400-word conclusion that "wraps up your argument and proposes two new goals that you want to work toward in English 110." Under the "checklist" section of the prompt, a section titled "revision" included three bullet points which defined what it meant in this context:

Revisions

- ☐ Evidence of substantial revision (rethinking, developing, or complicating your claim/inquiry; re-examining your purpose and/or audience; re-examining or developing analysis)
- ☐ Evidence of proofreading and editing (improving transitions, clarity, sentence style)
- ☐ Evidence of how you addressed instructor and/or peer feedback in your revision

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Alana needed to show revision on various levels -- how she revised deeply and cognitively, as well as surface-level. She also needed to show how she engaged with feedback in her revisions.

Alana and I met before she started her portfolio revisions. She said she chose SA3 "to show improvement and practice," perhaps because she needed to finish the piece and it would show the most "substantial" revision. Alana was deciding between SA2 and SA6. She said she

felt proud of her summarizing skills, but the teacher said SA6 was the strongest (which she ended up choosing). She said SA6 would be the easiest to revise and it would also help her revise for MP since the two are so connected. Alana saw the class learning goals as "fittable" to these assignments and that she could "apply more strategies in SA6 than SA2 as the course goes on."

In class, students worked on reflection by paraphrasing their learning goals and giving examples from their own essays: "What does learning goal mean to you and how do they connect to assignments?" Rebekah helped students "relate [learning goals] to the essays" and Alana asked during class if it was possible to "pick any" of them. In her portfolio draft, Alana wrote that her personal learning goals were "how to precisely analyze a variety of texts and critically think about literature" and "write good claims and develop compelling arguments." Recall that she chose to initially revise SA2 (strategic summary) but changed it to SA6, and she chose to revise SA3 (rhetorical analysis) regardless. In her cover letter, she said she experienced a change in perspective in that her negative perception of herself as an "ELL" changed and that "through creative writing techniques … [I] learned how to write concisely and [...] more creative." Her cover letter mentioned confidence, as she wrote that she had more confidence "in my ability to write and think as a writer," yet Alana still wrote on her *potential*, stating: "Now I totally trust myself of having the potential of becoming a good writer." But why wasn't Alana a "good" writer *yet*? This change in perspective may have been due to the nature of the portfolio prompt, which asked for "evidence of substantial revision" and growth. The portfolio landscape seemed to illuminate this tension, which she described in her final video diary after submission. As Alana spoke about balancing time spent on the "content" of her writing versus grammar, she said:

> You, yourself has to go through that process yourself, in your mind, to digest that thinking, in order to express that into the essay. That is one of the reasons that cost me to be rushed and spent a lot of time editing the assignments and portfolio the last few days. It was exhausting.

This pressure, as a result, affected how Alana positioned herself in her entire portfolio, which will be described in the sections below.

Throughout revision, Alana worked on SA3, which she finally finished after two months. She worked on identifying rhetorical strategies "for improvement" in which she commented on the use of personal experience "to make their claims more persuasive." In her critical reflection, she wrote that the **"**teacher feedback on evidence" and "peer feedback on format" helped her revision. However, Alana did not comment on her relationship to identifying personal experience as a strategy, even though it had emerged through her writing thematically -- especially in terms of her relationship to voice. Alana ended up revising SA6 instead of SA2, deleting "race" and changing it to "unique accents" as well as deleting a section on students facing discrimination and a classroom example -- examples which she had identified with previously. Instead, she included a section as it appeared in one of her sources. Alana reflected on her revisions by writing that she had showed progress, had "achievement[s]" and "practice[d] progressing." Her goals in this piece were "to be better" and "increase reliability for research project." What was it about wanting to "increase reliability for research project" that may have shaped Alana's choice to remove examples she had previously identified with?

In our interview during the portfolio process, Alana described decisions she made and why she made them for the portfolio: "Thinking about how SA6 can link to Major Paper and having that SA6 -- that revision on that -- might link me to do a better reflection on MP and see

what parts…that I can cut. And also have that maybe put into SA6 instead. And also, what are some ideas I can import into MP." Alana further explained, "That might give me a better sense of what to elaborate on MP and also I noticed in MP I still summarize sources. So maybe it would be a good idea to move the summary part from MP to SA6 and swap the ideas between the two assignments so I can have more flexibility in MP and also have a better SA6." What this tells us about Alana's uptake processes and how they may have changed over time is that her perception of the connectedness of assignments helped her to be more agile in her revision processes, though expectations (such as those put forth by the portfolio prompt) functioned to remainder particular uptakes. In discussing her MP revisions, she (again) wrote on her personal connection to the topic:

> Besides that, I add my voice into the conversation of the existing sources by including my personal story [...] As coming from the background of an English As a Second Language student in middle and high school, I could share similar thoughts as what Motha explains in her book. It was true that there were some negative and shameful feelings existed on me when I was first labeled as an ESL/ EEL student by the schools and others.

Alana's engagement in the portfolio compilation process seemed to shape her awareness of herself and the driving forces behind her decisions in her writing. When she did peer review in class, she later reported in our interview:

> I realized that assignment was quite vague in a way. The requirement of that assignment is not just summarizing the sources but also putting the ideas and authors into conversation … but I did not do that at the time. I was so focused on summarizing the sources… this linked to the cause of my questions pretty much."

Alana also saw a connection between SA6 and even SA3 (whereas previously she had not

understood the role of SA3 overall): “SA6 helps you prep for MP... maybe SA3 as well. A little bit I would say. Because it asked us to look at strategies others use. That lets you to think the strategies the sources or authors use in the sources I chose. And maybe improvements they can make like values and limitations.” Here, Alana saw connections between SA6 and SA3, which enabled her to revisit SA3 after two months.

Alana was still concerned with showing improvement, particularly in summary. Recall that Alana had struggled with SA2, a strategic summary. Alana commented on her decision to not use SA2 in favor of SA6: “I noticed SA6 is doing summary writing. Like a summary essay. Having that - start practicing to summarize at the beginning would help for summary later on. SA6 can show the improvements that I made. Starting in SA2… SA6 gives me more space and flexibility rather than SA2 [...] I included most of the requirements and components in SA2 compared to SA6. So, I just feel like I can show the amount of hard work that I put in when doing SA6 versus SA2.” Even though Alana struggled in SA2, it seems that she chose SA6 because it gave summary a more rhetorical function -- as connected to her inquiry process -- but it also showed improvement. This had a significant impact on her uptake because, as she reported, she wanted to show how far she had come (from SA2 to SA6). Given this uptake motivation, Alana’s uptake choices in SA6 were based on the context in which they were presented in the portfolio. As mentioned earlier, Alana reported that she wanted to “link to Major Paper” and “having that SA6 [...] revision [...] might link me to do a better reflection on MP.”

For Alana, the portfolio was all about “feedback...rubric...goals,” as she said in our interview. The connections between assignments and the bigger picture seemed to make sense to Alana, but she still chose SA3, even though it was “the most unfamiliar one… and that assignment is totally unrelated to the final project… I still have to go back to the original article -

- I have to continue in the process, so, and just like doing a new assignment pretty much." It seems that Alana figured out how to navigate the prompt and identity expectations more generally because, even though she was finally ready to finish SA3, it was "based on [the rubric], I would be able to foreshadow [the requirements]. Before that, introducing the roadmap, obviously you need a first sentence - topic sentence for that intro paragraph. And also, for the roadmap and thesis - I learned from the rubric [of] that in general." She also spoke about her previous writing experiences and how she could use the roadmap to set up her body paragraphs.

This formula was finally put to use in her writing of SA3. Rebekah's feedback "helped [Alana] choose" because it let her know "if the assignment [was] good or not." Alana reported feeling confident in her revisions for SA3 because "I think I was more sure of what to include… by having that in mind... my direction is more clear." Alana seemed to be able to successfully come back to SA3 because her teacher had given her directions, and also because it was connected to another assignment: the final portfolio. One major factor that blocked Alana's initial uptake of SA3 was her perceived inability to critique the author of the article she had chosen. It seemed that Alana, over time, was became more agentive in revising SA3 due to her teacher telling her how to revise ("add more paragraphs and the main claim") and the time afforded for understanding the article. Alana initially reported having had previous experience with rhetorical analysis in terms of identifying rhetorical strategies -- something she showcased in class discussions that centered on ethos, pathos and logos -- though Alana's writing pathway became stalled when she was asked to evaluate those rhetorical strategies, as evidenced by her comment that she had never been authorized to do so and thought authors were "always right." As I mentioned earlier in this chapter, even though the prompt listed steps for writing SA3 (Appendix H: Short Assignment #3 Prompt), Alana could not take them up. However, during her

final portfolio, she is able to finally engage in the type of *critique* the assignment called for. Alana wrote the following in her return to SA3 (revisited and revised during the portfolio sequence after many weeks):

> Although the authors have used the three above strategies effectively, they can still make the argument more persuasive by elaborating their personal experiences and stories. An example of using personal storytelling can be found in Amy Tan's article "Mother Tongue."

Alana did not see personal storytelling as a strong rhetorical strategy during her initial uptake of SA3 -- something that she remaindered up until the research sequence. This, in addition to teacher guidance, allowed Alana to go back and revise SA3.

Alana's engagement with the MP was limited by requirements but it also taught her "how to have new perspectives on multiculturalism." For Alana, this was also an opportunity to engage on a personal level. This is because

> A lot of times there are assignments… they didn't give much space for us to express or incorporate our experience into the writing. So, yeah, a lot of them are practicing the learning goals and focus on writing. Definitely MP [and] SA6 gave us space for adding our own perspectives but other than that, not really, right? Autobiography and mid-quarter reflection was about learning goals, what you want to learn. I don't see any space for me to incorporate that.

This may have been because none of the prompts nor textbook readings explicitly invited Alana to offer her personal experience. Even the portfolio cover letter, which offers potential entry points for this kind of writing, asked for three different types of evidence in connection with portfolio artifacts.

While Alana seemed to understand SA6, both in terms of content and expectation, she still struggled with SA3 (despite feeling more confident about it). During portfolio peer review in class, Alana focused on SA3 and seemed to struggle finding words to describe the assignment and her work. In class, she asked if she needed to use certain words in her cover letter and reflections about SA3. Rebekah responded, "Anytime you're talking about any writing vocabulary, talk about how you learned it and which assignments [...] Do you need examples? If choosing SA3, what would be the vocabulary about writing?" Alana responded, "The Big 5, but it's not obvious." This was an interesting moment to observe, because there hadn't been a vocabulary (about rhetorical analysis) that Alana had been familiar with or understood, nor had she engaged in reflective activities that would teach her a vocabulary to reflect. This affected her uptakes in that it foreclosed opportunities for Alana to deeply engage with her relationship between prior knowledge and expectation.

VI. Conclusion

As I introduced in Ch. 1, Alana reported the following on her experience *after* compiling her final portfolio:

> I think something that's, like, left out is … a lot parts are like, the critical thinking behind it, or like the behind the scene. So, what I mean by that is, you know on each essay, like, I feel like, there are a lot more things that I want to express, and want to, like, say, I want to include in my essays, but I do not, um, I do not completely, like, compile them. Or like, you know, um, like put, compile them in that in a great way, so I think there might be lack of, like critical thinking, like, the best critical thinking, showing in there. (Fig. 4.1)

In addition to reporting that she didn't think the "best" critical thinking is evident in her final portfolio, Alana drew attention to the idea that there is something missing. She said:

> So, but, um, I mean, it shows like some of my critical thinkings, but I don't think that's like all of it. And, um you know, I think there's definitely some other interesting thoughts, or like you know, creative thoughts, like about the essay, about the prompt, that I did not include in there, in the essays. (Fig. 4.1)

Alana's initial learning goals in the course were to "learn how to precisely analyze a variety of texts and critically think about literature" and "learn how to write concisely and get straight to the main points." In her first unofficial assignment for the course, a writing autobiography, she said, "Not only did I struggled on practicing …. officially active writing voice to express ideas from the [stance] of my represented country ... I had no prior experience on that." She also wrote about how reading "few sample position papers and [learning] to be familiar with the formats" helped her to overcome difficulties in writing. This is because "the strategy of referencing to similar types of written pieces allowed me to learn the writing techniques and made improvements on my writings." We saw Alana enact this strategy through her rigid attention to the prompt and its requirements, as well as teacher feedback. Overall, as Alana reported in her last video diary, "I learned a lot. I built more confidence in my writing skills. I believe more of myself as being a writer -- think as a writer, write as a writer. Just not being looked down at myself any more in terms of having poor writing skills and stuff like that [...] I feel more confident in terms of writing, of thinking, of critical thinking on the articles and stuff like that."

But what does it mean to be a writer? Alana focused on selecting pieces that showed improvement and pieces that were "fittable" to the course's learning goals. She was drawn to the assignments that connected with "overlapping ideas" and prioritized feedback, rubrics, then

learning goals (in that order). Her critical reflections showed how she learned to "think like a writer," yet this may have been based on a definition of "writer" constructed in English 109. What began to surface for Alana was the notion of labor. She not only addressed and questioned critical thinking and creativity -- and how parts of them may have been left out of her final products -- but also time and labor:

> So...and besides that, I think maybe all the, like hard work and all the time consuming, like time commitment put in, like, for doing the portfolio is not shown. I mean, it's, it's shown, like, in a way, but it didn't show, like completely, right? I mean, like, you would see, like, the end products but you always don't, just don't see, like, the total time that I put in, like, you know ... How much editing did I do? How much writing did I do? (Fig. 3.1)

The last few lines of Alana's final video diary alert us to the types of labor not accounted for, the things that are not seen, and the things that can get left behind in students' writing trajectories: "I mean obviously you see, you saw the final products, but, like, there's more than that, there's definitely more than what you just see" (Fig. 4.1). The labor unaccounted for can be seen as the moments of difficulty across translation and decision points. The final portfolio allowed Alana to return to these decision points. In her portfolio cover letter, she referenced her learning to her labor:

> Besides gaining new writing skills to help me write better, I have also improved on my proficiency of writing. From spending at least six or seven hours to complete a two-to-three-pages essay at the beginning of the quarter, I now can be able to finish writing a similar length of essay within four to five hours, as I practice in writing more and more.

While Alana seemed much more metacognitive about her writing towards the end of English 109, she still used terms such as “proficient” and “skills.” This orientation to writing -- and the class -- remaindered many uptakes that seemed to give her the most agency in her writing. We saw tensions in Alana, with competing forces such as the textbook and teacher feedback as notions of authority shaped her push and pull with “writing” yet clouded opportunities to take up personal experience, build upon and put into play prior knowledge, and critique well-known authors.

Alana’s uptake remainders seem to shape Alana’s relationship to her prior knowledge. She does not seem to trust her prior knowledge nor see it as relevant throughout the short assignments, based on her engagement with the first three SAs. She did not understand the connection between SA1 and SA2 (and what it means to summarize strategically), nor did she understand the place of SA3 in the curriculum or what it meant to critique an author. Alana seemed to struggle with feeling authority to take up certain things in her writing, based on aspects of her writing pathways that were authorized by more dominant forces (such as the textbook and teacher). If Alana had seen these connections earlier in the course, they may have opened up more uptake pathways in her writing.

However, SA5 marked a turn -- Alana began to see all the assignments as connected, which, in part, shaped her ability to use prior knowledge from previous schooling and personal experience in her writing. This explains Alana’s uptake remainders in SA3: she could not take anything up in this assignment as she is fixated with trying to understand reader expectations in rhetorical analysis as well as the assignments in English 109. Also, she did not feel the authority to critique in the first place. Alana showed a pattern of defaulting to things that would not allow her to move forward until she wrote her way into the inquiry projects sequence. But at the end,

Alana could not actualize her project. It lived as a proposal, and this seemed to impact Alana's performance in her portfolio. In Alana's case, her ability to move across and execute rhetorical resources was shaped by the genre of the research proposal and its placement as the endpoint in the course. Because the proposal was the very last assignment in the course, the assignment felt as if it didn't require follow through from Alana because there wouldn't be any "real" rhetorical consequences.

As a result, Alana's non-actualized resources -- or "uptake remainders" -- seemed to vibrate at the surface, never making it through to the audience she had envisioned. This particularly affected her portfolio compilation process. For example, in the critical reflection for SA3, Alana wrote, "One of the elements that helps me achieve the three learning goals is the feedback from the instructor and peers. In the third paragraph, the instructor suggests to provide a specific quote or example [...] So later, I make an improvement by explaining about use of including [the] quote." Whereas Alana had shown a tremendous shift in writing (and time spent writing), her portfolio reflection and revisions focused mostly on pleasing the teacher or doing what the prompt wants. In this case, the portfolio critical reflections required specific textual evidence. Alana remaindered uptakes that spoke to her personal learning goals in favor of the course goals.

In Chapter Five, I will offer a second case study of "Jett" in order to trace how uptake remainders uniquely emerged for this student and how they shaped his genre performances in English 109.

Chapter 5

Jett's Story and the Tension between Authority and Expectation

Fig. 5.1: Jett in his writing space

I.

Jett is a nineteen-year-old self-identified male from a small rural town in Washington state who has moved for the first time and is transitioning to college life in a big city. In his English 109 Autobiography assignment, he shares that he is from "one of the most conservative towns in the state of Washington" and that he wants to unlearn "the bias that we were often taught in school and taught by our teachers." In Jett's survey response, he wrote that because of his previous schooling and hometown, his viewpoint "is very different than the typical Seattle person." He also wrote that he is "from a unique town compared to most" and that "the people, the size, culture, stereotypes all play a crucial role" in shaping him as a writer.

Jett reports speaking and learning English, Spanish and German. His primary area of interest is Environmental Studies and at the time of this study, he was enrolled in four classes total. One of Jett's educational goals is to obtain his major. He shared that he chose English 109

to “better [his] writing skills and knowledge of events around [him].” When asked what he thought the disadvantages of English 109 are, he said “None? mainly liberal class?” Though Jett did not reveal much about the role of political stances in his schooling, community, or personal life, his background in a mainly conservative town may have influenced Jett’s goal of “[h]oning my writing skills as well as participating in educated discussions,” which he saw as an advantage of English 109 (something he possibly didn’t have an opportunity to participate in through his “conservative” schooling environment, which he describes in more detail in his autobiography assignment below). Jett’s initial perceptions of English 109 were very positive and he shared that he hoped to learn “better grammar, writing and syntax rules.” He also shared that his writing is “based off of several formats of my teachers combined together plus the type of English I speak.”

In Jett’s Final Portfolio reflection, he revealed a bit more about his pedagogical memory and the types of writing he learned. He provided a mini narrative of his experience throughout all four years of high school, and through that narrative, many emotions emerged. Jett wrote, “During my time in high school I read and annotated many articles often times having to write short responses for grades.” He continued, “My senior English class in fact was solely based off of this skills and I believe this is a well obtain skill of mine.” For Jett, his ability to write short responses in this way is a skill he believed he had acquired. In addition, Jett wrote, “Many times in AP Language and Composition we worked on a better vocabulary to help our writing flow. As well we often used peer review when we wrote our essays and revised them to practice for the writing portion of the AP Language and Composition test.” As we will observe in Jett’s first few assignments, “flow” is a very important part of his writing.

In Jett's Final Portfolio reflection, he also shared the strong negative emotions he felt in particular learning contexts. Jett wrote,

> My freshman year I took Pre-AP English 9. From that class I gained a lot of writing skills that I still use today. Although, I felt as if my teacher wasn't the best. Don't get me wrong I love [the teacher] to death, but she was a very chatty teacher and we were often behind the other classes. Our class being 1-2 months behind also made me mentally feel like everyone else had a step advantage over me which hindered my writing skills for a time being.

As we will observe through Jett's uptakes, his need to "get ahead" shapes his uptakes of his English 109 assignments. This may be because, as he shared in his portfolio reflection, "During my sophomore year I had [the same teacher] again. As before, our class fell behind because of her chattiness and I felt as if other students had an advantage over me in the writing field." However, it seemed that what followed affected Jett even more. He wrote, "My junior year hit and I met a savior and devil! [My teacher] is by far one of the best and most strict and critical teacher I have ever had. She challenged me, and made me work hard and I felt like I left that class as an achieved and bettered writer." This seems to be a major turning point in Jett's writing history as it allows Jett to regain his confidence.

Despite this turning point, Jett continued: "Although I did not feel welcome. [The teacher] was (I apologize) an a**hole and hated me and I hated her and we often fought resulting and huge drama outside the classroom. Overall Junior year english was beneficial." We can see how Jett's writing identity may hold strong memories tied to negative emotions, though, as he wrote, he saw this class as beneficial. Jett concluded his mini narrative with his view of his senior year: "Finally, English 12 was a fair class but often consisted of busy work rather than

actual learning. I finally broke out of my normal writing structure of the typical high school five paragraph essay." Though this mini narrative came at the end of the course, it may shed light on Jett's uptakes and uptake remainders throughout English 109.

Based on my interactions with Jett, he is a student who strives to finish first. He is dynamic and confident and likes to participate. Jett is a student who offers comic relief or poses questions that others might be afraid to answer. He wrote in his English 109 Writing Autobiography assignment that he is "a very outgoing guy who loves to joke around and have a great time with his peers." Another educational goal he wrote about "includes learning new and even better writing styles that can fit me best. In our high school, we were taught one way to write and one way to write out our papers for state testing purposes." Jett expressed that his "hope is to really engage myself in class discussions, projects and activities to learn these 'writing rules' so I can enhance myself as a writer." This goal shines through in his Autobiography, as Jett writes, "as I read through the rubric to this project I specifically noticed a part about 'writing rules' and personally that intrigues myself greatly!"

In his Autobiography, Jett also wrote at length about the political landscape of his schooling and how this landscape shapes his goals as a student in English 109. He wrote, "During my senior year of high school in a survey of about 900 students 91% voted to identify themselves as a conservative. The other results as followed were, 6% moderate and 3% liberal." Jett continued, "Just for this reason alone a major goal of mine is to learn the viewpoints of others and how they interpret their viewpoints versus the bias that we were often taught in school and taught by our teachers." However, he also wrote, "Now I won't say I'm going to back down from my views as I truly have strong opinions and love to argue…I am saying although I would love to learn through the process of writing and class discussions the other sides in order [to]

form a more educated opinion." While Jett describes himself as opinionated, he also writes, "I have always found myself as a moderate, but from growing up in such a small and very biased town I have yet to form a full conclusion of my political and cultural beliefs."

For Jett, when writing for "creative writing purposes," he says, "I love to let my mind imagine all that it can and let my writing utensil flow free for the benefit of me." He writes something similar in the last line of his Autobiography as well: "I hope and do truly believe the writing skills that I obtain in this class will benefit myself for many years to come at this incredible university." In this chapter, we will examine the in-betweens and often unseen translations and negotiations of Jett's uptakes and how he negotiates communicative resources while taking up genres in English 109. Specifically, I will address my research questions in this second case study, which will feature Jett's particular uptake processes, the uptake remainders that are formed and the factors that cause them to manifest. In this chapter, we will also see how the relationship between authority and expectation emerges differently for Jett than for Alana. Whereas in the previous chapter, Alana found her authority *later* on in English 109, Jett came into English 109 with that authority, yet met challenges with implementing his previous knowledge. The way he worked through these challenges shaped his uptakes throughout the course.

II. Short Assignment 1: "Article Summary"

As mentioned in the previous case study, the task for the first short assignment ("SA 1") was to apply summarizing skills to one of nine current events articles provided by the teacher, Rebekah, about language and identity. Before Rebekah had started scaffolding for this assignment, Jett was ahead of the game and had already completed his introduction paragraph --

a fact he anxiously told his classmates during group work. This is because the prompt was handed out the day prior, but the class hadn't gone over it yet.

Throughout reading the prompt, the assignment was framed by Rebekah as an invitation for recreating summary as a creative act, with subsequent activities focused on practicing identifying "context, claims, evidence" and noting how different groups came up with different representations; this showed how summarizing is not an objective act[10]. As the class moved through the prompt, Jett took rigorous notes by hand. Rebekah emphasized choice-making and representation: "Any time you are summarizing, you are representing the text in your way." Rebekah described summary as the "they say" part of the text[11] and mentioned that it would be the students' responsibility to choose which parts of the text to emphasize. When she discussed the evaluation rubric, she said there would be no surprises because the rubric mirrors the description of the assignment.

A few more questions about the prompt were posed after the class finished reading it out loud. Jett, who had chosen an article on gender issues[12], asked about the format of the header. This may have been because, the day prior, Jett was ahead of the game and had started drafting his assignment before the class had gone over the prompt, and the header seemed to be something that he fixated on. Specifically, during these initial drafting stages, Jett had deleted and re-pasted his header (as follows):

> Jett Jackson
> English 109
> Summarizing- Queer Issue
> 2 October 2017

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[10] During an insta-interview, Rebekah said that she saw "different representations" of summary in a way that "debunks the genre."
[11] A reference from the course textbook, *They Say/I Say*.
[12] Jett chose to write on the article, "Queer Issue: The Risk for Gamers Who Don't Fit Neatly Into Gender Boxes" by Katie Allison.

He revisited the header the next day after he posed the question in class about it and replaced the third line ("Summarizing") with the instructor's name.

After the class went over the prompt, Rebekah went over the homework assigned the day before: a reading on summary in *They Say/I Say.* Rebekah led a discussion on summary as a creative genre: "How do you decide what main points to include? How do you identify the author's main opinion when reading something? When you summarize, what else do you do besides identify the main point?" Jett responded that main points can be "boring," which prompted Rebekah to ask the class how to *not* make a summary "boring." Jett suggested that expanding on details (makes a summary *not* boring) because the author will have details that can be analyzed beyond the main points.

This brief discussion led to an activity in which students were asked to summarize an Amy Tan article by providing the context, claim and evidence (skills mentioned in the prompt). Rebekah told the class they would be split into two groups, with one group asked to "agree" and one group asked to "disagree" or be skeptical. Before she continued, Jett suggested how to split the class into groups and that Rebekah be in *his* group. Rebekah proceeded to instruct the class to "come up with the bare bones in summary […] the context to highlight, if supporting that view" and the "claim and evidence" as well as how they would present it. When Jett joined his group, he immediately took the lead, which was not surprising, given his bold remark to his teacher. Jett asked if anyone wanted to write and led the group to work on the claim first. Jett sat in the teacher's chair (a chair with wheels, distinguishable from the rest) and again, directed another group member to write on the board because he's "allergic to chalk." As the group worked on their task, Jett mentioned that he had already worked on the concepts for SA1 the day before and had already used quotes because he annotated the reading. Thus, Jett proposed that his group use

his quotes, to which they conceded with no hesitation or pushback, possibly because most of the class seemed shy and Jett always offered input or direction (especially in moments of what seemed like awkward silence). The lack of response to Jett's directives seemed to affirm his confidence in English 109.

After the two groups reported out, Rebekah asked, "Do both of these summaries give the reader enough information to make their own decision about how they feel about Amy Tan's essay?" She closed the class by directing students' attention back to their first short assignment and assigning homework. Rebekah asked the class to reread the article they had chosen and to write a 1-2 sentence summary (or "bullet points") of what they think the author's main claim is while writing about how they would represent it "fairly" in three sentences. Rebekah wanted her students to represent their articles in a "balanced way" by identifying the main opinion in *unbiased* terms – something that Jett asked her to clarify. Jett may have asked for clarification on this because, as he reported in our in-person interview after submitting SA1, "an assignment like this, where we're not supposed to be biased [...] it's been more challenging."

Two days later, the class worked on organization and transitions and made revisions to paragraphs they had drafted for SA1. The class had read a section on "using connecting words" in *They Say/I Say*, and so Rebekah led a discussion on using connections for rhetorical purpose. After students worked on an activity that engaged them in different ways to connect and combine ideas, Rebekah asked the students to share out their experiences with the activity. Students said their revisions with transitions made the paragraph "sound better" and "flow." Rebekah asked them: "How did you know?" Recall that here, Alana had raised her hand to answer: "Context helps the flow be better — explanation, having introduction, context and background." Jett, on

the other hand, said that flow was more of a grammatical matter in that it has "commas" and a "pause break."

In his Google Doc, Jett wrote SA1 over three days. According to Draftback, he made 2,697 revisions (versus Alana, who made 8,053 revisions). As we saw earlier during Jett's initial drafting stages, according to Google Doc's revision history, Jett wrote and rewrote his MLA header the first day of drafting (with "Summarizing -- Queer Issue" as one of the lines). Jett wrote his full draft over one hour and seventeen minutes, spending the most time (36 minutes) on his introduction paragraph, deleting and rephrasing particular word choices. For example, Jett wrote, "What most do not know Allison states is how gender boxes deep affect the gamer world and women who participate in the…" and changed it to, "As well, to bring notice and awareness what ~~effects discrimination against queers and "tom boys" have done mentally~~[13] those discriminations have on gamers." Here, we can see how Jett started with specifics, and later changed the specifics to more general phrases such as "discriminations." Jett's second day of revision only included two changes: his MLA header to its correct convention, as well as adding a title. This may have been because Jett did most of his writing in his first writing session.

Jett's final writing session occurred late at night, in which he added a few more sentences and then recorded his first video diary (Fig. 5.2) where he introduced his writing atmosphere, discussed his writing process for SA1, and reported that he thought the assignment "took a little longer than expected" (even though he finished three days before it was due). Jett recorded the video from his desk in his dorm with his roommate seated at his own desk. Jett described his "writing flow" and the role of distraction: "I think the distractions are beneficial because they really help me actually change my writing flow." He said, "I go on my phone for a little bit and

[13] The strikethrough portion represents what Jett deleted.

then I have a new idea afterwards." Jett also mentioned that if he and his roommate "can't really get the thinking going, we like to make a shot of the ball." Following Jett's statements about the role of his phone during writing, Jett makes a shot with a mini basketball into a hoop affixed on the back of their dorm door.

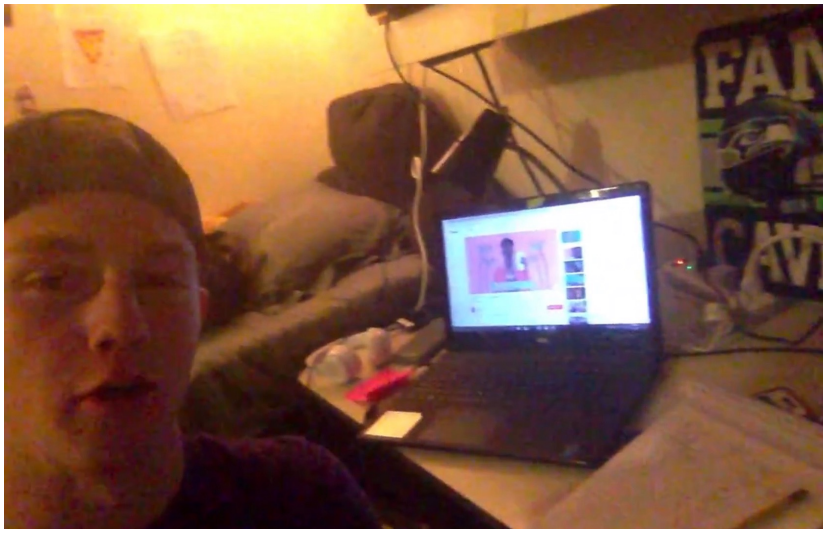


Fig. 5.2: Jett's first video diary (**https://youtu.be/UevJkrC6s00**)

Jett and I had a chance to meet for an in-person interview five days after he submitted SA 1, and on the day SA2 was assigned. Because SA2 was a revision of SA1, Jett discussed his intended revisions and revealed more about his experience with SA1 overall. In our interview, Jett described that his process in completing SA1 ahead of time was "just to get ahead." Recall how Jett not only started his writing of SA1 before the class went over the prompt, but that he also wrote it over one hour and seventeen minutes. This shows Jett's desire to get done quickly, as he further explained, "I don't like having a lot of work to be done" and that "English was the least workload" and he is not "a weekend homework type of guy." Therefore, Jett's desire to finish quickly affected his uptake as it was quick and in line with *his* timeline, despite the seemingly "slower" movement of the class structure, which had focused on the writing task on Thursday (right before the weekend). As a result, Jett's preferred approach -- motivated by his

desire to "get ahead" -- affected his ability to take up the invitation to write a "creative" summary. For example, though Rebekah framed the prompt for SA1 an invitation for recreating summary as a creative act, Jett focused on "the shortest article" and drew on previous knowledge, which he reported as "literary devices […] how to correctly quote [and] definitely knowing how to introduce a quote and all that."

Jett described a few of his intended revisions for SA1 (something he would carry over to SA2, given that it was assigned as a revision to SA1). He shared that he would "go back, add some paraphrases" and that he has "definitely got to do the citation thing." Jett continued, "I'll knock that out first or second [...] for sure I'm going to add some paraphrases in there." When I asked if he felt SA1 had any weaknesses, Jett took a long pause and responded: "That's a good question… I mean, I'm sure, honestly, making the sentence structure better [...] fix grammar, fix sentence flow, syntax, all that stuff… and portray a tone that is adequate to the writing that I want to portray." I asked Jett to define "flow," to which he responded, "as long as it doesn't sound choppy -- has good flow -- not a run-on sentence."

Jett also shared how his previous knowledge played a role in helping him complete SA1. He said that learning "literary devices…how to correctly quote…definitely knowing how to introduce a quote and all that" prepared him for SA1. However, Jett also faced some challenges. "Especially like an assignment like this, where we're not supposed to be biased [...] it's been more challenging." Jett continued, "I don't really connect with this topic. To be honest, I picked it because it was the shortest article, so that's kind of backstab there, but I've worked through it." After he submitted SA1, Jett received comments from his instructor[14]. In SA1, Jett received comments that praised his writing but also offered directives for revision. For example, the

[14] Jett only shared the end comments for all of his assignments (not the original marginal comments). This may have been because, as we will observe during Jett's portfolio compilation, teacher feedback affected his confidence.

teacher wrote, "You have given a thorough summary of a difficult article" and that Jett also "picked up on many important details." However, Rebekah urged Jett to "focus on [the] main claim" and to "[l]ook back to chapter 8 of *TSIS*[15] for ways to connect your thoughts." Finally, the teacher suggested that "transition words and repeating with a difference would be especially helpful for your paper."

Although SA1 marks the beginnings of Jett's uptake pathways in English 109, we can already see factors that seem to shape his uptakes. Jett likes to finish fast and first, as seen in his engagement in group activities and independent writing. Jett comes off as a confident writer to himself and his classmates, one who values "flow" and who has a particular writing rhythm. As Jett mentioned in his video diary, he has tools he draws from when he gets "stuck" (music, cell phone, basketball). Jett seems to be able to manage his "stuck" moments a lot more efficiently than Alana, who shared the same concerns as Jett (balancing coursework and generating new ideas). It appears that there are a few factors that shape Jett's uptake and that may potentially create uptake remainders: his fierce attachment to his identity and opinion, which are illustrated through his challenge in writing in an "unbiased" way and lack of connection to his topic, and his concern with finding a tone that matches his intention as a writer.

III. Short Assignment 2: "Strategic Summary"

During the second short assignment ("SA2"), assigned the following week, Jett is tasked with writing a *strategic* summary. The prompt for SA2 explicated students' purpose for writing: "We will focus on integrating and analyzing quotes. In SA2, you will expand and revise SA1 with a focus on transitions […] and quote analysis." This assignment also gave students their first formal opportunity for reflection because they were asked to submit a "revision note" with the assignment. This "revision note" was to be "about ½ page […] explaining what you changed

[15] *They Say/I Say*.

and why. This note is your chance to explain what you have learned and why your work deserves to be considered 'exceptional'."

In his three video diaries for SA2, Jett responded to questions I sent over email that asked him to describe his impressions about the assignment as well as to describe his goals and/or how writing the assignment was going for him. Jett is, again, ahead of the game, and said that SA2 was "pretty much the same thing [as SA1], but this time we were asked to add quotations, use better or newer transitions, and revise it." These are specific skills mentioned in the prompt -- something that Jett seems to take up fast (just as we saw in SA1). Jett reported that he chose *not* to revise quotations because he had gone "above and beyond on the requirement and had quotations in the first one." However, he said he chose to revise "on the transition side and revision side" and that he "changed the structure of my sentences." We can see how Jett selected from the parts of the prompt that allowed him to perform certain uptakes and not others. Jett also described his writing space similarly to how he had described it in SA1: "Again, listening to music once again, really helps the mind flow and the phone's around as always. I was just changing the song… [my phone] always comes in clutch when I need to write. As always, over and out with the basketball shot." However, this time, as Jett aims for a shot, he misses it, but still says, "Woo!"

Later the next day in class, Rebekah formally presented the prompt for SA2. She mentioned that students are "not starting from scratch — just adding to something you already wrote" as she directed students to "apply what they learned the week prior into this assignment." She also mentioned that the "purpose of revision note [was] to check off rubric components included." In Jett's follow-up video diary, recorded later that night, he gave a tour of his writing

space (again) and even referenced his hometown ("We've got the music playing — that country theme from Buckley — shout out!") before describing what he saw as the goals for SA2:

> getting better at quotation integration, learning how to paraphrase … doing the correct citations for that, as well as cleaning up our grammar and syntax mistakes. That's what I see as the big goals for SA2, as well as having really great transitions between sentences and whatnot and paragraphs.

Jett said that he was going to work on "paraphrasing and that's about it" because "I already know great transitions, I already know how to use good grammar and syntax, and I already know correct citations through MLA. So, lots of strengths, maybe the one weakness is paraphrasing, but we just learned about that on Tuesday, so, perfect!" Jett also mentioned that he had no previous experience with an assignment like SA2: "I mean maybe I did back in high school, but I don't really remember it, so it's kind of really a good refresher assignment, to know what to do to be honest, versus in high school they just kind of had us do it, so this is kind of nice." Jett concluded his second video diary with his usual recap of his writing environment and basketball hoop: "Alright, again as always, we got the room going again, we've got the music going, my phone's around for all the answers, and I've got my basketball [throws it and misses]. And I missed again." For Jett, music is a significant part of his writing process as it appears in every video diary he submitted across assignments for English 109. In his second video diary, he explains why: "listening to music once again, really helps the mind flow and the phone's around as always, I was just changing the song… always comes in clutch when I need to write, as always, over and out with the basketball shot." Jett's music is always upbeat and seems to be part of his "writing zone." Though Jett didn't speak much about it, his music was always noted and prominent.

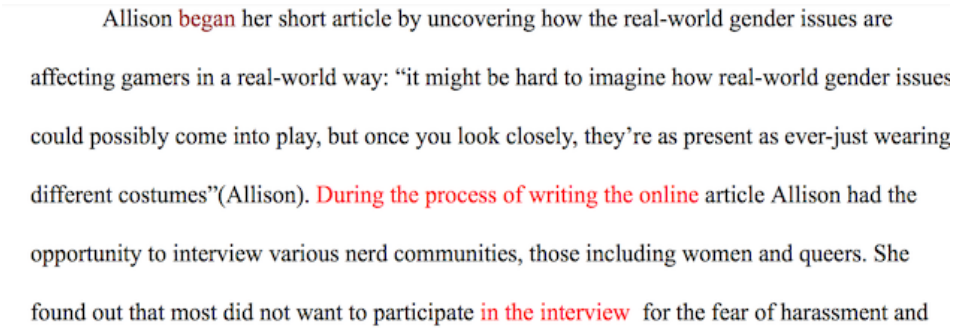

Allison began her short article by uncovering how the real-world gender issues are affecting gamers in a real-world way: "it might be hard to imagine how real-world gender issues could possibly come into play, but once you look closely, they're as present as ever-just wearing different costumes"(Allison). During the process of writing the online article Allison had the opportunity to interview various nerd communities, those including women and queers. She found out that most did not want to participate in the interview for the fear of harassment and

Fig. 5.3

According to Google Docs via Draftback, Jett completed 237 revisions (of his SA1) for SA2. In less than an hour, Jett worked on word choice and grammar ("starts" to "began"; "on-line" to "online"), one transition, and mostly concision (seven revisions). Throughout these minor changes, Jett color coded each of his revisions in red (Fig. 5.3). This may have been because the assignment required a revision note which was supposed to be "about ½ page […] explaining what you changed and why," which Jett did not initially include in his Google Drive space that I had set up for him. However, because Jett later chose to include SA2 in his portfolio, his revision note appeared, in which he wrote about the revisions he mentioned in his video diary. For example, Jett wrote,

> I first set out to improve my syntax and grammar in order to help my writing flow move more soundly. As a quick example, my originally conclusion paragraph versus my new conclusion paragraph are much different. In fact, I included an entirely new sentence and removed another sentence.

In his third video diary, which he submitted four days after writing SA2, he provided a brief "recap" in which he shared the following: "It went really well I thought, talked to the teacher a couple of times" (over email). Jett said that he had "communicated about citations, transitions and grammar fixes -- anything that can really influence my writing to make it flow more smoothly." Overall, as Jett said, "I thought SA2 was *really* easy [...] I think I really summarized

it in an efficient way without plagiarizing, which is always good." Jett also mentioned: "The article I chose was apparently 'difficult', but I didn't think it was too bad."

In his feedback on SA2, Jett received comments on how he had improved, a minor critique and suggestions for revision. Rebekah praised Jett for having improved "the quality of your summary" and that his "revised quotes are well-analyzed and well-selected." In addition, the "organization improved as a result of your quotation revisions." However, Rebekah commented that **"**there are still places where you shift from one idea to the next without a transition." In this end comment, Rebekah suggested the following: **"**It would be helpful to see specific examples of how you revised for organization (including paragraph numbers or even quotes) in your revision reflection." This comment may have been because Jett did not choose to revise in the area of organization (based on his video diary and his Google Docs revision history).

Throughout SA1 and SA2, Jett strives "to help my writing flow move more soundly" while trying to "prove" the quantity and quality of his revisions (seen in his red color coding and mentioning he didn't plagiarize). This may have been because the revision note asked for a particular type of reflection -- reflection that made an argument for completing requirements rather than reflection that encouraged metacognition. For Jett, the concept of "flow" is emerging as something personal and connected with his identity. It is repeatedly associated with personal space in his video diaries ("listening to music once again, really helps the mind flow"). At the same time, the concept of "flow" is associated with grammatical correctness (In SA1, he worked to "fix sentence flow").

Jett saw the "big goals" of SA2 as "doing the correct citations" and "cleaning up our grammar" as well as "getting better at quotation integration." This mastery of writing mindset

suggests there is writing knowledge that can be obtained for performance ("maybe the one weakness is paraphrasing, but we just learned about that on Tuesday, so, perfect!") rather than a practice that is always in motion. As we see through Jett's emphasis on "flow," Jett associates his writing tone with his identity, which may cause tension for Jett in later assignments. In addition, Jett seems to take up assignment prompts and enact revision in ways that are not connected to a larger rhetorical situation (similar to a checklist). Ever since his first "unofficial" assignment in English 109 (the Writing Autobiography), he is particularly attentive to the assignment rubric and his revision decisions are framed as boxes that need to be checked. For example, when discussing revision for SA1, Jett said he needed "to do the citation thing" and "add some paraphrases" -- both of which were on the rubric ("Quotes and paraphrases; Transitions; Revision reflection; Works cited page and in-text citations").

During SA2 and beyond, Jett presented himself as extremely confident in his writing, though he mentioned that he had reached out to Rebekah over email to discuss "citations, transitions and grammar fixes -- anything that can really influence my writing to make it flow more smoothly." This was the first time Jett mentioned needing assistance from Rebekah, and may signal that Jett encountered difficulty in SA2, potentially because he connected the goals of the assignment to correctness. Throughout Jett's uptake pathway in SA2, we see Jett further defining what "revision" means to him. For Jett, it appears that "revision" is something surface-level done for improvement.

Because Jett understood revision as correction, and because he thought his SA1 was already correct, the only way Jett could take up SA1 was to look for what was missing rather than *rethinking* what was there. This is because he perceived SA2 as a revision of SA1, and he thought SA1 was already "good" (and not in need of substantial revision for the SA2 version) --

something he mentioned in his second video diary for the assignment). Therefore, Jett's uptake pathway was guided by his understanding of the rubric components and whether he performed them correctly. In other words, Jett didn't see a need to revise for *all* of the rubric categories because he had already checked off certain hypothetical boxes. Jett's fast uptakes, then, affected what he took up, the rubric components, and what he may have left behind, such as the "choice-making" and creativity that Rebekah invited. Jett's fast uptakes and the options that were already available to him led him to take up "[using] better or newer transitions," "doing the correct citations," "cleaning up our grammar" and "getting better at quotation integration."

IV. Short Assignment 3: "Rhetorical Analysis"

The third short assignment ("SA 3") was a rhetorical analysis of an essay on language and identity. Steps included the following: identify the author's main claim and subclaims; identify rhetorical strategies and assess their effectiveness; make a unique claim about how well the argument works and "how well she could have made her argument more effective" (claim template included), and a quote sandwich. In class, Rebekah scaffolded these skills through discussions on language and identity and the rhetorical appeals, the genre and structure of "rhetorical analysis" and peer review activities. In class, Jett calmly annotated the prompt and shared that he knew the rhetorical appeals "ethos and logos." He asked Rebekah: "Do you want us to use one appeal or all three?"

Fig. 5.4

Rebekah responded, “I want you to use around three strategies, but of those three, only a maximum of one should be ethos, pathos, or logos [...] it can relate, [but] get more specific than these.”

When Rebekah taught the class about the genre of rhetorical analysis and the structure it takes, she invited the class to create a sample outline in which the introduction contained a “hook.” Because the class kept using the term “hook,” Rebekah said she would focus on it. Here, a “hook” (Fig. 5.4) is defined on the board as a “sentence that grabs the reader’s attention,” which could be a rhetorical question, a quote, themes of essay, or a story. Aside from a hook, the introduction paragraph as a whole should include a “layout of what you’re going to say (road map), claim (effective/ineffective), author’s claim, how the author can improve, and author’s name and title of the piece” (Fig. 5.5). Jett contributed to the class discussion by suggesting the author’s name and title should go in the introduction. For homework, students had brought in drafts of their introductions. Rebekah directed the class to peer review their introductions and to “write down one thing well that you want to do in your own intro, and one thing [your peer’s draft] can improve on.”

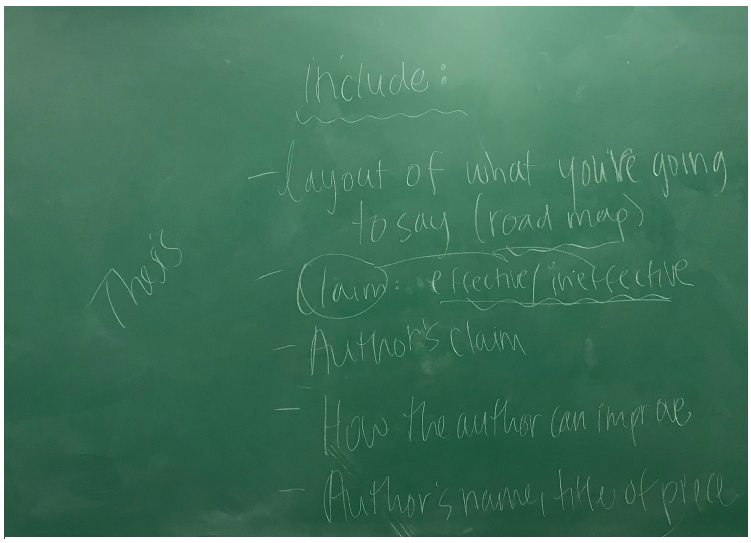


Fig. 5.5

According to Jett’s Google Doc version history, he had drafted his introduction and “road map” before class and made three revisions during peer review the next day. For example, Jett

added and deleted two transitions and added an in-text citation. During this activity, Jett read his paper aloud, asked a question (to his partner) about rhetorical devices, and started to debate about the rhetorical function of a device he identified (which was structural in nature: a listing technique which he referred to as an "asyndeton"). During this peer review, students were to have a discussion with an assigned peer and write down one thing well they did and one thing they could improve on. As Jett read his paper aloud, he identified a rhetorical strategy called an "asyndeton" and this led into the discussion with his peer, who had a different opinion. After this debate Jett asked Rebekah to enter the conversation with what she thought (whether the rhetorical appeal could be called an "asyndeton") and she responded, "[you] can say she uses a long list of things [but] it doesn't need to sound fancy… if [the term] is not correct, [you] can say she creates drama by using a list of things." After Jett defended having identified an "asyndeton" as a rhetorical technique, he quickly claimed that he had won the debate, realized he had finished first and announced it, made a paper plane, and flew it around the room.

When Jett started writing SA3, he created an outline (as follows, according to Google Docs):

Road Map:

Introduction

Pathos

Anecdote

Asyndeton

Then paragraph about what I thought about her claim

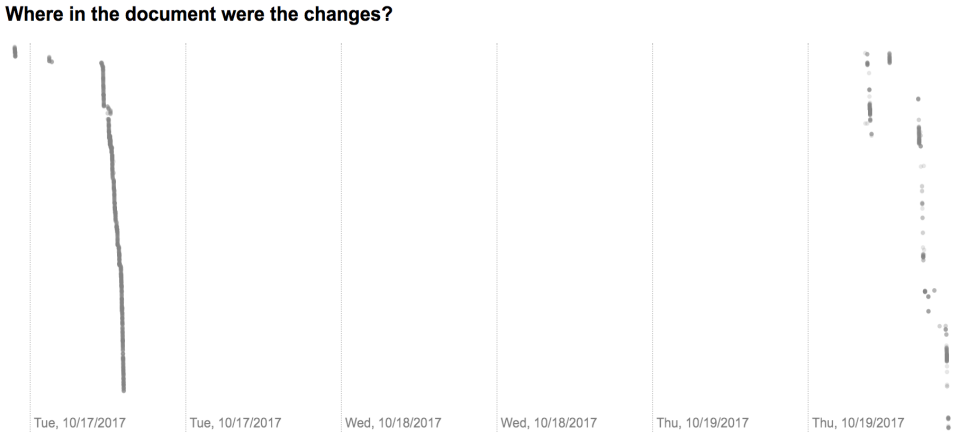
Conclusion

Despite defending his position on the “asyndeton” in the debate, Jett decided to remove the term he had felt so strongly about. He worked the most on his introduction throughout revision, first writing the following (in which the term “asyndeton” makes its first appearance):

> In the short story “Mother Tongue” by Amy Tan, Tan uses several rhetorical devices, those including pathos, anecdote and asyndeton in order to convey her main claim that it is okay for everyone to be different. In such words that each and everyone of us has a unique manner of speaking which influences our identity and that we should not be judged by the outside world on the way we speak our languages. As well, Tan also uses those rhetorical devices often in order to convey many of her sub claims about the constant discrimination on people who cannot speak perfect standard english and the point being made that no english should be considered as broken.

Throughout drafting, Jett spent the most time revising his introduction. Over two days (in a three-day time span), Jett made a total of 3,386 revisions over 11 distinct writing sessions (defined as periods where there wasn't more than a 10-minute gap between revisions, according to Draftback). The total time Jett spent writing/revising was two hours and fifteen minutes. Draftback offers a chart (Fig. 5.6) which shows when and where the most revisions occurred. Here, we can see Jett wrote the most

Fig. 5.6



when he began, with less changes during his final session. According to Google Docs' version history, during the latter half of his revisions (the very last column in Fig. 5.6), Jett focused on many surface-level revisions. For example, he changed the word choice for the rhetorical strategy he had initially identified and defended in peer review -- "asyndeton" -- and changed it to "a very effective listing strategy." He removed all traces of the word "asyndeton" and replaced it with this new description.

In contrast to the first two short assignments, Jett made more higher order, content-related revisions. For example, he added a quote at the beginning of his introduction (recall that Jett has learned to write his introductions starting with a "hook"): "I cannot give you much more than personal opinions on the English language and its variations in this country or others" (Tan 1). According to Google Docs, Jett also added a line to the end of his introduction that changed his claim: a critique of the author, which was something the rubric called for:

> **Claim:** Adapts the *TSIS* templates to make a claim about how effective the author's argument and gives specific examples to explain why. Explains how (even if the essay was effective) the essay could have been more effective.

Jett selected from the rubric as he took these criteria up at the end of his drafting process. He wrote:

> Although Tan makes a very convincing claim by using strong and appealing rhetorical devices, Tan could have added an additional rhetorical device, or furthered her explanations when using that certain device, in order for that device to be used in an more effective way to really engage the audience.

Recall that this was something Alana struggled with in SA3: she did not feel she had authority to critique the author. However, Jett is able to perform this critique, though he did not include it until the end of his drafting process, even though it was part of what he took up and selected from the rubric, which, in the past, had enabled his fast uptakes.

Jett submitted two video diaries during SA3: one when the prompt was given, and one after he submitted SA3. In his first video, he surveyed his dorm room ("got the Halloween candy out, got the room all festive" with "music in background, got the phone going on, roommate playing some snazzy music"). Jett shared that he thought SA3 was "pretty easy" because he had taken an AP class with the same assignment during his sophomore year. Jett said, "I did this for the AP test and I passed the AP test." Because this was three years ago, Jett was still "getting back into the groove of it" and he was "really excited to regain the skills and hone the skills I had previously about this." Due to this previous knowledge, Jett felt "pretty confident" and "thinks it's a good assignment...it's a good way to write" and that he "almost went over the amount of two and a half pages, but more like two to three pages, so I might have to cut down." Jett concluded the video by mentioning the only "new" aspect of the assignment was "adding quotations…we weren't allowed to add quotations back then" (in high school) and then his usual basketball shot: "as always," Jett said, "the basketball shot to end it — over and out — [makes shot] -- Aaay, made it!"

After Jett submitted SA3, he noted that he had in fact "turned in my SA3 early [...] it's due on Friday, but I turned it today, on Thursday." When asked about his writing process, Jett responded: "I don't know if I really have a process, I just kind of start writing, and if I think it sounds good, it sounds good; if I don't think it sounds good, I go back and fix it." Jett continued, "I like to make a final draft on my first draft — I kind of go back and revise as I'm writing." This would help explain Jett's revision process (through the lens of Draftback) in which he wrote most of his SA3 in one day. Given this example, we can see how Jett's approach to writing -- starting fast and frontloading -- affected his uptake: he focused on surface-level editing (he reported that he doesn't know if he really has a process) and remaindered a term he learned from

high school ("asyndeton"). This was because he was questioned by his teacher *and* his peer, as we saw during peer review.

When probed about his revision choices, Jett said he "had to change a couple sentences for sure, definitely a lot of sentences did not make sense…so I had to go back through and type in new words, rearrange and make it sound really sophisticated." When asked about what he revised the most, Jett took a long pause and responded: "Probably, sentences that didn't really make sense or didn't align correctly or just missing words here and there — just trying to get that flow and movement going, create a really nice tone, effective tone." Jett continued: "I felt like mine was really good, so I don't want to spend more time on it — especially in the busy college life." Jett concluded the video with his signature basketball: "Any who, to end the video, the *ceremonial* basketball shot, to keep the update going, it's actually two shots made and two shots missed, so this could be a tie breaker -- [shoots and makes it] — aaaah!"

It is ironic that Jett has now referred to his recurring basketball shot to that of a *ceremonial*[16]. In SA3, Jett has played the game (of rhetorical analysis) before and has previously secured its uptake on his high school AP test. For example, recall that in his video diary for SA3, Jett said, "[I] took an AP class like this my sophomore year, and I did this for the AP test and I passed the AP test." Jett was already confident with rhetorical analysis and said, "I think SA3 is pretty easy." Even though Jett changed the word choice for the rhetorical strategy he had initially identified and defended in peer review (something he took pride in, as it came from his previous knowledge of literary devices), Rebekah's end comment on SA3 shows that he has successfully taken up SA3. Rebekah wrote, "Your essay is well-organized and follows your road map [...] you

[16] Freadman (1994) uses tennis as an example to show how utterances interact with and/or take up each other, similar to how shots in a tennis match interact. She does this by defining a ball vs. a shot, where the tennis ball is *only* meaningful when it becomes a shot within the *ceremonial* of the game.

explain why her anecdotes are effective and how they relate to her main claim." Nevertheless, Rebekah pushes Jett to improve: "the central claim is clear but could be more analytical" and "I want to hear more about why these strategies were effective or ineffective and how they helped Tan make her claim." Jett's previous knowledge of the rhetorical appeals, his previous successful uptakes of rhetorical analysis in high school, and the rubric shaped how he took up and performed SA3.

V. Short Assignment 4: "Mid-quarter Reflection"

Halfway through English 109, students were asked to write a "Mid-quarter reflection." The prompt said, "In this assignment, you will practice 'metacognition'—that is, thinking about your thinking. Now that you've written and received feedback on three essays for this class, you will reflect on your writing." As mentioned in the previous chapter, the class moved through SA4 quickly and not much time was spent during class time on the assignment. In Jett's submission for SA4, he wrote that "[s]ince week one, my writing structure, choice of words (diction) and ability to develop a persuasive hook have all improved over the series of short assignments. Additionally, I have been able to start achieving my goals by listening and learning about controversial issues and hearing other people's opinions."

In Jett's video diary, he said that this assignment was "pretty simple" as it was just "writing a summary about your first couple of assignments that we had to do and reflect on how we've improved and our goals and whatnot." I asked Jett to tell me a story of how he wrote SA4, and he said the following: "Once upon a time I walked to Rebekah's class, she told us that we were doing a reflection in conferences, she gave us a rubric that said to write a reflection following the 3 steps […] after the typing of the summary, [I] revised it." I also asked, "What, if anything, was new about the assignment to you?" After he read the question out loud in his video

diary, he quickly responded, “Nah, there wasn’t anything new.” This may have been because the story Jett told included a familiar component that mirrored previous assignments – a component that seemed to frequently shape Jett’s uptake: the rubric with steps. Also, Jett has called this assignment a “summary,” which he had written two times so far in the course (SA1 and SA2).

When asked about his writing process, Jett didn’t elaborate. He said that after the “summary” was completed, he revised it and even “turned it in a couple days early.” Jett “felt very good about it” because he “just had to write a summary reflection.” Even though the prompt rubric includes a category titled “metacognition (reflection)” which asks for a description of how the student has grown, Jett explained that he felt good about his SA4 submission because “I feel like I’ve been accomplishing my goals and sticking to them quite well.” He concludes his video diary with his basketball shot, in which he misses it, tries again, and makes it.

Through his process of writing SA4, Jett spent the most time (re)writing his introduction. According to Draftback, Jett wrote and revised his introduction, and then wrote the rest of his reflection all the way through without much stopping, editing or revision, except for returning back to his introduction to refine it. For example, Jett’s first draft of his introduction looked like this:

> Over the course of four weeks my writing style has changed greatly since my autobiography. Since week one my writing structure, dictions and hooks have all improved over the series of short assignments. As well from the class I have been able to review controversial views and hear the opinions of others.

However, through writing, he focused on this particular first set of sentences (possibly what he saw as a “hook”): “dictions” became “choice of words”; “hooks” became “ability to develop a persuasive hook”, and “...I have been able to review controversial views and hear the opinions of

others" (one of Jett's personal goals) became "I have been able to start achieving my goals by listening and learning about controversial issues and hearing other opinions other people's opinions." According to Draftback, Jett made 2,735 revisions over ten sessions. This is not unusual for Jett; however, he wrote over four days for SA4. This was longer than the previous assignments in which he had spent the bulk of his writing time in one sitting and followed by only minor revisions. In this writing session, however, Draftback showed that he spent a longer amount of time editing and revising at various levels (both conceptual and surface-level) versus his previous assignments.

Given that Jett has featured a basketball in his video diaries, it wasn't a surprise to read how he concluded SA4: "To use an analogy it's like playing baseball, football or any sport. The more you play, the better you do. The more I write, the better I get at writing." In an insta-interview with Jett, he said that this line -- the analogy -- was something he was most proud of in SA4. This may have been because he brings previous knowledge of literary devices (such as an analogy and asyndeton). Overall, Jett's final version of his introduction looked like this:

> Over the course of four weeks my writing style has changed greatly since my autobiography. Since week one, my writing structure, choice of words(diction) and ability to develop a persuasive hook have all improved over the series of short assignments. Additionally, I have been able to start achieving my goals by listening and learning about controversial issues and hearing other people's opinions.

These revisions seem to emphasize "growth" (as the prompt has asked for). For example, he revises to specify that his "ability" to "develop [...] has improved." Earlier in SA2, too, he wrote a revision note that asked him to reflect in a way that showed where his revisions had occurred (rather than why they occurred). This is different than metacognition, which would require

thinking about your thinking rather than summarizing it. It would also require understanding *why* the more one plays a sport, they better they get. However, Jett doesn't explain *why* the more he writes, the better he gets at writing (symbolized again, perhaps, by his initial missed basketball shot).

Jett's teacher feedback praised him for "a strong reflection on your progress as writer this quarter" with a request for "more specific examples." Rebekah wrote in his end comment: "With this paper (and with all of your papers), try to slow down and spend more time explaining the points you're making even though it might feel simplistic or redundant." She added, "It is really helpful for readers when you give lots of examples to tie back to your main points." While Jett included evidence and examples in his reflection, he didn't explain how the examples demonstrated his "growth" or why the "more [he] write[s], the better he get[s] at writing." This might be because he viewed the assignment as a "summary" with the rubric as a "checklist" for completion. In our in-person interview a week later, he admitted he had "never written a reflection before" and focused on following the steps in the prompt. He continued, "I was struggling to put it into an essay form [...] I revised it a lot, changed it a lot, tried to put a hook in there." It is possible that Jett's focus on the familiar -- naming "reflection" as summary, and his attention to the steps in the prompt and the rubric components — led him to overlook or engage in a potentially unfamiliar type of reflection (or, reflection all together). For example, Jett doesn't explain why the more he writes, the better he gets at writing. However, through writing SA4, Jett may have started to understand that it wasn't a "summary" he was being asked to write.

Through Jett's first four assignments, we see a relationship between Jett's authority and the expectations created by dominant forces, such as the teacher and assignment rubrics. Whereas in the previous chapter, Alana found her authority later on in English 109, Jett has come

into English 109 with that authority. In the sections that follow, Jett will embark on the type of writing he has yearned for -- a research-related sequence that culminates in a Persuasive Research Proposal. This is because, as Jett wrote in his Writing Autobiography at the beginning of the quarter, "a major goal of mine is to learn the viewpoints of others and how they interpret their viewpoints versus the bias that we were often taught in school and taught by our teachers." In the next few sections, we will observe a change in Jett as he navigates his uptake pathways much differently than previous assignments.

VI. Short Assignment 5: "Following a Line of Inquiry: The Research Question"

The prompt for SA5 was different from any of the others: it required that students engage in planning and pre-writing with the goal of brainstorming topics and forming a research question. The prompt set the topic parameters within "language, identity and power" (the course theme), though students were invited to take this up in a personal way. They were asked to write on "things that affect you or someone related to you." One of their first homework assignments for this assignment was to do the following:

> Brainstorm 1-3 topics that you are considering for SA5. For each topic, answer the following questions:
>
> - What is a problem you want to solve or that you want someone to solve related to this topic?
> - How are language, identity, and/or power related to this topic?
> - What do you want to know about this topic that you don't already know?

When the homework was discussed during class, Jett revealed that he could not find a topic. Rebekah asked the class, "What does it mean to talk about language and identity?" Jett was disengaged, not taking notes, on his phone, staring at teacher, and looking worried. When Rebekah handed out notecards to help the class brainstorm topics, Jett stared blankly at his notecard, not knowing what to write. Jett then asked Rebekah, "Should this relate to language and identity?" Whereas SA5 opened up an uptake pathway for Alana, it seemed to block the

uptake pathway for Jett. Eventually, Jett brainstormed two possible topics: gun control and climate change.

A few days later, the class worked on the concept of an "inquiry process" by examining a situation, issue, and question (a method for generating a research question). Jett asked Rebekah, "What's the difference between situation and issue?" During class, Jett chose to do his math homework and pretended to participate. As the class discussed "cultural awareness," he seemed even more disconnected. Recall that in SA1, Jett admitted he had no connection to his topic and "worked his way through it" despite the challenges. It seemed as if this was occurring again during SA5, as Jett was not connecting with the examples in class and therefore not listening in general. As the class went over the prompt, Jett did not appear to listen. After the class went over the prompt, he asked the following: "When you're citing something, and there is no page number, what do you do?"

During the next class activity related to the concept of "stakes" and identifying the "so what?" of a research topic, Jett continued to ask about the page limit, format and page numbers. He eventually went back to his partner, with whom he was supposed to be working to identify the stakes of their topics. Jett explained his new topic: he wanted to look at race and the correlations between "African Americans and standardized testing." Jett, who was paired with a Black student, tried to convey the "stakes" of his topic and claimed that research shows African American students score poorly on standardized tests. Jett received what appeared to be pushback on his topic. His peer asked for clarification. Jett defended his topic with statistics and research he had done for homework: "There's like a language barrier or something like that… normally what happens… at school…" Jett hesitated, and went straight to citing statistics and research.

For SA5, students needed to "[e]xplain the process that led to your research question." The rubric criteria categories were "format, research question, line of inquiry, sources." First, Jett completed his homework (mentioned above), and then wrote on his research question (which became the final draft he submitted) and compiled a list of research. In his homework document, he attempted to fit his topics (testing, climate change, vaccines) to language and identity, seeming to come up with dead ends: "I don't know too much about this topic other than more often than not poor people of color are most likely to live in harsher communities and environments than those who are white." Of these topics, he identified the problem he would research in SA5 and beyond: "why caucasian students on average do better on standardized testing than others of another race. Studies have shown that caucasians often score higher than those of another color and I want to know why. As well as, how this testing disadvantage affects color students for life." He continued, "I want to know that are the long term effects of colored people who are pushed out of high school or drop out. As well as at percent they obtain a jobs and what percent or rate of them end up in jail vs a white person."

Even though the class worked on the assignment throughout the week, Jett still did most of his writing in the "pre-writing" phases, only enacting a few minor surface changes (misspellings and header) right before the final draft was due. Therefore, the bulk of Jett's writing occurred when Rebekah assigned pre-writing. The bulk of Jett's drafting for SA5 was over three distinct days, with the most writing and revising happening within the first session (with 4,179 revisions total across all sessions). According to Draftback, Jett wrote his whole draft, revising on the surface-level as he went. Jett spent the most time on his final paragraph, in which he wrote:

> Above all, from this research assignment I was able to discover many controversial topics in relation to Language and Identity. As well, with adequate research I was able to really gain a personal connection with this topic and use emotion and fire to really take note of good examples that I will use in my research paper.

Here, we can see how the research component of the inquiry sequence helped Jett find his way into SA5. We also see how Jett took up language from the prompt, which asked him to write on "[t]hings that affect you or someone related to you." For example, Jett wrote how he found a "personal connection" to the topic.

In his teacher feedback for SA5, Jett received comments that praised his "great progress" on the topic, his "very detailed explanation" of the description of his line of inquiry and the research he did. For example, in his submission for SA5, Jett demonstrated the three revised claims he moved through and argued,

> I believe that this is the best suited question, because I think there is more to the effects of standardized testing than just the results shown on the test scores and report cards of African American students. Specifically, the outside effects that poor test scores and report cards have on those students.

Jett included a large amount of research to support his line of inquiry. He included statistics which he argued "highlights the major storyline towards why I want to research this topic. In today's society, racial discrimination and the focus on racial discrimination is bigger than ever, and standardized tests are living proof of that discrimination." However, Rebekah urged him to be "even more specific" and to "pay attention to what seems most interesting to you, and focus your question on those issues."

When Jett and I met in person, he revealed that he couldn't take up SA5 in a way that was

"most interesting" to him. The more we chatted, the more "behind the scenes" factors emerged that seemed to shape his uptake of SA5. Jett revealed the following about his early drafting experience with SA5: "I've been trying to solve what I'm going to do [...] the language and identity theme -- it's little stumpy [...] I'd rather do topics that don't relate to that in a sense." Jett continued, "I'm more built from science and technology and towards a career path I want to do (Environmental Studies). So, for me...this isn't as interesting. So now I have to figure out how I want to connect those." Jett said he'd use his assigned teacher conference time to "see where I'm lacking or not lacking -- where I can improve on." Jett also revealed tension within a previously mentioned peer review session with his classmate. Jett said,

> I was with one person who really questioned me on the topic really aggressively, to be honest [...] he was questioning me on like — he made some really good points, I won't lie — but it was, um… seemed like he was trying to test on whether it was the standardized tests, or the teachers and which school. I don't know if he got offended by my question in that racial view, but, um...

This affected Jett's uptake of SA5 significantly. "I think he thought I was claiming that Caucasians would always score higher [...] now I'm questioning whether I should change my topic [...] I'm not sure what to do right now." It is evident that SA5 was a turning point for Jett. He couldn't just pick a topic and write about it. He had to find his way into the assigned topic, and this seemed to challenge his authority as well as his default uptakes. For example, the peer review experience seemed to prove that he was not as authoritative on his topic as he thought; therefore, he needed to change it. This may have been because Jett remaindered the topics he was most interested in, such as climate control or gun control, because as he stated in his video diary, he "got feedback that I should keep my mind open about what type of topics I want." He also

revealed in his Final Portfolio reflection (written at the end of the quarter): "...we were forced to choose controversial topics then discuss these topics with other students in the class for peer review."

Yet Jett still found his way into SA5. This may have been because Jett drew from his previous knowledge in evaluating sources, which allowed him to do the research that SA5 called for -- and with confidence. For example, Jett wrote in SA5 that he used a "CRAAP rubric" (something he mentioned in his video diary that he had "always used in the past"):

> Each one of those online sources are grade A credibility especially when using the CRAAP. The CRAAP rubric is a nationally known rubric when testing an online source's credibility. The CRAAP rubric tests Currency, Relevance, Authority, Accuracy and Purpose. It is important to choose accurate sources in order to write a reliable article.

However, in his teacher feedback for SA5, Jett received comments that pushed back against his use of sources. Rebekah wrote, "The CRAAP test is great; I'm glad to hear that you are using it. However, part of the prompt asked you to talk about one specific source in detail, which you do not do. If you are running out of space, you could cut some of your discussion on your other sources and move that to SA6." In the next section, we will see how Jett's uptake of SA5 shaped his movement through this inquiry sequence in the next assignment, SA6.

VII. Short Assignment 6: "Literature Review"

The prompt for the sixth short assignment asked that students "investigate what 'they say' about your topic before moving on to your 'I say' in your major paper." The prompt defined a literature review as "an analysis of related texts that usually leads to an explanation of what the writer will add to the existing 'conversation'." For this assignment, Jett produced a "draft" and a

"final draft." He completed 4,930 revisions (according to Draftback) and spent a total of three and half hours writing (with most revisions done during his first writing session). This is the most revisions and time Jett has spent on any assignment thus far. At the end of his draft, he discussed how the assignment changed his perspective "greatly." Jett wrote, "Coming in I assumed that standardized tests were just generically discriminatory. But over time from research and analyzing each article I understood that there is more to the discussion than just seen at eye level. The text that specifically changed my perspective [...] showed me the correlation between low income families and how standardized tests are discriminatory past the points of unfair questions."

The end comment Jett received on his SA6 was the most critical thus far. He received praise for summarizing, but according to his teacher, this wasn't the goal of the assignment:

> You spend most of your paper summarizing your articles. While you do a great job of summarizing, it would be more effective if you started your analysis of the conversation sooner. Spend more time explaining how the stories, statistics, and reasoning for each of the sources relate to one central idea about testing discrimination. Anytime you mention a source, it should connect back to a main idea that links all three sources together. Review the resources on Canvas about how to format a Works Cited page, and let me know if you have any questions. You are missing a few key pieces from your citations.

For Jett, this was something "unique" as he had "never did anything like it before" (SA6 Video Diary). While Jett knew how to evaluate sources -- something he learned in high school -- here, he needed to work on analysis and citations. In his video diary, Jett confessed that it was "annoying having to reread the prompt over about ten thousand times 'cause I didn't know what I was going to write about. And finally I read the rubric and the rubric actually helped make more

sense than the prompt. That was helpful." Just as the previous assignments, Jett used the rubric as a guide. He did admit, "Rebekah always does a really good job of helping us highlight and know exactly what we need to do." At the end of his video diary, Jett says, "I struggled my way through it, took a little extra longer than usual" as he attempts to shoot his basketball into his makeshift hoop, misses, tries again two more times, and gives up. Even though Jett had a change in perspective (through conducting research on language and identity), his uptake processes still continued to select from available, authorized knowledge, such as assessing credibility and his teacher.

When Jett and I met in person the next day (after he recorded his video diary), he shared that the evaluation rubric was "really nice" because it showed exactly "what you actually really need to do" rather than the description of the assignment, which had words he didn't understand. Jett said that the topic of race was a new topic for him, as he "hasn't done research in the past on this [...] especially from where I grew up...this college atmosphere is a lot different from where I grew up." However, Jett did share a few strengths that he felt he had in the assignment. He said, "I feel like, I guess my greatest strength in this assignment would be like, probably being able to go back through and how many times I've been able to revise it to have a good structure and good rhythm flow…just being able to read it I think it really helps to making an emphasis to what I'm writing about." For Jett, he is most proud of his "flow," which he defined as "more of a thing, like...a way...where you're...when you're reading words, it kind of flows, you don't have grammatical errors, you can continually read without having to struggle or slow down." In SA6, we see how Jett's previous knowledge doesn't apply as much as previous assignments. For instance, Jett is most proud of what he knows he's good at: "flow," and correctness and assessing sources. Though, as his teacher commented, he needed to go beyond what he knew

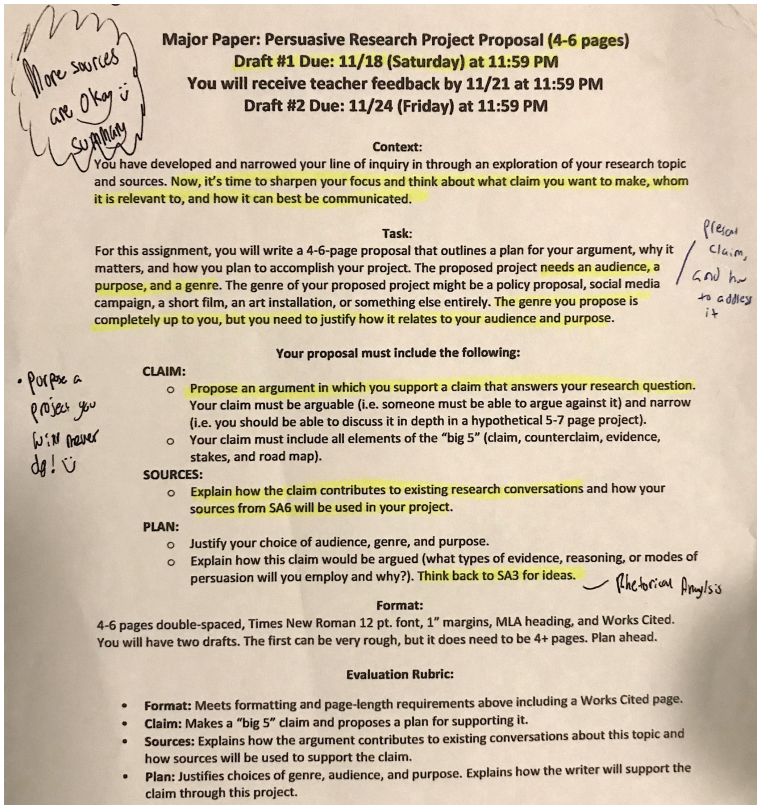
(summarizing and assessing sources). Even though Jett acknowledged a change in perspective through *researching* discrimination and standardized testing, he did not address what he wasn't good at (such as analysis, which Rebekah commented he needed). This may have been because, as Jett mentioned, this was a new topic for him. This may have also been because, as Jett mentioned in his Writing Autobiography "I have always found myself as a moderate, but from growing up in such a small and very biased town I have yet to form a full conclusion of my political and cultural beliefs."

VIII. Major Project Drafts 1-2 ("MP")

The culminating major writing assignment (Major Paper or "MP"), the "Persuasive Research Proposal," asked students to research a topic related to language and identity and to write a proposal for a longer piece that could be written the following quarter (in English 110). As mentioned in the previous chapter, students were to include a claim that was "arguable" and "narrow" so that it would be sufficient enough to "discuss in depth in a hypothetical 5-7 page project." The proposal also needed to include an explanation of how the claim contributed to "existing research conversations" and how the students planned to use the sources they cited in SA6. Finally, students needed to include a "plan" that "justified" their "choice of audience, genre and purpose" and that explained *how* the claim would be argued. Questions used to guide this explanation were related to evidence used, reasoning and "modes of persuasion" that might be employed and why. Under the evaluation rubric, students were graded on format, claim (which would be assessed based on the "Big 5" and plan for executing it), use of sources, and a plan that justified rhetorical elements and explained their use in support of their claim.

To prepare students for the MP, Rebekah led the class in brainstorming genres that could be connected to a claim. Examples in class were a PSA video, magazine article, and research article -- genres that were "super related to an audience." Rebekah taught the concept of genre as a categorization tool and led students through characterizing types of genres. They are "something we recognize" that communicates something and there are "different discourses in various genres" as well as "expectations for how genres are used." After this lesson on the concept of genre, Jett posed the following question in whole-class discussion: "If the claim is standardized tests are a source of racial discrimination, what is a genre we could use to persuade parents?" After this question, Jett received feedback from the class and his teacher on what types of genres parents would be most convinced by (such as the news).

Fig. 5.7



More sources are okay :) summary

Major Paper: Persuasive Research Project Proposal (4-6 pages)
Draft #1 Due: 11/18 (Saturday) at 11:59 PM
You will receive teacher feedback by 11/21 at 11:59 PM
Draft #2 Due: 11/24 (Friday) at 11:59 PM

Context:
You have developed and narrowed your line of inquiry in through an exploration of your research topic and sources. Now, it's time to sharpen your focus and think about what claim you want to make, whom it is relevant to, and how it can best be communicated.

Task:
For this assignment, you will write a 4-6-page proposal that outlines a plan for your argument, why it matters, and how you plan to accomplish your project. The proposed project needs an audience, a purpose, and a genre. The genre of your proposed project might be a policy proposal, social media campaign, a short film, an art installation, or something else entirely. The genre you propose is completely up to you, but you need to justify how it relates to your audience and purpose.

Present claim, and how to address it

Your proposal must include the following:

CLAIM:
- Propose an argument in which you support a claim that answers your research question. Your claim must be arguable (i.e. someone must be able to argue against it) and narrow (i.e. you should be able to discuss it in depth in a hypothetical 5-7 page project).
- Your claim must include all elements of the "big 5" (claim, counterclaim, evidence, stakes, and road map).

SOURCES:
- Explain how the claim contributes to existing research conversations and how your sources from SA6 will be used in your project.

PLAN:
- Justify your choice of audience, genre, and purpose.
- Explain how this claim would be argued (what types of evidence, reasoning, or modes of persuasion will you employ and why?). Think back to SA3 for ideas.

Rhetorical Analysis

• Purpose a project you will never do! :)

Format:
4-6 pages double-spaced, Times New Roman 12 pt. font, 1" margins, MLA heading, and Works Cited. You will have two drafts. The first can be very rough, but it does need to be 4+ pages. Plan ahead.

Evaluation Rubric:
- **Format:** Meets formatting and page-length requirements above including a Works Cited page.
- **Claim:** Makes a "big 5" claim and proposes a plan for supporting it.
- **Sources:** Explains how the argument contributes to existing conversations about this topic and how sources will be used to support the claim.
- **Plan:** Justifies choices of genre, audience, and purpose. Explains how the writer will support the claim through this project.

Although the prompt sets up the rhetorical situation (that students may actualize their proposed plan in English 110, given that they need to write a longer "paper"), the proposal is "hypothetical" (and won't' be completed in English 109). We see Jett allude to this through his annotations in the left margin of the prompt, "Purpose a project you will never do! :)" (Fig. 5.7). For this "Major Paper," Rebekah

assigned homework that required students to engage in more pre-writing than usual. Jett completed these homework assignments, which included writing a claim draft, revising it, creating an outline, and two revision plans before drafting his first draft of the MP. According to Google Docs, his outline (Appendix I: Jett's MP Outline) mirrors requirements he highlighted in the prompt (Fig. 5.7): "**** Will start introduction paragraph with hook. Then moved to Road Map(thus reason for keeping separate from claim). Then connecting road map with claim. *****."

In Jett's pre-writing, he drew from skills from the previous assignment, SA3, as seen in his reference to the rhetorical appeals in his outline (Appendix I: Jett's MP Outline), and in his annotations in Fig. 5.7 that say, "rhetorical analysis." This is because, as Jett reported in an interview, "It said SA3 on the prompt, so I figured I better use the appeals." This invitation to draw on previous knowledge (from English 109 and high school) opened up an uptake pathway for Jett. It invited him to build upon skills he had learned from high school and adapted to SA3. Jett demonstrated confidence in his first revision plan, as he wrote, "Today in class we practiced [connecting sources], and I feel more confident to do that, than originally before." However, he also showed confusion and a need for teacher approval in his revision plans. For example, Jett wrote in his first revision plan, "Originally, I was very confused on what to do [in terms of adding something "new" to the conversation], but now I believe I have a more clear message of where to go next." This is something Alana wasn't confident in, either. In Jett's second revision plan, which asked students to discuss their genre and audience, he said he was confused on the "genre" aspect of the assignment:

> Before class today we never exactly talked too much about genre in our writing so I kinda went with the flow before and I did my best guess. Depending on the remarks to our

> essays I will change my genre as needed. Although I am still sorta confused about genre? But once I get information back from you [rebekah] I can make fixes as needed.

Here, Jett addressed Rebekah by her first name (without a capital letter) and requested "information back" about whether his genre was acceptable. Even in his second revision plan, he had a question about his intended audience: "Alana asked the questions today about having a main audience as well as additional audiences and I believe that you said it was okay?? But if not I can prepare to make changes as needed." In both instances, Jett offered to "make fixes" or "make changes" as "needed."

When it came time to draft the first draft of the MP, Jett's tendency to write in one sitting didn't change much, even through his uncertainty about the assignment expectations. In his video diary, which he recorded the day he drafted the MP, he said, "We kind of briefly went into it today, so we're going to get more information tomorrow. I'm a little uncertain about what it really wants us to do, but I've already written my paper, I finished it just tonight." He completed 8,140 revisions and wrote for a total of one hour and fifty-two minutes in one day (according to Draftback). In his draft, Jett's structure followed his outline (Appendix I: Jett's MP Outline). He used an analogy at the end, which he described as a "call to action":

> To use smokey the bear as an analogy here. Smokey the bear always said "Only you can prevent wildfires", well im saying "Only you can prevent testing discrimination" will you sit around and watch?"

In Jett's video diary, I asked him to discuss what he carried over (or didn't) from previous assignments. He said, "What hasn't carried over is…the normal way I write my hooks and introductions." This is because, as Jett reported in our in-person interview (to be discussed in detail below), he had just learned the "Claim 5," which introduced a particular set of rhetorical

moves. As we saw in Jett's outline (Appendix I: Jett's MP Outline), a hook is "2-3 questions with a statement at the end." For some reason, Jett's hook (Appendix J: Jett's Hook Draft) did not manifest in the way he wanted. Jett concluded his video diary with five attempted basketball shots (with the fifth shot a success). To what extent might these four missed shots shed insight on Jett's uptake processes for the MP, and things left behind or not taken up?

Jett continued to discuss his "call to action" strategy (the analogy above) during our in-person interview. He said this was the "first paper where we're able to use a call to action," but "other papers, like short assignments and whatnot, didn't [have a call to action]." Whereas Jett was used to writing his "hooks and introduction" using his typified strategies (something he said he couldn't carry over to the MP), he said he learned the "Claim 5"[17] for the first time and ended up completely changing his claim and introduction. In fact, in our in-person interview, he said he "used nothing of it...maybe the background" and "started over from scratch."

In his "pre-writing" document (labeled "MP1 Claim Draft 1"), Jett's first claim looked like this:

> Claim: Due to racial discrimination in relation to standardized tests, African American youth suffer when trying to get accepted into a college or universities as well as when attempting to get/apply for a job. According to Inside Higher Education only 65% of African American attend college in the United States and 70% of those yearly are first generation students. This all caused by Cultural background disadvantages from low-income families and unfair wording on standardized tests leading to low test score which harm African Americans chances to progress in the educational system. Although standardized tests are a great way to determining and tracking a student's success and

[17] The evaluation rubric for the MP has a category that includes the criteria referred to by Jett: "Claim: Makes a 'big 5' claim and proposes a plan for supporting it."

> academic progress over their schooling year. So many college and universities look at testing scores from unfair standardized tests as a huge part of their acceptance process. The SAT and ACT is one of four crucial components to a college application.

In Jett's revision of this claim (in his pre-writing document, titled "MP1 Claim Revised"), Jett changed the title of his claim to "Claim(Big 5)" and made a few grammatical changes. Jett also added a few more sentences in three major areas of his claim (the beginning, middle and end).

In the first sentence of his claim, Jett wrote, "Due to racial discrimination in relation to standardized tests, African American youth suffer" and then added "or lose chances in opportunities." Towards of the end of his claim, he wrote, "Although standardized tests are a great way in determining and tracking a student's success and academic progress over their schooling year" and added, "it does have many unforeseen flaw that often go unnoticed." Jett also added the following after introducing the idea of "cultural background disadvantages":

> Cultural background disadvantages are disadvantages that are mainly associated with minority students(youth). This naturally occurs because of their relationship with your older relatives who were additionally financially unstable (who were additionally minorities themselves) and this background puts your family at a financial deficit in comparison to wealthier caucasian students. This background [in addition to unfair wording…]

Finally, Jett revised his last sentence in the "Big 5": He added a transition ("As an example"), and continued with his original sentence, "the SAT and ACT are both one of four crucial components to a college application," adding "and low testing scores can deeply hurts a students admissions." After all this revision, however, Jett removed significant parts of his claim for his first draft (because as he had reported, he "started over from scratch"). Specifically, Jett removed

the last three sentences and kept the background information (recall he "used nothing of it...maybe the background").

Why did Jett feel that he needed to start over? During our interview, Jett said this was a whole *new* process of writing:

> I've never written a paper like this before, like where you're talking about it, in a sense. I don't think, if I was ever to write a paper like this, I don't know if I would have gone through these steps [...] it's like the background steps for working towards your Major Paper, and usually I've never ever worked on working and doing and typing out those background steps.

It is possible that this new process of writing was one that challenged Jett because it was just that -- new -- and because it also required him to think about his writing in a metarhetorical way. Jett had to engage in a process "where you're talking about it" and doing "the background steps," as he said in an interview, therefore illuminating the behind-the-scenes in writing where he had "worked on working and doing and typing out the background steps." Jett labored in this MP like never before, which he further described in our interview: "It's like putting pieces to the puzzle, and so I'm trying to fit of all the pieces to the puzzle right now" in order for it to "flow," which seems to be an uptake guiding word for him. Jett said that the "'Claim 5' felt like [...] following a rubric to write a claim, which I've never really done before." When I asked him about the role of the prompt in his writing process for the MP, Jett said: "I use the highlights (Fig. 5.7) and make check marks, so I check off everything I've done [...] I go through it, like, 10 times probably." For Jett, the prompts and rubrics had played a significant role in his writing throughout English 109; however, during the MP, they seemed to constrain Jett. In his video diary (recorded the day he wrote the first draft of his MP), he exhibited a lack of authority as he expressed uncertainty

about how to revise: “I need more details from Rebekah...we’ll see.”

And Jett did receive those details in his teacher feedback on his first draft of the MP. In the end comment on his draft, Rebekah praised Jett’s claim, which was “clear and thorough,” his roadmap, which was “fantastic and helps the overall organization,” and his explanation of sources, which were explained “thoroughly (perhaps too thoroughly).” Rebekah suggested Jett focus on three main goals for his second draft:

> 1) Works Cited formatting
>
> 2) Audience: Pick a specific audience and link it to your genre and plan
>
> 3) Concision: your paper is way beyond the 4-6-page range. Limit yourself to 6 pages. That will force you the get rid of any repetition and to focus on the tasks emphasized in the prompt rather than rehashing SA6 in addition to the new tasks that this prompt calls for.

When Jett submitted his video diary regarding his revisions for the second draft of the MP, he said he revised “all based off of what my English teacher got back to me when she revised my MP 1 draft, 1, Essay 1 draft for me.” When Jett attempted to go into detail about how and why he enacted the changes he did, he said he “chose a better and more clear audience,” but can’t seem to articulate what this means. In this clip (Fig. 5.8), Jett spoke about his revision decisions and how he changed his audience, but seemed to lack a sense of confidence or understanding as to *why* he chose this audience:

> I chose a better and more clear audience [...] I stated a specific target audience, or objective audience [...] the audience that I chose [before the revision] was the best audience personally [...] I thought that they were the ones that really needed to hear the

message the most [...] the audience that I think is best suited to hearing and reading my essay.

Fig. 5.8: Jett discusses revising for "audience" in his MP (https://www.youtube.com/watch?v=46XNyJ2MNwc)

Jett reiterated that he revised "based off of what Rebekah told me that I needed to edit," even though, as he said shortly after (at the end of his video), "Overall, the first draft was really successful, and the second draft didn't have much to change." He proceeded to attempt his ceremonial basketball shots in his dorm with three shots. Having missed all three, Jett said, *"Well, I give up."*

During our in-person interview, Jett spoke more on the revision choices he made and why. When I asked him to speak more about the "genre" aspect of his MP, Jett said, "I don't know, I think it's going alright. I'll probably message a couple of other classmates later today on Snapchat and ask them what their genre is…and see how it correlates to, like, what my genre or possible genre could be." Here, we see that even though Jett is far along in his writing, he still hasn't grasped what his actual project is about. Instead, he is focused on writing an "essay" for an audience he doesn't really envision. Jett also said, "I want to see what Rebekah says [...] 'cause I don't want to, like, change something and then her say, 'no, no, it's actually really good.'

I'm waiting for her right now, at the moment, to give me the word." Rebekah's word was important to Jett, and also seemed to be a factor that shaped his confidence and overall uptake of the MP. He shared, "I feel like Rebekah is secretly trying to challenge me right now…I felt like I've always been a really good writer, and she always does a lot of comments on mine. I just feel like she's trying to gang up on me [...] back in high school, teachers were like, 'This is perfect'."

When students submitted their revised drafts of their MP, Rebekah announced in class that she wanted a "revision note" (similar to SA2, in which Rebekah had said was to "check off rubric components"). In Jett's revision note, he expressed the same revision goals he described in his video diary, but with more detail. He said:

> Next, I chose a more concise audience. Originally, I chose the general public, and if I could argue why I believe the general public is the best audience I would… but I cannot so for the sake of the rubric I chose a certain target audience which will be labeled as objective and target audience in my paper. This way readers have a clear understanding to who I am trying to reach. The audience that I did choose fits the ramifications of the paper perfectly and matches my claim."

Based on this excerpt from Jett's revision note, we can see how he wanted to choose "the general public" but couldn't "for the sake of the rubric." In his teacher feedback on the second draft, Rebekah said Jett had "strong revision" and included a few "recommendations for revisions" in the areas of "organization," "call to action," and "conversation." At the end, she wrote, "This really is excellent work. I'm being picky because there's so much potential for this to be an absolutely outstanding final draft."

When Jett and I spoke during our in-person interview after he submitted his final version of the MP (before the portfolio), he expressed tension between the audience he had wanted to

choose versus the audience he thought he needed to choose. Jett said, “I still think the general audience...is the best audience. If I had to choose, I would say that the general public would be the audience. For the case of this assignment, I chose just the target audience.” While Jett has always used the prompt and rubric as tools to write, he said he saw the rubric as something that “takes away from the paper.” But, as Jett said, “gotta follow the rubric, gotta get the grade.”

The Major Paper sequence showcased various tensions between authority and expectation that emerged for Jett. In a project that required him to be metacognitive and imagine a hypothetical project, he didn’t quite understand the layers of rhetorical situations that this required (the prompt and the hypothetical project). From his initial uptake of the prompt, Jett didn’t understand the genre aspect and its connection to an audience (as seen in his question posed to the teacher in front of class). Early on in his revision plans, he addressed the teacher directly while trying to understand the requirements of the assignment (such as adding something “new” to the “conversation”). These examples show that Jett had uncertainty about the assignment expectations from the beginning, but despite this uncertainty, he went ahead and wrote his draft the first day (something he always did). This example of Jett’s habitual, fast uptakes seemed to foreclose opportunities to examine his uptake options. In addition, it seems that even though Jett had been tasked with reflecting in previous assignments (SA2 and SA4), the dominant force of the rubric prevented Jett from cultivating the type of metarhetorical awareness that this assignment required. Such metarhetorical awareness could have disrupted Jett’s default, habitual uptakes and allowed for a range of other options to be realized and enacted.

Jett spoke enthusiastically about the hypothetical rhetorical situation he was creating in his writing, such as the (first) audience he had envisioned for his project -- one in which he

described during an interview -- that would take up a social media campaign (his chosen "genre"). According to Jett, the larger, more general audience could be reached through a social media platform and would most likely move people to action. However, as we saw during his revision plans, Jett remaindered this rhetorical choice due to his teacher's feedback and instead chose an "objective...target audience."

Throughout the MP, Jett focused on trying to "put all the puzzle pieces together" -- something that had worked for him previously -- only to find that this was a whole new puzzle to begin with. As Jett mentioned, this was a new writing process for him. He took up something new (the assignment) and labored to put together the puzzle pieces for "flow." Even though Rebekah signaled in her feedback to "focus on the tasks emphasized in the prompt," Jett needed to know more than rubric categories. In Jett's MP uptake journey, he remaindered his authority and favor of a writerly self that met the teacher's expectations. At one point in his MP assignment pathway, the authority figure (the teacher) becomes the author. Recall that when Jett submitted his video diary (regarding his revisions for the second draft of the MP), he said he revised "all based off of what my English teacher got back to me when *she* revised my MP 1 draft, 1, Essay 1 draft for me." When Jett attempted to go into detail about how and why he enacted the changes he did, he couldn't seem to articulate what he meant -- perhaps because at this point, the authority (his teacher) had become the author.

IX. Jett's Portfolio Story

As I wrote in the previous chapters, the final portfolio for English 109 provided opportunities for revision and reflection. The prompt was presented differently than other prompts in this particular section. It was titled "ENGLISH 109 FINAL PORTFOLIO PROMPT AND CHECKLIST" and listed the "Required Components in Order" (Appendix G: Final

Portfolio Prompt). Students were to write a cover letter that made an argument for how they demonstrated the course goals. Students needed to revise a total of two short assignments ("SAs") and revise their MP a third, "final time." Assessment was based on the course learning goals and students' personal learning goals. Students needed to revise three pieces "substantially" and write a 300-500-word critical reflection for each. In addition, they needed to write a 200-400-word conclusion that "wraps up your argument and proposes two new goals that you want to work toward in English 110."

According to Jett's portfolio plan, he chose to include the following in his final portfolio: SA2, SA3 and the MP (which was required). He listed the following revision goals for his assignments: "Focus on grammar, Diction, and better connecting paraphrases and citation. Flow" (SA2); "Focus on using logos, pathos, and ethos, improve grammar and spelling and sandwich quotes and paraphrases better. Flow!" (SA3); "Grammar and spelling, including everything in the rubric. Rewording sections" (MP). During our in-person interview (which occurred when the prompt was initially assigned), Jett aimed for efficiency: "I'm just trying to get it done as quick as possible."

According to Google Docs and Draftback, Jett did not revise any of his portfolio pieces for his final portfolio submission. He did, however, work intensely on his cover letter and reflections for his three assignments. He made a total of 9,108 revisions over five hours and thirty-four minutes (over 19 distinct writing sessions across five separate days). In his portfolio cover letter, Jett wrote on one of the reasons he took English 109: "From my year in high school I took many rigorous classes, although my senior year I took a very easy writing class and I felt as if I lost a lot of knowledge and writing potential. This is the main reason I took English 109A, to regain and relearn what I had forgotten in that gap period." Jett also said, "I think I have

graduated more and more away from my basic five paragraph writing essay." At the end of his cover letter, he signaled what was to follow (and addressed Rebekah directly), particularly in terms of growth through his MP: "Especially, want you to pay attention to the parts where I improved on genre, conventions and conversations as these are new skills to which I have gained."

Jett's portfolio reflections didn't so much focus on what he revised; rather, they focused on proving what parts of the learning goals were in his final products. In his reflection for SA2, for example, Jett wrote, "[W]e used the peer review feedback given to us from our peers as well as our professor (you rebekah) to review our assignments. Overall, by doing these steps I have accomplish the requirements for learning goal five in this assignment." Jett mentioned this again in his conclusion, as he wrote, "Additionally, I received peer feedback from you Rebekah our professor for short assignment, as short assignment two is a copy of short assignment one but with revisions from peer review (goal five)." When Jett discussed his MP, he wrote about *all* of the learning goals:

> Overall, major paper contributed greatly to my success of learning each of the seven learning goals for the quarter. Major paper allowed me to practice other learning goals while also achieving and learning how to do others. Major paper was really beneficial was it almost included every learning goal within the essays restraints.

From Jett's portfolio cover letter and reflections, we can see how he continued to aim for requirements through what he saw as the appropriate steps. It is possible that this "checklist" mentality may have been why he didn't revise "substantially" (as called for in the prompt) because, in his view, he didn't have anything else to revise -- he had checked off the boxes. Jett wrote in his conclusion, "The specific writings/essays included in my portfolio display each

writing goal and display my mastery and proficiency of each." Even though he does not include specific examples from his writing, he mentions that he followed feedback from Rebekah and peers.

Jett concluded his portfolio by writing about his goals for the second half of the course: English 110. He wrote,

> My first goals for English 110 is to learn how to be more concise. Although I do think canvas has several flaws on the page lengths of my papers, I often times go over the page requirements or was rest right on the line of the maximum page length. My second goal for English 110 is to take better notes for homework assignments and use the information taught in the book in my writing more often then going back and hiding under the same old format that we learned for all other previous years.

Here, we see that Jett aimed for concision (something that emerged in his teacher feedback from Rebekah). Jett's second goal appears to be similar to a goal he expressed at the beginning of his English 109 course: to learn new writing styles. If the portfolio assignment afforded students opportunities to revisit their work, reflect, and grow, why was Jett's goal for English 110 similar to the goal he had in English 109 (to learn more writing styles)? In Jett's video diary submitted during the portfolio compilation process, he said he had chosen the assignments he did because he "thought they were the easiest and had all the learning targets that I needed to cover for the rubric." However, he never mentioned what those learning goals *were* in his reflections. As Jett completed his final round of basketball shots in his last video diary, he attempted six shots before making it on the seventh. This is in contrast to how Jett began the course (when he made shots with ease). During our last in-person interview, Jett demonstrated a similar disconnect. In our interview, when discussing his portfolio revision for his MP, he said, "Rebekah wanted me to get

rid of my call to action. I'm kind of hiding it in the paper still. I'm doing more of what…she wanted me to...persuade people in every paragraph instead of the call to action at the end." Even though Jett was at the end of English 109, he seemed to gravitate towards things he had remaindered in the course, such as the "call to action" he had been proud of including during his early stages of drafting the MP.

X. Conclusion

At the beginning of English 109, Jett demonstrated a fierce attachment to his identity and opinion. Jett connected his writing tone with his identity, which may have caused tension for Jett in assignments that challenged his identity as a *writer*. Ever since his first "unofficial" assignment in English 109 (the Writing Autobiography), he had been attentive to the assignment rubrics in that they almost completely dictated his writing decisions. This is because, for Jett, the rubric categories were framed as boxes that needed to be checked.

Throughout his short assignments, Jett strived for "flow" while trying to "prove" the quantity and quality of his revisions (seen in his red color coding, mentioning he didn't plagiarize, and reminding his instructor again and again that he had followed feedback in his portfolio). This emphasis on proving something (revision, completion) deepened during SA4, which asked for a particular type of reflection that made an argument for completing requirements rather than a type of reflection that encouraged metacognition.

Because Jett associated the concept of writing with mastery (he saw the "big goals" of SA2 as "doing the correct citations" and "cleaning up our grammar"), this mastery of writing mindset may have shaped Jett's uptake pathways in that he believed there was writing knowledge that could be utilized for isolated performances ("maybe the one weakness is paraphrasing, but we just learned about that on Tuesday, so, perfect!"). This is in contrast to the

idea that writing is a practice that is always in motion (not learned once and for all). We also see this when Jett strives to put all the pieces together in the MP puzzle. The MP assignment sequence was in contrast to the previous short assignments which were isolated because, first, it was connected to SA5 and SA6, and second, it required process writing. This afforded Alana opportunities to enact her uptake remainders, but it blocked them for Jett. Even though Jett tried to rhetorically reconstruct all of the pieces of the puzzle (from SA5 through MP), he experienced challenges, from writing on language and identity to moving beyond assessing sources (and actually integrating them). At one point, Jett says, "I give up." Even though this is in response to his missed basketball shots, this playful "giving up" mirrors Jett's uptake pathway. Yet, as we saw throughout all his video diaries, Jett never really "gives up." When he didn't know the rules of the game, he learned them. The Major Paper sequence showcased the various uptake tensions Jett experienced between authority and expectation, and how he navigated these tensions. For example, Jett took up a topic he had not felt at first he could engage, but as he wrote in SA5, "with adequate research I was able to really gain a personal connection with this topic and use emotion and fire to really take note of good examples that I will use in my research paper." He also stood his ground and defended his position in peer review (even though his classmate challenged him).

As mentioned earlier in this chapter, Jett didn't quite understand the layers of rhetorical situations that the MP required. Jett had uncertainty about the assignment expectations from the beginning, and his usual annotating and rubric analysis method wasn't working. Jett also wrote in his portfolio reflection, "I finally broke out of my normal writing structure of the typical high school five paragraph essay. In Major paper I wrote a 8-9 paragraph essay which is much different than my normal writing style." It is possible that his pedagogical memory, along with

the dominant force of the rubrics and the dominance of his previous knowledge (and successful uptakes in high school) prevented Jett from cultivating the type of metarhetorical awareness and flexibility that the newer assignments required. As a result, Jett started to remainder rhetorical possibilities in his MP, such as choosing an "objective…target audience" and hiding his "call to action." Jett's lack of metarhetorical awareness affected his ability to see the possibilities for "purpos[ing] a project you will never do" (Fig. 5.7, Jett's MP Prompt Annotations). Jett learned to rearrange the puzzle pieces by maneuvering around expectation. As he wrote in his portfolio conclusion, taking "better notes" and using "information taught in the book" would help him learn new "formats" of writing in his next course, English 110.

In the chapter that follows, I will offer implications of my dissertation research -- what it can teach us, what worked and what didn't work, and suggestions for future research, as well as implications for teaching and writing program administration more broadly.

Chapter 6

Conclusion

I.

I began this dissertation with a video diary that featured Alana reporting her personal learning goals in English 109: "to be a better writer and critical thinker." As we observed in Chapters 3 and 4, it wasn't until Alana's fifth writing assignment that she began to engage *differently* with the course content. Although she had been struggling with managing writing deadlines during the first six weeks, Alana became one who was ahead of the game and fascinated by a topic she has chosen for the "Persuasive Research Proposal." This assignment asked students to research a topic related to language and identity and to write a proposal for a longer piece to be written the following quarter. Recall that Alana started to feel very passionate about this writing assignment and appeared to orient herself differently and with more confidence in her writing, though this moment had a long history that led to it. *How did she get here?*

Prior to this moment in Alana's story, we saw the complex ecology that shaped her uptake pathways and her attempts to take up authorized uptakes, such as the uptakes that were invited by the prompt, those that were authorized by the teacher's comments, and those that were sanctioned by the intersection of the prompt and feedback. This was a turning point in Alana's story as she started to navigate her uptake pathways much differently than previous assignments. This was because Alana felt a strong connection to her topic; however, she *remaindered* her personal experience as she progressed through the inquiry sequence because she was asked to

connect that personal experience to an issue. Alana chose the issue of discrimination, but she did not feel comfortable connecting it to her personal experience.

This example points to the importance of the findings of this dissertation and their stakes. As a field, we have begun to think about how relational and occluded forces can shape writing and the effects this has for students, teachers, and writing programs. We have begun to develop methods for understanding "invisible" phenomena that guide motion, such as reflection, metacognition, invention, and genre uptake (Adler-Kassner & Wardle, 2015; Bawarshi, 2016; Yancey, 2016). Through this work, scholars have provided insights into how rhetorical movements are made possible -- or not possible -- in writing. The few lines of Alana's final video diary alert us to the types of labor not accounted for, the things that are not seen, and the things that can get left behind in students' writing trajectories. She says, "I mean obviously you see, you saw the final products, but, like, there's more than that, there's definitely more than what you just see." This quote points to one of the aims of my dissertation research, which has been to examine the in-betweens and often unseen translations and negotiations in order to account for (and be accountable to) them, and to contribute to the development of pedagogical practices with improved and complex understandings of how students negotiate communicative resources while taking up genres and writing tasks in first-year composition.

I began this dissertation with three main research questions: 1) How do first-year writers negotiate and translate their rhetorical resources as they move in-between genres? 2) What can get lost in "uptake" translation as students take up genres in first-year composition? 3) How can composition instructors teach first-year students to put these remainders into play effectively and strategically? Additional sub-questions guided my exploration:

- As students perform genres, what strategies do we see in their genre uptakes by looking at their performance of genres?
- How do various activities, materials, and relations shape students' uptake performances/translations?
- What kinds of translatability and untranslatability are made possible in a beginning composition course?
- How do students encounter genre boundaries/seams, and how do they experience the potentials for negotiation and translation that they make possible or block?
- How does a beginning composition course offer or foreclose opportunities for uptake interventions?
- What research methods and strategies allow us to identify and analyze uptake remainders?

I considered the first main research question in Chapters 1-2, and the second main research question in Chapters 3-4 and Chapter 5. I will take up the last main research question in the sections that follow as I return to my first two main research questions to explain how and why we might best use the findings of this dissertation.

In the section that follows, I will detail the contributions of Chapters 1 and 2 and share research insights I have gleaned from my study of genre uptake: methodologies for studying this complex phenomenon and challenges I encountered along the way that future research might learn from. In Section III, I will summarize the main ideas and findings of Chapters 3-4 and Chapter 5 while offering insight into how we might best draw from the findings in teaching, research and writing center and writing program administration contexts.

II.

In Chapter 1, I began with a snapshot of Alana's story in order to argue that we need to account for the "hidden" processes and pathways that make certain rhetorical movements possible. This is because, as I propose in the first chapter, students move through pathways as they make their way through writing tasks, and things can get lost or set aside when they negotiate between and translate across genres and modalities. The *writing pathways* students inhabit, create and traverse to produce a text are dynamic, unpredictable and involve constant negotiation and translation. What I mean by this is that students *negotiate* writing situations as they assess and adapt to varying demands, and that they *translate* within and across writing situations using their writing-related knowledge or repertoires of resources that they have cultivated along the multiple pathways they create and traverse daily. Most importantly, we need to pay attention to what is lost or set aside in these negotiation and translation processes because, without conscious attention to these processes, writers' full potentials within and across their writing pathways can be overlooked.

I situated my dissertation in relation to Rhetorical Genre Studies (RGS), genre uptake, and composition studies, and identified theoretical and methodological gaps to explain how my research would address these gaps by citing scholars in RGS who have described genre uptake as a "trans-actional" process of negotiation. I provided an overview of scholars who have given us insights into many key findings relevant to theorizing and studying "invisible" phenomena, such as research in transfer studies (Reiff & Bawarshi, 2011); multimodality (George, 2002; Shipka, 2005; Selfe, 2009; Shipka, 2016); fluidity and movement (Prior & Shipka, 2003; Fraiberg, 2010; Guerra, 2015; Lorimer Leonard, 2018); translingualism (Horner, et. al, 2015); and genre uptake (Freadman, 2002; Dryer, 2008; Bawarshi, 2016). The literature review in Chapter 1 provided an

overview of key findings in the field and how they have opened up possibilities for examining what is occluded in writing (and how to research it) and the relations that allow certain movements to happen.

In effort to study uptake in this way, I turned to research developed in RGS to create a theory of "uptake remainders." I described how genre uptake can be seen as a process of translation and negotiation and provided an overview of scholarship on genre and uptake. As scholarship on genre uptake has shown, genre performances depend on and are secured by a set of relations (physical, conceptual, cognitive, material, etc.) held together to secure a genre performance. However, research on uptake has shown us that while uptakes travel through genre pathways, it is *more* than just genres that exert force upon, guide, manage or foreclose these pathways. Therefore, I introduced Dryer's (2016) five dimensions of uptake to help account for the complexities of uptake, and to echo his call for further conceptual and methodological frameworks, particularly to examine what gets lost or set aside when students negotiate between and translate across genres and modalities. I made a case for "uptake remainders" by situating them in relation to, and building upon, Dryer's scholarship on uptake in order to examine what is *not* connected to the object of uptake.

In Chapter 2, I outlined my research methods and provided insight into what these methods might look like in order to examine something so metacognitive, dynamic, and fluid, as well as embodied, affective, and invisible. Because I was interested in complex phenomena that are often hidden, I needed to work across multiple methods in order to be where the action occurs rather than observing it as it emerges. This required an ability to be where decisions were made rather than relying on an ethnographic presence alone. Thus, as I argued in Chapter 2, my data collection needed to be in the moment, and through asking students to report near the scenes

of action. For this reason, it was important to work with research participants as co-creators of knowledge, while foregrounding their needs and ensuring they felt valued and included in the process. My awareness of my positionality as a researcher was important and contingent upon my reflexivity and communication with research participants.

In Chapter 2, I explained how I was inspired by methods developed to study genre uptake, knowledge transfer, translingual and transmodal practices, and metacognition. Given that my study was focused on individual uptakes, and that I wanted to know what gets lost or set aside in uptake, I included technologies that animate students' writing processes in motion in order to better understand uptake at a micro-level. This is because, as I argued in Chapter 2, in order to identify what is not taken up requires looking at uptakes in *motion* (rather than at the result). I addressed how the implications of doing this work require a great deal of commitment from myself and my research participants and that honoring ethics and responsibilities through establishing trust with participants was integral to studying something so personal and complex as uptake. Finally, I provided an overview of how I created a coding rubric based on Dryer's five terms and coded data from multiple sources.

My dissertation experience confirms that we need to continue studying complex phenomena because understanding uptake in the ways I describe here -- in motion, as it occurs, and near the scene of decision-making -- challenges our field's understanding of student "writing" processes (what it looks like, what counts, what it allows for or limits) and how and why we need to *capture* such complex rhetorical processes. In order to move forward with these types of inquiries and research, we need to be mindful of the labor and ethics of doing this type of research. Although my dissertation brought me insights into uptake remainders and what it means to study them at a micro-level, it also taught me what worked and what could be

improved. Although my research accounts for uptake at a micro-level, more angles and contexts could be utilized to study what gets left behind. Attending to dispositions more, and also looking at writer development over time, would have created a fuller picture of Alana and Jett's uptakes.

However, as argued by Driscoll, et. al, attending to dispositions is challenging. It is important to consider dispositions in studies on uptake because dispositions are "internally held qualities that impact a student's learning" and they play a role in "determining the quality and extent of writers' growth" (Driscoll, et. al, 2017). As the researchers argue, dispositions are "quite difficult to study, particularly in short time frames or with limited data points." Thus, they propose three suggestions. First, we must collect "more extensive demographic information than typically collected." Second, "data collection instruments such as surveys, interviews, and reflection prompts should seek information on the family and communal values, attitudes, and experiences informing students' interaction with academic literacy, as well as on how their prior formal literacy learning experiences impacted them affectively." Finally, "researchers should use both of these additional data types during analysis to investigate possible patterns of correlation between cultural factors and dispositions" (Driscoll, et. al, 2017). I believe there are opportunities to draw from these methods to study individual students' uptakes, such as through pre-quarter data collection, similar to the electronic survey I requested, as well as video diary or in-person interview questions that invite the participants. In this way, we may be able to access the more hidden, internal qualities that are dispositional and changing over time in order to better understand what motivates students to leave behind or set aside things in uptake.

Although I was able to learn valuable insights on uptake remainders, more data from students' writing contexts may have provided even more perspectives on their uptakes and uptake remainders. Future research might consider how to account for uptake over a longer

period of time and through both pedagogical and non-pedagogical spaces. Although my dissertation included important data on the role of conferences and writing centers in students' uptakes, it was based on their interpretation of these experiences and only offered a partial picture, given that it relied on self-reporting. I did not request to be part of Alana or Jett's tutoring or conferences due to time constraints and also to protect the privacy of participants, but I believe this data would be important to better account for how students' out-of-class experiences shape what they take up, or don't, and what gets left behind.

One of the main limitations of this type of research is that I could not be there for all "decision-making" moments, and that this type of research requires me to define or draw boundaries around "process" and what remains, and also that many of these "moments" can occur at an unconscious level. However, I believe this is where important knowledge exists. Including perspectives from multiple sites and through being as close to the scene of uptake as possible can help us understand the ways in which uptake is shaped by these important contexts (whether past, present, or future). However, in researching uptake remainders, I wasn't able to get close to *all* of the decision-making points that are important to uptake, given that uptake processes are largely non-visible and in motion. It was important to identify what was *not* taken up by looking at the uptake in motion (rather than the result), and by capturing uptake in its moment of actualization — while aiming to document both the internal and the external at the same time. This was challenging because I wanted to stay committed to honoring the time and space of my research participants, especially because they had enrolled in a course designed to provide more support. In order to get closer to these moments of actualization in future research, I suggest conducting observations and interviews across a range of students' composing sites and giving participants an opportunity to document their uptakes with technologies that offer longer,

more sustained and intimate engagements with students and their writing. With adequate compensation, I believe asking students to document richer, longer video diaries throughout a quarter (rather than incremental submissions) would be a worthy investment that would help create a fuller picture of their uptake experiences.

For analysis, I needed to be careful about how I drew boundaries around "remainders" as there can be many reasons for remainders: what gets left behind, why and for whom? I optimized interview time and video diary prompts to better understand the answers to these questions. Given these concerns, I designed my study with mixed methods to allow for multiple angles. Many types of data collection asked students to be reflective in nature, which posed another challenge in that reflection can be performative and molded for the moment in which it is prompted. Also, as a researcher, taking up participants' reflections, reporting them, and representing them in my findings was challenging because: 1) my methodology needed them to reflect nearest to the site of action; 2) sometimes students could not reflect near this site of action until our in-person interview (due to time constraints or other classes); 3) writing up my findings, which partially relied on their reflections, required me to make meaning through their stories and navigate my own uptakes ethically and responsibly.

In order to open up more research possibilities in the context of these challenges, I recommend offering participants many avenues of data collection as possible. Because "composing" is so varied and occurs in spatial-temporal ways, with students offering a range of technological expertise and inhabiting different dispositional comfort zones, it is important to allow them to choose what methods work best for them so that they can document their uptakes in the least invasive and restrictive ways. During my experience researching with three students, I learned that some preferred longer in-person interviews and writing in Google Docs, but

submitted only a few longer video diary submissions. Others offered data regularly through multiple mini video diaries, insta-interviews, and artifacts from various drafting situations (Google Docs, hand-written or visual artifacts). I believe it is important to allow students these options so that it gives them a range of ways to negotiate and translate writing situations while moving through their writing pathways. It also maximizes the researcher's potential to be nearer to the scene of uptake while also allowing the participants to document what they wish, which was important to my research philosophy.

While only one angle, video diaries were important because it allowed participants to edit their videos. Had I more compensation to offer and over a longer period of time, I would have liked to work with students through data collection and analysis more. For example, even though their writing in Google Docs offered important glimpses into their uptakes, identifying moments for them to speak to in interviews or video diaries could only result in so much explanation from them. While I often shared this data with them in person, we did not have enough time to watch their entire Draftback movies while also discussing other aspects of their writing pathways and how they negotiated and translated within and across their writing pathways. Centering our conversation around a central writing event (such as the prompt for that week) was key to creating an intertextual conversation that invited them to speak to the data they contributed. Ideally, given that uptake is complex, personal, contingent upon reflection, memory, motion, and identity, I recommend inviting students to be co-authors with opportunities to publish articles or offer insight on what data was collected and what is written in the findings. This, I believe, will fill the gap that many studies on "invisible" things leave out. This would allow for researchers to check in with participants about representation and perhaps allow for more discussion on data

and bring us closer to something that is incredibly challenging to account for: memories and predispositions.

Finally, while I did extensive coding, I used Dryer's terms to understand what shapes uptakes, but they didn't bring me closer to uptake *remainders*. Thus, as I discuss in Chapter 2, I created a few of my own terms (i.e., "non-evident uptake"). Overall, I recommend designing uptake (remainder) studies to offer new terms and to be conducted longer over time in order to allow for richer, more complex data alongside participants' contributions. That said, even though we need to continue to develop methods for studying uptakes and uptake remainders, the methods I was able to use yielded valuable findings. In the next section, I will account for the major findings of Chapters 3 and 4 and Chapter 5 and provide insight into how we might best draw from the findings in our teaching, research and writing center and writing program administration contexts.

III.

In Chapters 3-5, I considered my first main research question, "*How do first-year writers negotiate and translate their rhetorical resources as they move in-between genres?"* Within the findings, we see the writers negotiate a variety of factors that shape their uptake, such as their prior knowledge, assignment expectations, identity, rhetorical strategies, and authority to critique within their writing, classroom situations and the teacher. We also see the writers translate their previous knowledge about writing, genres and assignments, and what they see as the connections between assignments. In these chapters, I also considered my second main research question, "*What can get lost in "uptake" translation as students take up genres in first-year composition?* Within the findings, I detailed the ways in which we see the more hidden, beneath-the-surface tensions Alana and Jett experience in English 109 as they navigate between engaging with prior

knowledge and expectations. As Alana and Jett took up writing tasks in English 109, certain things got lost in uptake translation and were remaindered, such as metacognitive reflection, preferred rhetorical choices, and personal experience – all which were uncovered through examining moments of difficulty across translation and decision points and the hidden laboring behind the scenes.

In sum, these dissertation findings reveal that -- in making myriad dynamic and complex choices when writing or communicating -- what gets taken up and left behind by students is made possible (or not), in part, by the pathways teachers and students perceive as available as well as the relations (physical, conceptual, cognitive, material, etc.) that hold these pathways together. As we saw with Jett and Alana, their uptakes in English 109 involved tension between authority and expectations, and these tensions created or foreclosed pathways. A pathway, as something that gets opened up as one set of possible ways to move forward based on perception, is created by a set of relations that hold this pathway together. The complex ecologies that shaped Alana's uptake pathways were based on the uptakes that were invited by the prompts, those that were authorized by the teacher's comments, and those that invited Alana to draw on previous writing memories and personal experience. The concept of "pre-writing" allowed Alana to think more deeply about her connection to her writing, which opened a path for her to see personal experience as strong and valid (whereas in previous assignments she didn't see this as the case). Alana finally saw *connections* between assignments, which resulted in a pathway that allowed her to draw from previous skills taught in these assignments. As a result of these new pathways, Alana was able to draw from strategies that had been remaindered or set aside earlier in the course.

Similarly, the second case study on Jett also showed how particular factors created perceived pathways in his writing. These pathways were held together by a series of relations based on previous knowledge, conceptual visions of "writing," and material artifacts that encouraged dominant uptakes. For example, because Jett understood revision as correction, this foreclosed a pathway that would have allowed him to engage in revision as *rethinking.* Jett's uptake pathways were guided by his understanding of the rubric components and concern with whether he performed them correctly. Jett's fast uptakes and the options that were already available to him affected what he took up and what he left behind. Jett's previous knowledge and his previous successful uptakes in high school created familiar pathways. As a result, Jett's habitual, fast uptakes foreclosed opportunities to examine his uptake options. Jett's "mastery of writing" mindset shaped his uptake pathways, as well as his pedagogical memory, the dominant force of the rubrics and his previous knowledge. These factors prevented Jett from cultivating the type of metarhetorical awareness and flexibility that the less familiar assignments required. As a result, Jett remaindered his authority in favor of a writerly self that met the teacher's expectations. This is because, as we saw through one of Jett's final assignment pathways, the authority figure (the teacher) became the author.

We can see that in making complex writing choices, what gets taken up and left behind from prior knowledge is made possible, in part, by the pathways perceived as available as well as the relations that held these pathways together. As we saw with Alana and Jett, these relations were based on recognition, prior memories, material artifacts, affinity to an assignment topic, teacher expectations, and visions of "writing." In both case studies, the mid-quarter reflection (an opportunity to *reflect*) served as a turning point. Through negotiating writing situations as they assessed and adapted to the varying demands of their assignment prompts, and through

translating within and across those writing situations, their writing pathways were held together by a set of relations based on what *they* saw possible, and that provided *opportunities* to put into play their uptake remainders — or that *foreclosed* them. Competing forces such as the textbook and teacher feedback, for example, foreclosed opportunities for Alana to take up her personal experience and put into play her prior knowledge. Overall, these results contribute to efforts already underway to account for students' existing rhetorical repertoires, lived experiences, and diverse meaning-making strategies in order to better support all student writers, including multilingual students and transnational literacies. More specifically, these findings highlight the range of possibilities available during uptake and the possible elements that might block uptake.

Based on these findings, I am most interested in the ways that we might use the concept of "uptake remainders" in the classroom and in writing centers and writing program administration contexts. The concept of "remainders" can help describe what can get "lost" or set aside as students take up new genres, or even familiar genres in which they have developed habits for performing. It offers a way to be attentive to the micro-, meso-, and macro-level negotiations that students grapple with under the surface. The concept may be most useful for multilingual writers who have more cultural and linguistic repertoires than we can often see, as well as in multimodal composition courses, transfer research, and translingualism. Therefore, I suggest enriching understandings of genre uptake and performance in teaching contexts so that teachers can support students' opportunities for making fuller use of their writing resources, while also guiding them towards examining how particular pathways can be drawn, managed by other forces (human and non-human) and constructed in ways that make certain uptakes possible and not possible.

In my own teaching, I draw from rhetorical genre studies to teach the social and rhetorical nature of communication, and I stage reflective opportunities for students to reflect on their uptakes within and beyond the classroom. I incorporate scholarship on genre, uptake, and theories of learning, which gives students access to a theoretical vocabulary they can use to examine their own uptakes. My dissertation findings have inspired me to continue this important work in the classroom, as well as to create opportunities for students to examine what's left behind or not taken up around major writing events. For example, in an assignment I designed for a first-year multimodal composition course, I ask students to explore the rhetorical changes that happen when they remediate a composition from one medium to another in order to uncover rhetorical aspects of the genre. By drawing from a genre studies perspective, this assignment brings students to the scene of choice-points as they reflect on how the meaning may have changed and what the rhetorical consequences of those changes might be. However, in addition to drawing from a genre studies perspective, I also aim to encourage students to better understand the factors that shape their uptakes, what they set aside, and why. This latter objective is informed by my dissertation findings.

So, what does this look like in the classroom? I ask students to consider how and why (and for whom) they needed to leave anything behind throughout their writing pathways. To do this, I include frequent reflection journal writing and ask that students document their writing pathways as part of their formal assignments. Students can decide what method to use to document their pathway (video snippet, written journal, collage, etc.) and I ask them to submit their documentation with their final drafts. However, in order to support students' metacognitive uptake awareness, students need to reflect on their pathways throughout multiple stages of their writing and also engage with their reflections to better understand their uptake pathways. In this

way, students can develop the capacities to navigate and transfer knowledge across various genres and modalities because they are tasked with examining the scene of their uptakes, the factors that shape them, and most importantly, what they left behind or felt they couldn't bring into their writing pathway. I also ask them to think about the applicability of their uptake remainders in other situations. After students have documented their pathways and reflected on them throughout, I pose a similar question to the last question I posed to Alana and Jett after their Final Portfolio:

> In a sense, a portfolio is like a "final showcase" or mini documentary of your experience in our class. When you're producing a documentary, there is footage that doesn't make it into the final version. Imagine you are in an editing room and you've produced this portfolio and all of the writing in the class: In reviewing your writing pathways you documented along the way, what got left on the editing room floor? Where — if you wanted to — might you put into play what got left on the editing room floor?

It is not enough for students to document their pathways; rather, instructors must put steps into place that guide students in thinking about writing as translation and negotiation, and that make visible the choice points that shape their writing pathways. Finally, offering students a chance to reflect over the long term (similar to the question above) can help them to see patterns and remainders that may not have been visible throughout their writing in the course versus at the end. Overall, I aim to facilitate these learning opportunities so that students can cultivate the metacognitive uptake practices that give them the tools to better understand their uptakes and decide for themselves what to set aside (or what *was* set aside), when and why. In a lot of cases, students' uptake remainders may be due to forces beyond their control. My goal is to foreground opportunities for students to understand the uptake remainder process and to access and reshape

the harder to reach, habitual, invisible strategies involved in writing. This can be done through integrating reflection journals, video diaries, conversation amongst peers, etc.

For the future, teachers can provide first-year composition students frequent opportunities to examine the factors that shape choice-making in writing through asking them to reflect on their process *before* submitting final drafts or compiling their final portfolio. This would give them time to examine and assess the factors that shape their uptakes and to identify uptake remainders in order to better understand the pathway they took and factors that shaped it. Because students might not have developed the capacities yet to reflect "deeply" on uptake, supporting their reflexivity in strategic ways is important. Reflection journal or video diary questions might resemble the questions I posed to Alana and Jett: *Describe the brainstorming you did this week. How much of that brainstorming carried over into the first draft? What was left behind and why?* Teachers might also be mindful of what they signal to students, whether directly or indirectly because, as we saw with Alana and Jett, the teacher's authority can play a significant role in directing or authorizing students' uptakes and also creating uptake remainders.

Through the concept of uptake remainders, we can better account for students' existing rhetorical repertoires, lived experiences, and diverse meaning-making strategies in order to better support *all* student writers, including multilingual students and transnational literacies. We can create these opportunities by giving students a chance to reflect on the ways in which their uptakes involve translation and negotiation. For example, as we saw with Alana and Jett, there was tension between expectation and authority. Their uptakes were shaped by their understanding of the connections between assignments, as well as textual objects such as the assignment prompts and rubrics. Based on these findings, teachers can prod students to think about how authority may influence their writing in different ways and provide them with ways to

see how authority functions in the classroom – and through writing. As a result of asking students to think about and reflect on authority in relation to uptake, students will be better equipped to negotiate authority through important decision-making moments in their writing pathways -- whether it be their authority, the teacher's authority, or other moments that authorize their uptakes. This, then, will also allow them to identify what remains. We can also train students to think about silencing in their writing and in their interactions with others. For example, we can support students' understanding of the concept of uptake remainders in small group discussions by asking them to think about ideas that weren't taken up in consensus.

Teachers can also focus on the genre of rubrics so that students can understand their role in the course as well as the range of possibilities that might not be evident or invited in the rubric. By dedicating time in class to discuss the rubric and invite students to have conversations about it through applying it to sample texts (or even inviting the class to collaborate on a rubric of their own), students will be able to decode teacher expectation, ponder what the assignment is asking them to take up (and, potentially, what role it is asking them to take on) and gain more control over their understanding of uptake expectations. Attention to the rubric as a rhetorical situation that can be negotiated also has the potential to map out what students see as the pathways opened up by the rubric. Further, teachers can clarify the purpose and connection of assignments so that students can take up and perform these assignments with more agency and understanding of the course as a whole. As we saw with Alana, she encountered challenges with SA3 because for her, it wasn't connected to what had come before. Just as we saw with Alana and Jett, SA4 (the mid-quarter reflection) was a turning point for them. To support students' metacognitive engagement with uptake remainders, we can invite them to write extensively on their uptakes in a larger project mid-way through the course, and with conscious attention to

what has been not been taken up along the way. This will support students' capacities to reflect deeply on their uptakes while contemplating an array of factors that can shape their writing decisions and the alternative possibilities available to them.

Within writing centers and writing programs, I see these dissertation findings as instrumental in shaping future tutor and teacher trainings as well as university-wide initiatives that support writing. Insights from this research could help contribute to supporting writing across differences (contexts, genres, disciplines, languages, modalities, etc.) and practices that best support students as they negotiate writing situations, as they assess and adapt to varying demands across the disciplines, and as they translate writing situations and move across these situations using their writing-related knowledge and repertoires of resources that they have cultivated along the multiple pathways they create and traverse daily.

Writing centers, in particular, are uniquely positioned to draw from these dissertation findings. This is because writing centers have a range of opportunities to leverage students' many languages and literacies as resources. Writing centers can be seen as powerful sponsors of literacies, and as places that can understand and support the unique needs of students. Writing centers can help writers draw connections, translate complex learning trajectories, and guide students in taking a deeper look at decision-making and the motivations behind these decisions in writing. Moreover, tutors can work with students over time to develop long-lasting relationships in which they work together to translate assignment prompts and reflect on uptake, uptake remainders and how students might effectively channel their rhetorical resources in particular writing contexts. Writing centers can validate students' uptake remainders and support their capacity to assess them.

Above all, we need to create opportunities for practitioners to think more deeply about uptake and to develop more localized, shared meta-vocabularies for different ways of engaging students in thinking about writing and composing processes. In writing centers, this might play out in workshops that introduce the theoretical concepts of uptake and genre and that open discussions on the applicability of these concepts for the population the center serves. Such discussions might focus on:

- working with students as they translate assignments
- supporting students' negotiation of writing situations across the disciplines
- developing a vocabulary for engaging students to think about writing as negotiation and translation, as well as methods for assessing uptake remainders
- developing a repertoire to support students' engagement with writing center tutors and consultants in productive conversations about writing

We can also create opportunities in writing program contexts at the curriculum level and training level. For example, WPAs might introduce sample assignments that invite students to purposefully engage with negotiating and translating writing assignments prompts before and during writing. Program outcomes might emphasize this aspect of composing with an outcome that calls for a deeper understanding of uptakes and the ability to assess uptake remainders. TA seminars might include readings that focus on how to best support and honor students' diverse knowledges and rhetorical repertoires. Writing programs can offer professional development opportunities that allow TAs to workshop their writing assignments and discuss the pathways they make possible or foreclose. By creating more pathways for TAs so reflect on *their* uptakes and remainders, I believe writing programs will be able to develop productive vocabularies and strategies for supporting students' complex writing trajectories.

IV.

These findings have the potential to shape teaching practices on-the-ground as well as in writing program administration and writing center contexts through teacher and tutor training. As the field of Rhetoric and Composition continues to pose new questions and develop new research methods, I hope to see more innovative, ethical methods for capturing the "hidden" with and for the research participants who graciously invite us into their composing lives. In this way, I argue that we will be better equipped to help both students and teachers recognize these important uptake relations and pathways, and what they make possible.

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Appendix A

English 109 Syllabus

English 109-A Introductory Composition
Fall 2017: Writing about Language & Identity

Instructor X[18]	Office Hours: TTh 2-4pm and by appt.
Class Time: MTWTh 9:30-10:20	Office Location: Art Building 347
Classroom: Parrington Hall 306	Email: X
Required texts: *They Say/I Say*	Canvas site: X

Course Description

In English 109, you will develop reading and writing skills in order to become a more effective and persuasive communicator in college and beyond. This course lays the foundation for English 110, which you will likely take in the winter or spring quarter. The two courses fulfill your "C" credit at UW.

We will read and discuss various topics and texts (including those in your textbook and other readings, which I will post on Canvas), but the foundation of English 109 is writing. You will develop writing skills through daily activities, including class discussions, online posts, free-writes, and peer review. You will then apply these skills to various writing contexts to produce several short essays (1-3 pages) and one long essay (4-6 pages). Your work will culminate in a portfolio that shows how you have grown as a writer.

Throughout the quarter, you will read and write texts about language and identity. Through this theme, I invite you to investigate how language is related to people and power in your own life and in the world around you.

Learning Goals

In English 109, you will learn to:

- Read, annotate, and respond to many types of texts (journal articles, tweets, autobiographical essays, videos, etc.)
- Analyze the effects of style conventions in various genres and contexts
- Acquire a vocabulary for discussing writing
- Start to develop claim-driven arguments
- Practice revision and peer review

Course Structure and Assessment

Class discussion expectations

[18] Identifying information redacted due to privacy laws and to protect the identities of the teacher and staff.

The ideas we will discuss in this class will be both political and personal. In order to participate actively in this class, you must be open to learning and challenging your ideas and sharing your ideas with your peers. This does not mean that you must agree with me or your fellow classmates. I do, however, require that students respect one another to the best of their abilities. If, at any time, student conduct threatens the well-being of other students, I will ask the student to instead continue the conversation with me outside of class. Please talk to me early and often about how I can help you feel comfortable discussing issues of language, identity, and power—which are necessarily related to writing.

Structure
In this course, you will complete six short assignments (1-3 pages), which will lead up to a major paper (4-6 pages). The papers will not be graded until the end of the quarter, but I will provide a rubric and feedback for each assignment. You will have a chance to substantially revise each of your papers using feedback generated by your instructor, peer review sessions, and writing conferences.

Portfolio assessment (70%)
Toward the end of the quarter, you will compile and submit a portfolio of your best revised work along with a 2-3-page reflection essay that argues how you have met the learning goals for the course. You must include three assignments, and one of them must be your long 4-6-page paper.

Participation (30%) includes:
- Completion of homework assignments and in-class activities
- Being prepared for class (bringing necessary readings and materials)
- Turning in papers on time
- Participating actively in conferences
- Speaking and listening during group discussions
- Maintaining focus in class (listening and taking notes, not texting or browsing Reddit)

Attendance Policy
Your regular attendance is required and will influence your participation grade. **If you are not present, you will not be able to make up in-class work unless you have discussed your absence with me in advance**. You may miss and make up classwork up to four times if you have told me in advance. If you miss a class, it is your responsibility to get the assignments, class notes, and course changes from a classmate. If you miss class on a day that written work is due, you still must turn your work in on time unless you have gotten an extension.

Late Policy
Late work will not be given any written feedback and will receive a "0" until or unless the original assignment and an extra credit assignment have been completed. Manage your time wisely and anticipate deadlines, which are all listed in the syllabus. Talk to me if you are struggling to keep up with the fast pace of the class. I'm happy to help in any way I can. **I give extensions, but only if you ask me 48 hours before the due date.** You can only revise papers with written feedback for your portfolio.

Conferences
You are required to attend two conferences with me during the quarter. I'll be scheduling these mandatory conferences during the middle and end of the quarter. You are also welcome to come and talk to me during office hours anytime**.** If you can't make my office hours, I'm also happy to schedule an appointment with you. I highly recommend you take advantage of this resource in this class and in your other classes.

Extra Credit
You can earn extra credit point by taking your work to the **IC, SAAS, OWRC,** or **CLUE** (see below). In order to receive extra credit for meeting with a writing tutor, you need to get the tutor's signature verifying the date and time of your visit. You also must turn in a reflection that answers the following questions in at least 250 words: 1) What did you ask the tutor to look for in your paper? 2) What feedback did you receive? 3) How will you incorporate this feedback into this (and future) work?

Formatting
All assignments (unless otherwise noted) should be formatted using 12 pt Times New Roman font, 1" margins, double-spaced. Assignments should also include your name and should have a creative title centered on the first page—seriously, have fun with it! Most papers will require a Works Cited or References page, which will not count toward the total number of pages assigned. If the assignment is 2-3 pages, I expect at least two full pages of writing from you.

MLA Style
If the paper is in MLA style (refer to the essay prompt), include an MLA heading in the left hand corner with your name, my last name, the course number, and the date, like this:

Student Name
X
English 109A
20 September 2017

APA Style
If the paper is in APA style (refer to the essay prompt), include an APA cover page with your name, paper title, and university name centered like this:

Paper title
Student name
The University of Washington

In APA, you must also include a "running head," which lists the title of the paper in all caps on the left side of the header and the page number on the right side.

Academic Integrity Clause
Plagiarism, or academic dishonesty, is presenting someone else's ideas or writing as your own. In your writing for this class, you are encouraged to refer to other people's thoughts and writing--as long as you cite them. As a matter of policy, any student found to have plagiarized any piece of writing in this class will be immediately reported to the College of Arts and Sciences for review.

Complaints
If you have any concerns about the course or your instructor, please see the instructor about these concerns as soon as possible. If you are not comfortable talking with the instructor or not satisfied with the response that you receive, you may contact the following Expository Writing Program staff in Padelford A-11: Director X or Assistant Director X. If, after speaking with the Director or Assistant Director of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair, X.

Resources

University of Washington Resources Accommodations
If you need accommodation of any sort, please let me know so that I can work with the UW Disability Resources for Students Office (DRS) to provide what you require. This syllabus is available in large print, as are other class materials. More information about accommodation may be found at http://www.washington.edu/students/drs/

DACA & Leadership without Borders
As part of ensuring that the English 109 classroom is a safe environment for all students, content discussed during class and through written work will remain confidential and immigration status will never be disclosed. As President X stated in her recent email to the UW community, "UW strives to provide a safe, secure and welcoming environment that protects the privacy and human rights of everyone in our community. Our long-standing policies do not permit immigration officials to enter UW classrooms or residence halls without a court order. Additionally, the UWPD does not and will not inquire about immigration status when they detain, question or otherwise interact with people. And Seattle and King County officials have affirmed that local law enforcement will continue their policy barring officers from asking about immigration status." For more information or to receive individual guidance please visit Leadership without Borders at: depts.washington.edu/ecc/lwb/

Writing and Tutoring Centers
CLUE Writing Center- Sunday-Thursday, 7pm-midnight (drop-in)
Instructional Center (for EOP students)- Mon-Fri, 8:30am-5pm
Odegaard Writing and Research Center- Sun-Thu, 1:30-4:30pm, 6:00-9:00pm (appointment only)

Counseling Center
UW Counseling Center workshops include a wide range of issues including study skills, thinking about coming out, international students and culture shock, and much more. Check out available resources and workshops at: depts.washington.edu/counsels/.

FIUTS
As their website states, the Foundation for International Understanding through Students "is an independent non-profit organization which provides cross-cultural leadership and social programming for UW's international and globally minded domestic students." FIUTS offers a free international lunch on the last Wednesday of every month from 11:30-1:30 in the Kane Hall Walker-Ames room. Consult their website for a detailed calendar of events and links to resources: http://www.fiuts.washington.edu**.**

Q Center
The UW Q Center builds and facilitates queer (gay, lesbian, bisexual, two-spirit, trans, intersex, questioning, same-gender-loving, allies) academic and social community through education, advocacy, and support services to create a socially-just campus in which all people are valued. For more information, visit: depts.washington.edu/qcenter/.

Campus Safety
Preventing violence is everyone's responsibility. If you're concerned, tell someone.

- Always call 911 if you or others may be in danger.
- Call 206-685-SAFE (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources. TTY or VP callers, please call through your preferred relay service.
- Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206-685-WALK (9255).
- Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies via text and voice messaging. Sign up online at www.washington.edu/alert.
- For more information, visit the SafeCampus website at www.washington.edu/safecampus.

COURSE CALENDAR

(SUBJECT TO CHANGE)

SA = short assignment | MP = major paper

All assignments are due before class the next day unless otherwise indicated.

Please bring print copies of each reading to class on the day they will be discussed. If you cannot print a copy, let me know two days in advance, and I will print a copy for you.

WEEK 0	IN-CLASS ACTIVITIES	HOMEWORK ASSIGNED
Wed 9/27	Introduction to the course Introduction to the textbook Scavenger hunt assignment Assign writing autobiography	Scavenger hunt (due Monday) Writing autobiography (due tomorrow) Read the syllabus and bring any questions you have.
Thu 9/28	Read Gee, discuss "discourse" "Politics of location" free-write **Writing Autobiography due in class**	Read Tan (Canvas) and *TSIS* chapter 1, p. 1-15 Finish scavenger hunt
WEEK 1	**FOCUS SKILL: SUMMARY**	
Mon 10/2	Discuss Tan Report on "Politics of location" Intro SA1, topic brainstorm **Scavenger hunt due in class**	Read *TSIS* chapter 2, p. 30-40
Tue 10/3	Intro to summary Annotation	Annotate Tan essay and write a 1-2 sentence summary of her main ideas. Due in class tomorrow.
Wed 10/4	Claims and sub-claims Reverse outlines	Bring at least one paragraph of SA1 to class tomorrow. Read *TSIS* chapter 8, p. 105-120
Thu 10/5	Organizing and proofreading a summary Transitions **SA1 due FRIDAY by 11:59 PM**	Finish SA1 Read: Eckert (Canvas)
WEEK 2	**FOCUS SKILLS: PARAPHRASING & QUOTING**	
Mon 10/9	Discuss Eckert Intro SA2	Read and annotate *TSIS* chapter 3 p. 42-51
Tue 10/10	Paraphrasing and quoting	Read citation resources on Canvas. Bring grammar questions
Wed 10/11	In-text citations Grammar workshop	Paraphrase and cite one sentence from Eckert or Tan. Submit to Canvas.
Thu 10/12	Quote analysis and "quote sandwiches" **SA2 due FRIDAY by 11:59 PM**	Finish SA2. Read Anzaldua (Canvas).
WEEK 3	**FOCUS SKILLS: RESPONSE & ANALYSIS**	
Mon 10/16	Discuss Anzaldua Writing a response Intro SA3	Read: *TSIS* chapter 4 p. 55-67
Tue 10/17	Ethos, logos, and pathos	Respond to prompt on Canvas.
Wed 10/18	Genre and audience	Prewriting sheet for SA3 (bring to class tomorrow) Bring a book tomorrow (any book)
Thu 10/19	Speed reading lesson Workshop SA3 **SA3 due FRIDAY by 11:59 PM**	Finish SA3 Read intro to *The New Jim Crow* by Michelle Alexander (Canvas)
WEEK 4	**FOCUS SKILL: READING JOURNAL ARTICLES**	
Mon 10/23	Discuss Alexander Academic journal conventions	Write down or think about one place you get information (we will discuss it tomorrow).

	Intro SA4: revision and learning goals	Read *TSIS* chapter 9 p. 121-128 Work on SA4
Tue 10/24	Bias and reliability	Work on SA4
Wed 10/25	Individual conferences (no class) **SA4 due WEDNESDAY by 9 AM**	Work on SA4 Read Lippi-Green (Canvas)
Thu 10/26	Individual conferences (no class)	Read Baron (Canvas)
WEEK 5	**FOCUS SKILL: LINE OF INQUIRY**	
Mon 10/30	Discuss Baron Intro SA5	Part 1 of SA5 pre-writing
Tue 10/31	Initiating a line of inquiry Picking a topic	Part 2 of SA5 pre-writing
Wed 11/1	Writing a research question	Parts 3 of SA5 pre-writing Read *TSIS* chapter 7, p. 92-101
Thu 11/2	The stakes **SA5 due FRIDAY by 11:59 PM**	Finish SA5 Read Lippi-Green (Canvas)
WEEK 6	**FOCUS SKILL: SYNTHESIS**	
Mon 11/6	Discuss Lippi-Green Intro SA6	Read *TSIS* chapter 14, p. 173-183
Tue 11/7	Entering the "research conversation"	Respond to prompt on Canvas
Wed 11/8	Intertextuality	Intertextuality matrix (Canvas)
Thu 11/9	Intertextuality continued **SA6 due FRIDAY by 11:59 PM**	Finish SA6 Read Baldwin (Canvas)

WEEK 7	**FOCUS SKILLS: ORGANIZATION & CLAIMS**	
Mon 11/13	Discuss Baldwin Intro MP1 Intro Claims	Draft claim and bring a copy to class Read *TSIS* chapter 5, p. 68-77
Tue 11/14	Narrow and arguable claims Peer review claims	Submit revised claim on Canvas
Wed 11/15	Writing outlines	Draft outline and bring a copy to class
Thu 11/16	Peer review outlines **MP1.1 due FRIDAY by 11:59 PM**	Finish MP1.1 Read *TSIS* chapter 11, p. 139-159
WEEK 8	**FOCUS SKILL: REVISION**	
Mon 11/20	Intro MP1.2 Intro revision	Bring a copy of MP1 to class tomorrow Bring questions for your peer reviewer
Tue 11/21	Peer review MP1.1	Submit revision plan to Canvas
Wed 11/22	Reverse outlines Grammar workshop	Work on MP1.2
Thu 11/23	**MP1.2 due FRIDAY by 11:59 PM** **NO CLASS**: Thanksgiving	Finish MP1.2
WEEK 9	**FOCUS SKILL: REVISION & REFLECTION**	
Mon 11/27	Intro portfolio Portfolio set-up	Set up portfolio and send link to instructor
Tue 11/28	Evaluating portfolios The learning goals The 109 critical reflection paper	Submit portfolio plan to Canvas before your conference
Wed 11/29	Individual conferences (no class)	Work on portfolio

Thu 11/30	Individual conferences (no class)	Draft critical reflection (bring to class on Monday)
WEEK 10	**FOCUS SKILLS: REVISION & REFLECTION**	
Mon 12/4	Portfolio peer review	Work on portfolio
Tue 12/5	Portfolio in-class work time Course evaluations	Work on portfolio
Wed 12/6	Portfolio in-class work time	Work on portfolio
Thu 12/7	Portfolio in-class work time	Work on portfolio

No final exam.

Portfolio due 12/14 by 11:59 PM via Canvas.

Appendix B

Recruitment Pitch

Hi Everyone!

My name is Mandy, and I am a graduate student here at the University of Washington in the English Department. Like all of you, I remember my first day of classes. Congrats on getting into UW! Just like you guys, I am here working on my degree. I've been at UW for the past three years taking coursework and exams, and I have finally reached the last requirement of my degree, which is to contribute original research.

The reason I am here today is to ask for your help. I am recruiting student participants for my research study on how first-year college writers negotiate writing tasks.

The reason I am interested in this project is that currently, first-year writing classrooms are more diverse than ever with students bringing with them many cultural and linguistic resources. At the same time, students are increasingly asked to compose across various media and genres. This means students like *you* are always making choices -- giving up some things, and connecting others -- in order to communicate effectively. My research is about how students negotiate these choices so that teachers can help students make fuller use of writing resources within the first-year writing classroom.

Besides helping develop teaching practices, this research study will benefit you directly by providing you an opportunity to raise your awareness of yourself as a student within the university and how your experiences as a writer may influence your education and career. This kind of reflection has been demonstrated to improve learning and performance in future writing settings.

Additionally, upon completion of this study, I will provide you with 5 hours of tutoring free of charge to be used any time during the winter and spring quarters of this academic year.

Being at a research university like UW offers cool opportunities to participate in research and knowledge-making, and this study will allow you guys to be part of that research. If you decide to participate in my study, AND if you are among the 3-5 selected, I'll observe your progress throughout the quarter and ask for a few interviews.

You'll receive more information on my study in an email later today, so please keep an eye out. It will include the link to my survey that I hope EVERYONE here will fill out — even if you choose to not participate. At the end of that survey you'll have a chance to indicate your interest. I'll also send around a sign-up sheet right now if you'd like to jot down your email address.

That's it! Thanks so much for your time. Have a great first week of classes, Huskies!

Appendix C

Web Survey

Section A: Questions

What is your age?

What is your gender identity?

Where is your hometown?

In what city and country did you attend high school?

Where have you lived in your life (include any place you have lived for a significant amount of time)?

How long have you been in the United States?

What languages do you speak (include any home languages, dialects or languages you have studied in school)?

What is your year at the University of Washington? (Freshman, sophomore, junior, senior?)

What is your intended major or primary area of interest?

What courses are you currently enrolled in?

What are your educational goals?

Section B: English 109

Why did you choose to take English 109?

What do you think are the advantages of taking English 109?

What do you think are the disadvantages of taking English 109?

What are your initial perceptions of English 109?

What do you hope to learn in English 109?

What types of writing have you done prior to English 109?

How would you describe yourself as a writer?

In which ways do the languages you know or speak shape who you are as a writer?

In which ways do your culture(s) or communities you belong to shape who you are as a writer?

Would you describe yourself as creative? Why or why not?

How would you describe your relationship to social organizations like family, school, work, government, sports, etc.?

How do you see these things shaping your identity?

Appendix D

Assignment Coding Template

Assignment	Data: **Google Doc Drafts**	Data: **Google Doc Movies**	Data: **Interview**	Data: **Video Diary**	Data: **Class Observations**	Data: **Teacher Comments**	Data: **Survey**	Data: **Textual Artifacts**
SA 1 "Summary"								
SA 2 "Strategic Summary/ Paraphrase"								
SA 3 "Rhetorical Analysis / Response"								
SA 4 "Reading Journal Articles"								
SA 5 "Line of Inquiry"								
SA 6 "Synthesis"								
MP 1.1 "Organization & Claims"								
MP 1.2 "Persuasive Research Proposal"								
FINAL PORTFOLIO								

Appendix E

Sample Coding Chart[19]

Alana, SA5
"Following a Line of Inquiry: The Research Question"

Data: **Google Doc Drafts** 10/31/17-11/3/17	Data: **Google Doc Movies** 11/3/17	Data: **Interview** 10/24/17; 10/31/17; 11/7/17; 12/5	Data: **Video Diary**	Data: **Class Observation** 10/24/17; 10/30/17; 10/31/17; 11/2/17	Data: **Teacher Comments**	Data: **Survey**	Data: **Textual Artifacts**
time: 3 writing sessions (two small 30 min followed by final 4 hour writing session); first two focus on research question **topic:** influence of English language; student begins to write about race and discrimination (12:39p) **connection to class:** *11/3 @ 12:24pm*	**revisions:** *9,193* **title placement/ changes:** *created before continuing writing (10:14am); changed again (2:14pm)* **transitions:** *revision/backspaces tend to focus on transitions* **performance of process:** *student describing inquiry process (2:51pm)* **talking about writing with others:** *teacher and*	**student view of expectations:** *"can definitely link to culture and education - the topic is pretty broad" (10/24)* **difficulty:** *"narrowing to central issue or question" (10/24, 1:03); "peer suggested pick a culture and language (1:37) - can help narrow down topic"; "maybe i should change my topic to be more narrow" (3:37); interested in "lost identity" and*	n/a	**student questions - conferences:** *asking when having more instructor conferences; "discuss and narrow [topic] during conferences" (10/24); how to start a research question (10/31); "motivate readers" (11/2)* **topic for assignment introduced:** *"YOU get to choose topic related to language and identity"; "any topic that interests you" (10/24)* **in-class topic selection:** *invention*	**citation conventions:** *"Change the font to Times New Roman to match the rest of your paper."* **race:** *"Yes, race is definitely a big factor in this."* **focus and precision:** *"Try rephrasing your question to make it more focused and precise."* **topic direction:** *"Yes, this seemed*	n/a	**prompt - "pre-writing":** *"brainstorm topics; pick 2-3 [...] form a research question; "select research question. Make it as specific as you can"* **prompt - topic parameters / selection:** *"language, identity and power"*

[19] This is a snapshot of my coding chart for Alana's SA5.

	researcher; deletes teacher (2:56); includes teacher and librarians (3:30:50) **familiarity:** *student describes inquiry process shaped through discussing project w/ researcher; sees opportunity for connecting topic to personal life (3:04pm)* **parameters on task:** *made connection to self but questioned whether it was a suitable "problem"*	*language, but concerned about how to narrow (10/31, 41:17)* **interest:** *"I'm interested in the languages used in Africa … these are distinct languages" (10/24, 2:32); "how can i still do research on it?"; "I have an interest in learning different types of languages, not just home language or English because I know them well; I do want to get to know another*		*opportunities (10/24)* **class activities:** *situation, issue, question (method for generating a research question); modeling inquiry*	*like a big project for the limited time we have in the quarter. Maybe you can learn more about this in another class."* **praise:** *course connections, "thorough"-ness; "cool idea"*		**HW - "pre-writing":** *Brainstorm 1-3 topics that you are considering for SA5. For each topic, answer the following questions -What is a problem you want to solve or that you want someone to solve related to this topic? -How are language, identity,*

Appendix F

EWP Outcomes

OUTCOMES FOR EXPOSITORY WRITING PROGRAM COURSES

University of Washington

Outcome 1

To compose strategically for a variety of audiences and contexts, both within and outside the university, by

- recognizing how different elements of a rhetorical situation matter for the task at hand and affect the options for composing and distributing texts;
- coordinating, negotiating, and experimenting with various aspects of composing—such as genre, content, conventions, style, language, organization, appeals, media, timing, and design—for diverse rhetorical effects tailored to the given audience, purpose, and situation; and
- assessing and articulating the rationale for and effects of composing choices.

Outcome 2

To work strategically with complex information in order to generate and support inquiry by

- reading, analyzing, and synthesizing a diverse range of texts and understanding the situations in which those texts are participating;
- using reading and writing strategies to craft research questions that explore and respond to complex ideas and situations;
- gathering, evaluating, and making purposeful use of primary and secondary materials appropriate for the writing goals, audience, genre, and context;
- creating a 'conversation'—identifying and engaging with meaningful patterns across ideas, texts, experiences, and situations; and
- using citation styles appropriate for the genre and context.

Outcome 3

To craft persuasive, complex, inquiry-driven arguments that matter by

- considering, incorporating, and responding to different points of view while developing one's own position;
- engaging in analysis—the close scrutiny and examination of evidence, claims, and assumptions— to explore and support a line of inquiry;
- understanding and accounting for the stakes and consequences of various arguments for diverse audiences and within ongoing conversations and contexts; and
- designing/organizing with respect to the demands of the genre, situation, audience, and purpose.

Outcome 4

To practice composing as a recursive, collaborative process and to develop flexible strategies for revising throughout the composition process by

- engaging in a variety of (re)visioning techniques, including (re)brainstorming,(re)drafting, (re)reading, (re)writing, (re)thinking, and editing;
- giving, receiving, interpreting, and incorporating constructive feedback; and

- refining and nuancing composition choices for delivery to intended audiences in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.

Appendix G

Final Portfolio Prompt

ENGLISH 109 FINAL PORTFOLIO PROMPT AND CHECKLIST

REQUIRED COMPONENTS IN ORDER:

- **A cover letter (400-600 words)** that makes an argument for how your portfolio selections demonstrate the course learning goals. This section is also a place to explain what skills you brought into this course and how your view of writing changed throughout the quarter. You may want to refer back to your writing autobiography for comparison.
    - List the course learning goals and your personal learning goals in the introduction.
- **Two revised SAs and your third and final draft of your MP.** These will be evaluated according to the course learning goals and your personal learning goals.
    - You may choose from SA2, SA3, SA5, and SA6. You must receive written or verbal feedback on ALL essays that you choose revise (including your MP). If you need feedback on an essay, let me know so we can arrange a time to meet.
    - Each of your three showcase pieces must be revised substantially.
    - Each SA/MP must be accompanied by **a 300-500-word critical reflection**, in which you will use your revised essays as evidence as you argue how you have met the course learning goals as well as your personal learning goals (from your autobiography and SA4).
        - In each part of your critical reflection, choose 1-3 learning goals to discuss. Between the three parts (separated by assignment), you must discuss all of the learning goals (see below) including your personal learning goals.
- **A 200-400-word conclusion** that wraps up your argument and **proposes two new goals that you want to work toward in English 110.**
- **Compendium**: original copies of *all* major and short paper drafts with teacher comments.
- **Release Form**: You must either grant or deny me permission to use your work as an example in the future. Use the exact text below, changing only "grant/deny" (choose one or the other) and your name.

    "I, **Your Name**, hereby **grant/deny** my consent to [x] to use my electronic portfolio for English 109 submitted during Autumn Quarter 2017 with my name for purposes of instructional training and modeling, programmatic considerations, and academic publications and presentations. I understand that granting or denying this release will not affect my grade in this course."

Any portfolio that does not include all of the above or in which assignments do not meet requirements (including min and max page length and revision notes) will be considered incomplete.
Turning in an incomplete portfolio means that you cannot pass the course. Don't do that.

LOGISTICS:

- Format = Canvas ePortfolio (http://depts.washington.edu/engl/cic/fgonline/eportfolio_canvas.php)
- Write the entire critical reflection in one document and paste each section into your online portfolio only after you have finished writing so you don't accidentally lose your work.
- For examples of portfolios, see Canvas.
- I won't post comments for the portfolios, but you can meet with me next quarter to discuss feedback.

LATE POLICY:

- Less than one day late: -0.1 GPA point from the portfolio grade (70% of total grade)
- More than one day late: -0.5 GPA points from the portfolio grade per day

LEARNING GOALS:

1. Read, annotate, and respond to many types of texts (journal articles, tweets, autobiographical essays, videos, etc.)
2. Analyze the effects of style conventions in various genres and contexts
3. Acquire a vocabulary for discussing writing
4. Start to develop claim-driven arguments
5. Practice revision and peer review
6. Personal learning goal #1
7. Personal learning goal #2

CHECKLIST:

- ☐ Cover Letter
- ☐ First revised SA
  - critical reflection
  - revised essay
- ☐ Second revised SA
  - critical reflection
  - revised essay
- ☐ Revised MP
  - critical reflection
  - revised essay
- ☐ Conclusion
- ☐ Compendium page:
  - SA 1 original with comments

    - SA 2 original with comments
    - SA 3 original with comments
    - SA 4 original with comments
    - SA 5 original with comments
    - SA 6 original with comments
    - MP 1 draft 1 original with comments
    - MP 1 draft 2 original with comments
- ☐ Release form page

Critical Reflection

- ☐ Anywhere between 300-500 words per essay
- ☐ Includes direct quotations from essays that are contextualized and explained in support of a specific claim about your learning/progress in regards to specific learnings goals.
- ☐ Includes direct quotations from instructor and/or peer feedback that are contextualized and explained in support of your learning/progress related to specific learning goals.

Revisions

- ☐ Evidence of substantial revision (rethinking, developing, or complicating your claim/inquiry; re-examining your purpose and/or audience; re-examining or developing analysis)
- ☐ Evidence of proofreading and editing (improving transitions, clarity, sentence style)
- ☐ Evidence of how you addressed instructor and/or peer feedback in your revision

PORTFOLIO DUE 12/14/2017 AT 11:59 PM ON CANVAS

Appendix H

Short Assignment #3 Prompt

Rhetorical Analysis (SA3), 2-2½ pages
Due: 10/20/2017 at 11:59 PM on Canvas

Context:

For this paper, you will **rhetorically analyze** of the essays we have read in class (Anzaldua's "How to Tame a Wild Tongue," Eckert and McConnell-Ginet's "Learning to be Gendered," or Tan's "Mother Tongue"). All of these authors argue in some way that language and identities that differ from the "standard" should be accepted and even celebrated. However, the authors make this claim in very different ways. In SA3, you will choose one of those three essays and make your own **claim** about how effective the argument is and why.

Task:

- **Rhetorically analyze** each essay (see steps below). Take the essay apart to show how the argument is put together, and then take a stance on how effective it is. Use *specific details* (paraphrase, quotations) from the text as evidence to support your analysis and your claim. Answer all of the following questions in your essay:
    - What is the author's **main claim** and what are her most important **sub-claims**?
    - **How** does she use **logos, pathos, and/or ethos** in her argument, and **how effective** are these strategies? What **specific strategies beyond these** does she use?
    - **Make your own claim** about **how well** the author's argument works. <u>You are not agreeing or disagreeing with the author's claim; you are stating how effective or ineffective it was for you as her reader</u> and explain how could she have made her argument more effective.
        - **Claim template:** (Author's) argument that (author's claim) is (effective/ineffective) because she uses (strategies the author uses) have the effect of (effect). However, her argument would have been more effective if she had (something the essay could have done to be more effective).
- **Include and "sandwich" at least one quotation.** Choose your quote(s) carefully; decide whether it's a phrase that would *not* be better paraphrased. Be sure to both introduce the quote and provide sufficient explanation/analysis of it.

Format

2-2½ pages, 12 point Times New Roman, double-spaced, 1-inch margins, MLA format with a Works Cited page including a citation of the author's essay (I will provide the citations for you).

Evaluation Rubric:

Format: Meets formatting and page requirements listed above. Includes correctly formatted MLA citations and at least one sandwiched quote.

Claim: Adapts the *TSIS* templates to make a claim about <u>how effective</u> the author's argument and gives specific examples to explain why. Explains how (even if the essay was effective) the essay could have been more effective.

Organization: The introduction gives a preview about what the essay will talk about, and the structure of the essay follows the structure of the introduction.

Analysis: Answers the above questions about how effective the author's claim was and what strategies she uses. Discusses at least three strategies (at least two of which are more specific than

ethos/logos/pathos).

Appendix I

Jett's MP Outline

Introduction:
-Hook: 2-3 questions with a statement at the end.
-Claim: Due to racial discrimination in relation to standardized tests, African American youth suffer, or lose chances in opportunities when trying to get accepted into a college or universities additionally when trying to get/apply for a job.
-Mention Stakes
-Introduce counterclaim
-Road map

Paragraph 1: Genre(Social Media Campaign) What I will do with the social media campaign/road map

Paragraph 2: Discusses how claim connects to conversations today breifly and introduces the 3 main website sources.

Paragraph 3: Introduce Article #1(Parents Across America). Discuss parents across america and talk about how this source will be used to support the claim and why it is reliable. Use logos pathos and Ethos.

Paragraph 4: Talk about article #2 (PBS). Discuss PBS and talk about how this source will be used to support the claim and why it is reliable. Use logos, pathos and ethos.

Paragraph 5: Talk about article #3 (Inside Higher Education). Discuss Inside Higher Education and talk about how this source will be used to support the claim and why it is reliable. Use Logos, Pathos and Ethos.

Paragraph 6: Discuss counterclaim.
-Counterclaim: Standardized tests are beneficial for tracking the progress of students in their schooling years.
-Concessions and rebuttal: Rebuttal the counterclaim with additional evidence of statistics and quotes from experts.

Conclusion: Remind audience about Claim and back up with small amount of evidence, finish with a call to action. (Smokey the Bear call to action technique)

Appendix J

Jett's Hook Draft

Hook: Stop and think of a quick moment. How would you feel if your entire life was based off one test? How would you feel if one test determined whether you were successful or a failure on planet earth? Even more, how would you feel if afters hours, weeks, months and even years of studying and hard work you fell just short of the finish. For many african americans this feeling is almost and expectation.