

Uptake of Educational Texts in Multilingual Composition Classrooms

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Abstract

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The fields of Rhetoric, Composition, and Applied Linguistics have long inquired into how people in higher education settings recognize the texts they encounter as belonging to genres that require response in the form of other genres of text, a phenomenon known as “uptake.” In their approaches to composition teaching and the use of educational texts, undergraduate composition courses have made attempts to address the growing linguistic diversity of students as well as the increasingly multimodal nature of communication in our highly networked world. However, if the educational materials teachers use and the ways in which they use them do not secure uptakes from students consonant with the goals of such attempts, then they have little merit. This dissertation is a case study carried out in two multilingual multimodal first year composition courses taught over the course of a quarter at a public research university in the Northwest. Collected data include class observations, video and audio recordings of class meetings and

semi-structured interviews, and textual analysis of classroom artifacts, student work, and classroom management software. Microanalytic discourse analysis methods using Conversation Analysis tools, such as Membership Categorization Analysis and Discursive Psychology, were utilized in analyzing these data. Uptake that occurred in these classes was closely associated with the local assembly of categories of identity that participants employed as a means of inferring what they were doing in a class as well as what their obligations to one another were. While teachers had the ability to delay or disrupt habitual student uptakes by “sponsoring” alternative uptakes, this ability was limited when it came into conflict with actions identified by participants as bound to or obligatory for these categories of identity. A second source of both positive and negative interference with a teacher’s ability to sponsor uptake was the material and multimodal rhetorical effects of technologies of text composition and distribution. Based on these findings, I suggest an approach to making common classroom activities and technologies involving text composition and distribution and the identities that students and teachers perform when they engage with them the focus of classroom inquiry. By working with students to interrogate these practices and tools habitually employed in classrooms, teachers may more consciously create classroom environments and use educational texts in ways that allow students to interrogate habitual practices and develop new ones. Findings have implications for composition pedagogy and applied linguistics, particularly in the fields of materials and curriculum design, teacher training, and classroom management software development.

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TRANSCRIPTION CONVENTIONS

Excerpts from oral data are presented throughout this study. Given that the microanalytic approaches to qualitative data that are employed traditionally make use of Conversation Analysis (CA) tools, the transcription conventions I use are based on those developed by one of CA's founders, Gail Jefferson (1989) and simplified, following ten Have (2007). These conventions are presented below:

[speaker overlap with overlap indicated on two separate lines
=	latching, indicating no gap between one line and the next
(0.0)	elapsed time in which silence occurs, measured in tenths of a second
(.)	very brief pause in speech
<u>underline</u>	emphatic stress
::	prolongation of the sound immediately preceding the colons
-	cut-off word or self-interruption
.	sentence-final falling intonation
?	sentence-final rising intonation
,	continuing intonation
↑↓	higher or lower pitch in the word immediately following
CAPITALS	extra emphatic stress
°word°	lower volume than surrounding speech
h	outbreath
.h	inbreath
w(h)ord	breathiness indicative of laughter or crying

- (()) information regarding action that accompanies speech
XXX inaudible speech on a recording

These conventions suffice for transcribing data from audio recordings of class meeting, small group work, and interviews. However, class meetings for which there are video recordings present the problem of transcribing multimodal data. While software such as ELAN has been used to transcribe multimodal classroom data for uptake studies (Gonzales, 2015), this software does not necessarily lend itself well to microanalysis. Instead, I have looked to the multimodal interactional analysis of Marjorie Goodwin (1995) and Charles Goodwin (1994), Goodwin and Goodwin (1996), and Goodwin, Cekaite, and Goodwin (2012), who use Jeffersonian transcription of oral data in combination with illustrations of participants that include symbols such as lines and arrows to indicate gaze, gesture, posture, and so on. For multimodal transcriptions, I have taken screen captures from video data and placed them beneath or alongside lines of transcribed oral data with a note in double parentheses in the oral transcription to indicate at which point the image occurs in the flow of interaction.

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Chapter One

Introduction

I will tell the stories of two teachers and their students. The stories are about what happens when teachers ask their students to read something, then talk about it, and then write something. Something like the events described happens in college composition classrooms all across the country every day and the details will probably seem familiar to anyone who has taught such a class. All composition teachers ask their students to read texts, and they tend to pick those texts with great care; what kind of texts students recognize them to be and the way they are introduced and distributed by teachers may be the subjects of less thought. The following stories about students coming into contact with texts may have the effect of making one teacher look good and the other look not quite so good in comparison, but I promise that this is not their moral.

I am listening to a student in a writing studio designed as an academic support class for English language learners (ELLs) enrolled in first-year composition (FYC) courses at a university in the Pacific Northwest. I am the teacher of this class, and I have asked the students to talk a little about challenges they are facing in their courses. She tells the group that she is having a lot of trouble crafting a convincing argument about how the impact on the viewer of the violence depicted in the Quentin Tarantino WWII film, *Inglourious Basterds*, is defused through the ironic use of incongruous music. She says that the assignment is particularly difficult because she is not familiar with the works of this director, her own knowledge of US involvement in the Second World War is spotty, and it turns out that the history depicted in the film is completely fictitious anyway. The other students nod their heads knowingly. I ask why she has chosen to write about

this particular film and she responds, “I didn’t choose! I have to write about this movie!”¹ Her classmates commiserate about the bewildering range of texts about which they are called upon to write in their various sections of FYC. In an effort to give her the room to talk through her thinking, I ask if there was a particularly violent scene in which the shock of the spectacle was undercut through the use of music. She replies that it is hard to tell; the teacher has pointed her to many scholarly articles that talk about this subject. However, when she actually saw the film for herself, “I was mostly watching through my fingers. It was just too terrifying!” I happen to know the instructor of this course socially, am aware of his fondness for the cinematic efforts of Quentin Tarantino and can easily imagine how much fun he thought his students would have watching these films instead of reading stuffy academic texts. And, yet, here we are: a student is studying a film she can barely bring herself to look at, let alone enjoy, and then attempting to craft an argument in which she does not believe. At the end of our discussion, she looks at me and says, “You really like comics, don’t you? Is that what you make your students read?” I do; at least, I did, but this was when I began to change my mind.

In my defense, I have had reasons that seemed good at the time for putting comics on the reading lists I handed out to students in my college composition classes. If a textbook is the exemplar of legitimate language within an educational setting, then the comic book is *samizdat* to be smuggled into the classroom at the risk of confiscation. Or, at least, this is how I like to remember comic books: outrageous cultural outcasts flaunting their inadmissibility in more respectable sites of culture. Perhaps this is why teachers like me argue for the place of such texts in the classroom like we do. Frequently we are personally invested in the objects themselves and the larger cultural practices of which they are a part (I not only write about comics, I create my

¹ This conversation was conducted in Chinese. All the students in this particular writing studio speak Mandarin Chinese and code-switching between this language and English was common in our studio.

own). We still have faith in the idea that, because these texts do not have the same authority invested in them that one might find in an ingot of purest Norton Anthology, students will feel the freedom to talk back to them in ways that may lead them to consider new ways of thinking about how texts mean. This is a tantalizing possibility, but what if we are wrong?

As a result of the conversation described above, I changed my approach to developing class materials. Instead of choosing a group of what I considered to be particularly interesting comics, I would gather a small collection of texts in range of genres of texts including essays, social media texts, short videos, news articles, and, yes, comics. These texts were connected because one of them had served to inspire the creation of others. One example involved cartoonists in North America and the issue of professional jealousy and barriers to women attempting to enter the comics industry. The texts included a comic by James Sturm called “The Sponsor,” published in the online magazine *Medium*, that sparked a series of responses, some in the form of other comics, some in the form of posts to Twitter, Tumblr, and other social media, and others in the form of opinion-editorial articles featured in online publications. I would ask students to analyze this collection of texts in terms of how they constitute a discussion occurring within a particular community and how the different genres of text have different rhetorical effects on members of that community.

Now, consider a different class; this one I am teaching using the method described above to present texts to my students. After the afore-mentioned analysis assignment, I ask students to choose a topic of their own that is also the subject of discussion within a particular community and then create an argument in the form of a multimodal text that contributes to that discussion. One of my students, a woman from China, decides to create a video exploring Americans’ reactions to a popular Chinese “beautifying” cell-phone application, 美图 (*Meitu*). Her video

features split-screen shots of American students of different racial backgrounds using the application alongside their “beautified” images on their phones. These students describe how they feel about the images and what standard of beauty they think is used to create them. Later, the author of this video decides that she wants to shift her audience from me, her instructor, to the audience of a *YouTube*-like Chinese social media platform, *bilibili.com*, so she edits the film to four minutes and translates all dialogue into Chinese subtitles. She uploads the video to the *bilibili* site, where it is viewed over 32,000 times and receives dozens of comments from Chinese viewers adding their own opinions about the subject of beauty standards and how they are reinforced by software like 美图 (*Meitu*).

The student who makes this video later tells me that the collection of texts about the barriers to women trying to get into the comics industry played a role in her decision to create a text designed to contribute to a conversation while opening room for further contributions. The texts assigned as reading and presented in class served to suggest how she might incorporate the responses of others to the beautifying application into her video: “It [The collection of texts responding to James Sturm’s comic] was one of the reasons why that I wanted to do the video. I remembered that for the tweets, different people had different opinions of the same article. It inspired me to explore how people in different country think of the Meitu App.” By recording Americans discussing their feelings about the software and then uploading the video to a Chinese social media site and attracting Chinese comment, the student had found a means of incorporating many voices on one subject into a single text: a video embedded into a post on a social media account. I am thrilled by this student’s work as it seems to indicate that my approach to presenting texts to students might be working to open up new possibilities for

thinking about how arguments are made rather than railroading them into making arguments that are empty and formal exercises composed for no one but a composition teacher.

It would be comforting to end my story here: a teacher learns what to avoid by listening to the student of another teacher, changes his habits, and his students go on to do wonderful things. The problem with happy endings is that, given enough time, they change their meaning. Several months after the class ends, this student asks me to write a letter of recommendation for her. She intends to declare a major in Informatics, focusing in software design and user experience. This is a highly competitive program at the university where I work; it requires students to apply, submitting an application form, personal statement, transcripts, and so on. I write a letter for her in which I describe her video and other assignments, and she later reports happily that she has been admitted. I ask her if she mentioned the video assignment from my class in her personal statement, since this text serves as an excellent example of documenting user experience of software in a way that draws one's attention to key features of a program's design. She seems surprised by the idea; it had never occurred to her. After all, that had been an assignment for an English class. What could it have to do with Informatics? Anyway, she is interested in studying software design, not cultural constructions of beauty.

I will offer no moral for these stories since, like a happy ending, I expect that I would only discover later that it had changed sometime when I was least expecting it. Rather, I can only raise questions that I think any teacher and scholar of writing might find pressing. What happens when teachers use texts in their classrooms? What can students do with them? How does the way in which students recognize them as being one kind of text and not another, and the way that we present them to students open some doors and close others? These questions are stated more formally as research questions in Chapter Two, which describes research methodology, and the

design and context of this study. For now, it is enough to say that the problem of how students respond in classrooms to educational texts is the focus that motivates this work.

Pilot Study

I trace my interest in student responses to different genres and modes of educational materials to my experiences writing and drawing comics for use in English as a Foreign Language (EFL) reading and composition classes that I taught at Beijing Normal University in 2010. Students seemed to prefer these comics to textbooks and, eventually, some of them were incorporated into texts published by the Beijing Normal University Press. It did not escape my attention that the comics seemed to lose something when they appeared in that context, but I did not remain with the university long enough to systematically observe students working with them in that form. My interest in comics continued when, after returning to the United States, I entered a TESOL master's degree program at the university that was the site of this study. At the time, I felt that there was something special about comics, the combination of word and image to tell a story, that made them particularly effective in teaching multilingual learners to read and write. Efforts to try to demonstrate the supposed superiority of the medium resulted in a pilot study conducted in an English as a Second Language (ESL) intermediate reading class taught in the university's Intensive English Program in 2015. In this study, which was primarily theoretically and methodologically situated in the fields of TESOL and Applied Linguistics, I filmed classes in which both textbooks and comics were used as educational materials.

At the time, I was primarily concerned with whether some genres would be more useful than others in engaging students such that they would take more turns at talking in class. I was expecting to find that the greatest number of students would talk and take the most and longest

turns at talk in those lessons involving comics. Part of this expectation rested on the manner in which the sequential arrangement of images in comics has been theorized to support the development of reader comprehension and ability to infer meaning that is not explicitly stated in a text (Chun, 2009; Liu, 2004; McCloud, 1993). If students found inference tasks easier with comics, they might be more willing to answer teacher-initiated questions that were explicitly designed to elicit student inferences about what was occurring in the comic and why. Using Pierre Bourdieu's (1977, 1991) concepts of cultural capital, field, and *habitus* to guide my inquiry, I also theorized that students might speak more often about texts that possess less cultural capital than a textbook, since a smaller "investment" would be required to speak in the field of the classroom about such a text.

While my results tended to confirm this expectation, this was less interesting than the ways in which the patterns of classroom interaction differed depending on the genre of text. I did find that students spoke more often when they were discussing a comics text, and that students that often did not speak in classes in which they were discussing a textbook were more likely to speak in lessons involving a comics text. Moreover, I found that female students were far more likely to speak in class when a comics text was the subject of the lesson. However, beyond just an increase in the amount of talk produced, the number of turns taken, and the increased number of speakers, I observed that students interacted with these texts in different ways. These differences led me to conclude that my understanding of genre was inadequate to explain my data. Students in classes using a textbook would not actually open the book until explicitly instructed to turn to a specific page by the instructor. If students were given comics printed on pieces of paper that were handed out, they would immediately begin reading them. If comics were projected onto a screen, students would look up and also begin reading them immediately.

The fact that they were reading was evident by the fact that some students would laugh as they looked down at the paper in their hands or up at the images on the screen. It was not just that comics allowed students to talk more or produce correct responses to a certain kind of question more often; their ways of engaging with those texts were altogether different.

Depending on the genre and modes of the texts, the ways in which teacher and students discussed them also differed. In classroom interactions involving textbooks, the teacher would often begin by asking a comprehension or inference question of the entire class, which would generally not be answered. She would follow this up by calling on individual students, which would result in an Initiation-Response-Evaluation (I-R-E) sequence, a term referring to an interaction in which a teacher asks a question of a student, the student responds, and the teacher evaluates that response positively or negatively (Mehan, 1979). Such sequences, Hugh Mehan argues, make up the overwhelming majority of classroom talk. In the classroom interactions involving textbooks that I observed, an evaluation delivered by the teacher would end the sequence, and the teacher would then transition to a new topic. By contrast, in classroom interactions involving comics, the opening comprehension or inference question about a text that was directed to the entire class would be taken up by a student who either elected to raise their hand or simply began speaking after the teacher stopped talking. The talk that followed included some I-R-E exchanges, but also exchanges in which the teacher's evaluations were contested by students.

Much scholarship on Initiation-Response-Evaluation sequences involves how the participants in this kind of interaction repair or correct a response when the evaluation part of the sequence indicates that there is a problem with it (MacBeth, 2003, 2004; McHoul, 1978; Mehan, 1979), but they rarely deal with contested evaluations. This resistance of the teacher's linguistic

authority might not be welcome in a class where students have a discrete, well-defined set of knowledge that must be mastered and in which what constitutes a correct response is a matter of little debate. However, in a course like one I observed, which has as one of its outcomes the ability for students to develop, articulate, and defend an interpretation of a text, genres of text that potentially facilitate students' capacity for defending their arguments in the face of negative evaluation from an authority figure may be useful. While I-R-E sequences are ubiquitous in classrooms, it has been suggested that "educators who have an interest in 'freeing up' or 'democratizing' classroom talk" may want to find other ways of structuring classroom interactions that go beyond correction of student errors (McHoul, 1985, p. 62). Some scholars have attempted to find other interactional patterns that have the potential to do this (Waring, 2009; Zemel & Koschmann, 2011). The results of my pilot study tended to indicate that the same effect might be achieved by changing the genres and modes of the texts that students were asked to read in class.

Another aspect that set apart talk in comics-centered rather than textbook-centered classes was that they also featured much less verbatim quoting from the educational text. This may be due to the fact that there is so little text in many comics compared with textbooks. The result was that students defending their interpretations of a comic's meaning needed to describe or paraphrase events depicted in comics text, because quotation alone would not capture meaning that was expressed pictorially. This also seemed potentially useful, since another outcome of this course was the development of students' ability to paraphrase and summarize texts.

Compounding my sense that my understanding of genre was inadequate, I noticed in a class that I taught the next quarter that students appeared to respond very differently to comics as

educational texts depending on whether they were printed on handouts, projected on a screen, or appeared as excerpts bound into the official course textbook.

Student response to texts, which I had been primarily thinking about in terms of the value of certain kinds of texts in developing students' ability to produce 'correct' answers in response to teacher-initiated questions had become a more complex issue when I had finished reviewing my data. Certain genres of texts were not just useful in terms of helping students achieve target-like language; they had the effect of influencing the patterns of interaction in a classroom. Response to texts was not just verbal, but also physical, involving not just text *qua* text, but its effects as a material thing. These results prompted me to consider a new study that would adopt theoretical positions from other fields that had more complex theorizations of genre and the effects of mode on readers and writers, which led me to fields in the disciplines of composition and rhetoric: Rhetorical Genre Studies (RGS) and Multimodal and Materialist Rhetorics. Within these areas, I discovered that the kind of study into student responses to educational texts that I was now envisioning was a study of "uptake."

Uptake in Applied Linguistics and Rhetorical Genre Studies

This study is ultimately an inquiry into uptake and how it occurs in classroom settings in which people are using educational texts delivered in some material form in the context of institutional social interactions. Uptake proves to be a slippery concept and one that is made doubly difficult because the language surrounding the term has been used in many different ways for many different purposes. The word has been used to mean different things not only in different disciplines but also within a single discipline. Before a useful discussion about uptake

can begin, some clarification of the term and the range of meanings it has had and can have must be made.

Applied linguistics and student uptake of linguistic input.

Applied Linguistics and Composition are, to some extent, two fields that are divided by a common language.² While the study I propose relies heavily upon the concept of “uptake” as it has been used in RGS, this term has led a different life in Applied Linguistics and Second Language Acquisition (SLA), where it has been defined as a language learner’s “utterance that immediately follows the teacher’s feedback and that constitutes a reaction in some way to the teacher’s intention to draw attention to some aspect of the student’s initial utterance” (Lyster & Ranta, 1997, p. 49).³ The influential cognitive interaction hypothesis of Michael Long (1996) proposes that this drawing of a learner’s attention to linguistic input and the ability to process that input contribute to the development of a learner’s L2 most successfully when the learner is engaged in a negotiation for meaning with a native speaker. During such a negotiation, “negative feedback... may be facilitative of L2 development, or at least for vocabulary, morphology and language-specific syntax” (p. 414). This negative feedback is assumed to make noticeable to learners the gap between their interlanguage and the L2 such that further L2 acquisition may occur. The question of “noticing” has been one of some debate, however. R.W. Schmidt (1990) has proposed that it is necessary for learners to notice linguistic input for it to become internalized knowledge of an L2, but it is not entirely clear what constitutes noticing. One of the most difficult questions put to the noticing hypothesis and to the concept of the role of feedback

² The widely differing careers of the term “transfer” in the two disciplines are one example of this.

³ Earlier work in SLA had defined uptake more broadly as whatever learners reported learning from a lesson (Allwright, 1984); Lyster & Ranta’s definition is based specifically in Austinian speech act theory, a basis it shares, as we will see, with how the term is used in RGS.

in the interaction hypothesis is that of how one measures and evaluates learner uptake of input, in general, and corrective feedback, in particular.

Studies of uptake in language classes have generally been of a quasi-experimental sort, researching whether students notice corrective feedback (CF)⁴ by exhibiting uptake, the form this uptake has, and the relation, if any, between student uptake and the production of target-like L2 language (Lyster & Ranta, 1997; Mackey, Gass, & McDonough, 2000). In research of classes that teach listening and speaking skills, learner perceptions of teacher recasts, a widely-used form of CF (Nicholas, Lightbown, & Spada, 2001), have been of special interest because it has been surmised that they are ambiguous and may not be understood as corrective in nature (Lyster, 1998), though results have been mixed.⁵

Second language writing research involving uptake of written corrective feedback (WCF) has tended to focus on how learners use WCF to revise their writing, as well as on the relative efficacy of different forms of WCF. Studies often employ interviews and textual analysis, with results indicating that learners report feedback to be ambiguous and difficult to operationalize (Conrad & Goldstein, 1999; Ferris, 1995, 1997). While some studies that assess the degree to which student writing that has received WCF becomes more target-like when revised suggest that WCF can be effective (Bitchener, 2008; Sheen 2007), each study employs a slightly different methodology, making them difficult to compare (Goldstein, 2004). What kind of WCF is best is also unclear, with some studies supporting the use of direct reformulations of learner writing (Tocabelli-Beller & Swain, 2005; Qi & Lapkin, 2001; Hanaoka & Izumi, 2012) and

⁴ “Corrective feedback” is defined here as “negative evidence” intended to be noticed by a language learner and that is often given in the form of a recast, elicitation, metalinguistic clue, clarification request, or repetition of error. (Lyster, 1998, p. 52-3).

⁵ Research conducted using stimulated recall have indicated that the kind of error targeted by a recast may be misinterpreted (Nabei & Swain, 2002), that shorter recasts are more likely to be correctly interpreted as CF (Egi, 2007), that learners that produce uptake are more likely to correctly interpret CF (Egi, 2010); and that learners may notice CF even when they do not produce uptake (Bao, Egi, & Han, 2011; Ohta, 2000).

others the use of indirect feedback that merely draws a learner's attention to untarget-like language (Bates et al., 1993; Ferris, 2004, 2006; Lalande, 1982).

Considering that approaches to uptake in SLA are based on language learners noticing linguistic input such as corrective feedback, it is not surprising that research has been done to determine how one might enhance the "noticeability" of this input. Quasi-experimental input enhancement studies involving the effects of enhancing typographical features of written linguistic input (e.g. bolding, underlining, etc.) have often used think-aloud protocols (Alanen, 1995; Leow et al., 2003), post-reading tasks (Izumi, 2002; Shook, 1994; White, 1998), or a combination of the two (Jourdenais, 1998) to determine whether these visual enhancements successfully draw learners' attention to key linguistic features of texts used in classrooms. Results have been mixed at best, with some research indicating that, while textual input enhancement may draw learners' attention to linguistic form, they may do so at the expense of content comprehension (Lee, 2007; Lee & Huang, 2008).

Perhaps the most penetrating critique of quasi-experimental studies conducted within a cognitive interactionist tradition is that it assumes a kind of universal language learner who notices linguistic input in an individualistic manner, regardless of sociocultural factors (Firth & Wagner, 1997; Lantolf, 1996). Case studies (Hyland, 2003; Storch & Wigglesworth, 2010) have shown that uptake of WCF, for example, varies depending on learners' goals and beliefs about language learning, resulting, in some cases, in learners articulating a decision to reject feedback (Swain & Lapkin, 2003). This suggests that uptake studies of linguistic input, whether in the form of written educational materials, recasts, or WCF, are unlikely to discover any direct link between a discrete input-enhancing textual feature or type of CF and increased uptake that results in all students speaking or writing in ways that teachers deem to be targetlike. Thus, a study of

learner uptake of educational materials must account for how intentions, beliefs, and affect as they are articulated in social interactions by learners influence how linguistic input is taken up in a way that may not be adequately described through experiments.

While an increasing amount of qualitative critical discourse analysis (CDA) based in sociocultural perspectives is being done that studies both the discourses of literacy education as well as those in circulation around it, a close inquiry into the ways in which educational texts are taken up by language students appears to be underrepresented in the literature. In a 2013 review of this scholarship in *Reading Research Quarterly*, the authors note that the application of CDA to the study of literacy education has undergone a “phenomenal expansion,” however, the majority of work done with teaching materials tends to divorce them from the contexts in which they are used (Rogers & Schaenen, 2013). Analysis of teaching materials tend to fall into two categories: thematic content analysis of materials and thematic content analysis of publications involving materials development, design, and evaluation (Guerrettaz & Johnston, 2013, p. 780).

In the fields of TESOL and Applied Linguistics, studies that do focus on student uptake of educational texts have shown that educational materials and methods produced in “center” countries and then exported abroad may encounter opposition or resistance from students (Canagarajah, 2002). In these studies, textbooks and methods appear to be invested with considerable linguistic capital and authority by students and teachers but these texts may also place them in subject positions that they find incongruous with those they occupy locally. In Canagarajah’s (1993) study of Tamil students’ opposition to English teaching, he found that the students were averse to the collaborative style of instruction and alienated by the cultural discourse of consumerism and careerism in the US-published textbook, expressing this through silence, absenteeism, and satirical marginalia. In a study of an American genre-based English for

Academic Purposes textbook used in a Ukrainian classroom, students were generally welcoming of the text, but their own intellectual context, primarily concerned with content and background knowledge rather than genre moves or strategies, made aspects of the book difficult to follow (Yakhontova, 2001). Similarly, in China, the Communicative Language Teaching movement has received central government approval in theory but localized resistance in practice, primarily because this method is culturally at odds with traditional Chinese ideas about education (Hu, 2002; Rao, 1996). An examination-centered curriculum and large class sizes have also been cited as obstacles to adopting this pedagogical import to China and Taiwan (Chang, 2011; Li & Baldauf, 2011). These qualitative studies of student and teacher uptake of educational materials take sociocultural factors into account in a way that cognitivist input enhancement studies of student uptake do not. However, they do not explicitly identify or define the role of uptake in the rhetorical action accomplished by genres of texts.

Genre and uptake of writing situations by composition students.

To find a means of studying uptake that does not abstract the social nature of the action performed when learners respond to educational materials, I have turned to theorizations of the concept in Rhetorical Genre Studies. Carolyn Miller's (1984) "Genre as Social Action" established the field of RGS with its definition of genres as both "typified rhetorical actions based in recurrent situations," and as "rhetorical means of mediating private intentions and social exigence" (p. 163). Considered from this perspective, when we learn to participate in a genre, we are learning both how to respond to certain situations as well as what responses are possible (Miller, p. 165). Since any given situation is a unique combination of material and social conditions, the exigency that calls for a typified response is one that must be identified or

“recognized,” whether consciously or not, by the social actor involved. In other words, we make sense of our experiences by defining them as being certain types of situations. By defining them so, we recognize recurrent elements and then take up a genre because we believe that this genre may best mediate our intentions given what we think that situation is. These situations are identified as recurrent through an intersubjective process of recognition that allows us to yoke our intentions to the social purpose of a genre in a given cultural context.

Of critical importance to an RGS understanding of genre is the concept of “uptake.” Typically, a text or utterance that is produced through one genre becomes the exigency for taking up another. With relation to genre, Anne Freedman (2002) defines uptake as “the local event of crossing a boundary” (p. 43). The crossing of the boundary between one genre and another is also a force that holds genres together into a chain or system of genres. When one genre is successfully taken up as the occasion for another, it confirms the generic status of both. Recognizing that one genre is the occasion for another is not something intrinsic to either; rather it is learned over time (Bawarshi, 2006). Thus, this boundary-crossing, particularly that of an intergeneric sort, is not fixed: one cannot predict how a text produced through one genre with a certain purpose will be taken up by another with a different purpose. As Freedman (2002) points out, it is when boundaries between different systems are crossed that the “translation” of meaning from one genre to another is most open to contention and “real power over outcomes is at stake” (p. 44). Of course, some uptakes are more likely to prevail than others and the conditions that determine which uptakes will make a genre “happy” are difficult to predict (Freedman, 2012, p. 560). In classroom discourse, one of these conditions is the power differential between teacher and student. Students faced with the exigency of a text appearing in the context of a class may select from many uptakes, but the teacher in this situation can

encourage one uptake over others. With relation to educational texts, a teacher's speech can take up the genre of the textbook in ways that facilitate the securing of a certain student uptake.

Studies of students in FYC courses at US universities have attempted to gain insight into the attitudes or dispositions that allow some students to successfully draw on prior genre knowledge and transfer it to novel reading and writing situations, though they have not always framed these situations in terms of uptake. One of the major critiques of FYC courses and academic reading and writing ESL/EFL courses that are meant to prepare students for writing in higher education is that such transfer of knowledge is not teachable, and only happens due to some complex configuration of background and experience that cannot be understood or influenced directly (Smit, 2004, p. 119). Elizabeth Wardle (2009) has noted that the assignments frequently given to students in such classes involve writing in "mutt genres" that appear in no other authentic writing situation. Thus, even if the skills students must use to complete them could be transferred, students would not know when or how to do so. This recognition of the factors that potentially limit transfer has led to increased interest in the investigation of the role that uptake may play in transfer.

One influential study (Reiff & Bawarshi, 2011) suggests that transfer of appropriate skills to a writing task often occurs most successfully when students do not jump too quickly to a conclusion regarding what kind of genre should be taken up in response to a situation. Those students more willing to doubt whether their previous genre knowledge could be transferred wholesale to new tasks were able to analyze that knowledge into its constituent strategies and apply those most useful to a new situation. This suggests that delaying a student's habitual uptake of a genre of text or situation may be one means of facilitating their critical inquiry into what a particular uptake may allow or prevent (Bawarshi, 2010). For example, using the case of

the pilot study described above, if a teacher were able to allow for a situation in which students take up an educational text in a manner different from the default learned uptake they use for textbooks, then those students may see as possible a wider range of patterns than traditional I-R-E interactions. In this way, students might draw on knowledge that is not confined to classroom situations. This may be desirable for a teacher who is trying to instruct students in how to apply composition skills successfully to writing tasks that they may face outside of a classroom. This is no easy task, since studies of transfer in FYC have shown that, despite the fact that students possess a wide variety of genre knowledge by the time they enter university, once in an academic institutional setting, they tend to draw primarily on academic genre knowledge regardless of the genre called for (Rounsaville, 2012; Rounsaville, Goldberg, & Bawarshi, 2008). A more recent study attempting to make student uptake of writing situations observable by delaying or disrupting it suggests explicitly asking students to consider all the different genres of writing that may be appropriate for a task, rather than just leaving students to turn to the first that comes to mind, as a means of facilitating transfer (Bastian, 2015). Such an approach of explicitly asking students to consciously think about the situation they are in may also have applications to classroom discussion of educational texts.

There is a wealth of empirical studies of student uptakes of texts and writing situations in educational settings exploring the ways in which students succeed or fail to access genre knowledge appropriate to a given situation (Artemeva & Fox, 2010; Artemeva & Myles, 2015; Cheng, 2011; Gentil, 2005; Reiff & Bawarshi, 2011; Rounsaville, 2012; Wardle, 2012). These studies tend to employ textual analysis of student writing, interviews with teachers and students, or, in some cases, analysis of linguistic corpora of student writing (Aull, 2015; 2017). The benefit of an RGS approach to uptake is that it recognizes that genres are not collections of

discrete features that necessarily elicit a certain uptake from some universal reader, but, rather, a site of social action that is only ever “stable-enough-for-now” (Schryer, 1993, p. 229). Most of these studies are primarily focused on student writing, however, genre scholars have also called for approaches that attend more closely to the “extratextual factors that inform genre performances” (Bawarshi, 2015, p. 188; See also Bawarshi, 2016; Bhatia, 2016; Prior, 2009).

The complexities of studying uptake in the context of RGS.

If the problem with using the term ‘uptake’ as it is understood in Applied Linguistics is that it is narrowly focused on whether a student produces an utterance in response to teacher feedback that is more target-like than a previous utterance (Lyster & Ranta, 1997), leaving little room to consider language in terms other than grammaticality, then studying ‘uptake’ from an RGS perspective presents the opposite problem. Instead of defining uptake as an utterance that is produced at a certain place and time that can be evaluated in terms of correctness or lack thereof, uptake is a uniquely slippery and fleeting phenomenon, everywhere and nowhere, and very difficult to isolate. RGS’ concepts of uptake are concerned with ways in which we recognize texts as performing social action and then select some text to perform an action in response. These recognitions are learned over time and become habitual. Such learning and how it is deployed in the moment resists empirical study because, while its effects can be found everywhere, it is the emergent product of a complex system involving cognition, social interaction, embodied interaction, textual artifacts, and technologies of composition and distribution.

The problem of studying uptake is compounded by the fact that the word is used in many different ways even within RGS. Dylan Dryer (2016) has worked to disambiguate the term by

identifying and naming particular aspects of uptake, an effort that has proved very useful for this study. Dryer distinguishes between what he calls “uptake affordances,” or certain features of the genre that serve as the occasion for response that encourage some responses and discourage others, and “uptake artifacts” or the text or utterance that is actually produced in response. These are, in turn separated from “uptake enactments,” or the production of some text in response to a text that is recognized as performing a genre, and “uptake captures” or the learned associations that we have with genres we have frequently encountered that serve to limit what we see as possible responses to different situations (p. 64-65). These terms helpfully provide a vocabulary for discussing uptake in a more nuanced fashion. This is particularly necessary given the amount of work that the term ‘uptake’ is made to do in studies coming from an RGS perspective.

The creation of new and more specific terms that disambiguate how the word ‘uptake’ is used does not, however, entirely solve the problem that the phenomenon remains messy and opaque. Dryer concludes that uptake captures “are *mitigable* – reversible even” and mentions some cases in which points of intervention appear to present themselves, but how such interventions might be staged is less clear (2016, p. 73). He describes the questions of how uptake occurs and genres arise as:

extraordinarily complex, necessarily involving textual forms (and talk about those forms) and the various literacies and technologies involved in composing and distributing those forms, all of which are located in specific material sites mobilizing the cognitive architecture and the multiple motivations of anyone engaging in such composing and talking (p. 64).

In some ways, this study is written in response to Dryer’s article and constitutes an attempt to outline one possible means of tracing how textual forms and talk about them as well as the

technologies used to compose and distribute them converge at specific places and times to form a system from which generic uptake arises. While Dryer focuses on cognition and neuroscience as avenues of inquiry, I have primarily turned to talk about textual forms because, unlike cognition and the electrochemical activity of a human brain, it is more readily accessible to empirical study. While the traditional perspective of Applied Linguistics on uptake may be unnecessarily limiting from a theoretical perspective, the methodological approaches used to study it and other interactional work done in educational settings may open up opportunities for finding how interventions intended to delay uptake or mitigate uptake captures might be effected through talk. This is not to say that cognitive or neuroscientific approaches to the problem are not valuable; I believe they are. However, whatever change we hope to make through an intervention must ultimately be made in the world by means of people communicating with people. It will be useful to consider how we might have that conversation.

Rhetorical Ecologies, Material Rhetorics, and Multimodality

The last fifteen years have seen a growing interest in the field of language and rhetoric in the rhetorical consequences of the materiality of a text in ways that complicate the traditional understandings of the rhetorical situation. Lloyd Bitzer's (1968) traditional rhetorical situation of exigency, constraints, and audience neatly divides a rhetor from a message's intended recipients in a way that privileges the rhetor's intentions in fashioning some message. As Jenny Edbauer has argued, however, "the exigence is... a complex of various audience/speaker perceptions and institutional/material constraints" (2005, p. 8). Our perceptions of phenomena are not discrete; they are necessarily enmeshed in a larger ecology, such that, as Edbauer puts it, what we have traditionally termed the elements of rhetorical situations bleed into one another (2005, p. 9). An

effect of this is that our intentions or goals in producing rhetoric are not coterminous with the consequences of that rhetoric (Blair, 2009, p. 22). A text can continue to act on people in mental and physical ways long after the social perceptions of the phenomenon that allowed a rhetor to bring it into being have vanished or changed beyond recognition, as Carole Blair has argued in her study of Contemporary US war memorials and their immediate environs.

Blair's observation that rhetoric's focus on "symbolicity" ignores the consequences of the materiality of the text in terms of what it does, rather than simply what it means is of particular use when we consider texts that are used in a pedagogical setting. Her critique of an understanding of rhetoric based solely or predominantly in terms of symbolic appeals to the minds of an audience reveals the way in which the materiality of the text "may hail or *summon* the person" (2009, p. 44). Thus, material aspects of a textbook - its weight, size, color, and paper quality - which are rarely, if ever, decided by the author may be recognized by students and taken up as being intrinsic to educational settings in ways that hail students to adopt subject positions that allow for only those interactions congruent with those positions (Althusser, 1970/1984). This Althusserian hailing that invites a response while also limiting the number of responses available seems similar in some ways to the concept of 'uptake captures,' but supplements the idea by specifically attending to the rhetorical effects of the materiality of a text as well as the social actions it occasions. As I have mentioned above, there has been an effort to more consciously include "extratextual factors that inform genre performances" into RGS scholarship (Bawarshi, 2015, p. 188). Such a supplement to the concept of generic uptake allows for a means of theorizing the role of a text's material rhetorical effects in uptake while remaining mindful that those effects are rhetorical and not the result of some natural link between a discrete

material or textual feature and a universal human response to that feature that can be discovered through experimentation.

RGS scholarship has increasingly found itself aligned with Multimodal Composition, since, unlike the quasi-experimental studies of uptake conducted in the field of Applied Linguistics that looked for methods of textual augmentation that universally produced certain effects in readers, both of these approaches theorize multimodal design features of a text as having rhetorical effects that are socially, historically, and culturally situated. Thus, they consider design decisions regarding textual form to be, like other genre characteristics, only ever “stable-enough-for-now” (Schryer, 1993, p. 229), and contingent upon changes in the social context in which such design decisions are made. This concern with mode as a key element of rhetoric is part of a larger movement to emphasize the development of writers’ multiliteracies (Cope & Kalantzis, 2000) that has been inspired by the increasing ubiquity of digital technologies that make the reading and creation of multimodal texts necessary subjects of composition pedagogy (Alexander & Rhodes, 2014; Kress, 2010; Sheridan, Ridolfo, & Michel, 2012; Shipka, 2016). While much of this scholarship has been focused on so-called new media made possible through digital technology, multimodality is not confined to them (Palmeri, 2012; Shipka, 2011). This is certainly the case with the present study, which is as interested in the effect of passing paper handouts around in classrooms as it is with online software as service technologies of composition and distribution, such as classroom management software or cloud-based collaborative word processing tools.

Procedural rhetoric.

While scholars of multimodality typically speak of modes having particular affordances and constraints for making meaning (Bezemer & Kress, 2008), these tend to involve which rhetorical effects are easier or more difficult for the creator of a text in a particular mode to achieve. Procedural rhetoric, a field within multimodal composition, examines not only how certain multimodal texts have effects related to the affordances and constraints of the modes in which they participate, but in the processes that they embody. Thus, a computer program has rhetorical effects on its user that are not only the result of the images, alphanumeric text, and sounds that the program may include, but also of what is allowed and not allowed by that program's code. This approach to thinking about "the art of persuasion through rule-based representations and interactions rather than the spoken word, writing, images, or moving pictures" (Bogost, 2007, p. ix) has primarily been used to theorize the rhetorical effects of video games (Baker, 2017, Bogost, 2008; Frasca, 2003). Scholars have increasingly considered the potential contribution that procedural rhetoric can make to composition pedagogy (Colby, 2014, 2017; DeWinter & Moeller, 2016). This study does not focus on games because they were not a central activity in the classrooms that were observed, however, certain programs used in these classes had profound effects on what students and teachers could do based on what the rules designed into these programs made or did not make possible.

Software often used in composition classrooms, such as classroom management software and cloud-based collaborative word processing programs, constitute statements of rules made in code that machines execute computationally. These rules, whether they form a game or a tool, reflect the ideology of their creators by "adding or leaving out manipulation rules" (Frasca, 2003). Thus, the creators of software can enforce their understanding of what an activity is or

means within the context of that software by making some forms of interacting with it possible and others impossible. For example, the online classroom management software used by the university that was the site of this study allows teachers to use the software to make announcements that are posted to the front page of a course's website and also sent as alerts to all students who enable the alert function on their devices; students have no such ability. The rules of the program do not allow for it. This reflects an understanding on the part of the designers that only teachers ought to have the power to make such announcements and that students who have something to announce to the entire class must do so by other means. The concept of procedural rhetoric has been critiqued as ascribing too much forethought on the part of software designers who may give little consideration to ideology or rhetoric when crafting products (Treanor & Mateas, 2009). However, the same could be said of any text given that its rhetorical effects are not necessarily coterminous with the intention of the rhetor (Blair, 2009), and will emerge out of the confluence of the many elements in a rhetorical ecology bleeding into one another (Edbauer, 2005).

The value of this approach to the current study is that it provides a theoretical means of considering the rhetorical effects of technologies of composition and distribution that takes into account what these tools allow and prevent writers from doing as a result of how they are coded, rather than as a result of visual, audio, or alphanumeric design decisions. These tools provide digital means of performing activities that have traditionally been a part of classroom activity such as making announcements to a class, distributing assignment prompts, and composing assignments in class as a group. However, because these digital means have been coded into procedures that are performed in a mechanized manner, they necessarily change what is possible in these common classroom situations. In some cases, these changes may reflect the conscious

choices of their designers and their ideas about what these traditional classroom activities must involve. In others, they may reflect assumptions about information that are common among software designers, but not necessarily as common among teachers and students of composition.

Multilingualism, Translingualism, and Rhetorical Genre Studies

This study involves multilingual students and teachers as they interact with educational texts as well as tools for composing and distributing texts of their own. In this, it reflects the growing linguistic diversity of higher education in the United States. The total number of international students studying at US universities exceeded one million in 2015, almost doubling in the span of a decade (Institute of International Education, 2019). While there have traditionally been more international students at the graduate level in US institutions, this long-standing post-war trend reversed for the first time in 2014, indicating that an increasing number of students abroad are choosing to pursue higher education in the US at an ever earlier age. As a result, ever more international students are taking first-year composition courses of the sort that are the focus of this study. The great majority of these students come from China and India and are identified as multilingual by the university that served as the site of this study, which is among the top twenty in the country in terms of numbers of enrolled international students. Half of the focal participants in this study identified themselves as international students, including one of the participating teachers, who is pursuing a doctoral degree in the English department of the school.

In addition to these participants are those students in the classes observed that described themselves as immigrating to the US at a young age and speaking primarily one language at home and another at school. These students, often referred to as ‘Generation 1.5’ (Rumbaut &

Ima, 1988), are harder to number, and even the definition of the term, often depending on what constitutes a 'young age' (Zhou, 1997) or whether members must necessarily have been born outside the US (Roberge, Siegal, & Harklau, 2009), is a matter of some debate. It is estimated that by 2012, somewhere between 8-10% of all undergraduates in US institutions of higher education were immigrants to the US, with the majority arriving as children under the age of twelve (National Center for Education Statistics, 2016). It is unknown how many of these would consider themselves to be multilingual. No data about this group are officially gathered by the university that was the site of this study. Suffice it to say that far from being a study of uptake among a special subsection of composition students at the university level, the participants are part of a growing norm.

While there is a great deal of literature that discusses what linguistic challenges in developing academic literacy may be special to multilingual populations, that is not the primary purpose of the present study. I have chosen to make 'multilingualism' a factor not because I begin with the assumption, rightly or wrongly, that there is something necessarily different about multilingual students' development of literacy in US composition classrooms or their uptake of educational texts from other students not identified as multilingual. Rather, I have done so because, as the statistics cited above suggest, linguistic diversity, and, perhaps more importantly, the recognition of its existence, is becoming the norm of US institutions of higher education. Thus, instead of attempting to inquire into 'mainstream' monolingual US university students' uptake of educational texts and ignore linguistic diversity or focus solely on linguistic diversity as a departure from that 'mainstream,' this study recognizes that diversity as the mainstream itself. This does not mean that I suppose that students that identify as multilingual face no challenges in composition classrooms, nor that these challenges, if they exist, are not linguistic in

nature, but I do not see them as being necessarily relevant in every situation involving an educational text, only in those where a participant attends to them as relevant.

In this choice to see linguistic diversity as the norm of language use, this study is allied in some ways with translanguaging. Translanguaging approaches to composition scholarship and pedagogy that recognize “the linguistic heterogeneity of all users of language” (Horner, Lu, Royster, & Trimbur, 2011, p. 305) have grown increasingly influential as part of a larger project to subvert a dominant monolingualist ideology that conceives of languages existing like islands in “an archipelago” of “discrete, autonomous, essentially static communities of language users and users” (Horner, 2001, p. 743). The translanguaging position draws upon work in Applied Linguistics, which has begun to consider language as a social phenomenon emerging out of the complexity of local practice rather than as a pre-existing system or competency drawn upon by language users (Pennycook, 2010). This idea of language as an emergent of social interaction, instead of as a matrix, the stable organizational structure of which makes social interaction possible, informs an approach that can be used to resist “demands that writers must conform to fixed, uniform standards” (Horner, Lu, Royster, & Trimbur, 2011, p. 305). In this way, translanguaging lends itself to foregrounding the idea of composition as a dynamic social practice involving the local creation and distribution of texts rather than the mastery of a set of abstract language and genre norms.

While translanguaging presents a useful way of recognizing linguistic difference as the norm, the term does not appear in the interactions observed between participants, including those that occur between participants and myself, nor is it referred to in the analysis of those interactions. Participants identified themselves as multilingual, not translanguaging, and even then, they only did so when such an identification served a particular interactional purpose. Thus,

translingualism as a concept has something of an ambient presence in this study: as the next chapter on the methodology of this study will demonstrate, attention to linguistic difference over uniformity informs every level of the analytical approaches taken. Some participants talk about their responses to educational texts and technologies of composition and distribution entirely in English, others entirely in Chinese, others by moving fluidly between the two. I do not regard any of these performances as more or less ‘translingual’ than any other. While phenomena in which writers conspicuously merge or move fluidly between linguistic repertoires, such as code-meshing, have been presented usefully as examples of translingual practices (Canagarajah, 2006), the valorization of such examples can obscure how difference is inherent to all language creation. The act of “making a fetish of specific deviations from what are thought to be formal features of academic writing” (Horner, 2013, p. 4) may simply replace one set of fixed standards with another. Each participant’s performance in this study is considered in terms of how language is being co-created with other participants for a particular purpose in that particular case.

Increasingly, composition scholars have emphasized overlaps between the theoretical approaches of translingualism, multimodality (sometimes referred to as transmodality) (Horner, Selfe, & Lockridge, 2015; Shipka, 2016), and genre (Bawarshi, 2016; Gonzales, 2015). Studies have documented how writers who identify as multilingual or as second language writers express greater confidence and ease in writing in emails and instant messages than they do with traditional essays (Lam, 2000; Liaw, 2007), or in composing multimodal texts such as short videos (Gonzales, 2015). Gonzales has suggested that the experiences that multilingual writers tend to have with moving fluidly between linguistic codes may make them particularly adept at reading and composing multimodal texts. These studies and others like them (Fraiberg, 2010;

Hafner, 2015; Kiernan, 2015) have led composition scholars to consider new pedagogical approaches for supporting students' diverse literacy practices in a manner that does not define linguistic diversity in terms of deficit (Martin et al., 2019). This study is partially inspired by such efforts in its endeavor to study multilingual students' uptake of educational texts in a manner that does not flatten linguistic difference in a misguided attempt to produce findings that can be generalized to all who deviate from an imagined monolingual standard.

As Jay Jordan (2015) argues, however, second language writing scholarship involving multimodality, particularly that taking a translingual approach may have a naive notion of rhetorical situation. This idea of the rhetorical situation would have it that language practitioners observe the available means of persuasion in contextual affordances and operationalize those means in linguistic patterns that can then be analyzed to determine a rhetor's intentions (p. 369-370). This would ignore the manner in which a rhetor's intent is not necessarily identical to their rhetorical effects over the time; the materiality of a situation may have rhetorical effects of its own that cannot be controlled or predicted. As a result, it is useful to consider the consequences of the materiality of the text as object and the context in which it appears as well as its multimodal qualities and how a writer employs them as one more form of semiotic resource among many. Accordingly, this study does not focus on taking students' reported intentions as they respond to or compose texts as evidence of internal cognitive states, but on what is locally socially accomplished as a result of that response or composition.

Exploratory Questions

Given the interest in Composition and Rhetoric in further clarifying the nature of uptake and how it occurs as well as the increasing number of theoretical explorations and empirical

studies involving composition situations characterized by linguistic and modal diversity, I offer the following exploratory questions. They are general enough to guide a large-scale research agenda that extend beyond the scope of the present study. A more specific set of research questions is outlined in the following chapter on the design of the study and the methodological approaches employed.

1. How does uptake in writing classrooms occur in the context of social interactions involving people and things?

If uptake is a form of learned recognition in which the range of what is possible for us to see is often limited by our uptake captures or habitual associations with a genre, then understanding how uptake occurs in the moment as part of social interaction is a question of vital importance to composition teachers. Teachers introduce new genres to students in the context of types of institutional interaction particular to formal educational settings. Emphasizing social interaction as a focus of inquiry makes uptake more accessible to empirical research because the phenomenon can be considered as a concern attended to by the participants involved. A better understanding of the complexities of these interactions that take place between teachers, students, texts, and things may provide useful insight into how habitual uptakes can be delayed or new ways of taking up texts facilitated. By considering classroom events as a complex system or rhetorical ecology in which things also play decisive roles in shaping uptake, we may gain more specific insights into what approaches a teacher can take when interacting with students that do not conflate reported intention with rhetorical effects. Such a project has the benefit of approaching uptake in a theoretically sophisticated manner while still having the potential for specific, concrete pedagogical applications based in what teachers can say and do with their students.

2. How can writing and literacy situations be studied as complex systems or rhetorical ecologies?

This chapter has discussed some of the growing body of literature in composition and rhetoric that has developed increasingly complex ideas about rhetorical situations and elements involved in writing. The trend has been towards describing such situations in terms of linguistic and modal difference rather than deviance from or adherence to a presumed semiotic norm. Within these complex rhetorical ecologies, rhetorical agency is often considered as being distributed across all elements, human and otherwise, in a system (Bennett, 2009) or as being ambient within situations (Rickert, 2013) such that writing that emerges from such a system cannot be explained in terms of reducing it to a cumulative analysis of the interactions of all the rhetorical elements in it (Dobrin, 2011). One of the problems presented by such complexifying moves is that it makes empirical study of composition classrooms similarly complex. If we want to study complex rhetorical situations, particularly those within the context of composition classrooms, we will need to find a way to do so that both recognizes their complexities while still making observations about them that are more useful than simply stating that they are complex. Such an approach would have to be deeply rooted in the specific contexts in which the observations are made while still affording insights that, while not generalizable, serve to develop theory or expand our understanding of what is possible.

Chapter Overview

This chapter has provided an overview of approaches to the concepts of uptake and genre as they are understood within RGS as well as how ideas about rhetorical situations, and composition students and classrooms have been complexified. This serves as the theoretical

background for the questions with which this study is engaged. A need has been identified for further clarification of how uptake occurs within the context of social interactions in composition classrooms and how it can be studied. The present work is a case study intended as a response, however preliminary, to that need.

The second chapter describes my research questions, the context of the research site, the participants in the study, and the methods used to collect and analyze data. A rationale is provided for using a case study paradigm to investigate my research questions, as well as an argument made in favor of using microanalytic approaches to analyzing qualitative data in the context of a study of uptake in composition classrooms. Two approaches that make use of Conversation Analysis (CA) tools, Discursive Psychology (DP) and Membership Categorization Analysis (MCA), are introduced and their uses and merits briefly discussed. These approaches have rarely been used in context of Composition Studies and never in an empirical study of uptake in this field. The rationale made for employing them engages RGS theorizations of uptake in order to demonstrate why they are particularly appropriate means of investigating this subject.

Chapter Three examines uptake of educational texts as a phenomenon occurring in the context of social interactions involving people and things that take place in composition classrooms. Small group work classroom activities involving three educational texts, a reading in a textbook, an opinion-editorial article distributed as a paper handout, and a prompt distributed as a Google Doc, are analyzed in terms of how students respond to the texts. I argue that students' uptakes of these texts is bound up with categories of identity that are assembled as means of inferring what participants are doing and what they are obligated to do in a given situation. These categories of identity, like genres themselves, are unstable, intersubjectively assembled for accomplishing particular ends with particular people and shifting fluidly when those ends and the

people involved change. The ability of teachers in encouraging some uptakes and discouraging others is also discussed.

Chapter Four turns to the role played by technologies of composition and distribution in student uptake of educational texts. The classroom management software, Canvas, and the cloud-based online collaborative word processing software, Google Docs are the focus of this discussion because they are so commonly used in composition classrooms of the sort that were the site of this study. The influence of these software as service tools is considered from the perspective of material, multimodal, and procedural rhetorics. I argue that these programs, not only in their graphical user interface, but also in the logic underlying the rules governing their use tend to reinforce certain uptake captures regarding educational texts and classroom activities. The unintended rhetorical effects of these tools is also considered in terms of how they can delay or interfere with uptakes encouraged by a teacher. Finally, the ways in which these tools function as elements in a larger complex system or rhetorical ecology is discussed by exploring how a problem with uptake that arises out of the unintended consequences of a computer program's design can combine with or even trigger a series of other interrelated disruptions related to students relationships with one another and with their teacher.

The final chapter of this study makes a case for how educators might respond to the significant degree to which the local intersubjective assembly of categories of identity plays a role in shaping student uptake of educational texts. I also call for further research into the disruptions and delays in uptake of educational texts that can result from using common classroom digital tools like Canvas and Google Docs as well as the manner in which their rhetorical effects are differentially distributed. While possible interventions are discussed, one in particular has actually been implemented on a small scale as a workshop delivered in

composition classrooms. The design of this intervention, which deals with interrupting students' habitual uptake of texts in peer review activities, is described along with a review of preliminary data collected and analyzed. Recommendations are made regarding how this design could be adapted to interrupt habitual uptakes in the context of other common classroom activities involving educational texts and technologies for their composition and distribution.

Chapter Two

Research Design and Methodology

The microanalytic data analysis approaches that I have adopted for this work differ significantly from those traditionally used in empirical studies of uptake in Composition that are grounded in Rhetorical Genre Studies (RGS) theory, and certainly some justification for this decision is necessary. Generally, studies of genre knowledge and uptake in this field have used some form of thematic analysis in which an iterative process of coding data is used to develop themes and subthemes that run across data sources. The data collected and analyzed are primarily written, in the form of participant-generated texts, and oral, in the form of interviews, recordings of classroom events, and, less frequently, focus groups. Studies like those conducted by Natasha Artemeva and Janna Fox (2010), Amy Devitt (2006), Mary Jo Reiff and Anis Bawarshi (2011), Elizabeth Wardle (2007, 2009), and Christine Tardy (2009) are well-known and influential examples of this approach. Increasingly, studies are also making use of video data in analyses that attend to gesture, gaze, and material rhetorical effects, though these also tend to adopt a thematic analysis approach in which such data are coded and themes developed (Gonzales, 2015; Kurtyka, 2015). Increasingly, research in Rhetoric and Composition has employed thematic analysis in conjunction with such approaches Critical Discourse Analysis (Huckin, Andrus, & Clary-Lemon, 2012), rhetorical field methods that draw on Critical Rhetoric, Performance Studies, and Ethnography (Middleton, Senda-Cook, & Endres, 2011), and Lifeworld Analysis (Rounsaville, 2017). The theoretical framing for much of this research is committed to the ideas that rhetorical action and literacy practices are situated within social action (Hawisher, Selfe, Berry, & Skjulstad, 2012) and that the researcher plays a role in co-producing the data analyzed (Middleton, Senda-

Cook, & Endres, 2011). I share these commitments, but, rather than employ thematic analysis, I have adopted microanalytic methods, specifically Discursive Psychology and Membership Categorization Analysis, described below, in order to expand and complicate our understanding of how rhetorical actions and literacy practices occur.

In this chapter, I will introduce my research questions and how they emerged out of the results of a pilot study that informed the present work, and then provide a discussion of the case study paradigm I have adopted and why it is best suited to this study. This is followed by a discussion of the site where my research was conducted, a description of research participants, and the types of data collected. The discussion of data types includes how such data have been theorized and the challenges and advantages involved with collecting such data. The chapter ends with a review of the complex problem of data analysis, in which I first problematize the thematic approach using coding schemes that has traditionally been used in uptake studies and make a case for the forms of microanalysis I have chosen. Each form of microanalysis is then described, and a rationale is provided for how it is an appropriate means of answering this study's research questions.

Research Questions and Pilot Study

The pilot case study described in Chapter One that I conducted in an intermediate reading ESL class taught in the winter of 2015 served as the basis for this project. The focus of this class was teaching students to find the main ideas in a text as well as how to make reasonable inferences from a text. This class made use of both textbooks and comics as classroom materials, the textbooks were delivered to students as paperback books and the comics delivered as handouts printed on individual pieces of paper as well as projected onto a screen with an overhead projector.

Data sources included class observations, multimodal analysis of videotapes of class sessions, and textual analysis of classroom materials both textbooks and comics were used as educational materials. These data were analyzed in an effort to answer the following research questions:

- 1) Do multilingual students engaged in classroom discussion of educational texts take more and longer turns at talk depending on the genre of text used?
- 2) Do students show increased ability to answer inference-related questions about reading when using one genre rather than another?
- 3) Do the characteristics of classroom talk differ depending on the genre of text used?

As discussed in Chapter One, the results of this pilot study prompted me to reconsider what my preconceptions about what a genre is and does. My pilot had primarily theorized genres as relatively stable categories of text with certain recognizable features. My methodology for studying student response to them was primarily based in number of turns at talk that students took, whether talk was initiated by teacher or students, and how target-like that talk was in terms of the outcome of the course. The unexpected nature of my findings necessitated more sophisticated theoretical and methodological approaches to genres, texts, and classroom interaction. This led me to adopting theoretical positions from Rhetorical Genre Studies and Materialist and Multimodal Rhetorics as well as Discursive Psychology and Membership Categorization Analysis approaches to analyzing qualitative data.

This study is the result of that theoretical and methodological shift. It investigates the relationship between the genres and material rhetorical effects of educational texts used in composition classes and the social interaction that occurs, particularly between multilingual students, in those classes. Of special interest are the articulations that students make of their

understanding of those texts and their affective stances towards them as well as the purposes those articulations are made to serve. Research questions include:

- 1) To what extent do student uptakes, considered as an intersubjectively constituted participants' concern, and the social interactions in which they occur differ across genres and material conditions of texts as they are presented, distributed, and used in class?
- 2) If such differences exist, what is socially accomplished by this range of uptakes and interactions?
- 3) How do the material conditions under which different genres of texts are presented and distributed facilitate some uptakes and constrain others?
- 4) What role do teachers play in sponsoring or facilitating a preferred uptake of a given genre of text?

My intention with this study is to gain a better understanding of the relationships between the texts we use, the social interaction that occurs in classrooms in response to those texts, and the texts that multilingual students later compose. To be clear, I am not attempting to determine in some measurable fashion the learning that occurs as a result of class discussion of educational texts. Nor am I trying to uncover which genres of text will promote the greatest development in composition skills or strategies. That learning occurs may be demonstrable, but that it occurs as a result of some choice of educational text or the manner in which an instructor presents that text to students is much less open to empirical study. As I will argue in the next two chapters, student uptake of educational texts resulting in classroom talk-in-interaction as well as student writing emerges out of a turbulent confluence of interrelated factors related to students' genre knowledge

and the material conditions under which texts are delivered that are unique to each uptake enactment.

Case Study Paradigm

This study is situated within a constructivist paradigm, that assumes knowledge to be constituted through discourse (Hatch, 2002, p. 12-20; Silverman, 2001). Within this paradigm, I employ a methodological approach informed by what Christine Casanave calls the “research *tradition*” of the case study (2010, p. 66). She notes the case study in itself is not a methodology; since many methods, both qualitative and quantitative are used. As a tradition, case studies can be identified by their interest in the unique qualities of a phenomenon that is limited to a particular context, wherein participants and the location of the study are described in great detail. The case is selected and defined by the researcher in terms of how it is an exemplar of this phenomenon (Stake, 2005). This form of research has long been used in Applied Linguistics (see Duff, 2014 for a selective historical overview), where it has contributed substantially to generating “new understandings of emerging, changing, or previously ill-understood populations, situations, and processes” (Duff, 2014, p. 242). It has also been used to study genre and uptake; several such studies are described in greater depth below.

Cases studies, because they involve a small number of participants, generally in a single location or context, have been critiqued as being too limited in scope to have any wider relevance. However, case studies, because of their attention to the nuances of a phenomenon have been influential in developing, complexifying, or critiquing theory (Flyvbjerg, 2011). While a single case may not be generalizable to all cases, it may expand our understanding of what is possible in such cases. The theoretical framework I have outlined in the first chapter is based on

the idea that genres are not stable, but dynamic forms of social action, with each genre performance differing from every other. As my analysis in the next two chapters will suggest, uptake as an act of identification and selection is a phenomenon contingent on so many factors that each uptake enactment is unique because its context is different. Thus, the case study is an especially useful model for research into uptake and student literacy practices because of its focus on that which is unique about a phenomenon rather than generalizable, and on how this phenomenon is linked to or a product of its social context (Glesne, 2010).

The case study is valuable, then, in that it can serve to complexify our theoretical understandings of uptake, genre, and material rhetorical effects in ways that still have practical applications. Natasha Artemeva's (2005) case study of the literacy practices of an engineer just entering their profession both adds to our understanding of how genre knowledge from one context can creatively choose those strategies useful in new contexts to enact successful genre performances as well as suggests how good literacy practices can be taught outside of their local contexts. Christine Tardy's (2009) longitudinal case study of four multilingual graduate students describes a complex theory of how genre knowledge is developed and deployed, with the cases of each student showing how genre knowledge is integrated and adapted when writing situations have high stakes. Tosh Tachino's (2012) case study of a public inquiry into the circumstances surrounding the wrongful conviction of a Canadian man for murder contributes the concept of the intermediary genre to rhetorical genre studies, which expands our theoretical understanding of genre and provides a "methodological unit" for researching interactions between genres (2012, p. 470). In each of these examples, the case study as an approach allows the researcher to describe the phenomena under inquiry in complex ways that preserve their unique qualities while

also expanding theoretical understandings of genre and indicating either potential pedagogical or methodological applications.

Each of these studies is relevant to my own in the manner in which they identify uptake as a phenomenon characterized by difference and contingent on factors unique to each given situation. The first two studies, primarily focused on transfer of genre knowledge, emphasize how successful genre performances often depend on the performer's rhetorical sense of how a situation, while identifiably like others faced before, must be taken up in ways that are different from those earlier situations. Artemeva's study describes how the participant identifies ways in which they may successfully deviate from workplace genres in terms of *kairos*, or an agentive selection of an appropriate moment for making a rhetorical intervention (Artemeva, 2005, p. 396). Tardy's (2009) study also explores how genre knowledge is creatively adapted to respond to new situations, though she describes these scenes of creative adaptation as ones in which high stakes literacy tasks result in an expansion of genre knowledge that occurs not in an additive fashion but in a way that reshapes or restructures what is already known. Tachino's (2012) study describes how "one genre can be used to connect and mobilize two otherwise unconnected genres to make uptake possible" (p. 455), such that one genre does not necessarily result in being taken up by another. Rather, uptake is a dynamic event that can be shaped by introducing an intermediary that facilitates new or unconventional uptakes. In each of these projects, close attention to a small group of participants or to a single legal case allows the researchers to complexify our understanding of uptake and genre knowledge by focusing on the nuances that make each rhetorical situation different. Similarly, my study complexifies our understanding of uptake by attending to how the effects of the relationships between people in a situation as they

are intersubjectively constituted through interaction, as well the material rhetorical effects of texts as they are distributed in a class, can influence uptake.

For this case study of uptake, I chose as my cases two first-year composition classes in which students were regularly presented with texts and then asked to discuss them in class as well as compose texts of their own about them. I chose two classes rather than one in order to broaden the range of educational materials and literacy tasks that I might observe. Qualitative research was done using ethnographic methods to collect data consisting of classroom observation, video and audio recordings, artifacts, and interviews, which are described in greater detail below. Both cases were classes taught within the university's expository writing program that could be taken to fulfill the school's composition requirement for all undergraduate students. Case 1 was a first-year composition course focused on expository writing, primarily in the form of traditional academic essays. The English department describes the course, which is the most popular of the first-year composition courses offered, as designed to instruct students in how to "write papers with complex claims that matter in academic contexts" (Department of English, 2019). There were 23 students enrolled in this class. Case 2 was a first-year composition course focused on multimodal composition in the "genres that our increasingly digital and media saturated world demands" (Department of English, 2019). The genres of text that students might create in such a class tend to vary depending on the teacher's interest and pedagogical approach. With Case 2, the instructor was particularly interested in podcasts, social media, and online journalism with the result that students tended to work in these genres. There were 23 students enrolled in this class. While students in Case 1 primarily produced academic essays and students in Case 2 worked in a number of different modes and genres, both classes employed a wide

variety of educational texts, running from traditional textbooks to news articles to YouTube videos to texts published on social media platforms.

Research Site

This study was conducted at a large tier one research university in the Pacific Northwest. Data were produced with research participants in the autumn quarter of 2017. In that academic year of 2017-2018, the total student body was 46,165 students, of which 61.3% were local state residents, 22.8% were residents of US states or territories other than Washington, and 15.9% were international students (Office of Academic Data Management, 2017). Perhaps due to the high profile of locally-based technology companies, computer science and electrical engineering are among the most popular majors at the university, along with biochemistry, business administration, and psychology. These majors are highly competitive such that matriculated students must apply to these majors in much the same manner that they applied to the university itself. First-Year Composition (FYC) is a prerequisite for all of these majors, as it is for most others.

These FYC courses are offered by the English department through the Expository Writing Program (EWP). As mentioned above, the two cases for this case study were a general expository composition course called English 131, and a multimodal composition course called English 182 that were offered by the EWP. Both courses are offered for five credits, graded on a 4.0 scale, and employ a portfolio system for the purposes of student assessment and evaluation. These courses are primarily taught by graduate teaching assistants (TAs). The EWP outcomes for all FYC courses are based in genre studies, emphasizing developing an awareness of rhetorical situation, building genre knowledge, and practicing metacognitive skills in order to facilitate

transfer. However, operating within these outcomes, TAs are afforded considerable freedom in designing their classes, from reading lists to types and number of assignments. Classes typically meet either four days a week for fifty minutes each session or two days a week for 100 minutes each session. Class sizes are capped at 23 students and both sections in which I did my research had reached this cap. For many students, particularly those entering the popular STEM and business administration majors mentioned above, this is often the smallest size of any class they will take in the university.

The course, while intended to familiarize students with academic discourse and inquiry-based research in higher education as well as serve as an introduction to the university in general, can be a high stakes proposition for many students. The most popular and competitive majors, like Computer Science, do not explicitly require a certain FYC grade to be considered for admission, but many departmental websites indicate that “competitive applicants typically have grades of 3.5 and higher” (Paul G. Allen School of Computer Science & Engineering, 2017). As a prerequisite for graduation, many sections are offered every quarter, but they fill up very quickly. Entry into some is restricted to first year students only, limiting spaces for those choosing to take it again, improve their grade, and reapply to a major. Thus, the course serves dual and somewhat contradictory functions as introductory and gatekeeping mechanism, acting to welcome students to the university while also potentially deciding whether or not they will be able to become engineers or computer programmers later on.

Given this double role that FYC courses can play, they can be particularly daunting to students who identify as or are identified as multilingual. While there are plenty of data regarding the international student population of the university, little attempt has been made to determine the number of students that would identify themselves as multilingual or as primarily

speaking a language other than English at home. This is presumably due to the expense and difficulty involved in collecting such data, given, as discussed in the first chapter, the nebulous qualities of the term “multilingual.” Data published by the university’s International Student Services office reports that the number of international students has steadily increased in recent years from 4,697 in academic year (AY) 11-12 to 7,356 in AY17-18. Roughly 61% of these students are undergraduate students, with the great majority coming from the People’s Republic of China (International Student Services, 2017). There are no official reports of numbers of multilingual students for the university.

Research participants.

Since I am not specifically concerned with the national origin of participants or questions of residency or citizenship, I recruited focal participants for this study through class visits and a consent letter stating that I was interested in interviewing students who thought of themselves as multilingual, bilingual, or as people for whom English was a second language. By not restricting myself to only considering students identified by the university office of the registrar as “international,” I found that I gained access to a much wider range of student and instructor accounts of multilingual literacy practices. The decision was made as part of an effort to prevent falling into a narrow and ultimately misleading binary of “native” versus “non-native” English speakers, obscuring the broad and nuanced spectrum of experiences the participants describe. There were six focal participants recruited out of two classes of 23 students each. Two of these focal participants were the instructors of the classes and the remaining four were students. The instructors were an international multilingual instructor from China who identified as a L1 Mandarin Chinese speaker, and a US resident monolingual instructor who identified as a L1

English speaker. The students included two international multilingual students from China who identified as L1 Mandarin Chinese speakers, one US resident multilingual student who identified as a L1 Arabic speaker, and one US resident multilingual student who identified as a bilingual speaker of French and English (see Table 1). Thus, there was a broad spectrum of experiences covered by these participants, running from students who had spent less than an academic quarter in the United States to those who had been born and raised in the US and had spent their great majority of their educational careers there.

Focal participants were recruited based on the following inclusion and exclusion criteria for research participants, described below. Please note that all participants, focal and otherwise, are referred to by pseudonyms.

Table 1 Focal Participants

<i>Focal Participants</i>				
Instructors				
<u>Name</u>	<u>Class</u>	<u>First Language</u>	<u>Previous English Classes</u>	<u>Intended Major</u>
Anyi	1	Mandarin	Taken in China	N/A
James	2	English	Taken in US	N/A
Students				
Rashida	1	Arabic	Taken in US	STEM field
Peiyu	1	Mandarin	Taken in China	Undecided
Avril	2	English, French	Taken in US	HCDE*
Xiulan	2	Mandarin	Taken in China	HCDE*

*Human-Centered Design and Engineering.

Inclusion criteria for participants in this research were that participants be adult students in English language composition classes offered by the university of any linguistic background so long as they identified as multilingual. The teachers participating in the study had to be adult teachers of any linguistic background teaching English language composition classes offered by the university that had some experience teaching multilingual students and, preferably, some training in TESOL

or Applied Linguistics. Exclusion criteria for participants were that they must not be under the age of 18, identify as monolingual speakers of English, or be unwilling to commit to discussing their classroom and reading and writing experiences.

Focal participants.

1. Class 1 Expository Composition Instructor: Anyi.

Anyi, originally from Shanxi province in the People's Republic of China, and, later, a long-time resident of Beijing, had agreed to allow me to observe her course well before the quarter in which I began doing fieldwork. She described herself as Han Chinese and Mandarin Chinese as her first language, with English as a second language studied in EFL classes in China. We had first met as classmates in the M.A. TESOL program offered by the university. She had entered the program one year after me. My wife and I had become friends with her and her husband after meeting at departmental social functions. We had both lived in Beijing at roughly the same time and found we had much in common both in terms of memories of that city as well as our impressions of the Pacific Northwest.

Anyi had taught English as a foreign language in Beijing for many years before coming to the United States. She described these classes as typically being much larger than the courses offered by the EWP, with as many as fifty or more students to a class in some cases. After earning her M.A. at the university where this study was conducted, she entered the doctoral program in Language and Rhetoric. Many master's students in the TESOL program as well as doctoral students in the Language and Rhetoric program received tuition waivers through teaching assistant fellowships. These generally took the form of acting as the instructor of record for either an ESL class offered to non-matriculated students or a FYC class for matriculated students. As mentioned

above, instructors have considerable autonomy in creating the assignments, reading lists, and themes of their first-year composition course, providing them with valuable professional experience. These opportunities, however, had not been offered to her, a point of some resentment. The process by which such tuition-remission appointments were awarded by the department to graduate students was not a transparent one, though we shared the belief, based on our own observations and anecdotal evidence gathered from others, that students with a master's degree in TESOL were perceived as less competitive for these jobs, and that students for whom English was not their first language were perceived as less competitive still. She did eventually find funding through teaching assistant positions that involved reading, grading, and administration of classroom management technology in support of another instructor. The Expository Composition course she taught for the EWP in the autumn of 2017 was the first course for which she was the sole instructor of record. The syllabus states that the theme of the course is "language, power and identity" and that readings and assignments will explore "the role of English and its relationship with other languages" (Appendix 1, Anyi's Syllabus 1, p. 1).

2. Class 1 Expository Composition Student: Rashida.

Rashida was born in Washington state and described herself as North African and bilingual, speaking Arabic, English, and a mixture of the two. Rashida's parents were born in Egypt and emigrated to the United States before she was born. She reported that she had grown up speaking Arabic and a mixture of Arabic and English at home but had never been taught to read and write. She also described speaking Arabic outside of the home with family members to establish in-group solidarity such as when she was with a family member in public and wanted to exclude others within earshot. During our first interview she related how speaking a mixture of Arabic and English

was one of the ways in which she communicated with her parents, especially when serving as a kind of intermediary between them and monolingual English speakers in the United States. I do not speak Arabic and all of our interviews were conducted in English. Her primary computer was a MacBook Pro, which uses an operating system with which she was familiar. While Canvas, the classroom management software used by the university, was new to her, she had been exposed to software of this sort before and was not concerned about using it.

At the time that I observed her class, Rashida was a freshman taking Anyi's composition course and had not yet decided on what major she intended to choose. She expressed a preference for mathematics and the sciences but wrote in a preliminary essay for Anyi's composition class that she had enjoyed English classes she had taken in high school (Appendix 2, Rashida Preliminary Essay (Week 0), p. 1). However, she also mentioned feeling out of place in high school and not accepted by others, which she attributed to the other students being mostly white. Her roommate at the university, a Black woman, had attended the same high school. While they had not been close friends then, they had become quite close since; Rashida said they had had similar experiences of not feeling accepted. She stated that she felt that she had an advantage over the white, monolingual English-speaking students in her class, since her experiences as a multilingual person of color between two cultures gave her more to write about than them.

3. Class I Expository Composition Student: Peiyu.

Peiyu was born in Yibin, a city in the Chinese province of Sichuan; her family moved to Kunming, the capital of the southern province of Yunnan when she was eleven years old. She had been living in the US for just a few months to attend university. She described Mandarin Chinese as her first language and English as a foreign language she began studying in primary

school. She reported that she liked writing, but only in Chinese because she had little confidence writing in English and believed that she made many grammatical errors. She expressed the hope that taking Anyi's composition course would increase her confidence and improve her English writing skills. In the context of our interviews, she reported that she continued to feel nervous about her writing in English and was not comfortable speaking in English in front of others. However, given the choice to conduct the interviews in English or Mandarin Chinese, she chose to speak primarily in English. Her primary computer was a MacBook Air, which she had bought shortly after arriving in the US. Her only technology-related concerns were with Canvas, since she had never been exposed to classroom management software before.

When I began observing her class, Peiyu was a freshman and had not yet decided on what subject she wanted to choose as a major. She stated that she thought English would help her in whatever career she pursued later. During interviews, she mentioned that her previous English classes had been taken as a foreign language courses that were a required component of her public school curriculum. She described the English classes she took in secondary school as being primarily examination-focused and, since these exams came with high stakes, she found English classes a source of anxiety. In a preliminary essay written for the class on the topic of "a previous writing experience" that had taught her something that could be useful "when writing at college level" (Appendix 3, Peiyu Preliminary Essay (Week 0), p. 1), Peiyu chose to write about the personal statement she had included with her application to the university. This was a high stakes performance which, she noted, played a role in "deciding our future." It was also an unfamiliar genre and she approached the task by researching the essay requirement from all the schools' website which I wanted to apply for" (p. 2). At a loss as to what to write in response to each prompt, she took the advice of a teacher who suggested she write about her "wonderful

experiences and impressive events” (p. 2). She found this counsel helpful, but then began to “worry about my writing because I was afraid my poor performance in English writing cannot express all my emotions and feelings conveyed in those essays. And I also afraid my grammar as well as other mistakes would bring the readers a bad impression about myself” (p. 2). In interviews, she noted that she did not feel this anxiety in other reading and writing-intensive classes she took in high school, and that she took particular pleasure in her modern Chinese language and literature courses.

4. Class 2 Multimodal Composition Instructor: James.

James, considerably younger than Anyi, was born in Las Vegas and attended a university in Utah for his undergraduate studies, earning a B.A. in English literature and rhetoric. He described himself as White, stating that English was his first language, and Spanish, a second studied in high school. During this time, he also worked as a writing tutor at the university’s writing center and served as an editor of several campus publications concerned with literature. He applied to the doctoral program in English literature at the University of Washington immediately after his graduation, entering the combined M.A. and Ph.D. program with a certain number of years of guaranteed funding in the form of teaching assistant fellowships. These were all instructor of record positions within the EWP. He had just completed his M.A. and was beginning his doctoral coursework when he agreed to allow me to observe his course, a multimodal composition class, the theme of which was online political discourse and the 2016 presidential election. It was the seventh course he had taught at the university.

Initially, James has been interested in pursuing doctoral studies in English literature, specializing in British modernism and World War I studies. When I met him, however, he

seemed to be considering changing his direction and entering the language and rhetoric track instead. He attributed this partly to a shift in personal interest and partly to his appraisal of the academic job market. He described some of his growing enthusiasm for rhetoric as stemming from his experience working as an editor, tutor, and research assistant during his undergraduate career. Much of his extracurricular work at that time had involved editing student publications dealing with subjects such as literary criticism, creative non-fiction, travel writing, and religious-themed writing. Immediately after graduating and before entering graduate school, he had also briefly worked as a ghostwriter, completing a technical manual and three Young Adult novels.

5. *Class 2 Multimodal Composition Student: Avril.*

Avril, born in the Monterey Peninsula area of California, described herself as a bilingual speaker of French and English, though she reported that her use of French is mostly confined to speaking with her mother, a speaker of French, English, and Italian. While I perceived her to be White, she never mentioned her own racial or ethnic background in classes, small group recordings, or interviews. Except for describing her family's linguistic background (her father speaks English, German, and Spanish), Avril also rarely spoke of herself as a bilingual person except to say that she had also taken advanced French classes in high school. She reported that she had intended to take Spanish, a language she said was more useful in California, but the program at her high school was, in her opinion, of very poor quality. Most of her references to reading or writing in languages other than English were in the context of classes she had taken or wanted to take, or educational software she was interested in trying. In a survey about technology conducted by the instructor of the course, she listed her considerable experience using multimodal composition tools, including short films she had made with classmates in her high school French classes, as well as familiarity

with the Microsoft and Google suites. Her primary computer was a Macbook Pro. The only concern about technology she listed was with the classroom management software, Canvas, which she had never used before.

An energetic and rapid talker, Avril generally chose to identify herself as a prospective student in the discipline of Human Centered Design and Engineering (HCDE). This popular major is one of the more competitive at the university and spaces in the undergraduate program are few. Avril and her classmates in James' composition course had indicated either in their applications or upon being accepted to the university that they intended to apply for entry into the HCDE major. All of them were taking several classes together as a cohort in what is called a "First Year Interest Group" (FIG). Besides James' multimodal composition course, they were also taking an introduction to HCDE course as well as a general studies course designed to introduce them to campus resources and opportunities as well as other aspects of university life.

6. Class 2 Multimodal Composition Student: Xiulan.

Xiulan, a first-year student at the university, was born in the Chinese province of Jiangsu. The autumn academic quarter when we met was her first time ever visiting the United States. She described Mandarin Chinese as her first language and English as a foreign language she began studying in primary school. She said that she was more comfortable with mathematics than writing, and that she enjoyed the multimodal aspect of the composition class because she had the freedom to create texts, such as podcasts, in which the language she used could be less formal and academic. Like Avril, she had chosen to enter a FIG created for students interested in HCDE, however she was not sure if this was the subject in which she ultimately wanted to major.

In our discussions, she mentioned a number of barriers that made the class more difficult for her. Anxiety about speaking English in public was one such barrier and she chose to conduct all our interviews in Mandarin Chinese. She mentioned that sometimes it was difficult to keep up with what was being said in class, since the instructor sometimes spoke rapidly. Language was not the only barrier, however; there were cultural and technical barriers as well. The focus of the course was on online political discourse and the 2016 US presidential election. Xiulan had followed something of the US political election in China, but not in the same depth as most of her classmates. As a result, many of the multimodal texts to which she was asked to respond required extra research on her part, since they often referred to events that received little or no attention in the Chinese news media. Furthermore, she did not own a computer. She completed all of her assignments using an iPad that she owned or one of the computers available in the undergraduate library. Her responses to the technology survey indicate that, before coming to the university, she had rarely ever used computers to do schoolwork either at home or in class. She also noted that most American students had computers manufactured by Apple, and that the operating system used by this manufacturer's machines was unfamiliar to her, since computers in China were far more likely to run on the Microsoft Windows operating system.

Data Collection

Data were collected from the two different classes that were the two cases in this case study over the course of one academic term, from September 2017 to December 2017. Each class was visited a total of six times during this period. In the interests of gaining multiple perspectives on complex phenomena involving multilingual student uptake of multimodal educational materials, I employed five sources of data, each of which are described below. Using multiple data sources

was not done in order to gain a clearer picture of some truth regarding these phenomena that exists independently of the data. Rather, they were used as means of mapping the range of possible uses to which educational materials could be put in different forms of oral and written social interaction. Thus, I did not collect video data of classroom interactions in which, for example a textbook was used, and then collect interview data of a student describing the same classroom event in order to find similarities that reveal what the student really knows or thinks about the event. Rather, I collected multiple sources in order to identify how the participants constructed similarities and differences about the same event in the different types of data. My intention in this was to find if and to what extent uptakes are open for negotiation depending on the unique interactions in which they occur. Data sources include semi-structured interview recordings with focal participants, classroom observation field notes, classroom interaction video recordings, classroom small group interaction audio recordings, and textual artifacts including educational materials, student-produced writing, and teacher-produced writing.

1. Classroom observation fieldnotes.

I wrote classroom observation fieldnotes for every class that I observed, printing out a fieldnotes form created for this purpose (see Appendix 5). I attended six meetings of each of the two classes for a total of 12 meetings. These notes were written by hand, making frequent use of abbreviations, but were typed up later for greater clarity. During class meetings, I was also recording with a video camera. Throughout the class I would alternate between taking notes and adjusting the position of the camera.

The purpose of writing fieldnotes was to document how educational texts, the media through which they are presented, and participant interactions are related to one another in the

classroom. The observation protocol (Appendix 5) is open-ended in nature and was created with an understanding that my presence in the classroom as a participant observer necessarily influences the nature of the interactions that will occur (Emerson, Fretz, & Shaw, 2011). Furthermore, while this protocol involves my recording events as they occur in terms of what sort of task teachers and students are engaged in, what materials they are using it to perform it, and what is being said, I am aware that the process of recording events is not a neutral one. My capacity to recognize an event in terms of how it begins, how it unfolds, and how it ends is necessarily “narrative in form” and shaped, consciously or unconsciously by my understanding of how that narrative has meaning (Atkinson & Coffey, 2011). Thus, the protocol is not intended to allow me to quickly note the frequency of certain events or interactions and how they might be thematically coded or to provide a means of checking the accuracy of the conclusions I draw from other sources. Rather, it is designed to record how I am narrativizing my experience as participant observer in ways that facilitate finding connections between classroom interactions, the spatial relations between the objects and humans present, including myself, as well as how objects are distributed, presented, and used.

The observation protocol involved creating a low-inference diagram of the classroom showing where participants are positioned with relation to classroom furniture and equipment. Notes also include high-inference descriptions of the lesson as well as impressions about relationships between participants. Finally, the major component of fieldnotes include a tripartite low-inference description of classroom events with the following structure: tasks, tools, and talk. A column for tasks was used to record the type of activity occurring as well as the time at which it occurs. A tools column was used to record what texts are used and the media through which they are presented. A third column for talk recorded short stretches of speech so that classroom events

and the texts that are used can be matched with interactions that are documented on video and audio recordings. Evaluative comments of classroom events were written in brackets in the column to which those comments pertain (see Figure 1 for reference).

Class: 2 - James	Tasks	Tools	Talk
Time: 9.47am	Instruct Ss how to send Portfolio consent	Sample consent message projected to screen [Consent message used <u>grants</u> consent – sponsored uptake?]	T→Class T: “Go ahead and fill that out now” Q from DS
9.52	Ss write portfolio emails on Canvas	Ss on PCs, message on screen	T circulates room

Figure 1. Sample transcription from class observation notes

The focal points for observation included attending to texts used in class, the media through which they are distributed, and how the teacher “sponsors,” or attempts to model or shape a certain preferred generic uptake of these materials for students. This involved observing how texts were circulated, how the teacher introduced them, and how they were taken up as an occasion for classroom interaction. This meant that the opening rhetorical moves used in any interaction were often critical in determining how uptake occurred. For example, I would attend to whether students waited for a teacher to instruct them to do something when presented with a text or whether they immediately began interacting with it and each other. Thus, the amount of talk that is occasioned by a particular genre or mode of text as well as who speaks most often and when are also foci for this study.

2. Classroom interaction video recordings.

Video recordings were made with a digital camera on a rotating tripod positioned at the back of the classroom, facing the teacher. A video recording was made for each class meeting I

observed, such that there were six recordings made of each class. The purpose of the video recording was to document how texts are introduced to the class by the participants as well as how interactions are conducted. I was particularly interested in the circulation of handouts and other print materials, the use of writing on white or black boards, and digital media use. This information could be captured by focusing on teachers as they passed out materials, zooming in on blackboards and chalkboards as or shortly after they were being written on, and by zooming in on digital media when they were projected to a screen in the classroom. The use of digital media could not always be effectively captured in this manner, particularly if students were working on a shared digital online document on their own computers or if an instructor was moving through slides of a digital slide deck quite quickly. In these cases, I would compare video recordings of the use of these texts with saved digital copies of the texts. Since shared online documents such as Google Docs often periodically and automatically save multiple versions of a single document over time as the document is being composed, I could use earlier saved versions of a document and match timestamps with timestamps in video recordings where this document was being used. This process is described further below in the section on classroom textual artifacts. Finally, video recording was also important to document participant gaze as well as how hand gestures, such as pointing and hand raising, were used to grant or assert the right to speak.

3. Classroom small group interaction audio recordings

The camera was outfitted with a directional microphone, but this was insufficient for capturing anything other than teacher to student speech and, to a limited extent, class-wide discussions. Digital audio recorders were placed on the tables used in the classroom to record participant speech that occurs during work in small groups. I did not have access to enough small

audio recording devices to record every small group discussion, so, when possible, I would choose to record the discussions of those groups in which this study's focal participants were also participating. Typically, I had three audio recorders and so I would record the discussions of three groups. Small group discussions and work were common in both classes, especially for peer review workshops and multimodal text analysis exercises.

4. Classroom Textual artifacts.

Copies of the educational texts used in class, digital and otherwise as well as student writing were collected. The purpose of collecting the texts was to help me develop an understanding of the texts' generic features, material rhetorical effects, and discursive relation to classroom interactions and the curriculum of the course. These texts included:

1. Texts created by the teacher of each course, such as the syllabus, assignment prompts, handouts, digital slide decks, words written on a blackboard or white board, and announcements and other communication related to students through Canvas, the classroom management software used in both classes.
2. Text created by students, such as work done in class using shared online documents such as Google Docs, student work produced in response to an assignment prompt, portfolios of student work submitted for a final grade, and comments or questions posted to Canvas.
3. Texts sourced by the teacher of the course, such as a course textbook, texts assigned as reading that were printed out and distributed in class, texts assigned as reading that were distributed digitally through Canvas or email, and video or audio recordings played in class.

Texts sourced by students, such as examples of a genre collected as part of a lesson or assignment prompt or websites consulted in the course of a lesson.

5. Semi-structured interview audio recordings

Interviews with focal participants were audio-recorded and transcribed. Each interview was approximately thirty minutes to one hour in duration. I conducted three interviews with each of the two instructors at roughly the beginning, middle, and end of the academic quarter. I conducted about four interviews with each of four students who were focal participants. These interview were scheduled to fall generally in the second, fourth, eighth and final tenth week of the academic quarter. Not all the students were able to meet this frequently. The students Rashida in Class 1 and Xiulan in Class 2 participated in only three interviews.

My interest in examining how context, particularly the role of classroom talk and the material rhetorical effects of texts and the conditions under which they are delivered, locates my work within a constructivist paradigm (Silverman, 2001). I believe that the phenomena I am studying are created through social interaction; any new knowledge about them that this research can contribute is necessarily a product of the interactional work that I, as a participant observer, do with the participants to create it (Casanave, 2010, p. 67-70; Holstein & Gubrium, 2004, p. 141-2). Thus, the interview protocol that I developed (Appendix 4), which combines an interview guide with a semi-structured open-ended interview procedure (Patton, 2014, p. 441, 443) is not a data collection, but a data production tool. While I use a semi-structured list of questions and probes to provide a framework for the interaction with the participant, the interview guide method allows the freedom to pursue new topics as they emerge should they prove to be salient to the research focus (Patton, 2014, p. 439, 443). I frequently depart from the

exact wording of questions, but I do not believe that this somehow “contaminates” the data. Following Charles Briggs’ critique (2007) of the communicability of interviews, which problematizes the manner in which interview data have traditionally been considered transparent “containers of beliefs, experiences, knowledge, and attitudes” (p. 552), I see my questions about the participant’s reactions to educational texts, for example, as producing the conditions that makes their accounts possible in that moment.

In this work, I am adopting an “active interview” approach (Holstein & Gubrium, 1995), that considers the interview as a collaborative achievement in which meaning is negotiated and knowledge co-constructed between participants. From this perspective, there is no knowledge that exists somewhere prior to the interview that is separable from the context of that interaction (Holstein & Gubrium 1995). The qualitative research interview, in this sense, is not a research instrument through which knowledge is extracted from a subject and then analyzed, but a social practice in which meaning is co-constructed between researcher and participant in a manner that becomes an object of analysis in itself (Talmy, 2010). Interview data, then, while not telling us what the participant ‘really thinks’ about educational materials or their uptake of them, can be analyzed to investigate how the participant creates, in the context of the interview, a category used to describe themselves in terms of the kind of student they are. In the creation of this category, a process described below in the section on Membership Categorization Analysis, the participant may position themselves with relation to educational materials as a means of indicating what kind of activities are typical for a person in this category. This category of student created by the participant in order to cooperate with the researcher in successfully doing the interview demonstrates a range of ways in which educational texts can be taken up that would never be seen if we relied only on analyzing recordings of classroom observations alone.

In the context of an interview, quite different uptakes may appear because the participant is now representing themselves for different reasons in an interaction in which they have different stakes.

Conducting interview research with such an attitude involves certain challenges, some of which result from the practices often chosen to represent such research (Potter & Hepburn, 2005, 2014). In order to represent the interactional context out of which interview data emerge, I do not redact the questions I ask of interviewees from the transcripts I generated for this dissertation, since my questions play a crucial role in shaping and constraining interviewee responses. In an effort to “capture elements of talk that are interactionally relevant” (Potter & Hepburn, 2005, p. 286), I also transcribe interviews using conventions adapted from those developed for this very purpose by one of Conversation Analysis’s founders, Gail Jefferson (1989) and simplified, following ten Have (2007). When possible, I also give interview participants who are highly proficient in more than one language a choice in which language they would like to conduct interviews. This is necessarily limited by the number of languages I speak (English and Mandarin Chinese), but the effort is made because, as pointed out by Aneta Pavlenko (2007), “settling on a single language... signals an assumption that stories and interviews are simply descriptions of facts” rather than accounts that may differ significantly based on the language used to relate them (p. 172). Collecting and transcribing data in this fashion takes considerably longer than other ways commonly used. However, the alternative would be to elide the co-constructed nature of oral qualitative data by redacting researcher questions or by condensing participant utterances into paragraphs of text, with only ellipses littered across the page like a trail of breadcrumbs to indicate where gaps of time and space have changed the context. This would mean presenting data as though they simply happened and were not produced as a typified

response based in the recurring situation of interview questions designed to maximize ease of recontextualization into forms of text controlled by the researcher (Briggs, 1999).

Data Analysis and Analytical Framework

My research questions have compelled me to employ microanalytic approaches to social interaction not only because they seem the most appropriate for this project, but also because of a certain tension I believe exists between the analytic methods and the theoretical frameworks used in many of the studies that I have read in preparation for my own research. I am not arguing that the forms of thematic analysis that are widely used cannot produce valuable insights into the nature of uptake and the behavior of genres; they often do. The empirical studies of genre knowledge and uptake I cite above have expanded and complexified our knowledge of the subjects considerably. However, if we truly believe that context matters in the sense that any rhetorical situation is inextricably situated in its time and space, then we, as a field, must attend more closely than we have to how the qualitative research methods we use produce rhetorical situations of their own. Furthermore, thematic coding's power lies in its ability to find similarities across a range of data sources; however, this strength in identifying similarity comes at the price of obscuring difference. As described in the previous chapter, uptakes are not fixed such that a particular genre necessarily results in a particular and corresponding uptake; they are moments of creative identification and selection dependent upon a range of factors all of which are unique to the situation and genre performance at hand. Understanding how uptake occurs, then, requires close attention to how each genre performance and the uptake it secures is a unique confluence of factors and events, rhetorical and material. Thus, a study of uptake occurring in a classroom setting may also require research methods that allow the researcher to emphasize differences between data sources just as much, if

not more, than similarities across them. Microanalytic approaches make such differences visible in a way that others do not.

To identify the aforementioned tension that exists between the theoretical framework and the data analytic methodology often used in rhetorical genre studies and studies of uptake we must return to how genre and uptake have been theorized. As discussed in the previous chapter, Carolyn Miller's (1984) foundational article, "Genre as Social Action" defines genres as "typified rhetorical actions based in recurrent situations" (p. 159). This emphasis on action rather than on form or a stable set of characteristics means that the genre's status as meaningful act is derived from its social context. Genres considered as classifications based on form tell us little about why genres exist, what they are for, and how they change. Miller's insight was to use Alfred Schutz's phenomenological concept of typification, which holds that we perceive the world in terms of types or that which we find typical. These typifications are "habitual, routinized, socially shared, intersubjective categorizations," our knowledge of which arises out of "concrete social interaction" (Russell, 2010, p. 356). This focus on social interaction and the importance of attempting to arrive at the meaning of socially constructed knowledge as it is understood by those that construct it arises out of Schutz's rejection of behaviorism and positivism (Schutz, 1964).

Thus, it is not entirely surprising that Miller argues for an ethnomethodological approach to studying genre that would consider genres as knowledge created through practice (1984, p. 155). In order to understand how a situation is perceived to be recurrent and deserving of a typified response, the researcher would have to observe how the genre as social act is accomplished in the moment through the interactions of people applying a kind of practical reasoning in their understanding of that situation. Ethnomethodology and phenomenology share the sense that there is no *a priori* social order structuring our interactions in a manner that can be classified in some

stable fashion; our interactions construct social order, such that our accounts of situations are both indexical and constitutive of them (Garfinkel, 1967). From this perspective, analysis of data must begin not from the top-down with a theory, but from the bottom-up with close attention to how order in a given situation is accomplished through interaction.

The importance of a bottom-up approach to genre research can be seen again, when we consider the role played by uptake in genre as social action. Anne Freadman's use of the concept of uptake from Speech Act theory (Austin, 1962) to explain the relationships between genres places great importance on the potential unpredictability of this phenomenon. Austin's Speech Act theory advances an understanding of how language accomplishes social acts in which, beyond the locutionary act – the performance of an utterance itself – a speaker may also perform an illocutionary act with an utterance, in which the private intention of the speaker is mediated through public speech that meets certain conditions. The statement "Do you have the time?" for example not only constitutes a locutionary act in that an utterance is made; it also performs the action of making a request so long as it occurs under conditions in which another person is present to hear and understand it. Within this theory, "uptake" involves the actual effect of the locutionary and illocutionary acts on the person who hears them. For Austin, uptake is a necessary condition of the successful performance of an illocutionary act: "the performance of an illocutionary act involves the securing of uptake" (Austin, 1962, p. 117). Freadman applies this concept to genre by defining uptake as a "bidirectional relation that holds between" genres in which one genre is identified as the occasion for the selection of another in response to that genre (2002, p. 40). When one becomes aware of a text and draws upon all of one's learned identifications previous to encountering the genre at hand, there are a range of responses one may make. Some choices are more likely to prevail than others, however, and the conditions that determine which uptakes are

likely to be secured are difficult to predict since they depend on how the people involved understand how a genre works and when it can be deployed (Freadman, 2012). This learned knowledge of uptake, which Anis Bawarshi (2008) calls the “uptake profile” of a genre, is our understanding, primarily acquired through socialization, of all the ways in which a genre can be taken up in a given situation. However, each person’s experience of socialization is unique. Thus, research into how uptakes can occur necessarily also involves inquiry into this learned knowledge not on a societal level but on that of the individual. One person’s understanding of the uptake profile of a genre will necessarily differ from another’s because it is informed by a chain of prior uptakes leading back as far as they can or choose to recall.

An uptake is not only shaped by those that came before; it shapes those to come and can retroactively alter how a genre is identified after the fact. In her description of the unpredictability of uptake, Freadman draws on Mikhail Bakhtin’s concept of “responsive chains” (Freadman, 2012, p. 558). Bakhtin posits that every utterance a person makes is part of a responsive chain in which the utterances of others are directly or indirectly quoted. Thus, our everyday speech is woven from the threads of the multiple conflicting discourses, some more authoritative than others, to which we’ve been exposed (Bakhtin, 1986). In this sense, nothing can ever really be said twice; even a repeated utterance will make meaning differently because it is necessarily quoting different discourses; repeated utterances are separated in time, and thus emerging out of different sets of responsive chains. Similarly, for any given uptake, it is not only true that, as a discursive event, it “is modified by its own conduct, but also that the discursive event is responsive to what precedes it and has its effect after its close... Sometimes what we thought was ‘the’ genre at the outset ceases to be the relevant description down the track” (Freadman, 2012, p. 558). It follows, then, that a study of uptake that attends to how genre

knowledge is translated into actual genre performances would benefit from an approach that emphasizes the differences between uptakes, even those uptakes that appear to be identical. Like utterances, no uptake can ever be repeated.

This is where the theoretical framing of uptake and genre as social action may potentially work at cross-purposes with thematic analysis as a method. The principle on which thematic analysis involving coding schemes works is that of finding patterns across data that the researcher identifies as themes running through the data set. One reviews data, generates initial codes that are ideas associated with each datum deemed relevant to one's research questions, searches for themes that are recurring patterns in the data, reviews themes to determine if they support or undermine a theory, refines those themes, identifies subthemes, and finally writes a report of one's analysis (Braun & Clarke, 2006). Of particular importance is the manner in which data are coded, with combinations of codes potentially leading to the formation of a theme. While themes can be semantic in nature, describing the surface features of oral or written data, the sort more familiar to researchers in rhetoric and composition tends to be latent, in that they attempt to find the underlying ideas or assumptions informing the data (Boyatzis, 1998). That this approach has appealed to genre scholars is not entirely surprising, given that genres have been theorized as a form of situated cognition (Berkenkotter & Huckin, 1993). The genre scholar might understandably examine the genre performances of, for example, composition students, and then interview them, coding the data produced in an effort to identify latent themes illuminating the cognitive processes at work in these performances.

While such scholarship has made great contributions to our understanding of genre and uptake, the thematic analytical approach used may result in codes that treat written genre performance data and oral interview data as essentially equivalent means of accessing the

cognitive states of participants. Such a practice would need to assume that these cognitive states preexist the data and that the situations in which the data are produced are simply occasions on which these states are momentarily and partially revealed, like the glimmer of goldfish scales in a murky pond. That the genre of social practice performed in writing an essay prompted by an instructor is completely different from the genre of social practice performed in the interview co-created by researcher and participant is elided. If, however, Miller (1984) is correct in thinking that genre knowledge is created through social practice, then it is the data themselves which are indexical and constitutive of that practice. While cognition is almost certainly occurring in either genre, that of academic essay or research interview, our data provide access to that cognition only as a matter of representation in the utterances, written or oral, produced in those particular performances. There may be semantic similarities in either data set, but the participants have very different stakes in these two rhetorical situations such that these uptakes separated in space and time are unique. A coding scheme that flattens the complexities of these interactions can “result in a laundry list of observations, factors, or categories, illustrated by quotes from participants, that misses the links between the categories, essentializes particular descriptions, and fails to describe the larger picture where they may fit” (Pavlenko, 2007, p. 166-7).

This insistence on capturing the nuance involved in the conditions under which data are produced, particularly in terms of how they shape or influence how participant uptake occurs may seem like a fixation on minutiae. However, if we follow Freedman in thinking that any uptake is part of “a discursive event intricated in unnumbered historical series,” then we must also accept that, like the Bakhtinian utterance, no two uptakes can ever be truly identical because they will always differ, at the very least, in their place along the axis of time (2012, p. 560). From this perspective, even utterances that appear lexically, morphosyntactically, and semantically identical

are not identical in terms of discourse, because they are separated in time and emerge out of language practices in a manner that cannot be abstracted from their situation. As Aneta Pavelenko (2007) notes, the coding process often used in thematic analysis tends to privilege those events or phenomena that the researcher perceives as occurring many times. However, employing a scheme that interprets superficially identical uptakes as being discursively identical, loses sight of what uptake is. Thus, a study of uptake must approach written and oral qualitative data in a manner that considers how those data were produced. This should not be done to 'correct' for how those situations may distort our view of some universal underlying pattern that holds true for them all, but to illuminate how the data relevant to one's research questions are shot through with difference in a manner that reveals the degree to which uptakes are unstable and negotiated. This means not only attending to the role played by the researcher but also what is at stake for the participants in the situations in which data are produced.

The problem with considering the data produced in interviews as direct evidence of a participant's thoughts, rather than as evidence of how the participant does an interview with a researcher extends also to written qualitative data. Reflection journals, uptake journals, and other such data collection tools are not necessarily effective at 'capturing' reflection or uptake. They are producing evidence of it for the benefit of a prompt that calls upon the writer to create that journal in the first place. So long as the prompt is taken up as a situation in which the student will receive credit or a grade by producing a particular genre performance, then the genre knowledge that they call upon in generating that performance will be primarily informed by their history with genres of graded classroom assignments rather than genres of reflective writing. Any written data produced are, then, like oral data, necessarily motivated by what the

participants have at stake in that situation. Failing to inquire into those stakes is a failure to take the rhetorical nature of these data seriously.

The same can be said of reflexivity journals or memos created by researchers for the purposes of taking their own biases, values, and judgements into account. While it is valuable for the researcher to reflect on their own identity as researcher with relation to their project, that work does not 'correct' for bias, values, or judgments. It does not even provide much representation of how data were shaped by one's identity. Reciting a list of facts or beliefs about oneself does little to inform a reader of how those facts and beliefs shape the data and analysis produced; they are more a category constructed in the context of a qualitative research report to indicate that one is the kind of researcher who makes an attempt at reflexivity. In order to come closer to reflecting how the researcher as a tool of analysis produced their data and analysis, the researcher would have to include in their representations of data, such as transcripts, a representation of their own actions. If we can read a representation in the form of a transcript of the question asked by the researcher that a participant took up as the occasion to respond in some way, then we have a clearer, though still necessarily incomplete, understanding of how the researcher co-created these data.

The role of the researcher as participant and rhetorical agent in the research site is one that bears further examination in empirical studies of rhetoric and composition. The intervention of the researcher into the ecology they study from initially obtaining the permission of participants to collaborate in data production to the presence of the researcher in the field to discussions with participants after data production is concluded creates complex rhetorical situations that exert considerable influence on those data. These situations run athwart the phenomena we are ostensibly studying, presenting exigences that participants in our studies can

and do repair through social action. The analysis of data in pursuit of understanding participants' cognitive states with relation to some subject or process, such as a writing task, becomes problematic when we consider that these data are, in the moment of production, evidence of social action being accomplished for its own purpose at a certain place and time in response to the researcher and other participants. As a result, analytical methods must include an examination of what those social actions are, rather than abstract the conditions under which data were produced and treat data as though they are all straightforwardly indexical of a cognitive state experienced by the participant.

This is particularly relevant as the fields of Rhetoric and Composition become increasingly interested in the material rhetorical effects of things, bodies, and spaces acting in concert in a dynamic and complex ecology (Bennet, 2010; Edbauer, 2005; Gries, 2015; Rickert, 2013). The class observation in which the researcher stations a video camera at the back of a classroom and takes field notes is a situation with powerful material rhetorical effects to which participants respond in a variety of ways. The placement of audio recorders about the classroom shapes the data produced in ways that participants find worthy of remark. Interviews are a genre of social interaction so prevalent in the economically developed world that most participants have considerable knowledge of this genre and a sense of how one is meant to enact it (Atkinson & Silverman, 1997; Briggs, 2007). To mine these and other data sources for themes without examining the circumstances of their production comes with the risk of failing to notice how the data have been produced in the context of social practices that constitute genres that behave in very different ways because they accomplish different actions. Thus, a statement made in a videotaped class meeting that is verbally identical to a statement made in an interview is not necessarily evidence of a single theme that can be coded as such. These two statements may be

performing very different actions given the nature of the genres of social practice from which they emerge and the materials circumstances under which they occur.

Accordingly, when initially organizing my data for this project, I began by identifying data that seemed relevant to my research questions with events involving some educational text used in the classrooms I observed. Events were cross-referenced with all the sources of data I had co-produced with participants involving the use of that educational text. After organizing them in this fashion, instead of concentrating my efforts on finding patterns that recurred across data sources, I examined each data source for how the conditions of data production influenced the uses to which educational texts were put as well as participant accounts of those uses. Thus, in videotaped and audiotaped recordings of a class meeting in which students are in small groups reading a handout and analyzing it, I looked for what participants said about and did with that text in the context of a class that is being observed and recorded. Afterwards, I looked for how the uses to which participants put educational texts differ when the context of social practice shifts to that of an audiotaped interview. In a classroom, students, for example, may talk about a text as a worthy problem to be solved, their answer to which will be evaluated by the instructor in front of the class and recorded on camera. In audio recordings of small group work, the same text may be taken up conversationally as an example of how the instructor's directions and demands are confusing or unreasonable. In an interview, an individual student from that group may talk about the text as unimportant to the outcomes of the course. I do not set myself the task of determining which of these accounts is closest to the 'true beliefs' of the participants. Rather, I am interested in exploring the range of uses to which educational texts can be put, how those uses are shaped by the contexts in which they occur, and how these uses relate to the texts that students compose.

When I was designing this study with the object of inquiring into how multilingual composition student uptakes of educational materials are shaped by the genres in which those materials participate as well as their material rhetorical effects, I decided that I would need a wide range of data sources, each of which constituted its own social practice occurring in a particular context. This was necessary because I am arguing throughout this work that the uptake of an educational text used in a classroom is not merely a function of the genre the instructor identifies it as participating in, in the sense that an assignment prompt identified as such by the instructor will be taken up as the occasion for an assignment written by a student. Rather, I contend that it is a phenomenon shaped by the instructor's attempt to sponsor a particular uptake, the students' learned knowledge of uptake, and the material rhetorical effects of the text and the circumstances under which it is delivered. This has necessitated an approach that allows me to attend to student reactions, verbal, written, and physical, to texts as they are delivered in the classroom as well as their accounts of those reactions in interviews, and any writing they may produce as a result of their uptake. Similarly, I also needed analytic approaches that would enable me to examine how student uptakes and their accounts of responding to the same educational text were used to accomplish different things depending on the place, time, and people, including myself, involved in the genre of social practice that produced those data.

This interest in emphasizing difference, the co-constructed nature of data production, and the social context in which it is produced is why I have chosen microanalytic approaches that make use of Conversation Analysis tools. Discursive Psychology (DP) and Membership Categorization Analysis (MCA) have been particularly useful to me, since I am primarily concerned with how participants account for their uptakes of educational materials and what is at stake for them in these accounts. These stakes are often articulated through a participant's

creation of a category that positions them with respect to a text in a certain way. Thus, the value of interview data for me, considering interview as a genre of social practice, is that these interviews produce data in which participants construct identities or categories for themselves such as “good student” or “good research participant” by affiliating with the researcher and others through positions they take towards educational materials and accounts of how they use them. DP and MCA, described more fully below, seem not only well-suited to the study of uptake, particularly the uptake of educational texts in classrooms, they have the potential to be effective in the description of how rhetorical action and language practices in general are situated in social action.

Discursive Psychology.

Arising out of epistemological questions regarding the assumptions underpinning cognitivist psychology that privilege the psychologist’s description of what occurs in the realms of identity and mind with respect to reality, discursive psychology begins with the assumption that these can only be studied as “matters of *representation*, not things in themselves” (Potter, Edwards & Wetherell, 1993, p. 384-88). As a result, discursive psychology takes naturalistic discourse as its primary object of study rather than regarding it as a means of approaching an understanding of internal psychological states. Accordingly, research in this field concerns itself with how identity and representations of events are constructed with language to perform social actions (Edwards & Potter, 1992, p. 15-18). This approach is useful in analyzing how people in real world settings constitute psychological or cognitive states through the use of language such that “mental life is made publicly demonstrable and accountable” (Edwards, 2012, p. 427).

While much research in this field is interested in analyzing natural conversation, discursive psychology is also a valuable approach for analyzing institutional speech of the sort that occurs in educational settings, for example, or in interviews with people that involve their performance of identities relevant to such settings. Interview data are, in fact, often the subject of analysis, with the understanding that the researcher is attending to what action is accomplished through talk without applying a priori categorizations or conceptions to it. This approach posits that any given identity that one may perform is a habitual social “enactment of communal methods of self-accounting” that is discursively negotiated such that it becomes routine (Wetherell & Edley, 1999, p. 338). Margaret Wetherell and Nigel Edley’s investigation into how men position themselves as masculine through a repertoire of psycho-discursive procedures is one example of a study in which interviews with male university students are closely analyzed for how the participants employ a repertoire of identity positions to “do” manhood (1999). Much like Bourdieu’s concept of *habitus*, such identities determine how people in situations demonstrate that they understand what can and cannot be said through their speech (Bourdieu, 1991; Edley, 2001, p. 195).

The discursive psychological theory of attribution, which follows from the discursive action model (DAM) set forth by Derek Edwards and Jonathan Potter provides a means of dealing with how people explain events to themselves and one another. A major factor in attribution is the question of accountability, which involves agency and responsibility not only with regards to those people being spoken about, but also of the person speaking. While a speaker may be describing who has done what to whom in a situation and what responsibility they may bear for their actions, she is also accountable for her own speech and its accuracy (Edwards and Potter, 1995, p. 88-92). The advantage of this understanding of attribution is that it takes into account the social context in which explanations for events are given. This importance of attending to the situated nature of the

accounts that speakers give becomes particularly relevant in the data produced for this study. While the students in this study who participate in interviews often provide accounts for how they use or understand certain texts and the resulting decisions they make as students, it is necessary to bear in mind that they are doing so in a conversation with an interviewer that they know is a teacher of a first-year composition course similar to the one in which they are enrolled. As a result, their accounts do not amount to a direct window onto their ratiocination, but rather serve the rhetorical purpose of representing themselves to the interviewer, who is also a teacher, as particular kinds of students.

Discursive psychology also provides a model for understanding how talk about emotion accomplishes certain actions. While emotion is often conceived of as a physically experienced state that precedes or exceeds rational thought or linguistic expression, discursive psychology focuses on how this conception is often employed to explain, justify, or blame the actions of others or oneself (Edwards, 1997, p.170-1). This particular understanding of emotion discourse as a rhetorical resource is based in theoretical positions outlined in Conversation Analysis that see emotion not as a something “lodged within the psychology of the individual,” but a practice situated in group interaction (Goodwin, Cekaite, & Goodwin, 2012, p. 39). Breaking from traditional studies that frame emotions as a set of universally experienced unintentional or involuntary psychological states, conversation analysts have examined it as an embodied socially organized phenomenon that can accomplish a range of actions (Goodwin & Goodwin, 2000). A good example of this would be the appearance of laughter in talk, something that occurs a number of times in the data produced for this study, and which can be deployed by speakers as a means of seeking intimacy. If a speaker says something potentially inappropriate in conversation, a recipient can either affiliate or disaffiliate with it. Laughter from the recipient can accomplish this affiliation,

but it can also be used by the speaker offering the impropriety in order to anticipate recipient affiliation (Jefferson, Sacks, & Schegloff, 1987). Laughter can also be used in talk about troubles to show that one has the resilience to cope with problems, but, in this case, laughter is not invited from the recipient unless the first speaker does extra work to make it appropriate (Jefferson, 1984).

Membership Categorization Analysis and Category Bound Activities.

Befitting its interest in how accounts are often used to characterize oneself and others in certain ways, DP has also shown some disciplinary overlap with a field that emerged out of Conversation Analysis, Membership Category Analysis (MCA). Harvey Sacks (1992) first developed the idea that the way in which we are able to infer what is meant by what other people say is through the use of “membership category devices,” which he defines as “a collection plus rules of application” (p. 246). The rules of application that are relevant for a given collection of categories allow participants to understand what inferences can be made when categorization occurs in talk. If the categories, doctoral student and committee member, for example, were constructed during the talk of a doctoral student who says, “the committee member heard my defense,” participants’ practical reasoning could infer that the committee member and the student are both on the same committee. As Georgia Lepper (2000) points out, membership category devices are culturally specific constructions that often contain categories linked by relationships that carries certain privileges and obligations. Such categories are referred to as “standardized relational pairs.”

Conversation Analysts have traditionally distanced themselves from this earlier work of Sacks’, an antipathy that Rod Watson (1997) attributes to the fact that, in early work, Sacks sometimes writes of membership category devices as though they were cultural knowledge that

exists prior to the context in which they are used. Conversation Analysis is traditionally narrowly interested in the sequential organization of face-to-face interaction as a cooperative achievement. Thus, the concept of inference-rich categories that allow knowledgeable members of a culture to link certain categories and activities to each other seems to overstep that focus on sequential organization. However, proponents of MCA have argued that membership categories are not fixed or stable vessels full of knowledge that we carry around with us and pour out into conversation. Rather, they are social activities in which we construct what a particular category means for the particular occasion on which we are using it. Thus, categories are always dependent on their context and what a person wants to accomplish by assembling it in that context (Hester & Eglin, 1997, p. 17-19). This form of analysis has become increasingly popular among researchers interested in ways of studying social interaction closely without having to attend solely to matters of sequential organization at the expense of observing how categories are constructed in talk to make sense of the world for certain purposes.

What Sacks (1992) refers to as a Membership Categorization Device (MCD) is the mechanism by which we are able to infer relationships between categories and activities that are bound to those categories. These activities, called Category Bound Activities (CBA), are actions that can be used by participants in conversation to infer what membership category is being constructed in talk. The classic example is the story described by Sacks in one of his early lectures (1992, 236-242): “The baby cried. The mommy picked it up.” In this story, the actions, crying and picking up, can be used to infer that the categories of mother and child belong to a MCD, a collection of categories, that we can call a family. The inference is possible because the rules of application that attend this collection is that crying is an act common to babies as picking up babies is to mothers.

MCA has been used to great effect to study how categories are employed in institutional talk wherein participants have a stake in portraying themselves as certain kinds of people. In such a setting, a participant may construct a category and the CBAs inferred as natural to it in order to present a preferred portrayal of themselves. Wowk's (1984) study of how gender categories and the activities bound to them are used by a murder suspect to asperse the victim is an early example of MCA applied to high stakes institutional talk. Another is Elizabeth Stokoe's (2010) study of how men accused of assaulting women construct categories in police interrogations, namely, "men who hit women" and "men who don't," in order to identify themselves as belonging to the latter. Shifting from crime and punishment to talk in educational institutions, Hester and Eglin's (1997) study of parent-teacher conferences examines how students are characterized through the construction of a category, "problem kids" and the behaviors bound to it. Baker's (1997) study of school administration officials creating a system of merits and demerits for regulating student behavior is another example of MCA's explanatory power in documenting how process is informed by the creation of collection, "good" and "bad" schoolchildren, and the relevant rules of application. Justin Paulsen's (2018) recent evaluation of an educator improvement program used in the early childhood education Head Start system uses MCA to identify the ways in which interviewed educators assembled categories of types of teachers and children to account for their pedagogical practices.

For the purposes of this study, MCA provides another means of analyzing with great nuance the diverse ways in which students and teachers account for their actions with respect to educational materials. Composition classes are sites of acts of literacy and the materials presented in a class are taken up as occasions for those acts. However, as a part of the uptake process of identifying what genre a text is participating in, student's talk about themselves may

include the construction of a category for the purpose of selecting a particular uptake. For example, students working in a small group may have been tasked by an instructor to find the claim made in a newspaper article. Once they begin working, students may begin conversing such that they assemble for this occasion a collection of members of a category, student, that is not a class, but a small group. The activities that are then bound to this collection may involve taking up the text in a particular way that differs from that of the category of student created by the talk of the instructor. These student categories may differ again from that created by a participant in an interview who may describe uptake of educational materials in terms of the CBAs assembled for the purposes of that interview.

Conclusion

Beyond the contributions I endeavor to make to our understanding of how uptake occurs and what pedagogical implications this may have for the manner in which instructors use multimodal educational materials, I hope to demonstrate the value of adopting microanalytic approaches to genre and uptake research. RGS has increasingly moved towards a perspective on genre that emphasizes how each genre performance is characterized as much by difference from as similarity to the characteristics of a genre such as they appear to be at any given moment (Bawarshi, 2016). The value of microanalytic approaches such as DP and MCA is that the fine granularity of detail they provide give a clearer picture of the nuance of each performance. Composition that draws on RGS has been interested in researching uptake for the purposes of better teaching students how to transfer rhetorical strategies to new situations. Much of this work has been done in an attempt to theorize how pedagogical interventions can be made that will help writers enter or construct professional identities for themselves by learning to write as that

profession writes. The extra level of detail DP and MCA provides may allow us to consider how we, as educators, can sponsor or promote a range of uptakes most consonant with our pedagogical goals.

Chapter Three

Situating Uptakes in Social Interaction:

Anatomy of a Reading and Writing Activity Examined Through the Lens of Uptake

The two classes that are the subject of this case study, Class 1 and Class 2, described in the previous chapter, were the scenes of many acts of reading and discussion of that reading. Whether students were reading materials that were handed out in class or of materials they had created or sourced themselves, the accounts they give of their reading indicates that these composition classrooms were sites of heterogeneously motivated acts of literacy. Such acts are motivated because reading always has a purpose; these motivations are heterogeneous because, even within a single reading activity, that which could be socially accomplished with one's account of reading a text would differ not only from person to person, but from moment to moment for a single person depending on the context of their account. Each context for the uptake of a text is not simply one of human encountering text, identifying it, and then selecting a response. The context is a complex system in which many forces, material and social, are acting on one another in ways that influence how texts can be identified and responses selected, such that any text that is ultimately composed in response is an emergent, the origins of which cannot be traced back to any single agent in the system.

To illustrate the interaction of these forces, this chapter will examine the case of a reading and writing activity I observed that is part of a larger lesson about complex claims. This analysis will demonstrate the manner in which uptake of educational materials, in this case an activity prompt, assigned readings from the course textbook, and a newspaper opinion-editorial, is powerfully shaped not only by how the instructor presents and sponsors or encourages certain

preferred uptakes but also by how the interactants order and account for their social interaction by recognizing one another as belonging to certain categories depending on social context. A discussion will follow in which I review some of the previous work theorizing uptake of assignment prompts in composition classrooms in order to indicate how attention to social context and categories of identity as they are constituted through talk are critical to developing a richer understanding of how uptake occurs. Further analysis of excerpts from data will contrast uptakes in the context of group work with uptakes in the context of class discussion between teacher and individual student as well as classmate and classmate. This is followed by an examination of how the same texts are taken up very differently when the social context changes to that of an interview in which different identities are made salient through talk. In each case, these identities serve as resources upon which interactants can draw to identify and respond to texts they encounter in classroom situations, such that these identifications and responses that have been formed over time are linked with these identities.

Overall, this chapter is making a case for complexifying uptake in a manner that looks beyond the concept of humans drawing on a single, discrete, and stable, if multi-faceted, identity to identify situations and select responses. In each analysis of data, uptakes are shown to be shaped by material factors, the rhetorical force of others, particularly the instructor, in suggesting or sponsoring a preferred uptake, and the categories of identity that have been constructed for the social interaction at hand. It will become apparent that certain uptakes are activities bound to a particular category. For example, if I have constructed for myself, the category of good student with relation to a teacher, my uptake of a text may differ from that which I select if I construct the category of member of a group of students working on a task. Both categories are available to

me, but I may be effectively obligated to select an uptake depending on the category that is made relevant through social interaction at the time.

Contested Uptakes: The Student Group vs. the Teacher-Student Relationship

To gain a clearer picture of the complexity of the context in which uptake occurs and a response to a text emerges, as well as how the uptake of a text shifts depending on social context and what is at stake, consider the following reading and writing situation. The instructor, Anyi, passes out a piece of paper on which is printed an opinion-editorial from *The Seattle Times* (Appendix 6). She asks students to read the article silently to themselves, after which she will ask them to look for the complex claim contained in the article. As they read, she emails an invitation to her class email list, allowing them to access and edit a document that she has created using Google Docs and that is stored on her Google Drive (see Appendix 7). Following a ten-minute break, she asks students to count off by five and then arrange themselves in groups. The groups are instructed to open the Google Doc and answer the questions for their group. Group Five has been assigned the following questions in the Google Doc:

Extract 1. Group 5 Road Map Prompts. (Class 1, Observation 2, 24/10/2017).

Group 5: Road Map

1. What is the function of the road map in a formal written essay?
2. Could you draw a road map for this article?

After working for about fifteen minutes, the four students in Group Five produce the following text:

Extract 2. Group 5 Road Map Student Responses. (Class 1, Observation 2, 24/10/2017).

Group 5: Road Map

1. What is the function of the road map in a formal written essay?
 - To give a skeleton outline on how the writer attacks and supports his/her claim.
2. Could you draw a road map for this article?

Claim: UW must invest more on subsidized housing for UW workers who cannot afford it otherwise, because they are essential for the institution to carry out cutting-edge research.

Support 1: Need more support because of constant increase number of UW employees.

Support 2: Local Statistical evidence (90% indicated that rent was the most important factor in choosing where to live)

Support 3: National Statistical evidence (>30% is considered rent burdened.) (Seattle rent >\$2000 a month)

Support 4: Personal statement by UW employee.

Conclusion: Sets a goal. Explained in detail with bullet points

The phrasing of the prompt in the form of a question that is embedded in the same Google Doc text in which Group Five will work makes the issue of uptake seem simple enough. The group opens the document and finds two sentences beneath the title “Group 5: Road Map”; the sentences are phrased in the form of question. The group identifies these questions as constituting a task in which they, as a group, must generate answers. In this case, the Group selects a response in which answers do not necessarily have to take the form of complete sentences.

Generally, studies of uptake look at prompts and student responses that are considerably more complex than the ones presented above (see Artemeva & Fox, 2010; Bastian, 2015; Kurtyka, 2015; Tardy, 2009, among others). These studies describe a prompt or prompts and then analyze texts produced by writers, often using interviews conducted after a text has been composed to gain insight into what they report as their thought processes during composition.

The current study, however, is focused on how uptake occurs within the context of social interaction, meaning that prompts and responses are examined as concerns to which participants themselves attend in their talk. In this way, I intend to avoid the assumption that participant statements in interviews about their thought processes are unmotivated and transparent revelations of cognitive states that exist prior to my asking questions about them. Or, put another way, I am primarily focused on what happens in the moment of social situations where students are asked to read a text, talk about it, and write something. When interview data are presented in this study, they are analyzed in terms of what sort of uptakes of texts are occurring within the context of that interview.

First, let us set the stage such that we can see how these data were collected and the context in which they were produced. A camera recorded the class; it was stationed approximately seven feet behind the four students in Group Five. The camera was equipped with a directional microphone. I had previously obtained permission from students to record classroom events, but once the class broke up into small groups, I approached Group Five with an iPad and reconfirmed that I could record their discussion as a voice memo on my mobile device. This was one of three groups of whom I created audio recordings. As they and other groups in the class talked, I recorded observation notes on a form taped to a legal pad with a ballpoint pen and occasionally adjusted the camera angle or zoom in on certain parts of the room. All the groups were tasked with recording their work on a Google Doc created by Anyi. Like all such documents hosted on a Google Drive, drafts of the document were periodically saved every several minutes. This allowed me to review numerous drafts after the class had ended to determine which students wrote what and the time at which they did so. This collection of drafts also allowed me to identify where text had been composed by students and then deleted or

revised. Three of the members of Group Five had laptop computers they used to access the Google Doc; one had an iPad. The same document was displayed on the screen behind them via a digital data projector. Each student had a copy of the newspaper opinion-editorial printed out on a sheet of 8.5x11 cm printer paper. Two of the students also had their course textbooks, *Writer/Thinker/Maker* to hand. Anyi circulated through the classroom, spending most of her time near the front of the class, facing each of the groups.

Extract 3. Group 5 - Contested uptakes. (Class 1, Observation 2, 24/10/2017).

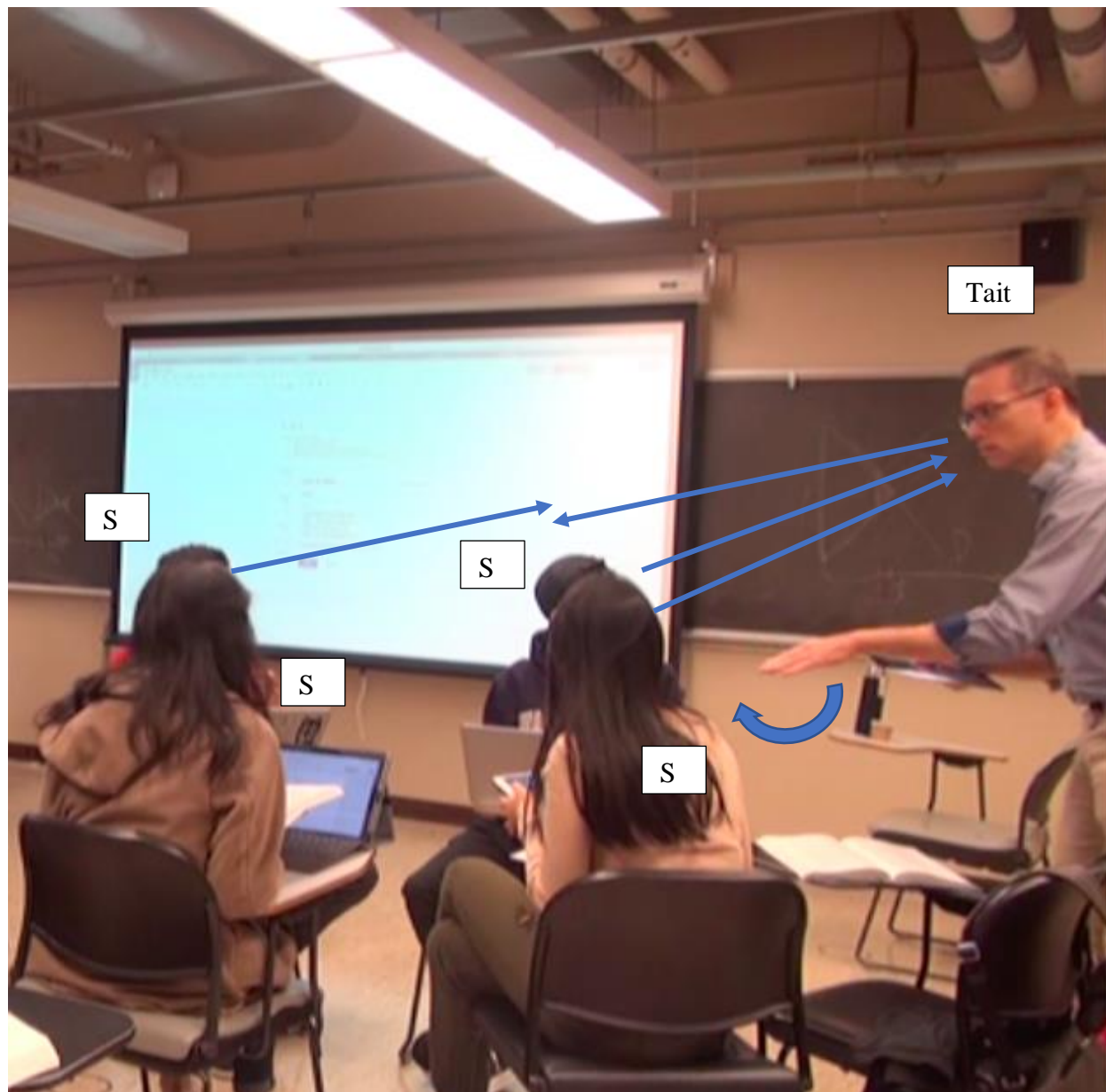


Figure 2. [Line 1.] Group 5 consists of S1-S4. Researcher-Participant Tait stands at right.

- 1 Tait: still okay if I record here? ((See Figure 2.))
- 2 S1: yeah okay.
- 3 Tait: okay cool.
- 4 S2: dude now we got to be on task hehheh [henh ((See Figure 3.))
- 5 S4: [hehheh

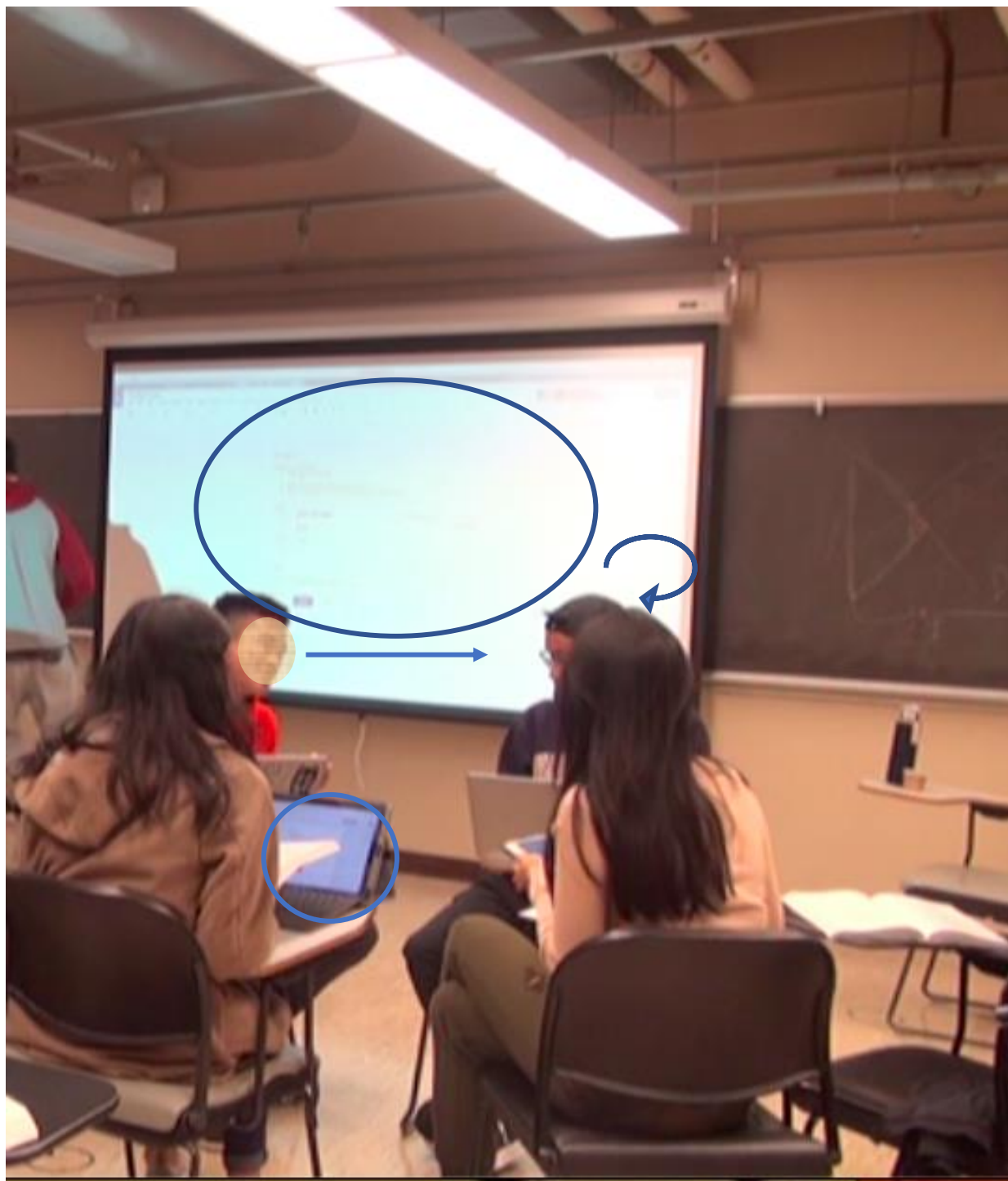


Figure 3. [Line 4.] S1 turns head to face S2. S3's laptop mirrors Google doc projected onto pull-down screen.

- 6 S1: group five. roadmap.
 7 S4: what ↑ is that?
 8 S2: I think it's asking like what the (0.6) like what when they say their claim and uh (.) other
 9 facts of like just how [their

10 S4: [how ok=
11 S1: =XXX from beginning to end i guess.
12 S4: what's the function of roadmap.
13 S1: yeah I didn't really understand well I didn't really read the roadmap part
14 S4: yeah that's (5.2)
15 S3: I don't know what's the function (.) will (4.8)
16 S2: well I'm googling it but i think it's like (.) just the way they attack the claim (1.0)
17 S1: yeah
18 S2: basic claim
19 S4: wait is that in the book?
20 S4: ((raises hand, summoning teacher.))
21 S4: we we we don't really know what is a roadmap.
22 T: what is a roadmap.
23 S4: yeah.
24 T: sso at first what is the function of roadmap it is on our page it is in our reading (.) did you (.)
25 ↑read?
26 S4: yeah no I did it like last week.
27 T: u::h ((looks in textbook) (6.5)
28 T: it's here so read this part. ((shows them section of textbook))
29 S4: it's u::m (.) ok. so that's page two eighty two.
30 T: none of you have read ↑it?
31 S1: I've read (.) no I didn't read the ↓road map ↓part.
32 T: but you didn't read the roadmap=
33 S1: I read like the first two the claim, the counter evidence,
34 T: but unfortunately you are in group five heh heh=
35 S4: =heheh
36 S1: yess.
37 T: yeah maybe you can give like brief summary of that ↑part (5.2)
38 S4: so ((quoting textbook, p. 282)) the roadmap may simply be the unstated internal organizing
39 principle of your composition in a fhehormal (.) in a formal write written essay however that
40 road map should (.) generally be more (0.5) explicit and your road map will situate your
41 reader within within your main topic and provide a guide to how the project is laid out (.)
42 laying out the details of your argument in °advance allows readers°
43 S2: so it's like a layout of=
44 S4: =↓yea:ah
45 S2: roadmap. (3.5)
46 S1: yeah so roadmap's in your paper it's just like how you organize
47 S2: ↑oh ↓okay. (4.2)
48 S1: it's like how they organize it I never knew XXX term.
49 S2: ↓yeah same. (2)
50 S3: I feel like we got the hardest question.
51 S2: henh (5.2)
52 S4: did you draw a roadmap wihilhth this article? (.) what are you drawing.
53 S1: I thought we had to draw something
54 S2: I think we can like s (.)
55 S4: does it say that?

56 S2: we can like put stuff in with an arrow
 57 S4: oh ok.
 58 S2: what is the function of a roadmap.
 59 S2: to give organization or to (1.2)
 60 S4: yeah.
 61 S4: to::o
 62 S2: to=
 63 S4: =lay out the thoughts of (3.1)
 64 S2: the skeleton
 65 S4: yeah
 66 ((S2 types the text reading: “To give a skeleton outline on how the writer attacks and supports
 67 his/her claim.” under question 1 for Group Five in the Google Doc.)) (34.5)
 68 S1: so are we supposed to outline out how the writer supports their claim.
 69 S4: yeah. (17.0)
 70 S4: ok I think those are the examples right? like (2.2) but how do you draw a roadmap
 71 S2: I think you just like list it.
 72 S4: list it=
 73 S2: =write it like list it like we can't draw a roadmap for it
 74 T: ayeah. so
 75 S2: but we can list it like chronologically
 76 T: yeah like you can use bullet points so you can refer to this example so it is (.) evidence linked
 77 that helps readers know how you are going to support your claim so in this article the author
 78 gives the evidence of by using what and what it proves what (.) it's more like a ↑summary
 79 ((S2 types the text reading “**Claim: UW must invest more on subsidized housing**
 80 **Support 1:**” under question 2 for Group Five in the Google Doc.)) (12.1)
 81 S4: did you want to read it? (.) like the example is the second paragraph.
 82 ((Students work silently. S2 types the text: **Local Statistical evidence (90% indicated that rent**
 83 **was the most important factor in choosing where to live) Support 3: National Statistical**
 84 **evidence (30% of**” within the next three minutes.))
 85 ((One minute later, S2 revises this text thusly: “**30% of >30% is considered rent burdened.**”))
 86 ((Three minutes later, S2 has written: “Support 4: Personal statement by UW employee. Pathos
 87 Close:”))
 88 ((One minute later, S2 has revised “Close:” thusly: “Conclusion: Sets a goal. Explained in detail
 89 with bullet points”))

The analytic focus for this excerpt is on the construction of categories and the responsibilities and obligations of members with relation to the uptake of educational texts. As will be described in the analysis that follows, uptakes shift as categories assembled in talk and the actions bound to them shift, such that uptakes are effectively also bound to categories. The talk in this exchange is occurring within the context of a classroom and bears the characteristics

of such institutional interaction. While it does not follow the question and answer pattern of Initiation-Response-Evaluation identified as being most typical of classroom talk (Drew & Heritage, 1992; Lee, 2007; MacBeth, 2003; Mehan, 1979; Sinclair & Coulthard, 1975), that is because the pedagogical purpose of group work is different from that of a more traditional teacher-fronted lecture. The organization of classroom talk will vary depending on the pedagogical focus, such that students will engage in interaction somewhat more like conversation in some activities, such as pair work and group work, and then flexibly return to an IRE pattern for others (Markee & Kasper, 2004; Seedhouse, 2004, 2005). While the identities of teacher and student remain available at all times, they should not be assumed to be omnirelevant, because, as I will argue, roles can shift depending on the activity participants recognize they are involved in.

From the beginning of this excerpt, the interactants construct a category, ‘group member,’ with certain normative activities, that belongs to a membership categorization device (MCD), the ‘student group.’ However, group members also belong to a category ‘student’ that exists in a standardized relational pair (SRP), ‘teacher-student,” which comes with its own set of obligations. As described in Chapter Two, the membership categorization device is a collection of categories, or types, of people. This set of categories includes certain rules, established in social interaction, indicating what can be understood about category members. Thus, the membership categorization device is a “a collection plus rules of application” (Sacks, 1992, p. 246), that allows users to make inferences about the behavior and characteristics of category members. A standardized relational pair is pair of categories, the relationship between which “constitutes a locus for rights and obligations” (Lepper, 2007, p. 5). It is important to note that categories and their relations are not assumed to exist prior to any given social interaction; rather,

they are created “in the local specifics of categorization as an activity” (Hester & Eglin, 1997, p. 46). What follows is an analysis of the way in which obligations normative of members of a student group are not entirely coterminous with those normative of the student in a teacher-student relational pair. This discrepancy is expressed in terms of contending uptakes of text and how those uptakes are accounted for. Once a particular uptake prevails, in this case, it is one that is preferred by the instructor, others follow that are sponsored by the instructor.

Although the MCD of ‘student group’ is not explicitly made relevant in talk until line 6, it is accessible to members from the moment that they count off by five, group their chairs into a circle, open the Google Doc, and find the words “Group Five: Road Map” awaiting them. The hand gesture that I make in Figure 2 and my reference to “here” in Line 1 establishes that this space constitutes its own unit. Furthermore, when I confirm with S2 that I can record their conversation, I am gazing at him, but at least S1, S2, and S4 are turning their gazes on me in response, and it is S1 who gives confirmation. Charles Goodwin (1980, 1981) has found that recipients of a speaker’s talk gaze at the speaker when that speaker is addressing them, and S1’s response to my question directed at S2 indicates that the question is hearable as addressed to the entire group. S2 reacts to the introduction of the recording device in line 4 by stating to S1 that now they really do have to observe the obligations of their category, namely that of being “on task,” suggesting that if they were not being observed, they might simply shirk that obligation. The accompanying laughter signals that S2’s criticism of S1’s willingness to be recorded is a joke, and S4 responds with laughter of her own. This joke is indicative of the tension created by the anomalous introduction of a researcher into a social context where usually no such interactant is present. It also indicates that being “on task” is an activity associated with being a member of a student group. Here, this association constitutes a “category bound activity” which Elizabeth

Stokoe describes as an action that is “*in situ* linked to categories” (2012, p. 281). The rhetorical effect of my presence and that of the iPad recording their talks is that the responsibilities of being a group member are rendered particularly salient for this group: they have a task to perform and their talk is intended to be a means of performing that task.

As a result, the group members take up the prompt as work in the form of questions to be answered. S1 reads out the first three words of the prompt which does the work of both naming them as a group as well as identifying their task (line 6). This task involves drawing on their knowledge of the newspaper opinion-editorial they have just read as well as the reading from the textbook they were assigned as homework in the previous class. S1 and S4 indicate that they have not read the assigned parts of the textbook that define what a ‘roadmap’ is with relation to a ‘complex claim’ (lines 13-14). It is notable that within the context of the student group, group members do not find their failure to take up an assigned educational text as something for which they must account. Thus, reading assigned texts is not an obligation for group members; they are simply responsible for completing their task with whatever means they have at hand. S2 attempts to meet this responsibility by using Google to search for an answer, and when this does not bear fruit, he suggests a definition, indicating uncertainty through hedging (“I think”) (lines 8-9, 16, 18). S3 contributes to this effort by attempting to find a definition of the term ‘roadmap’ in her textbook (Figure 3). While S4 expresses interest in whether or not a definition can be found in the textbook, she turns to the teacher as a faster, more expedient form of accomplishing the group’s task (line 20-21). That this option is open to S4 suggests, again, that while mastery of course content, reading assigned texts, or spending time finding definitions in books may be ways of meeting a group’s obligations, they are not necessarily preferable; the accomplishment of the task trumps how it is accomplished.

This ends-not-means approach encounters a hard limit, however, when Anyi (T), enters the conversation and a different MCD becomes salient, that of 'class,' the members of which include the SRP of 'teacher-student.' When S4 first speaks to Anyi, she uses the first-person plural: "we don't really know what is a roadmap" (line 21). The 'student group' MCD is still being invoked here: the group needs help to accomplish its task. Anyi acknowledges S4's request (lines 22-23) by directing them to the assigned reading from the last class. When she asks S4 if she has done this reading (lines 24-5), note how S4 shifts from the first-person plural to the singular in her response: "yeah no I did it like last week" (line 26). Also, her failure to take up the assigned text has become, within the context of this interaction, something that must be justified. An account must be supplied because, within the relationship of teacher-student, the student is obligated to read assigned texts. When I say that S4's statement that she has not read the textbook is 'accountable,' I mean it in the sense that it is hearable as requiring explanation (Sacks, 1992, p. 4-6). When S4 and S1 initially mention that they have not read this section of the textbook (lines 13-14), these statements are not heard as accountable, thus no explanation or excuse is given. In the context of teacher-student, however, when the teacher asks if the student has read the text, the student's response is oriented to the teacher's, such that it can be seen as "complying with the requirements" of her question (Lee, 1987, p. 37). In this case, the requirement includes a justification of her not having read the assigned text. As Derek Edwards (1997) has observed, in classroom talk, "participants interactional categories are revealed in what they treat as accountable, as requiring explanation, excuse, demonstration, a change of mind, or further information" (p. 38). In this case, the student's obligation to the teacher does not end with simply reading: the student is also expected to have some recall of that reading. If she cannot

claim mastery of the content, this must be explained. Yes, she has done the reading; no, she does not remember it; her inability to recall it is understandable since she read it some time ago.

Similarly, S1 must now account for his failure to take up the assigned reading. This was not a category-bound activity within the student group, but it is one within the context of the teacher-student relationship. He explains that, while he read some of the text, he did not get to the section defining the ‘roadmap’ of a ‘complex claim’ (line 31). Here, we see a conflict of contending uptakes, similar in some ways to the famous example given by Anne Freedman (2012) of a scandal-plagued politician in an interview with an investigative journalist. In her example, there is a rhetorical struggle over how this particular interaction should be taken up: as an interview with a sitting assembly member recently cleared of criminal charges or as a farewell marking the ignominious end to a political career. The stakes are obviously much lower in the example before us, and yet the conflict is significant because it shows how generic uptake of a text is dependent upon subtle nuances in the identities being constructed in the moment by students for themselves that might not be visible if we assumed stable and uncomplicated teacher and student identities to hold in all interactions.

Anyi has been interacting with each member of the group within the context of a teacher-student relationship that does not invoke the existence of a group, but this changes when she needs to indicate that the students’ excuses are not acceptable in this context. At first, even when she asks if the group has not done the reading, she phrases it in a way that singles each one out: “none of you have read it?” (line 30). S1 begins by saying he has done the reading, but not all of it. When Anyi counters that he has not read the ‘roadmap’ section, he defends himself by saying that he has met some of his obligation as a student by reading the sections on ‘claim’ and ‘counter evidence’ (lines 31-33). These defenses – at least I read some of it; I read it, but it was a

long time ago – might be acceptable within in the confines of the teacher-student SRP. However, it is at this moment that Anyi constructs the student group category, activating the responsibilities particular to it: “but unfortunately you are in group five heh” (line 34). S1 and S4 find themselves caught in a bind: as students with relationship to a teacher, they are responsible for reading the text; as group members they are responsible for completing the particular task that is before them. Even if they have a reasonable justification as students for not having taken up the text such that they are able to deploy their knowledge of it in a reading and writing task, as members of a group they still have a duty to find the means for acquiring that knowledge and demonstrating it in a manner called for by the task prompt. S4 responds with laughter in line 35, in recognition of how they have been cornered. There has been a contest here over how to read this situation. Are we students accounting individually to the teacher for our uptake of an educational text or are we members of a group that must complete a task by taking up that text? Anyi, as the interactant with the greatest power in this interaction has the authority to choose which uptake is most likely to prevail.

Anyi’s power here is that of an uptake sponsor. As Freedman (2002) points out, it is when boundaries between different genre systems are crossed that the “translation” of meaning from one genre to another is most open to contention and “real power over outcomes is at stake” (p. 44). In our example, we are moving between prompt, textbook, text distributed in class, and in-class writing assignment. Of course, some uptakes are more likely to win out than others and the conditions that determine which uptakes will make a genre “happy,” in the sense of realizing the social action intended by the person crafting a particular genre performance, are difficult to predict (Freedman, 2012, p. 560). In the case of classroom discourse, one of these conditions is the power differential between teacher and student. Students presented with the exigency of a

text as it appears in the context of a class may select from a number of uptakes, but the teacher in this situation has the ability to condition uptake. Her speech about the text presented works as an *intermediary genre*, which Tosh Tachino (2012) defines as “a genre that can be used to connect and mobilize otherwise unconnected genres to make uptake possible” (p. 455). The speech of the teacher takes up both the genre of the textbook as well as the discourse of the textbook in ways that sponsor or facilitate a certain student uptake.

Anyi’s invocation of the group MCD in line 34 sponsors a particular uptake of the textbook in which, instead of being identified as a reading assignment that one might conceivably have an excuse for not completing, students are called on to identify it as a resource that must be employed to complete a student group task. Succeeding uptakes are also sponsored by Anyi and these are the uptakes that indeed prevail with the student group. In Line 28, she points out the section of the text defining ‘roadmap,’ but note that S4 does not actually take up the text in this way and begin reading it aloud until line 38, after the group’s responsibilities as a group are made salient to this situation. The manner in which those responsibilities can be operationalized is presented in line 37, when Anyi says that the group can “give like brief summary of that part.” The group adopts this preferred uptake, reading the text aloud and then talking out their summary until line 66, when S2 finishes composing their answer to prompt’s first question.

The interactants quickly reassert the student group MCD and take up the prompt both as task to be completed as well as a means of affiliating and commiserating with one another. Note that S2 incorporates some of the language he uses early in the interaction (“attack”) when he was first making an attempt to complete the task (lines 16, 66); in lines 48-49, S1 and S2 states that ‘roadmap’ in this case refers to something like an outline, something of which they were already

aware but simply did not know the special term for. Here, this affiliation between group members is made by taking a certain stance towards their task that reinforces shared knowledge and experience: we already kind of knew this; we just were not aware of the terminology. By ‘affiliation,’ I am referring to the practice of establishing social solidarity, generally by taking a stance in relation to a range of actions, such as requests, offers, or evaluations performed by a prior speaker (Heritage 1984a). Affiliation is often established by a second speaker after such an action is performed by delivering a preferred response or, at least formulating a dispreferred response in a manner that minimize any potential damage done to social solidarity (Pomerantz, 1984; Pomerantz & Heritage, 2013; Sacks, 1987). Thus, when S1 makes his evaluation in line 48, S2 delivers a preferred response that establishes solidarity, by agreeing with that evaluation in line 49. Similarly, when S4 notes ruefully that it seems like theirs is the most difficult prompt (line 50), S2 responds with laughter, a common affiliative action (Jefferson, Sacks, & Schegloff, 1987; Sacks, 1974). It is not hard to see S4’s point. All of the other groups have questions that ask them to define a term and then locate something that is in the article, such as a main claim or a concession in the argument. Theirs is the only question that asks them to produce something rather than identify it: “Could you draw a road map for this article?”

When the group moves on to this tricky second question, we find that there is another moment of contested uptakes and, once more, the uptake that is ultimately sponsored by the instructor prevails among the group. While S2 is composing his paraphrase of the textbook’s definition of ‘roadmap,’ S4 leans over and notices that S1 has been drawing something on a piece of paper and asks him why he is doing this (line 51). Like the multilingual student described by Laura Gonzales’ (2015), S1 has interpreted the word “draw” in the prompt literally and has responded by producing a multimodal text in the form of a hand-drawn conceptual map

of the article. There is a question now about which uptake the group should select: the production of multimodal text or of an alphanumeric one. They have already started the latter, but one member has begun producing the former. S4 asks if this is specified in the prompt (line 55) and S2, who has composed all the text so far attempts to find a middle path: perhaps arrows can be put into the text (line 56). A few moments later, after he has finished typing the group's answer to the first question, he voices a stronger position: "list it" because "we can't draw a roadmap for it" (line 73). The teacher sponsors this uptake (line 74), saying that they can use "bullet points" and that "it's more like a summary" (lines 76-78). Satisfied that they have sufficient guidance to complete the task, S2 composes the rest of their text by summarizing the claim and main points of the article. Note that it is not only the teacher's talk that has sponsored this particular uptake. The material conditions under which the prompt has been circulated have constrained what is possible. All the groups are working within a shared online document and the fact that they are working simultaneously and unanimously in alphanumeric text in a manner that is visible to the entire class exerts a rhetorical influence on this group to do likewise. There are also technical barriers preventing S1 from holding fast to his uptake: he would need to finish the drawing, photograph or scan it, upload this to Google Drive and then paste it into this particular document.

Perhaps the most remarkable feature of the interaction described above is the manner in which the habitual uptakes of members of student group do not always align with the uptakes habitual to an individual student with relation to the teacher and the implications this has for how students respond to the prompt and other texts related to it. This reading and writing activity comes just after students have written their first extended essay, the focus of which was crafting a complex argument of the sort described in their textbook. The entire class period was spent on

activities related to complex claims and their papers, with parts of activities referencing readings from the textbook that had been assigned to acquaint them with threshold concepts of the course. The uptakes habitual to group work, however, constrained students' ability to meet the lesson outcome of developing their awareness of what a complex claim is and how it is put together through analysis of a short argument. While paraphrasing sources and creating reverse outlines of arguments are skills that could be useful in developing such an awareness, their ability to do so when approached as unconnected procedures is limited. Group members tended to cooperate in approaching prompts as tasks to be completed quickly and by any means at hand, such that while students might make the attempt to integrate the themes of the course by drawing on multiple course texts, there was no special incentive to do so. The activities category bound to the student group as it was constructed in this case did not facilitate the synthesis of knowledge across activities and educational texts

Furthermore, even the teacher sponsored uptakes that were consonant with the activities category-bound to the MCD, 'student group.' Making this MCD salient serves the purpose in the interaction of successfully sponsoring an uptake of the textbook in which students have no excuse but to engage with the text. However, this comes at the cost of taking up the text within the context of student group activity, in which engagement is limited to completing a discrete task. In fact, Anyi must break this task into smaller, more specific, uptakes, each of which must be explicitly sponsored: she points out where in the textbook the relevant definition is to be found and then suggests paraphrase and summary as the appropriate procedures for completing the task. Once each part of a task is completed, the group moves on to the next until the entire task is completed and the group disbands. The habitual uptake that is reinforced here is one in which each operation in a task is essentially modular such that it can be disconnected from the

rest, which may constrain group members' ability to synthesize knowledge produced through group work. If this is indeed a habitual uptake for group work that occurs when a group MCD is constructed through talk, then the pedagogical implication would be that instructors may need to draw students' attention to this uptake, calling on them to reevaluate their previous experience working in groups and consider how they might approach group work differently from the work they have done in other educational settings. This will be explored further in Chapter Five as part of a discussion of recommendations based on findings.

Uptake Sponsorship, Uptake Captures, and Category Bound Uptakes

Anyi uses talk in the excerpts presented in this chapter as a means of sponsoring a particular uptake of the textbook, the newspaper opinion-editorial, and the writing prompt. This concept of uptake sponsorship, coined by Anis Bawarshi (2016), in some ways, appears to be similar to that of "uptake affordance," defined by Dylan Dryer (2016) as the "opportunities and constraints in the conventions that precede and shape the encounter" with a genre that results in "uptake enactment" or "the *act* of producing an utterance or text in response to uptake affordances" (p. 65). There is, however, a difference to consider between the concept of uptake sponsorship and affordance, namely that of intention. The act of sponsorship is one involving the intentional attempt on the part of "individuals or institutions" to "condition, secure and distribute certain uptakes" (Bawarshi, 2016, p. 56). This act may involve designing a text with certain affordances and constraints that may facilitate such an enactment, but our intentions in committing a rhetorical act may not entirely align with its consequences (Blair, 2009, p. 22). For example, in the preceding excerpt, Anyi sponsors a particular uptake enactment of the opinion-editorial: group members ought to summarize the arguments it makes, listing them using bullet

points. There are also, however, the uptake affordances related to a prompt created using Google Docs and distributed to students electronically. Whether Anyi intends it or not, the Google Doc presents considerable constraints on students' ability to work in anything but an alphanumeric mode. While it is not impossible to add images, the process is significantly more difficult than simply typing. Even if a student decided to upload an image and paste it into the document, the fact that the document on their monitor is also projected onto a large pull-down screen that everyone in the class can see as it is being updated in real time has its own rhetorical consequences. Unlike Gonzales' (2015) student who does not realize her uptake artifact is atypical until she brings it to class, all students in this activity would be immediately aware of any modally unusual response to this prompt. Thus, sponsorship may be subject to a certain degree of interference from the uptake affordances associated with using Google Docs.

One might think, then, that the instructor's task is to simply consider carefully how to design prompts with uptake affordances such that they are able to sponsor those uptakes that align with the goals of their lessons. This sort of careful, strategic planning is easier said than done, however, since as noted in Chapters One and Two, uptakes are also shaped by all our previous encounters with a genre. This knowledge of how to identify something as belonging to a given genre and what range of genres it is possible for one to select from in response is acquired over time (Bawarshi, 2008, p. 80-1). The relationships that we habitually form between genres result in "uptake captures" or the "lingering effects on what writers see – or indeed are *able* to see – as the realm of the possible" in varying social contexts (Dryer, 2016, p. 65). Thus, however interested an instructor may be in using their authority and all other rhetorical means at their disposal to facilitate certain uptakes and discourage others, these attempts may run afoul of

the manner in which our uptake captures may have already limited our ability to define what the possible responses to some text are once we have identified it as belonging to a certain genre.

One response to this challenge has been to consider how instructors might delay students from falling back on default or habitual uptakes such that they question their own learned responses and make informed decisions about how they might learn new ways of identifying and responding to rhetorical situations. This idea of delaying uptake has a long history in composition. Gordon Rohman and Albert Wlecke's (1964) highly influential study in which they focus on the thinking that precedes and produces writing, is most famous for introducing the term "pre-writing," however, they also discuss something very similar to the concept of uptake delay. The authors argue that student writers faced by new writing situations too often select concepts or mental categories to make sense of events "before the events in themselves [are] sufficiently experienced," leading them to reach for "automatic language" to "'solve' assignments" (p. 5-6). Good writers resist this impulse and continue "groping" in ignorance of their goal until they "recognize" something that "they knew all along" (p. 14). While their theorization of these categories does not include Miller's sense of social action, there are similarities here to the idea of genre we encounter in RGS. More recently, researchers have suggested that we "delay, and as much as possible, interrupt the habitual uptakes long enough for students to examine critically their sources and motivations as well as for students to consider what is permitted and what excluded by these uptakes" (Bawarshi, 2008, p. 201) and have suggested some means of doing so (Reiff & Bawarshi, 2011; Bastian, 2015).

This critical examination of where our uptakes have come from and what our stakes are in them is complicated by the fact that the person who is doing the examination is no longer the person who originally formed the uptake that has become habitual. This concept of uptake as a

product of memory and learning, the results or uptake captures of which can determine what we see as the range of possible responses is a product emerging out of social situations in which the person who remembers is always remembering through the lens of a performed identity relevant to the situation at hand. As Rebecca Nowacek (2011) has argued, encountering a genre results in a rhetorical situation in which we are called upon to consult our memories, but these memories are necessarily linked with an identity and the goals related to that identity within that situation. If an instructor is attempting to sponsor an uptake that is disruptive or runs counter to those that have long since become habitual as part of a student identity, then it is not surprising that “being compelled to take up unfamiliar subject positions (that lead to unknown ends) can provoke resistance” (Kill, 2006, p. 216). By asking students to perform activities or execute on prompts that delay or confound their habitual uptakes, instructors are effectively mounting a kind of assault on categories of identity that students have histories of assembling in ways that have long served them well in accomplishing goals in educational settings. This work is made doubly difficult because these categories exist in relation to the category of teacher, a subject position that has been learned over time and assembled in talk to achieve its own wide range of goals. As Kill remarks, the work of “renegotiating identity cannot fall to students alone, and if we are to join in, we must not allow the weight of our authority to secure us in comfortably familiar positions” (2006, p. 215). Min-Zhan Lu (2004) has also argued in favor of composition teachers delaying their own default responses to what educational interventions we think students in composition classes need. This task is not made easier by the manner in which institutional forces privileging standardized testing and educational practices that discourage intellectual curiosity for its own sake reinforce subject positions that instructors may want students to critically reappraise (Wardle, 2012).

If we are to engage in this critical examination of the “sources and motivations” of our uptakes and create situations in which our students may do the same, we will first need to identify how these uptakes are enacted with relation to the subject positions or identities that we create in the moment. In this endeavor, MCA may provide us with some insight into how uptake captures are produced. This may, at first, seem counter-intuitive, given that uptakes have long memories and so it might seem necessary to eschew detailed microanalysis of a small number of uptake enactments occurring in a given case in favor of a longitudinal study that might track how many uptake enactments over time result in habits that constrain what we are able to see as possible. The latter approach is made difficult by the sheer scale that such an undertaking would require: when do we first encounter something that we will learn to identify as a writing prompt? How would we confirm that this identification has actually occurred? How would we begin to discern when the effects of uptake enactments begin to stick with the enactor, accruing or calcifying into a kind of “terministic screen” (Burke, 1966)? As Heather Bastian (2015) has noted, the challenge of studying uptake is that the phenomenon, considered as a cognitive event, cannot be seen. She advises a multi-method approach so that uptake can be studied from different perspectives. The problem with this suggestion is that if the phenomenon is largely not visible because it occurs in the mind of a person, then no amount of additional perspectives will render it visible to a researcher observing that person; they will simply provide different ways of appreciating its absence.

The benefit of microanalytic methods that draw on ethnomethodology is that instead of attempting to find some event or textual artifact that we can examine in terms of an uptake that has an objective status as defined by us, the researchers, we may treat uptake as “having an intersubjective status for participants” (Edwards, 1997, p. 39). Uptake, considered as a

participants' concern, becomes accessible to empirical study. Considered in this light, it is something accomplished through talk taking place between people, rather than through cognitive processes occurring in the mind of a person. Thus, just as Derek Edwards suggests that studies of literacy and intertextuality that employ approaches from Discursive Psychology can investigate how "participants orient to the status of talk... as being recycled or quoted" (1997, p. 39), a study of uptake can examine how participants orient themselves to and account for what they do with texts given to them in class.

The question remains, then, of how we can know that uptakes considered in this way are habitual. If we are attending closely to particular interactions, in all their idiosyncrasy, in which uptakes are enacted, how can we be sure that these interactions are in any way typical of uptake? How will we gain a sense of the effects of their long histories and how these effects might be subverted such that default uptakes might be disrupted? To answer these questions, we would do well to follow Harold Garfinkel (1967) in thinking of social interaction as a practical accomplishment achieved by members working to be intelligible to one another, such that any given example of a particular interaction in which a participant plays a role can be examined for "reflexivity." This term refers to the manner in which "by [their] accounting practices the member makes familiar, commonplace activities of everyday life recognizable *as* familiar, commonplace activities" (p. 9). The fact that an uptake *is* enacted in a classroom setting through talk in the context of a student group, for example, indicates that the uptake is recognized by members as habitual by virtue of the fact that it is intelligible to interactants. If we wish to find what the characteristics of this enactment are in terms of its uptake captures, we need simply attend to what is recognized as most familiar and intelligible by participants and what is not.

For example, in the excerpt analyzed above, the uptake of paraphrasing a definition from the textbook is so familiar to members of the group that once they have that uptake sponsored by Anyi, they begin immediately enacting it by producing an uptake artifact. The group members account for its familiarity in lines 45-8, when S1 says that, while he never learned the term ‘roadmap,’ “it’s just like how you organize” and S2 responds “oh okay.” The “just” in line 46 minimizes the novelty and complexity of the idea and S2 accepts this minimization. Once the term is a known quantity, they turn their spoken paraphrase of the concept into text with no further discussion. It is the phrasing of the second part of the prompt asking if they can “draw” a roadmap for the article that presents a situation in which there is some confusion about how to identify the task and select a typified response. S1’s decision to literally draw something is unusual enough that the choice is questioned by S4 (lines 52-54). We know that uptake has been delayed here because the uncertainty about how to proceed is a concern that participants explicitly remark upon in their talk. Furthermore, it is not an account of uncertainty produced after the fact in the form of an interview or reflection journal occurring within a different social context with different stakes and subject positions. The account is produced at the moment that the group, identifying itself as a group, must decide how they are obligated to respond. In like manner, the subject position of group member as a constructed category is also an intersubjectively produced concern of interactants.

The use of the term obligation in connection with categories and MCDs is deliberate: when we account for our actions, questions of morality and obligation necessarily come into play (Drew, 1998, p. 295). If categories have certain actions that are bound to them, then a failure to perform them can be the occasion for moral evaluation (Sacks, 1992). Elizabeth Stokoe (2003) notes that categorization is especially useful for examining morality and obligation in talk

because it “is bound up with moral and hierarchical structures such that, in the ongoing construction of MCDs, there are ‘morally flavored’ activities that both constitute and reflect social and cultural divisions” (p. 322). Thus, for the students, their uptakes are bound to the category of student existing in a SRP with the category of teacher such that breaches of the established order require defense. We see this in the exchange between S1, S4, and Anyi when, as students, they have to justify their failure to complete assigned reading (lines 24-32). The obligations of group members are made salient primarily through the use of modals of obligation (“got to” in line 5, “had to” in line 52, “supposed to” in line 67, etc.). As the analysis demonstrates above, in certain cases there can be a conflict between which category, student or group member, is appropriate to a particular situation, which in turn determines which uptake a person is obligated to enact.

Obligation and Affiliation: Group Member Uptakes vs. Classmate-Classmate Uptakes

The next excerpts are taken from video and audio recordings of a student group involved in the same reading and writing exercise described above as well as from an audio recording of a focal participant interview. The focus of analysis in this case is on how uptakes radically shift depending on whether the participant, Rashida, is responding to educational texts in the context of group work, classroom discussion, or interview. Certain uptake captures become relevant that are, in effect, either resisted or reinforced by the ways in which other interactants sponsor uptakes of the texts involved. Within the context of group work, Rashida primarily takes up texts as a means of affiliating with other group members. By taking a position with respect to these texts and the group task, she is able to establish group solidarity. In classroom discussion, the initiation-response-evaluation patterns used by Anyi sponsor a kind of catechistic uptake of texts

as something to be mastered. In the context of the interview, the texts are taken up as a means of evaluating Anyi and her performance of activities bound to the category of teacher.

Anyi sponsors an uptake not only through her speech, informing students of what sort of text she is handing out to them; her actions and the material rhetorical effects of the text itself facilitate the securing of this uptake. Shortly after the class begins, Anyi describes the activities for the day's lesson. There will first be an activity in which students work in pairs on a shared Google Doc in which one will write an opinion and the other will turn it into a clear claim defensible with the presentation of supporting evidence. After this description, Anyi gathers a stack of papers from the table at the front of the classroom:

Extract 4. Uptake sponsorship and material rhetorical effects of texts. (Class 1, Observation 2, 24/10/2017).

- 1 T: and then we have an article to read for analysis we will move to analysis in the later part (4.1)

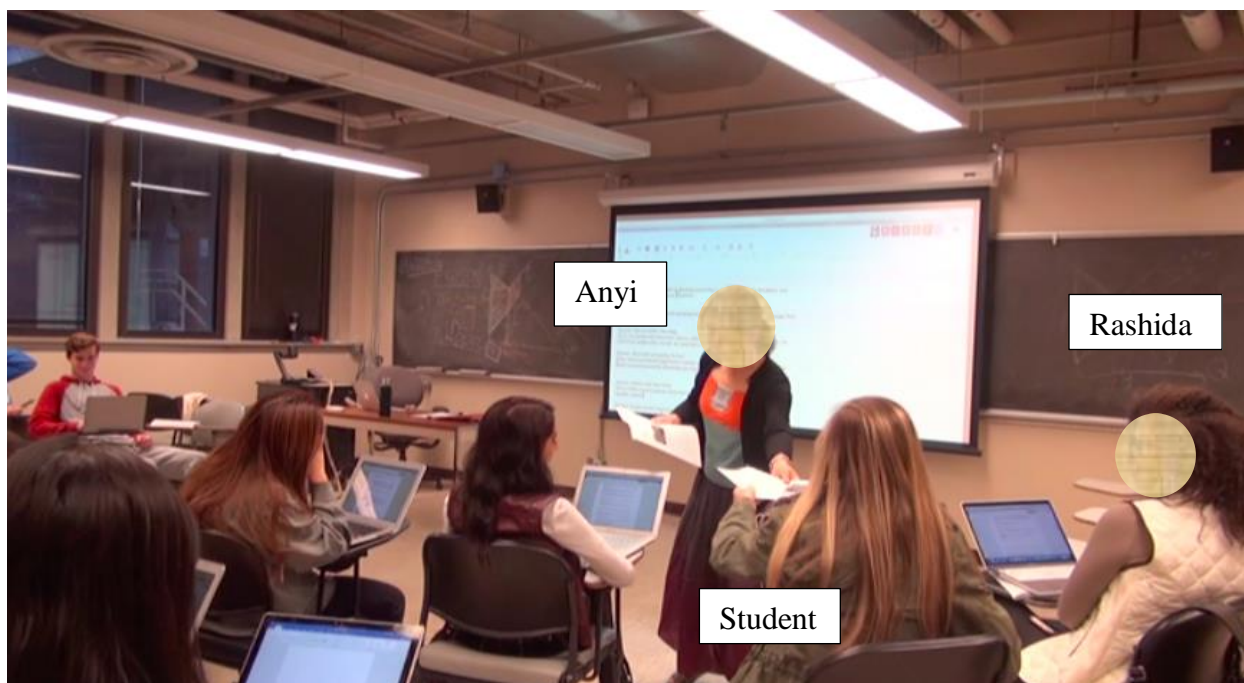


Figure 4. T hands out stack of handouts to a student.

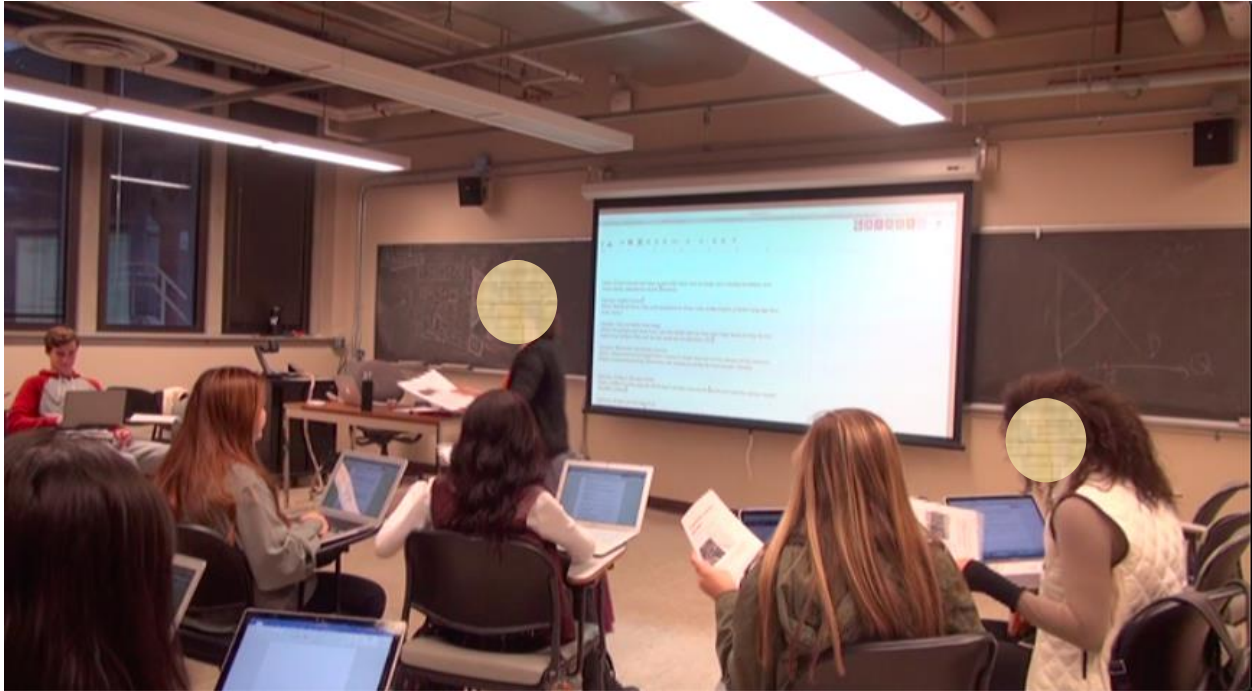


Figure 5. Rashida, seated at extreme right looks over at the handout and takes one. (3.5)

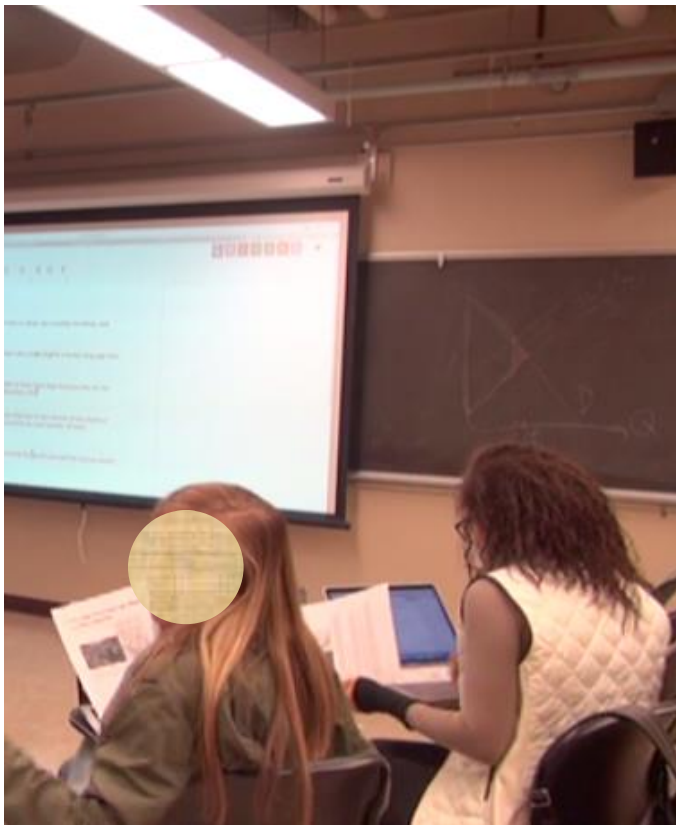


Figure 6. Student looks back at camera. (2.2)

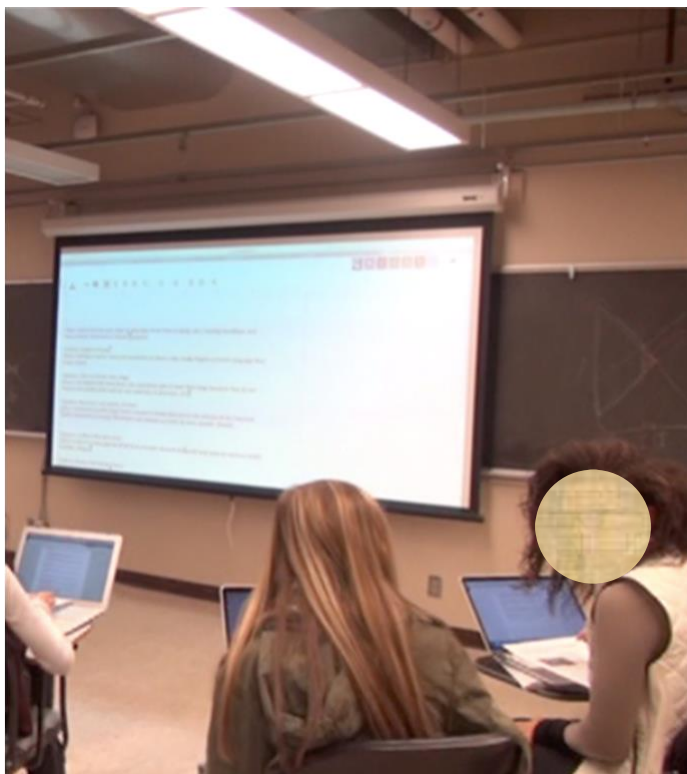


Figure 7. Student looks back at camera. (2.2)

- 2 ((Student passes papers back behind her, then says something inaudible to Rashida)). (4.0)
 Figure 7. Rashida glances back at camera.
 3 T: and this is one of the articles from the Seattle ↑Times (2.4)
 4 T: yeah please read it and we will analyze this article in uh after the break so now just read it
 5 ((Following a short exchange with a student on the far side of the room, students read silently for
 6 approximately 2:32 minutes, when Anyi begins speaking again.))

This excerpt is presented to illustrate how uptake is shaped nearly simultaneously by a variety of factors including teacher sponsorship of a text through speech and action as well as the material rhetorical effects of the text itself, and the presence of the researcher and his recording equipment. These elements within a rhetorical ecology can work to amplify one another, as in the case of the teacher's talk, actions, and the material effects of the text; they can also negatively interfere with one another, as in the case of my presence in the room as a researcher. Anyi sponsors an uptake of the printed text she passes on for distribution throughout the class. Both her talk as well as the material effects of the textual artifact itself facilitates one uptake

while constraining others. The text is “an article,” but it is meant to be read “for analysis” (line 1). Regardless of how one might otherwise think of an article as something encountered in broadsheet format on newsprint or in the context of a website with embedded video advertisements, Anyi is presenting the current artifact, printed on eight by eleven-inch bond paper, as an article. However, she finds it worth qualifying this suggested uptake by describing that there is a special purpose for reading that may differ from the purpose otherwise accomplished by reading news articles. Thus, while the article may originally come from *The Seattle Times*, the sponsored uptake is that of article as educational text central to a classroom activity. This qualification is supported by the material rhetorical effects produced by printing the article on bond printer paper of the sort available to teaching assistants in the English department. The text has been translated out of the material contexts in which it is typically encountered into a material context typical of classroom events.

This sponsored uptake is secured when the student sitting next to Rashida immediately accepts the stack of papers, gives one to Rashida, and then passes them back to a student behind her (line 3; Figs. 5-6). This habitual act is, however, somewhat troubled by the effects produced by my physical presence and that of the camera, though not enough to prevent the students from doing as they are instructed. The student glances back at the camera and then says something to Rashida that is inaudible to me and not recorded on any device, after which Rashida also looks back at the camera (Fig. 7). Participants are aware of my presence as a researcher, though this does not prevent them from spending the next several minutes reading quietly. The introduction of unusual agents into this system - the researcher and his camera – have the effect of momentarily delaying habitual uptake merely by being present in the same space in which this social interaction occurs.

What this brief excerpt suggests is a rhetorical system or ecology in which many forces moving through agents both human and otherwise are at play. The uptake sponsored by the teacher prevails almost immediately despite the introduction of anomalous elements, such as film equipment and a man at the back of the room scribbling notes, which barely perturbs the flow of events. This is hardly surprising considering the power differential at work in the SRP of teacher-student that, in part, rests in the teacher's ability to assign grades to the student. However, this power is also supported by all manner of non-human rhetorical agents: the use of handouts printed on bond paper, the screen projecting PowerPoint slides, the arrangement of desks all facing forward, and so on. One can think of the rhetorical ecology as a set of electromagnetic fields, with that of the teacher having the greatest electric and magnetic charge and thus propagating through space the farthest. All of the non-human agents listed above act to amplify that motion. The power differential between teacher and student, like the difference between positive and negative charges, attracts student attention to the teacher. The presence of elements that are atypical of this social order, in this case, the researcher and the camera, are like stationary electrical charges disturbing that field. However, their charge is much smaller, such that they do not propagate as far through space. In this extract, the students sitting closest to me are most likely to break from their response to the teacher to turn to respond to me and the camera. In Chapter Four, I will return to the ways in which distribution of texts and their material effects play a role in either amplifying or resisting a teacher's power to shape or determine uptakes.

In the next excerpt, we see how a lesson with activities that link course outcomes and the textbook for the class with the news article is somewhat confounded by the introduction of group work. Uptakes sponsored by the teacher that correspond with teacher-student categories are

complicated by the sponsorship of an uptake that corresponds with group work activity. As established above, in group work, tasks are broken up in a modular fashion that can constrain interactants' ability to integrate knowledge and practices across activities. For the five minutes and thirty seconds that follow Extract 4, Anyi gives a short lecture defining the term "warrants" in the context of the Toulmin model of argument (Toulmin, 1958), before returning to the news article, however the concept of the warrant is not explicitly incorporated into a sponsored uptake for how the text is to be analyzed. Instead, the teacher provides guidelines indicating what the goals and duties of the groups are. Students are told to read the article because they will analyze it later, after which they are provided a new analytical term, but when the analysis activity is introduced, it is primarily described in terms of what students must do rather than why they are doing it.

Extract 5. Teacher framing of group work duties and obligations. (Class 1, Observation 2, 24/10/2017).

- 1 T: so that's the importance of warrant yeah so ↑go to uh analyze another ↑article after the break
- 2 and see how to make a complex claim so let's have a break first for ↑ten minutes?
- 3 ((Break follows in which students have difficulty gaining access to shared Google Doc using the
- 4 link that Anyi has sent to them via class email list. While other students chat with one another or
- 5 get up to leave the room, each student goes to the teacher's laptop to send an accessible link from
- 6 the teacher's machine to their own. See Fig. 8.)) (Approximately 8 minutes, 41 seconds elapse.)



Figure 8. Rashida waits to use instructor's laptop to send access to the Google Doc from Anyi's Google account.

- 7 T: so we need five groups and we will have a group discussion of these questions and then our
 8 task is to uh as a ↑group type in your answers to each question (.) so the last question of each
 9 group is about the ↓article so when we said the article that means uh this one ((holds up a
 10 copy of news article handout out in hand)) which is just from the Seattle Times and ↑now we
 11 will count off the numbers to decide the ↑group so we have fou five groups so please count
 12 like one two three four five and then we decide who XXX ok ((gestures to student))

13 Ss: one two three four five six ((laughter)) ohunhuhnne two three four five one two three four
 14 one two three[bell rings] four five one two three four five one t[wo]
 15 T: [two] ok so we have uh four
 16 person five person for group one and group two it's ↓ok so go to your ↑group
 17 T: group uh one ((gestures)) two (.) two one two three four five
 18 ((S stand and move into assigned groups, a process lasting a little over 2 minutes))
 19 Ss: four! four! four! four! five. three three. what number are you. five. four four two::os! this is
 20 four. this is three. four?
 21 T: so our job is to have a group ↑discussion and then answer all these things and then to explain
 22 it to the whole class.

Anyi sponsors three different uptakes of texts in this excerpt, each of which draws upon either the MCD, 'class of students and teacher,' as a means of indicating a valid pedagogical reason for the text-related activity or the MCD of 'student group' as means of indicating the tasks the students are obligated to perform. In the first instance (lines 1-2), the instructor uses students' status as members of a class as a means of drawing their attention to the learning outcomes of the lesson. The use of the word "so" indicates a change of topic away from warrants to that of the article, while the "and" connects the activity of analyzing the article with the pedagogical purpose for doing so: learning "how to make a complex claim" (line 2). While there is no explicit reference to the class as a class, the jussive "let's" (line 2) refers to both students and Anyi in a way that makes their grouping as students and teacher salient. Within the context of this MCD, classroom activities merit explaining in terms of their educational value as this justifies asking the students to do the work.

Much in the way printing the news opinion-editorial on bond paper sponsors taking it up as an educational text, the manner in which students access the GoogleDoc they will use to record their work after they finish analyzing the news article can serve to reinforce a teacher-student relationship. However, this reinforcement depends upon the mechanism by which texts are distributed operating in a manner that aligns with the teacher-student SRP as it is assembled

in a particular interaction. Anyi has sent a link to a shared Google Doc with questions for each student group to the entire class using a class email list. As the ‘creator’ of the Google Doc, Anyi’s Google account must explicitly grant access and the right to add or edit text. However, Anyi sends a link to her class that is not encoded with such access, so she asks each student to come up to the class and send themselves such a link from her machine which is logged into her Google account. The rhetorical effects of distribution and circulation of texts through online platforms will be discussed in greater detail in the next chapter, but for the purposes of this analysis, suffice it to say that beyond the interaction occurring in talk, there is a separate interaction occurring between teacher and student machines and online accounts that reinforces the hierarchy at work in the teacher-student SRP. Students cannot take up a text until their Google accounts have received explicit permission from that of the teacher to do so. In this case, however, there is a curious kind of digital ‘double-voicing’ that occurs. The teacher’s Google account grants access to each student, but not because the teacher is sending that access. Rather, the students physically approach her machine and ‘impersonate’ her by sending this access from her account. This digital impersonation, because it involves the student taking on the role of the teacher, may serve to weaken the teacher’s authority. It passes without comment here, because the hierarchy in the relationship as it is created in this interaction makes so little of what the teacher may do complainable by the student. However, in Chapter Four, we will find that that Rashida uses this event in an interview as part of a performance accounting for what she describes as her own lack of engagement with the course.

Once students have accessed the Google Doc, Anyi draws students’ attention to the MCD of ‘student group’ and the obligations attendant to it as a means of sponsoring a second uptake of the news article in which it is to be the subject of a group task. There will be a group discussion

of the prompt and its questions, one of which refers to the news opinion-editorial, however there is no longer a justification regarding the educational value or purpose of the discussion, but, rather, how the task is to be carried out. Anyi contextualizes the opinion-editorial by situating it within the prompt and its task: that one question is about “the article,” which she then indicates by holding up the handout. She then references its original context, *The Seattle Times*, and then recontextualizes it again within the context of group work by announcing that students will now number themselves off into student groups (lines 8-11). Once students are in their groups, the ‘student group’ is deployed once again as a means of motivating the students to perform the given task: ‘our job is’ (line 21). Even though she is speaking to the entire class, the “our” referred to here is any given student group; once the group has executed the task, it will report “to the whole class” (lines 22).

I do not intend imply that there is some inherent contradiction in a teacher first describing the pedagogical purpose of an activity in which a text is read, discussed, and written about and then giving a set of instructions for that activity. This is certainly a logical protocol for educators to follow. Rather, I hope to demonstrate how the pedagogical purpose of certain student uptakes of texts, such as assigned reading or activity-related texts, tends to be cited in connection with a particular collection of identities that includes students and a teacher and that is assembled for the purpose of sponsoring such uptakes. Within this collection, we may, for example, read texts because they will teach us how to form a complex claim. Rather different uptakes are sponsored in the context of group activity: we read to find the information that will allow our group to execute a task. It is possible that this execution may help us develop an understanding of how complex claims are put together. However, this connection may be difficult to make if it is not made explicit by creating a collection, ‘student group,’ that also carries with it the obligation to

identify what elements of the group activity may be used to fulfill one's obligation as an individual student in the class to learn. As we have seen with Group Five above and will see with Group One below, making this connection does not seem to be an activity that is bound up with their performance of the 'student group' collection.

Group Work Uptake in Conflict with Teacher-Sponsored Uptake

I present the following analysis of how Rashida interacts with her classmates to illustrate how the uptakes of student groups serve a group duty to speedily complete tasks in a manner that tends to separate them from a connection with a teacher-sponsored uptakes of texts related to pedagogical purpose. To review, Rashida's first uptake of the new opinion-editorial text was in the context of a teacher-student relationship in which the teacher instructed students to read the article in preparation for analysis. This is followed by a second uptake occurring in that context, wherein she uses the teacher's Google account to grant herself access to the shared Google Doc. The section of the Google Doc that is assigned to her group reads:

Extract 6. Group 1 Central Claim Prompt. (Class 1, Observation 2, 24/10/2017).

Group 1: Central Claim

1. What is central claim?
2. What constitutes an effective central claim?
3. Identify the central claim in the article from *the Seattle Times*.

In the interaction transcribed below, she takes up both the opinion-editorial and the Google Doc in the context of a student group that is assembled for the purpose of completing its task as quickly and efficiently as possible. There are four members of the group, including Rashida, three of whom are female and one male (who is referred to as S3 below). The group is seated

with their desks arranged in a semi-circle. The result of the group's emphasis on speed is that members express satisfaction with the first response to the text that they develop and do not revisit their work unless challenged by the instructor. Group members also minimize the amount of discussion they do to complete the task by adopting a division of labor. Once a task is considered complete, the group is free to disband, and assemble other relationships in which group activities and obligations no longer apply.

Extract 7. Group 1 - Teacher-sponsored uptakes and division of labor in student groups. (Class 1, Observation 2, 24/10/2017).

- 1 S1: so what is the central claim that's here.
 2 S2: central claim is that most staff at UW can't afford housing (.) near [the campus
 3 S3: [do we ↑all have to be
 4 writing about this on the google docs or is this=
 5 S1: =uh [one person=
 6 S2: [just one =just one.
 7 S1: uh do you (.)
 8 Rashida: uh yeah I can do it
 9 S2: ok
 10 S1: um (.) our (.) what are we going to say for the ↑claim i::s that (1.5) most staff members at (.)
 11 you dub cannot afford housing (.) near the (.) near the campus.
 12 S2: yeah
 13 ((Rashida types.))
 14 S1: ss kind of obvious cause we're in Seattle (.) hunhh heh
 15 Rashida: ok.
 16 S2: yeah.
 17 T: u::uh group one?
 18 S2: uh o:h
 19 S2: yeah?
 20 Rashida: uh we could say why though.
 21 T: it's not this article's central claim but give a ↑definition of the central claim?
 22 S2: ↓oh::h
 23 Rashida: ↑↓o:h
 24 T: and question three is the central claim of this article
 25 S2: ↓oh
 26 S1: ok so like (.)
 27 S3: so should we just move then move that to the third question.
 28 S1: ↓yeah

- 29 S2: oh that's for group (.) oh wait oh third question?
- 30 S1: just copy and paste that down to the third question. (2.2)
- 31 S2: oh I get that makes more sense.
- 32 S2: so (.) [central claim
- 33 Rashida: uh [what is central claim uh what is a central claim?
- 34 S1: central ↑claim is like=
- 35 S2: =the mai::n point of your writing? (.) I don't know how like else to=
- 36 S1: =is um the main point you're trying to prove.
- 37 S2: yeah. (5.2)
- 38 Rashida: ((reading aloud in singsong as she types)) try::ing to:: ↑pro::ve in ↓your bleh. (7.5)
- 39 S2: [what constitutes
- 40 S1: [what constitutes an effective central claim if its arguable has
- 41 S2: ssu like good support.
- 42 S1: yeah. (2.4)
- 43 S3: has to be like clear and it has to have um (.) has to be arguable. (6.2)
- 44 Rashida: ha:::s u:h something XXX ((Teacher makes announcement about time left for work.))
- 45 S2: we have ten more minutes?
- 46 S1: well I'm glad you're in my group.
- 47 S2: yeah hehenhhehhenh (4.4)
- 48 S1: well we're done.
- 49 Rashida: well our group was pretty easy heh
- 50 S2: dang I was about to say I'm in that class too hehheheh
- 51 S2: well anyway heh
- 52 S1: how do you hide stuff once you don't want it?
- 53 Rashida: hide stuff?
- 54 S2: you just take it off the ↑dashboard ((spoken of Canvas)) so it means you push ↑dashboard
- 55 T: so group one? so do you think so most staff members at you dub cannot find house here is it
- 56 an evidence or is it a claim?
- 57 S1: hmm? (0.4) what?
- 58 T: so most uh members staff members cannot afford uh housing near you dub campus
- 59 S1: uh hunh
- 60 T: is it a ↑claim or is it an evidence?
- 61 S1: u::h we can't afford housing near you dub campus XXX
- 62 T: so how about the title of this article?
- 63 S2: o:::oh
- 64 T: which one do you think is the claim? so ↑this one o::r most people can't afford that
- 65 S2: o:::h yeah ↓oh (3.5)
- 66 T: you can have a discussion you can keep your (.) stick to your answer or
- 67 S2: oh it's a different color.
- 68 S1: I know.
- 69 S2: what you can't get rid of it
- 70 S1: I can't even get rid of it.
- 71 S2: hahaha
- 72 S3: so this statistic in like twenty nine thousand workers oh wait u:m
- 73 S1: can we just write the title of it?
- 74 S3: well ↓no because you have to have a (.) you have to have the because thing in there=

75 Rashida: =yeah
76 S3: u::m
77 S1: be[cause
78 S3:: [um nine because ninety percent (.) of faculty workers indicated that rent or mortgage cost
79 was or sorry wait
80 S1: or just like the ↑mortgage cause [like rent and mortgage is way too high in the Seattle area
81 Rashida: [because rent
82 S1: and mortgage is way too high in the Seattle area
83 Rashida ((typing)) rent and mo::rtgage is
84 S2: oh that's funny.
85 S1: heh
86 S2: oh wait no it's not. he has mine never mind. messy (4.4)
87 S1: what is (1.7) I don't know what to do:o hunh (1.9)
88 S2: XXX something else walking back from google because she was like talking about like how
89 she doesn't like her roommates and then she's like it's ↑fine cause my boyfriend's an are ay in
90 lander and then like she said boyfriend and I like pau::sed (.) and I was like this is the first
91 time I've heard thihhis ((laughter)) I was like whuhuhat? I was lihike ↑what?
92 S1: she's an are ay? I mean
93 S2: her boyfriend is (.) she's a freshman but her boyfriend's like twenty one (.) and I was like that
94 was not legal a couple months ago
95 Rashida: that's funny
96 S1: that was not le(he)gal a co(h)uple m(h)onths ago ↑welp
97 S2: hh it's ↑ok
98 Rashida: wait hold on. this is XXX
99 S3: there we go.
100 Rashida: you dub should invest in faculty and staff housing because rent and mortgage are too
101 expensive

Once the participants open the document, the opinion-editorial becomes available for a new kind of uptake: a source of answers that will lead to the group's completion of the task. At the same time, the material conditions of the prompt in the form of a Google Doc creates a dilemma requiring the participants to choose whether they will approach the task more as individuals or more as a group. When S1 asks what the central claim is "here," (line 1) S2 takes up "here" as a reference to the opinion-editorial, selecting a possible candidate that can serve as a response to the first question of the prompt. Once a candidate has been suggested, however, a new exigence arises concerning how the work will proceed. The collection of student group becomes salient when S3 asks if "we all have to be writing about this" (lines 3-4). Every

participant has a laptop and equal access to the document such that anyone can write in any section of it. Any contribution that one makes is linked to one's Google account, such that each person theoretically can be given credit as well as held accountable for their work. At this point, S1 emerges as a *de facto* group leader by endorsing a division of labor and then effectively appointing Rashida as group secretary (lines 7-9). With these roles set, S1 approves S2's suggested uptake from line 2, only now it has become the group's uptake: "what are we going to say for the claim is that" (line 10).

While the group has achieved these results with great speed, they do not seem to have attended to all the parts of the instructions given by Anyi in Extract Three, lines 7-9, in which she mentions that the last question is about the article, implying that the first questions are not. Anyi approaches Group One, discourages their chosen uptake, and endorses another. The simple fact that she is speaking specifically to them (line 17) is interpreted as a sign of trouble for the group ("uh-oh" in line 18), indicating that they need to repair their response (line 19), which Rashida makes an initial attempt at doing. Anyi clarifies the task for the group members (lines 21, 24) with members responding that they both understand that they have made a mistake and that they know how to proceed (lines 22-3, 25). The drawn out "o:::oh" of line 22 indicates both a realization of previous error and new understanding. The exclamation acts as a "change-of-state token" marking "that its producer has undergone some kind of change in his or her locally current stage of knowledge, information, orientation or awareness" (Heritage, 1984b, p. 299). As Heritage has argued, this is one of the ways in which "cognitive process is not something which speakers simply report, it is also something which they embody in talk-in-interaction" (Heritage, 2005, p. 188). In this case, S2 is performing a "display of understanding" used to "assert that *then and there* is the point" as which [she] has realized the import of Anyi's question (Heritage,

1984b, p. 321). The focus on completing the group task quickly has prevented group members from reading the entirety of their section of the prompt, in which the second question asks about claims in general and the third moves to the specific claim of the article.

This move in the prompt from general understanding of claims to specific examples may be more intelligible if one is considering the pedagogical purpose of the activity, which is to learn “how to make a complex claim” (Extract Three, line 2), however the activities bound to student groups appear to make forming this connection difficult. Seen from the perspective of the activity’s stated educational purpose, the questions of the prompt do not necessarily call for responses that are exclusively drawn from the opinion-editorial. Instead, students might integrate their knowledge from other readings and activities, including the textbook defining each part of a complex claim or the initial activity in which students turn opinions into arguable claims. Within the context of group work, however, pedagogical purpose does not appear as a participant concern. Instead, the habitual uptake of prompts in group work is sufficiently strong that participants, instructed to analyze the opinion-editorial, begin to pull quotes from this text to slot into place as responses to questions before they have read them all or even clarified group logistics, such as who will record their answers. The uptake captures of group work seem to resist the elements of the teacher’s sponsored uptake.

This is not to say that Anyi is attempting to constrain uptakes habitual to student group work. While she mentions in Extract Three that the class will analyze the article to learn how make a complex claim, in her second sponsored uptake she announces that “we’re going to have a group discussion of these questions” (Extract Three, lines 7-8). The result is that Group One never discusses the article except in terms of which elements of it will serve to answer their questions. Once the information in the text that university staff cannot afford housing near

campus has been identified as an answer, it never loses that status unless it is actively discouraged by the teacher. Thus, instead of reassessing the value of this answer, group members simply search for the question that it best fits. S3 suggests copying and pasting the answer to the third question (line 27), S1 and S2 ratify this (lines 28, 30), and Rashida makes this edit in a Google Doc version saved at 11.34 AM.

Presented with a situation in which they cannot mine one text for a suitable response to another, the group engages in the most richly collaborative work of their interaction as a student group, with each member playing a distinct role. Instead of a single student nominating a response, which others approve and Rashida records, each group member contributes something to the final text, alternating between adding to and revising the response. In this part of the interaction, if S1 has emerged as the leader and Rashida the secretary, S2 serves to push the group ever forward on the next task. S3, the sole male participant in the group, primarily plays an editing role in those cases where their uptake is directly discouraged by the teacher. After their previous uptake of question one has been contested by the teacher, S2 pushes the group to approach the question anew in line 32 (“so”), prompting Rashida to read the question aloud (line 33). As group leader, S1 begins a possible response (“central claim is like,” line 34), that is continued by S2 in line 35 (“the main point of your writing”). S1 shifts from adding text to revising, by changing “of your writing” to “you’re trying to prove” (line 36). S1 approves of this direction and Rashida both records this response as well as adds to it: she adds the words “in your” as she is typing, and a version of the Google Doc recorded at 11:40 AM shows that the final sentence reads:

Extract 8. Group 1 Response to Prompt 1. (Class 1, Observation 2, 24/10/2017).

1. What is central claim?
 - a. **A central claim is the main point you are trying to prove in your essay.**

As she types, Rashida revises their work by adopting a more formal academic dialect, adding the indefinite article to the beginning of the sentence, removing “like” (line 34) and expanding the contraction, “you’re.” With this task completed, S2 urges the group to move directly to the next by reading question 2 aloud (line 39). The pattern of S1 beginning a possible response (line 40), that is the expanded by S2 is repeated (line 39-40). Part of S1’s response is echoed by S3 (“arguable,” line 43), though he also adds a new element (“clear”). Once again, Rashida both records and revises the response, translating it into a more formal dialect:

Extract 9. Group 1 Response to Prompt 2. (Class 1, Observation 2, 24/10/2017).

1. What constitutes an effective central claim?
 - a. **An effective central claim is clear, arguable, and has good supporting evidence.**

In order to complete the task quickly, the members produce a text using a process in which the prompter pushes group members to the next immediate subtask, the group leader proposes an approach, the prompter develops it, another member may develop and revise further, and the secretary translates the response into a written academic dialect. Note that once the team leader, S1, deems the task completed (“well we’re done,” line 48) and Rashida voices an agreement (line 49), the group can break up into smaller conversations that do not include everyone. S1 and S2 then engage in a separate conversation about how to remove certain icons of the user dashboard of Canvas, the classroom management software (lines 50-54).

What is particularly remarkable about this act of dissolving the group when the task is completed is that, for some members, this uptake capture has the strength to partially resist a

strongly teacher-sponsored uptake indicating that the task is unfinished and the group must continue. We have seen previously that Anyi simply approaching the group is taken as a sign of trouble (lines 17-18). She approaches Group One again in line 55, contesting their uptake of question three (“is it a claim or is it an evidence” (lines 55-6) and sponsors a different uptake in its place (“so how about the title of this article” (line 62).⁶ S2 draws again from a discursive repertoire used to represent recognition of a mistake and coming to a realization (“o:::h yeah ↓oh” (line 65). However, after Anyi advises the group to “have a discussion” about which uptake they will ultimately select, S2 does not prompt the group forward as she has in the past. Instead, she returns to her discussion with S1 of Canvas (line 67-71). She has effectively left the group and her remaining talk is in the context of a dyad formed with S1. It is only when no attempt seems forthcoming to reevaluate the group’s uptake, that S3 steps into editorial role, first suggesting that they add more detail to their response, only to then indicate dissatisfaction with this approach (line 72). S1 reassumes her role as leader to suggest a new approach (“can we just write the title of it?,” line 73), which is critiqued by S3, who contends that the title can only be used as a claim if it is supported by a reason “you have to have the because thing in there” (line 74). The remaining members of the group work together until Rashida begins recording their revised answer to question three (line 83), at which point S1 drops out of the group and returns to her dyadic conversation with S2 (lines 84-97). Only S3 and Rashida still choose to identify the task as incomplete and remain working as a group, concluding their work only when Rashida adds the clause “UW should invest in faculty and staff housing because” before the clause “rent

⁶ To return briefly to the earlier point made about how interactants in classroom settings can shift fluidly between interaction patterns depending on pedagogical focus, in lines 58-66, we see something closer to an IRE pattern, which then reverts to a group pattern after Anyi has finished the sequence with S2. As Markee (1995) has noted, classroom talk is characterized by “zones of interactional transition” in which a lesson can move between a teacher-fronted phase and another phase and back again depending on the pedagogical focus of activity.

and mortgage makes it too expensive to live nearby” in a Google Doc version saved at 11:44 AM:

Extract 10. Group 1 Response to Prompt 3. (Class 1, Observation 2, 24/10/2017).

1. Identify the central claim in the article from *the Seattle Times*.
~~Most staff members at UW cannot afford housing near campus-UW should invest in faculty and staff housing because rent and mortgage makes it too expensive to live nearby.~~

Despite the strong and repeated attempts by Anyi to get the Group to revisit its initial uptake which resulted in the group’s dissolution, some elements of this uptake persisted. The group quickly suffers from attrition, with members dropping out to enter into conversations that invoke relationships between classmate and classmate in which there is no obligation to continue working.

Uptake of Texts as Means for Classmates to Affiliate and Commiserate with Fellow

Classmates

We find that a very different uptake of the prompt occurs when the student group MCD no longer applies. Having determined the task to be complete, the group member category is dissolved and a classmate-classmate SRP is formed in order to establish solidarity between members and provide aid. In this context, the prompt is no longer a task to be completed quickly and efficiently, but a resource that participants can use to affiliate with one another as classmates. In the excerpt that follows, Rashida, S1, and S2 take up the prompt and the activity in which they created a text in response to it as a means of commiserating about feelings of uncertainty with regards to how their performance in the course is evaluated. The student group

category no longer applies as there is no longer any task to complete. Primarily referring to themselves in the first person, using “we” to refer to all the classmates in the class, participants instead use class materials and activities as examples of trouble they are having with the class.

Extract 11: Uptake in the Context of Classmate-to-Classmate Relationships. (Class 1, Observation 2, 24/10/2017).

- 1 S1: the thing is you wouldn't know your grade until she grades your portfolios.
 2 Rashida: yeah that's what scares me (.) it's like one big final there's no other grades.
 3 S1: I thought these little ↑mini ones make up like a percent.
 4 Rashida: I duh I don't know she doesn't grade em.
 5 S1: yeah.
 6 Rashida: and it's in the gradebook and everything just says a XXX or like
 7 S1: well I'm pretty sure she keeps everything she wants like then she can °grade them° (.) it's
 8 like usually (.) like whywould she make us do all of this and not have it at least graded in
 9 some way (.) because then we wouldn't have to do any of this and still get like it just matters
 10 about the last one
 11 S1: [I bet that
 12 S2: [so it's instead of XXX she's going to like uh (2.1)
 13 Rashida: but I mean we've been doing this like doing it this way for most of the class I don't
 14 know.
 15 S1: ↓no but in your portfolio you get to include all of this.
 16 Rashida: ↑yeah.
 17 S1: so
 18 Rashida: I don't know I'll probably figure it out a day before they're due
 19 S1: henh I'm always so lost=
 20 S2: =like the night before=
 21 Rashida: =I never know what to do in here I'm just
 22 like
 23 S1: hey you tell you ask me.
 24 Rashida: I ask everybody.
 25 S1: hnh
 26 Rashida: it literally takes like ten balloons til someone replies so it goes well.

This excerpt serves to illustrate how a text, in this case the prompt, and the activity surrounding it are available for very different uptakes once the categories initially assembled to respond to that prompt are no longer needed. As new categories of identity are constructed, new activities and uptakes follow, allowing participants to infer what they are doing together in a

situation and what is expected of them. As students with relation to the teacher, they have a duty to read and write texts as well as master the outcomes of the course. As members of a group assembled for an activity, they have a duty to use whatever means are at hand to complete their task. As classmates with relation to other classmates, however, they have both a right to voice, at least within this relationship, dissatisfaction with the course as well as some obligation to aid or advise one another. In this case, dissatisfaction is expressed in terms of fear and uncertainty about evaluation. When S1 raises the topic of not knowing one's grade until the portfolio is graded, Rashida represents this topic as something to fear (line 1-2). It should be noted that there is little that the instructor could do to assuage this fear even if Rashida were to express it explicitly to her. All FYC courses are graded on a portfolio basis, such that 70% of the grade is unknown to the student for the entire quarter until they have turned in their final portfolio and received a grade for it. This is a feature of the course over which individual instructors have no control. In my interviews with Anyi, she described her grading practices, which were highly representative of the training that all EWP instructors, including myself, undergo. In other meetings of the class, she also spent considerable time describing how grades were calculated as well as explaining the rationale behind using a portfolio-based assessment system.

S1 is presented with a dilemma: as a classmate, she should establish solidarity by agreeing that the topic is fearsome or she should aid and advise. However, she cannot provide aid without disconfirming Rashida's statement regarding the topic's fearsome qualities, which may be disaffiliative. She threads this needle by providing advice or reassurance but hedging in a way that minimizes disconfirmation ("I thought," line 3; "pretty sure," (line 7); "I bet" (line 11). She floats a theory about how texts like the one they have just created may play a role in their final grades in lines 7-10, but first affirms that Rashida is correct (line 5) about nothing being graded

on Canvas (lines 4, 6).⁷ This hedging prefaced with a preferred response may be a way of avoiding offering advice prematurely in what may be an instance of troubles-telling. As Gail Jefferson has argued, when one interactant relates an event that is hearable as the relation of one's troubles, offering advice prematurely may result in dispute or a rejection of advice (Jefferson, 1992; Jefferson & Lee, 1981). In this case, S1's idea fails to reassure Rashida (lines 13-14) or address that which is identified as fearsome: not ever knowing how well one is doing throughout the course until the final portfolio is graded. S1 makes a last attempt to advise recasting the portfolio as something that classmates have the power to actively use to get a grade rather than something passively subject to grading (line 15). This argument is one that has been presented before by the teacher in a previous class meeting. Rashida accepts the idea that the portfolio could be seen a tool for getting a desired grade as potentially useful advice (lines 16), but then qualifies this acceptance by nominating learning how to use this tool as a new source of anxiety ("I'll probably figure it out a day before they're due," line 18). With this qualified acceptance secured, S1 can now commiserate freely. As has been observed in other examples of affiliation occurring in the context of complaining, affiliation may be offered, but also may occur with advice. That which is complainable is not always something a second speaker simply affiliates with; it may need to be worked through (Heinemann & Traverso, 2009; Lindström & Sorjonen, 2013). Here, S1 does this by first hedging and agreeing, then offering advice or reassurance. Finally, she is free to not only agree that it's difficult to know how to use the portfolio, but to state that everything about the class is uncertain (line 19), following the common

⁷ When participants say that no grades are recorded for previous assignments on Canvas, one should not infer that the students have not received feedback on assignments. Assignments submitted to Canvas in this class received a great deal of detailed teacher feedback, but, because of the portfolio-system, they did not receive a grade. Small group work assignments of the sort that has been the focus of this chapter were generally not submitted to Canvas and so did not receive feedback. Rather, the teacher would simply have each group report out to the larger class. This kind of group work is considered as contributing to the 10% of the student's grade that fall under the category of "Participation" in the instructor's syllabus (See Appendix 1).

pattern of intensifying or ‘upgrading’ agreement with a participant’s statement (Pomerantz, 1984).

In the context of the relationship between classmates, prompts and the texts generated in response are taken up not in terms of pedagogical value or tasks to complete, but a common source of anxiety and trouble that can be used by participants to align with other participants. This is yet another uptake of class texts and activities that would otherwise be invisible to researchers if we were only considering uptake as a cognitive state with an objective status, rather than as an intersubjectively constituted participants’ concern. The latter perspective provides a new insight on students’ uptake captures. If a teacher’s uptake sponsorship of materials does not make clear how pedagogical purpose relates to group task and individual evaluation, then students, while recognizing their duty to master course outcomes in the context of a teacher-student SRP, will not find this purpose salient in the context of group work. They may then also represent themselves as uncertain and anxious about the value of that work in their relations with classmates. As S1 argues, if there is no evaluation in the form of a grade, then there is no purpose for the activity (lines 8-9). As we have seen, in the context of a teacher-student SRP, the purpose of student work in terms of students’ duty to learn is accessible to them when they are interacting with the teacher. However, the manner in which students assemble group member and classmate categories in their interactions with one another make this knowledge less accessible. This is not because students are somehow lazy or forgetful or full of complaints. When Rashida states that she never knows “what to do in here” (line 21), S1 remarks that Rashida asks her for advice (line 22), indicating that at least Rashida is seeking help and she, as a classmate, is fulfilling her obligation to provide it. Rashida affirms that she asks everybody,

but that advice is not always forthcoming (lines 24-25).⁸ Within the classmate-classmate SRP, it is apparent that classmates act as considerable resources for one another, identifying texts and activities as exigencies that necessitate reaching out for and providing one another with help. Considering that students seek and provide help in this way, and that they also, as will be described in Chapter Four, organize their own *ad hoc* support systems that are often mediated by digital technology, instructors might consider how they might put these habitually assembled categories of relationships in service of course goals.

Uptake of Texts in the Context of the Research Interview: “I Would be Taking Notes”

In the following excerpt from interview data, Rashida is speaking with me about two weeks after the events described above. In the context of a research interview involving a researcher and a research participant, she describes her uptake of the prompt and the opinion-editorial in strikingly different ways. I present this interaction in order to demonstrate how, rather than simply providing a window on her thought processes when taking up texts as a student, group member or classmate in class, her talk here serves to take up texts as a research participant involved in an interview. Since the interaction is different and the participants have different stakes in it, different actions and uptakes are available as appropriate responses. In this case, Rashida uses the opinion-editorial article as evidence justifying her own disengagement with the class. This is a somewhat tricky case for her to make since she has heard me say that I am in the same doctoral program as Anyi and that I am also a teacher of the same sort of composition course in which she is enrolled. My status as interviewer and teacher places her in a double

⁸ The “balloons” in this line refer to text balloons in the iPhone instant messaging feature. Students often contact one another privately outside of class on instant message chats that include multiple students in a single chat. Rashida is suggesting that she has to request help multiple times before someone responds. For further discussion of this kind of iPhone instant messaging group chat involving composition students, see Chapter Four.

position as both interviewee and student, and she responds by articulating uptakes of texts in a manner that serves to create a category of diligent student. While she expresses disinterest in the class, she accounts for this lack of engagement by placing responsibility for it on the teacher. Categories of teacher are created, one of which does things that are interesting and one of which does not, with Rashida identifying Anyi as belonging to the latter. The relationship of teacher-student that is created in the context of this interview is different from the one we have seen enacted in class because the teacher is not present, allowing Rashida to describe Anyi in ways that present herself as being a student who would be diligent if circumstances were otherwise. As a result, greater emphasis is placed on the obligations of the teacher and how Rashida's disengagement is a result of the teacher failing to meet them.

Over the course of the interaction, a tension is created between Rashida and me as she explains why the class is boring. While our relationship is that of participant and researcher, I am also a composition teacher, and my contributions to the conversation, while clearly in the role of institutional talk related to interviews, also places her in a role where some of her obligations as student with respect to a teacher remain salient. As interviewer and interviewee, we quickly reach an understanding that we will primarily participate within a framework where I ask questions and follow-up questions and she responds with answers (Drew & Heritage, 1992, p. 40). As a student talking about a teacher to another teacher, disinterest in a class must be justified, in this case by articulating how the teacher has failed in a duty to make the class interesting.

Extract 12. Obligations of the teacher. (Rashida, Interview 2, 06/11/2017).

- 1 T: um ↑so how's class been going.
- 2 Rashida: pretty well (.) really ↓boring heh

- 3 T: ↓boring oh ok
 4 Rashida: mhm
 5 T: what makes it boring? (1.2)
 6 Rashida: ↑u::m she doesn't over stuff that's too interesting necessarily and like the whole class is
 7 just her ↓lecturing.
 8 T: ↑oh gosh.
 9 Rashida: most of it anyway there's like rarely like we get into groups and do stuff but most of the
 10 time she's like explaining some kind of concept a::nd I definitely ↓daze out.
 11 T: mmm yeah (.) for two hours that's a lot of talk.
 12 Y: mhm
 1

Rashida finishes her statement that the class is really boring with laughter (line 1) as a way of signaling that she is saying something potentially inappropriate. This laughter from the speaker can be used as a means of offering the impropriety in order to anticipate recipient affiliation (Jefferson, Sacks, & Schegloff, 1987). In this case, I do not affiliate through laughter, potentially sending a message that I disapprove and creating a tension between us. When I ask her what makes the class boring, the use of an active verb shapes her response in that it calls for an agent to be identified. Rashida identifies the teacher as that agent and then assigns two qualities to this kind of teacher: not doing interesting stuff and lecturing for the entire class. Once these activities are named, I respond with greater empathy such that the tension between us is resolved (“↑oh gosh,” line 8; “that’s a lot of talk,” line 11). The first affiliating move is that of a “response cry,” a form of full or complete affiliation “meant to be taken to index the directly the state” of the first speaker (Goffman, 1981, p. 116). However, with the second, I appear to walk back this full affiliation, by offering a “parallel assessment” (Goodwin & Goodwin, 1987) of a sort that Heritage has argued allows the second speaker to remain somewhat distant from the experience described by the first (Heritage, 2011). Rashida then hedges that the situation is not unreservedly bad (“necessarily,” and “like,” lines 6-7; “we get into groups and do stuff,” line 9), but a contrast has been created. Lecturing is associated with not doing stuff that is interesting and getting into groups is associated with doing stuff that is, at least potentially, not uninteresting. When the

teacher fails to live up to an obligation to be interesting, then the student is justified in ‘dazing out.’

In the next excerpt, I choose to turn the direction of questioning around to the use of educational texts in class and the reading activity involving the prompt and opinion-editorial in particular. Rashida takes these texts as examples of how the class is boring, making her case that she has cause to ‘daze out.’ Note that, despite the fact that group work is identified earlier as being potentially interesting, and the reading exercise takes place in the context of group work, this is no longer salient. The texts are now being employed as examples of apparently meaningless or disconnected work that students have to do in the class.

Extract 13. Uptake of texts used to account for disengagement with class. (Rashida, Interview 2, 05/11/2017).

- 1 T: after that it seemed like there was a shift to (.) uh a an exercise with a news article
 2 Rashida: oh yeah ↑see like stuff like ↓that was just ↑ah! just so boring but yeah she has us read
 3 these like ra:ndom articles sometimes=
 4 T: =mhm
 5 Rashida: I don't ↑really remember what that one was about. it might have been like something
 6 about (.) how much uh like not staff but (.) u::h the people who like work at you dub make
 7 T: mhm
 8 Rashida: was that [it?
 9 T: [yeah that was th[e one yes=
 10 Rashida: [okay =yeah and I was just like
 11 T: I have the benefit of tapes so you know so you [k(h)ow ((laughter)) [you don't but
 12 Rashida: [yeah no no I'm [glad you do cause I like
 13 vaguely (.) this just feels like forever ago um (.) and it was like what the (.) how that
 14 connected I was ↑confused.
 15 T: mhm
 16 Rashida: I ↑forgot what she had us doing after like we ↓read it (.) something about like
 17 discussing (.) the pros and ↑cons or something of having like staff housing=
 18 T: =mhm=
 19 Rashida: =on campus versus like (.) paying them u:h extra for like to live ↑closer to campus?
 20 T: mm
 21 Rashida: I don't know but like it I didn't understand like why we were doing that what it had to
 22 with the main claim.

- 23 T: mhm mhm
 24 Rashida: that was ↓foggy.
 25 T: and you you've had it sounds like you've had a couple of different experiences where there's
 26 an article is it usually handed out like on ↑pape[r like that=
 27 Rashida: [yeah =mhm
 28 T: when you get the article um (.) wuh what do you normally do with it?
 29 Rashida: well first we we don't read it together as a class we separately read it [um
 30 T: [mhm
 31 Rashida: it's never longer than like I think like (.) like back and forth on a page [like
 32 T: [mhhm=
 33 Rashida: =on a page like front and back I mean um and we take like however many five ten
 34 minutes to read that a::nd then we come back together as a class and like discuss it um again I
 35 usually like space out on that
 36 T: mhm
 37 Rashida: because like I don't see why it matters because we don't use those articles ever ↓again.
 38 T: mhm
 39 Rashida: like if we were analyzing those ↑articles um and eventually had to write an essay about
 40 it like I'd be taking notes and [like
 41 T: [mhm
 42 Rashida: I don't know highlighting stuff but like they we just like use them once and recycle
 43 them.

In terms of uptake, in lines 2-3, Rashida identifies the opinion-editorial as 'a random article' and then selects in response an argument for how this is evidence of a boring class. It is "stuff like ↓that" that is causing her to respond to the teacher as she does. The exclamation ("↑ah!") and the intensifier ("just so") reinforce the degree to which she is being pushed into a position that she otherwise would not take. I am primarily content to minimally affirm what she is saying and pass my turn at talk back to her ("mhm," lines 4, 7, 17, 19, 22), only taking a more active role when she seeks factual confirmation about which article we are discussing.

Once she has recalled the contents of the article, she returns her initial judgment that the text and exercise surrounding it were random: "I didn't understand what it had to do with the main claim" (lines 21-2). Rashida does not place herself in an entirely passive position in this account. While the teacher "has us read these like ra:ndom articles" (lines 2-3), it is Rashida who does not understand the point of the article (line 21), and it is also Rashida who will "usually

space out” (line 33-4) during class discussion. Within the account delivered, Rashida takes an active role in selecting the best response she can as a reasonably good student. She chooses to ‘space out’ because she has identified the text and accompanying activity as being something that does not matter. She is able to identify the text in this way because “we don’t use those articles ever ↓again” (lines 37). She would fulfill her duties and perform activities associated with her identity as a student (“I’d be taking notes and like,” line 40; “highlighting stuff” (line 42) if the teacher made the text relevant by requiring students to write an essay about it later.

In this interaction, a very particular student uptake capture is represented in Rashida’s talk that serves to subvert the goals of the reading exercise as stated by Anyi in class. Within the context of a research interview, Rashida is able to account for being uninterested in class because texts are being presented in a way that runs counter to the uptake she articulates as being associated with a reasonably good student. As a student, she is obligated to take notes and highlight a text and play an active role in discussing it if that text is associated with an essay that she turns in to the teacher. The fact that, as a group, she and her group members did effectively take up the opinion-editorial to compose a response to the prompt is not salient in this interaction. While Rashida does not mention whether the hypothetical essay she is talking about would be graded, there is an echo here of her conversation with her classmate in Extract Five. If a student does not turn it in and get a grade, these texts may be pointless: “we just use them once and recycle them” (line 42-43). This is but one uptake capture of one student in a class of 23, and yet the manner in which it is used to judge certain activities pointless and the class uninteresting indicates the power of such uptake captures to subvert or counteract uptake sponsorship on the part of an instructor. The concluding chapter of this study will discuss possible means of making student uptake captures involving common classroom activities the focus of lessons themselves

such that students and teachers can work together to interrogate them and, in some cases, explore new ways of responding to texts in the context of social interaction.

Group Work vs. ‘You’ : “Sometimes You are Actually Interested in That”

In the following excerpts from video and audio data, a third small group involved in this reading and writing exercise forms and executes its task. The members swiftly create a student group MCD that allows them to take up materials for the purpose of completing their task so efficiently that they are able to do much of their work without actually speaking to one another. However, in a later interview with a focal participant, Peiyu, this same uptake of materials as resources for completing a group task is contrasted with a very different uptake associated with a new category: someone who is actually interested personally in a text and its creator. In the small group, much of members’ uptake of the prompt, the textbook, and the opinion-editorial occurs as a direct contribution of text to the Google Doc. In some cases, member talk is used to approve another member’s contribution to the document; in others the member reads sections of the prompt aloud as they write it. Once the prompt’s questions are answered and the task completed, interaction with texts and between group members ceases. By contrast, when Peiyu is speaking in the context of a research interview, her uptake of texts takes the form of a personal and, in some cases, emotional relationship that is established with the creator of that text. A person belonging to the category of someone who is actually interested in a text is represented through talk as being impressed by texts because they either tell them something that they did not know before or describe experiences and emotions that they have felt before.

The student group in the interaction below begins composing answers to the prompt questions shortly after reading them silently. Screen shots of automatically saved versions of the

Google Doc have been inserted into the transcript below, since group members primarily first typed and then commented on freshly composed copy or moved fluidly between writing, reading aloud, and talking about their reading and writing. There are four members of this group, two male and two female, but the two male members almost never speak loudly enough to be recorded on any of the recording devices in the vicinity. This is partially the result of the where the recording devices were placed in the room, but video data indicate that there is very little said by the male members.

Extract 14. Document-centered student group interaction. (Class 1, Observation 2, 24/10/2017).

- 1 S1: alright group
- 2 Peiyu: so::o find evidence XXX
- 3 S1: yeah (1.4) we have a fourth person⁹ but I don't know who it is
- 4 ((S4 asks a question and S1 responds – inaudible on audio recording. See Fig. 9.))

⁹ This person is S4, indicated in Fig. 9.



Figure 9. Group Three. S1 is looking back towards S4 (off camera, seated to the left of S3). Peiyu consults the opinion-editorial. Note that instead of sitting in a circle, group members are aligned in parallel rows.

- 5 Peiyu: so should we (.) type the words ↑here?
 6 S1: yeah you type in here.

Group 3: Evidence:

1. What are some effective ways to provide clear evidence?
2. What are the evidence in the article?

Figure 10. Google Doc version auto-saved at 11.34 am, about 11 seconds after Line 6. Gray shading indicates Peiyu's cursor; blue shading indicates S1's cursor)

- 7 ((Peiyu, S3, S4 typing)) (36.6s)
 8 S1: yeah facts and statistics. (12.2s)
 9 Peiyu: so [should we
 10 S3: [XXX=
 11 S1: =yeah s'probably good (12.6)
 12 Peiyu: paste this
 13 S1: can can you do it? I don't know how to do it very well.

- 14 Peiyu: yeah it's alright.
 15 S1: that's like the evidence
 16 Peiyu: yeah (25.2)



Figure 11. S1 consults textbook as S3 and Peiyu compose answers to questions one and two.

- 17 S1: um using like facts statistics or um (.) basically
 18 S3: analyzing writing statistically and finding facts
 19 S1: uh another good way is to clarify what your evidence [means
 20 T: ((Speaking in background to the class.)) [we have around fifteen minutes=
 21 S1 =it's kind of like put in the facts before like ok what the XXX so kind of like clarify your
 22 message (2.6)
 23 Peiyu: °evidence is mm° ((typing)) (8.7)
 24 Peiyu: so the second question is called evidence from this article?
 25 S1: ↓yeah. (49.1)
 26 Peiyu: XXX ((humming)) 0:04:55.1
 27 Peiyu: umm (1.09.8)
 28 Peiyu: so ((Peiyu typing)) (9.6)
 29 Peiyu: umm sss

Group 3: Evidence:

1. What are some effective ways to provide clear evidence?
2.
 - Analyzing the writing statistically and finding out facts.
 - Clarifying what your evidence means and signifies.
 - Link evidences to the main claim, and use them to support the whole writing.
3. What are the evidence in the article?
 - "In fact, it's nearly impossible for an academic student employee to split the cost of an average two-bedroom apartment in Seattle - now more than \$2,000 a month - without being rent burdened."
 - "By the university's own recent employee survey, housing costs are a stressor for nearly three quarters of respondents, and more than 90 percent indicate that rent and mortgage cost was the most important factor in choosing where to live."

Figure 12. Google Doc version auto-saved at 11.40 am, about 15 seconds after Line 33. Brown shading indicates S3's cursor; red S4's; gray Peiyu's. S4 and Peiyu's contributions are quotations from the opinion-editorial.

- 30 S1: yeah analyze evidence XXX (2.18.8)
 31 T: are you done or do you still need a another couple of minutes are you done?
 32 T: how about your group?
 33 T: ok (54.6)
 34 T: enh and then in your group decide so who will (.) uh ↑share your ideas of the group to the
 35 whole class (.) so be ↑ready to share your answers to the whole class decide it with your
 36 group
 37 S1: I can say the first question
 38 S1: I can do the first question

This excerpt indicates the significant degree to which group members engaging in group work take up texts almost entirely as problems to be solved or as sources of answers, such that if the answers required to complete the task are easily found, little discussion is necessary. The student group MCD is made salient in line 1, when S1 addresses the other participants (“alright group”). While the four participants work together as a group, they do this primarily by each member contributing to the shared Google Doc individually rather than by discussing possible answers orally and then assigning one member to act as secretary. This orientation towards the document rather than towards one another is reinforced by their physical arrangement. The group is sitting together, but unlike the two groups discussed previously, they are not sitting in a circle

or semi-circle. The two male members are seated side by side, directly behind the two female members, also sitting side by side one another (see Fig. 9). Throughout their interaction, participants rarely look at each other; their gazes are primarily directed at their laptop screens or at texts, making it difficult for recipients to gaze at speakers and vice versa as is common in conversation (Goodwin, 1980; 1981). In Figure 9, we see a rare exception to this when S1 turns to look back at S4; S3 is also looking towards S4. S4 has said something (that is inaudible on recordings) shortly after S1 has announced that she is not sure who the fourth member of their group is. The interaction between S1, S3, and S4 indicate that the former two members are including the latter into the group. In this case, members are compelled more strongly to interact orally and physically to solve the problem of who is in their group. Once all members are identified, the group has no trouble operating as a group and completing their task despite speaking and looking at each other very little. This indicates the considerable degree to which group members' uptake captures have conditioned them to respond to classroom texts in a fashion so habitual that members can often infer almost everything that they are expected to do simply by having established that they are engaged in group work.

Thus, once identification of all group members is accomplished, their attention is directed towards online or physical texts rather than each other. Peiyu, for example, either uses her turns at talk to clarify what she should be doing in the Google Doc (lines 5, 9, 12, 24) or she is directing speech towards herself as she is typing into the document (lines 26-9). Her interactions with S1 follow a pattern of asking a clarifying questions or making a statement and then receiving confirmation from S1 that her uptake of the prompt or Anyi's instructions are correct. Note how the interaction between S1 and Peiyu at the beginning of the extract is unfolding both in the classroom as they speak to one another, as well as in the Google Doc, where both of their

cursors appear (see Fig 10). If a user hovers their cursor over a character-sized area that is shaded in a particular color, they will see whose cursor is occupying that area. Thus, when Peiyu is asking if she should be typing “in here” (line 5), and S1 confirms (line 6), S1 does not lean over to look at Peiyu’s machine; they observe one another’s presence in the online document.

Group Three still clearly seems to have a leader in S1, who both answers Peiyu’s questions about how they are meant to do their work as well as proposes possible answers to question 1 (lines 17-19, 21-22). However, she does not approve every group member’s answer; members are primarily working independently. During this exchange, S1 is reading her textbook, possibly looking at the definition of “evidence” given in the section describing the “Big 5” in search of answers to question one (see Fig. 11). She suggests “using like facts statistics,” but S3 has already written “analyzing the writing statistically and finding facts,” which is substantially different (lines 17-18). S1 let’s this pass and suggests an additional answer (“clarify what your evidence means,” line 19), which S3 records in a more faithful fashion (see Fig. 12). It is during this exchange that Peiyu and S4 finish transcribing quotations from the opinion-editorial that they have taken up as answers to question 2 (see Fig. 12).

The interactions of Group Three are reminiscent of the “answer-getter” approach described by Elizabeth Wardle (2012) or that of the “boundary-guarders” described Reiff and Bawarshi (2011). Once Group Three’s task is complete, the group falls silent, neither speaking nor writing in the Google Doc, for nearly three minutes. However, this disinterest in exploring the problem they have been given is not necessarily due to any particular innate characteristics of the students involved. In this group, as with the other two, students adopt an identity as “group members” which oblige them to consider their situation in terms of answers to be got. It is difficult to fault them for lacking the imagination or disposition for problem-exploring or

boundary-crossing, when their uptake captures necessitate performing actions that are bound up with the categories that allow them to satisfactorily negotiate their situation. When students are no longer in this situation, they may be able to take up texts in very different ways because the category they can assemble and perform may also differ.

In the following excerpt, which is from an interview I conducted with Peiyu about two weeks after the interaction presented above, the focus of analysis is on Peiyu's description of the category, "group member," and the activities that are associated with it. I present this exchange between Peiyu and me because of the way in which, by discussing group work as an object of inquiry in itself, we are able to identify both what it allows her to do in class as well as how it limits her ability to act. Peiyu articulates how group work compels her to take up texts in an 'answer-getting' fashion, and that she can discuss opinions about answers with group members, but that it can also silence her, because it does not facilitate talk that is not concerned with 'answer-getting.' The silence of the group, in particular, becomes accountable as something that is potentially problematic or inappropriate in the context of student group work. The habitual uptakes of interview situations hold in this social interaction in that I am primarily asking questions and Peiyu answers them with statements. In contrast with Rashida's interview, in which she accounts for her disengagement with the class as a student by describing how the teacher is not holding up her side of the relationship by doing interesting things, Peiyu is concerned with accounting for what she does as a group member with relation to other group members.

Extract 15. Uptake of texts as answers to questions: "There is nothing to say but there is still time." (Peiyu, Interview 2, 08/11/2017).

- 1 T: um so I remember when I was filming there was an article that went out (.) and what was that
 2 like how many people were you talking with °I think there were° (1.3)
 3 Peiyu: two or three?
 4 T: mhm mhm
 5 Peiyu: two or three people?
 6 T: what kind of conversation was that like?
 7 Peiyu: ↓mm I think uh just talk about just answer the ↑question and then (.) tt silence
 8 T: mhm
 9 Peiyu: heh heh heh .hh heh .hh .hh
 10 T: and how do you how do you answer the question?
 11 Peiyu: u::m °how do you answer the question° just do the tea what the teacher like like uh which
 12 uh what the information
 13 T: mhm
 14 Peiyu: um to answer the question like find out the the paragraphs=
 15 T: =mhm=
 16 Peiyu: =from the article like if this part is relevant to to the question and just read it out luh out
 17 and uh uh and add your thought?
 18 T: mhm [mhm
 19 Peiyu: [yeah.
 20 T: ((coughs)) and then after that do you have to (.) say is there something you have to do next?
 21 uh I mean you reach a silence what hap how do you get to the silence?
 22 Peiyu: ((laughter))
 23 T: what happens
 24 Peiyu: heh heh like nothing to say huh heh because after you've answered the question °I don't
 25 know uh° (.) you don't know what to ↓say.
 26 T: 是怎么发生的uh是有有一个人写notes?还是还是怎么 (.)
how does it happen uh is it that someone takes notes or how
 27 Peiyu: yea::h and we might wrote write wrote this notes together=
 28 T: =mhm
 29 Peiyu: but then after after taking this notes and after we talk about our opinions to each ↑other
 30 there is ↑nothing to say but there is still ↓ti[me.
 31 T: [mm=
 32 Peiyu: =and we just ↓okay we will wait.
 33 T: ha ha heh
 34 Peiyu: wait for others maybe other group uh are groups are still talking so we will just sit heh
 35 heh there and wait?
 36 T: mm and how do you know that you still have time?
 37 Peiyu: because ↑other groups are still talking.
 38 T: i see.
 39 Peiyu: yeah.
 40 T: mm
 41 T: and what kind of feeling do you get in those small conversations?
 42 Peiyu: mm sometimes feel like mm (.) kind of ↑embarrass(hhahah)ing
 43 T: heh
 44 Peiyu: and ↑nervous.

- 45 T: mhm
 46 Peiyu: yeah.
 47 T: um and uh 那个感觉从哪里来的? (.)
 um and uh that feeling where does it come from
 48 Peiyu: u:::h because normally I ↑don't talk too much.
 49 T: mhm
 50 Peiyu: and the and the other maybe my group member all my group member also like not talk
 51 too much
 52 T: mhm
 53 Peiyu: so we just try to talk to more but when you try to talk more you try to find topics like it's
 54 kind of the embarrass(h)ing heh
 55 T: mhm

Silence become an accountable element of the conversation in line 7 (“and then (.) tt silence”), the pause and voiceless alveolar stop that precedes “silence” indicating some hesitation as though introducing a possibly embarrassing or troubling topic. Harvey Sacks describes “embarrassing” topics as requiring special action to move the conversation beyond them (Sacks, 1992). Gail Jefferson has noted that one of the problems with moving beyond an embarrassing topic is that it often necessitates ending the interaction entirely (Jefferson, 1984). Peiyu finds herself in a bind in that, within the context of the research interview, her role as interviewee does not easily allow her the freedom to initiate a closing to the conversation. By choosing not to ask a question that shifts the topic and simply affirming that I have heard and ceding my turn at talk back to her (“mhm,” line 8), I am prompting her to explain, expand, or at least continue with her description of student group conversation. Her laughter (line 9) here refers to the prior utterance, perhaps as a means of resolving the potential embarrassment surrounding the silence: it makes the silence a potential problem or impropriety remediable through laughter (Jefferson, Sacks, & Schegloff, 1987). I, however, decline to join what Gail Jefferson calls “laughing-together” (1979), a move that could serve to repair embarrassment, affiliate, and allow us to continue with this topic. Accordingly, I ask a new question that shifts the topic slightly to how prompt questions are answered (line 10).

This new line of questioning is answerable, and Peiyu describes how the group takes up the opinion-article as a source of answers and then creates a text that can be read aloud when the group is called on to account for their work in class (lines 11-19). Her “yeah” in line 19 indicates that she is finished with her answer and I can no longer continue using “mhm” (lines 13, 15, 18) as a means of probing for further detail. At this point, I return to the topic of silence and Peiyu responds again with embarrassed laughter (lines 20-22), but I press her to expand on this issue (line 23), and she obliges. She begins by saying that there is “nothing to say huh heh because after you’ve answered the question” but then articulates uncertainty about how to continue (“°I don’t know uh°,”) and finally concludes, “you don’t know what to ↓say,” (lines 24-5). The statement is essentially circular and cannot really be opened up any further: she has acquired the patterns of interaction habitual to student groups but there is no way to enter into the assumptions or values that underpin them. Once the problem is solved, there is no way for the group to continue interacting as a group. I ask how this happens, shifting to Chinese to do so (line 26), perhaps operating under the belief that using Peiyu’s first language will make this topic easier to explore. While she has used Chinese earlier in this interview, she declines to do so now. It is not having to speak in English that makes this topic difficult.

Peiyu’s difficulty describing group work emerges in lines 29-30, when she explains that after taking notes and discussing their opinions, “there is ↑nothing to say but there is still ↓time.” She is aware that the groups have a certain amount of time in which to complete tasks and she can tell that there is still time to work because “↑other groups are still talking” (line 37). The silence that occurs is described as happening through a kind of tacit agreement among all group members: “we just ↓okay we will wait” (line 32). In this case, the “we just” acts to turn the rest of the utterance into a kind of reported speech. It is as if the group members come to an

understanding that now they will wait out the clock until the teacher tells them to come together again as a class. The fact that other groups may still be working while they “just sit” (line 34) is a source of anxiety, and, this time, I affiliate by adding my own laughter. When I ask her how this makes her feel, instead of describing herself as feeling like the group has been particularly effective by finishing their task earlier than others, in the context of this interview, she says she finds this embarrassing (line 42). There is some laughter as she finishes this statement and I again respond with a bit of laughter of my own (line 43).

When I follow up with a probe about where this feeling comes from, I switch back to Chinese (line 47), though this tactic has not proved very successful in allowing Peiyu to expand on her answers so far. Peiyu accounts for her group’s silence and her feelings of embarrassment to her own personality and that of her fellow group members: they are not the kind of people who like to talk very much (lines 48-51). This disinclination to talk creates a problem in that when they notice that other groups are talking, they may try to find topics for discussion, but this forcing themselves to interact proves awkward the more they try to do it (lines 53-4). Student Groups One and Five, described above, also stop interacting as a group when they complete their tasks, however, some members of each group may then form small conversations within a classmate-classmate relationship.¹⁰ Peiyu does not describe such experiences, however. When her student group is done working, it dissolves, but participants then fall into silence. Peiyu does not describe further the reasons for why she does not like to speak; she has merely connected silence with anxiety and embarrassment as well as an awareness that others may be speaking around her. What is particularly notable about this interaction is that by making group work as a

¹⁰ A smaller classmate-classmate conversation occurs in Group 5 much as it does with Group 1, but this transcript was not included in this chapter since there were no focal participants in this group and the phenomenon of forming a classmate-classmate SRP did not differ significantly from the one described in Extract 5.

habitual activity the subject of a discussion, Peiyu is capable of identifying what this kind of activity is capable of accomplishing as well as what it prevents or constrains. As I will argue in the concluding chapter, it is just such inquiry into commonly assembled classroom categories of identity and their associated activities that facilitates the disruption of habitual uptakes and makes possible new ways of responding to texts and other situations.

In this final excerpt presented below, Peiyu articulates an uptake of educational texts that is radically different from those we have seen so far in that it is not an uptake occurring in the context of a relationship with someone else in the classroom situation. Instead of taking up the text as part of an obligation to fellow group members or the teacher or as a means of commiserating with or assisting classmates, this uptake occurs within the context of a relationship with the author of the text. Within this relationship, the reader is interested or impressed by texts that either convey information with which the reader is unfamiliar or represents emotions and experiences with which the reader is familiar. The latter form of uptake results in the reader being particularly impressed. This uptake does not necessarily result in any artifact: the reader may simply be changed in that they know or feel differently from how they did before.

Extract 16. Uptake of texts as emotional and educational experience. (Peiyu,

Interview 2, 08/11/2017).

- 1 T: and then how do you feel about that (.) piece of paper that you've ↓got?
 2 Peiyu: I um ↑sometimes actually uh besides um because we know all know that the handout is
 3 part of the group work or class work but ↑besides the class work you can also like learn some
 4 of the information from it because ↑sometimes when you look at them you might never heard
 5 about this information before.
 6 T: ↓mmm=
 7 Peiyu: =you never heard this news before so you actually sometimes you are actually
 8 interested in [that.
 9 T: [mm

- 10 T: does that happen to you ↑sometimes?
 11 Peiyu: ↓yeah.
 12 T: yeah=
 13 Peiyu: =of course=
 14 T: =ok can you remember a ↑time (.) there was
 15 Peiyu: you mean should u::m ↑actually the one that made me uh feel like most impressive is
 16 kind of (.) yeah besides that is (.) another one i think (.) it's actually actually a speech.
 17 T: ah okay
 18 Peiyu: so is it also count as part of the class?
 19 T: it's still a text yeah
 20 Peiyu: okay yeah
 21 T: yeah still part of the class
 22 Peiyu: this is uh made me impressive is a speech from a kind of uh black woman?
 23 T: mhm
 24 Peiyu: um from the ted (.) ted
 25 T: oh sure
 26 Peiyu: yeah. because I still remember ev- like most of the word she said
 27 T: mhm
 28 Peiyu: and then I was interested in that topic because she actually talk like emotional and
 29 because ↑sometimes some of the this kind of information is like more impressive than the text
 30 T: mhm mhm
 31 Peiyu: than the words.
 32 T: yeah
 33 Peiyu: yeah yeah.
 34 T: and did you see that was it on your own computer or was it on a screen in class.
 35 Peiyu: on the screen.
 36 T: oh ok so it was on her computer and then sent up to the screen.
 37 Peiyu: yeah.
 38 T: °I see°
 39 T: and it was on a ted talk so it was on that was it on the ted talk website or youtube or
 40 something?
 41 Peiyu: uh ted talk
 42 T: mhm
 43 Peiyu: ted talk
 44 T: and so it was impressive to you
 45 Peiyu: yeah.
 46 T: um and there was emotion that she ↑uses did you feel emotion yourself?
 47 Peiyu: yeah.
 48 T: mhm
 49 Peiyu: because she is like uh a black woman who can speak like several tongues?
 50 T: mm
 51 Peiyu: and as a second second language speaker
 52 T: mhm
 53 Peiyu: I also feel ↑some of the same ↑similar kinds of feelings yeah
 54 T: mhm
 55 T: what are those feelings?

- 56 Peiyu: like you might uh afraid to talk in front of others because uh use like English.
 57 T: mhm
 58 Peiyu: because that is not your not your uh uh born language
 59 T: mhm
 60 Peiyu: yeah and then you are not- you might not comfortable or confident to do that.
 61 T: mhm
 62 Peiyu: and uh the auth- uh the speaker also mentioned some of the information about that and
 63 then she also talk about the kind of the .hh mm like (.) discrimination?
 64 T: mhm
 65 Peiyu: she had (.) like people uh although people called her as articulate
 66 T: mhm
 67 Peiyu: but they just ignore um his her thought, her ↑action, and her like, what she actually ↑think
 68 and like something like that.
 69 T: what she's saying.
 70 Peiyu: yeah.
 71 T: mhm
 72 T: and um so that had a strong (.) uh it wuh was impressive to you. was it impressive in a
 73 different way from say the the mother tongue and taming a wild tongue essays?
 74 Peiyu: yeah. because they are ↑all about like minority language speakers and
 75 T: mhm
 76 Peiyu: and this maybe there are several part that containing the same kind of the emotion as
 77 T: mhm
 78 Peiyu: or situation as my myself
 79 T: mhm
 80 Peiyu: yeah.
 81 T: do you feel watching the ↑video gave you a ↑similar or ↓different feeling from reading the
 82 essays? ((W's phone rings))
 83 Peiyu: uh sorry
 84 T: oh yeah sure.
 85 ((Peiyu answers in Chinese, tells interlocutor she will call them back.))
 86 T: um does the kind of feeling that you get and the way that you are impressed
 87 Peiyu: yeh
 88 T: by the speech that you saw that was the video is it ↑similar or ↓different from the feeling you
 89 got from reading the essays in the textbook?
 90 Peiyu: maybe different
 91 T: mhm
 92 Peiyu: because the speech like is stronger.
 93 T: mhm
 94 T: what about it is strong or stronger?
 95 Peiyu: mm maybe just from the emotional part and the action because you you can see the
 96 speaker's gesture.
 97 T: mhm mhm
 98 Peiyu: something like that but when you read a text you word like can show you the uh although
 99 you can ↑feel the feeling but
 100 T: mhm
 101 Peiyu: um you just can't u::h (.) convey the feelings?

102 T: mhm mhm
103 Peiyu: yeah
104 T: so uh it sounds like you you know what the feeling is but you may not feel it in the same way.
105 Peiyu: yeah.
106 T: is that is
107 Peiyu: uh but n::o [but
108 T: [no it's different
109 Peiyu: yeah.
110 T: okay
111 Peiyu: but I think I can only say that this depends because I also feel like strong emotion from
112 whether mother tongue or how to tame a wild tongue but the I think the speech maybe add
113 some visual part
114 T: mhm
115 Peiyu: visual advantages.
116 T: mhm
117 Peiyu: yeah.
118 T: so maybe a different (.) is it a different kind of ↑feeling that it gives you? (1.6)
119 Peiyu: uhm (1.0) ↑yeah because they are from different people.
120 T: mm
121 Peiyu: yeah.
122 T: yeah their experiences are different.
123 Peiyu: yeah and their background.
124 T: mhm
125 Peiyu: different.
126 T: yeah oka

Peiyu begins to make the distinction between an uptake associated with student group work and an uptake associated with a new category or identity in line 2 when she says “we know all know that the handout is part of the group work or class work but [↑]besides the class work you can also like learn some of the information from it because [↑]sometimes when you look at them you might never heard about this information before.” The phrase “but [↑]besides the class work” indicates that simultaneous with taking up a text as part of completing a group or class task, one can take up a text to learn information. What is particularly striking is that this is seen as happening separate from or even despite the taking up the text as part of group or class business. Consider how Anyi originally frames the reading exercise in Extract 3, line 2 as a means of learning “how to make a complex claim.” Learning is meant to be an element of the group task, even if one is meant to be learning how to perform a skill rather mastering content. When I respond to Peiyu, prompting her to expand on this comment (“mm,” line 6), she shifts to the second person singular, suggesting that this uptake of becoming “actually interested” in a text that teaches one something new could occur with anyone who has “never heard this news before” (line 7-8). Peiyu is able to see the opinion-editorial simultaneously both as educational text and as news article. Informing and persuading the public is arguably the social action the creator of a news article is attempting to achieve, but this uptake is described by Peiyu as being extraneous to the business of class, perhaps because it is never the subject of a text she is called upon to produce.

When I follow-up with a probe asking for an example of this sort of uptake, Peiyu relates an anecdote about a video of a speech watched in class that she found “most impressive” (line 15). She has already established that beyond the uptakes associated with group or classwork, a person can also take up a text when the information related in that text is new with the result that

the person becomes interested, possibly even moved. Now, she explains that this category of person can also take up a text when it presents emotions and experiences that are shared or familiar, with the result that the person feels the text has left an impression on them. At first, Peiyu seems to hesitate, unsure of whether this video “counts” as something that I am researching, but I reassure her on this point (lines 18-21). She relates how the class watched a video of a TedTalk delivered by a multilingual Black woman describing encounters with discrimination as well as feelings of anxiety as a second language speaker of English (lines 22, 49, 51, 60, 62-3, 65, 67-8). When she says that she found the speech impressive (line 22), I press her to expand on this (“mhm,” line 23), and she explains the impression left on her by the text in terms of memory and emotional resonance. First, she finds the speech impressive, “I still remember ev- like most of the word she said” (line 26). Then, after I press her on again (“mhm,” line 28), she describes her uptake in terms of becoming interested: “because she actually talk like emotional and because ↑sometimes some of the this kind of information is like more impressive than the text” (line 28-29). Again, she is describing an uptake consonant with the social action intended in creating a speech based on one’s personal experience: to persuade and to move the audience through a memorable address.

When describing what makes the speech moving, Peiyu points to the similarities between the speaker and herself, by creating a category of “second language speaker” that includes the woman in the video and herself. The “black woman who can speak several tongues” (line 49) is also a “second language speaker” (line 51). Peiyu has had the same feeling of being “afraid to talk in front of others” (line 56) because “that is not your not your oh uh born language” (line 58). She uses the second person singular in this description of the feelings that person in this category experiences. She shifts to the third person, however, when describing the author’s

account of “discrimination” (line 63) in the form of being labeled articulate by those who “ just ignore um his her thought, her ↑action” (line 65, 67). Perhaps this movement indicates a hesitation to claim this experience as one with which she is also familiar; it is, however, presented as associated with the content of which makes this text memorable and moving. Peiyu may appreciate the differences between the speaker and herself (that the speaker is a Black woman is mentioned twice), but the category is constructed to include both of them.

While Peiyu has no trouble identifying textual features, such as the affordances of the visual mode that are not enjoyed by the alphanumeric mode, she is primarily concerned with the identifying how the speaker has impressed her as someone whose life is, in important ways, like her own. I open a line of questioning about mode in lines 72-3, when I suggest that the video was moving in a manner different from essays the class had read on similar themes. Peiyu, however, focuses on these texts’ similarities: they all contain “the same kind of emotion” (line 76) and “situation as my myself” (line 78) I insist on belaboring the point about contrasting modal affordances and constraints (lines 81-117) and Peiyu, adhering to her role as interviewee, politely bears with me. After having railroaded her through this discussion, I end with a question that serves to sum up what I have been trying to get out of her (“so maybe a different (.) is it a different kind of ↑feeling that it gives you,” line 118). I am clearly pressing for an affirmative response and the lengthy pause here indicates that she is preparing a dispreferred answer (Heritage 1984a; Pomerantz, 1984). The response she eventually produces very neatly undoes the point I have been trying to make and returns us to what she has been saying throughout this exchange: “uhm (1) ↑yeah because they are from different people” (line 119). While fully aware of the different rhetorical effects afforded by videos as compared with alphanumeric essays, she has been describing an uptake in which rhetorical effects of texts differ because the people who

make those texts differ. Their lives and backgrounds are different and so the ways in which she finds their works memorable necessarily differ; they do, however, share membership in this category of second language speaker that Peiyu has created to explain their effects on her. Peiyu has dutifully responded to questions that have cast her in the role of both student and research participant, but she has also been making an attempt to describe how her responses to these texts go beyond these roles that her teacher and I have thrust upon her.

This rather humbling interaction describes uptakes, one concerning being informed by a newspaper opinion-editorial and the other being moved by a speech or by essays, that could very easily pass unnoticed in that they do not result in any uptake artifact, and yet they seem like precisely the sort of uptakes that make these genres “happy” (Freadman, 2012). What other social action could the creator of a such a video hope to achieve than letting a second language speaker know that they are not alone in feeling fear when speaking before others, and by sharing that fear, diminish it? The theme of the course she is taking is “language and identity” and my own study is about the role that the texts used play in such a course. Developing “genre awareness” is also a goal of this course, with a chapter on the subject included in the textbook *Writer/Thinker/Maker* (p. 51-78). However, the nature of the exercises and activities that have surrounded these texts have, in Althusserian (1970/1984) fashion, hailed Peiyu as a student or research participant in ways that tend to recast all of these texts as “group work or class work” (line 3) first and everything else second. Reflecting on the uptakes a given genre performance secures is complicated by the fact that texts are presented in the context of activities that students habitually respond to by forming categories that do not include such reflection as part of their repertoires, except when such reflections are specifically required within a prompt that also frames them within class work. And yet, such reflection in which texts are read as something

more than the occasion for producing more texts is possible: when interviewed, Peiyu politely answers my questions about mode and material means of delivery, but, just as politely insists on presenting the uptakes that “actually interested” her.

Conclusion

How may we use texts in class in such a way that such reflection is not something on which a student must insist? Consider the sets of associations between habitual uptakes and membership category devices that have been described in this chapter. It is not just that students when presented with texts in an educational setting default to habitual uptakes characterized by “lingering effects” that constrain what they are able to do with these texts. These uptake captures are not lodged in the mind and recalled by the individual when they choose to recognize a text and select a response. Rather, they emerge out of social interaction between human and non-human rhetorical agents interconnected in a complex ecology. As Derek Edwards (1997) has argued, education is a public process, such that even internal states, such as cognition can be embodied in interaction, such as through change-of-state tokens (Heritage, 1984b). Thus, habitual uptakes are bound to certain categories or relationships that are intersubjectively constituted by human rhetorical agents as a means of negotiating social action. These categories carry duties, obligations, and privileges with relation to other categories such that uptakes are often what a particular kind of person is ‘supposed to do’ in a particular kind of situation. Any critical examination of uptakes that have become habitual must also take into consideration the categories or performed identities to which they are bound.

Teachers may attempt to leverage the power they have in their relationship with students to sponsor a preferred uptake, however, this is not so simple as simply asking students to forget

their habits and learning to approach a text in new way. This is because when we are sponsoring a new or unfamiliar uptake, we are not just asking students to abandon old ways of *doing* but learned ways of *being together*. This is particularly difficult when many of the ways we have learned as educators to motivate students involve performing the same relationships. In the same way that the manner in which one genre is taken up by another confirms the generic status of both, these relationships, through their performance, confirm the identities of all participants as part of a social order. Thus, Anyi begins by sponsoring an uptake of the opinion-editorial in which students will take up the article as a means of learning “how to make a complex claim” (Extract 3, line 2), in a manner appropriate to a teacher-student relationship. However, when she needs the students to work with the article, she sponsors a student group uptake in which students are tasked with “a job” to “have a group discussion” (Extract 3, line 23). Similarly, in her exchanges with Group 1, she sometimes employs a teacher-student SRP when asking if students have done the assigned reading, which, in this relationship, they are obligated to do. Then, she switches back to a teacher addressing a student group when she needs to indicate that individual excuses for not having done the reading are no excuse for not completing a group task. The reading exercise that is the subject of this chapter may have been created with the intention of teaching students how to apply what they have learned about complex claims from their textbooks to a claim made in a sample text such that they can analyze how such claims are made. However, this uptake only applies to one set of categories in a relationship, that of teacher and student. When other categories are created for other purposes, other uptakes are invoked accordingly.

This chapter has described a range of these categories and some of the uptakes bound to them: student group member, classmate, research interview participant, and interested reader.

For the student group member in relation to other members, prompts are not necessarily associated with a pedagogical goal; they are simply tasks to be completed, with other educational texts serving as the source of answers that can be used to complete such tasks. For the classmate with relation to other classmates, prompts and other texts can serve as the basis for commiseration and solidarity. They can also, however, be taken up as an occasion in which one is obligated to provide advice or assistance to a fellow classmate. For the research interview participant, the prompt and other texts can be taken up as evidence in a case arguing that the teacher has failed in her obligations such that the student is no longer obliged to live up to her end. The research interview participant may also choose to take up these texts as being more than “group work or class work” (Extract 10, line 3), a means that some absent creator may use to collapse distances and leave an impression on someone with whom they share feelings in common. Students move fluidly between these identities, assembling them in the moment to accomplish some task and then dissolving them to move on to another. Understanding uptake of texts in the classroom, then, involves delineating the relationships between an uptake, its category, and the purposes to which this category is put.

If, as educators, we find that uptake captures constrain how students are able to perceive texts in ways that run counter to our educational goals, then we may need to draw our attention and that of our students to the assumptions that we have about the roles that these uptake captures are bound up with. Bethan Benwell and Elizabeth Stokoe (2005) have suggested that “acknowledging that students are not only ‘doing education’ but also ‘doing being students’ in ways that sometimes appear resistant, contradictory or ambivalent may prove valuable in the development of materials to facilitate their induction into higher education” (p. 139) This may mean considering how to make the relationships that we talk into being a focus of classwork.

Thus, before we engage in some activity that is bound to a category, such as group work or peer review or free-writing, we may first need to open a space in which the class may discuss what this activity is, what it is for, how they have approached it in the past, and what results they have had. Perhaps by evaluating these results, teachers and students might be able to decide which activities and obligations are useful enough to apply to the current situation and which might be discarded or adapted to better facilitate the goals of the class. This is a topic to which I shall return in Chapter Five. For now, we shall turn our attention to the rhetorical effects of delivery and circulation of texts, particularly through digital means on the categories and uptakes that we have described thus far.

Chapter Four

“Accidents Will Happen”:

Uptake and Technologies of Composition, Distribution, and Circulation

In both of the classes that I observed for this study, digital online tools and platforms were extensively used to compose and circulate texts both in and outside of the classroom. Furthermore, they exerted considerable power over how students accessed and used educational materials and how they interacted with one another and the teacher. These technologies have become as ubiquitous in American universities as the small personal computers that most US residents carry with them everywhere in the form of smartphones. This very ubiquity and the degree to which people in the most economically developed parts of the world rely on digital communication can obscure its influence on our interactions: much like our relationship with electric lighting, we tend not to notice the material presence of digital information technology unless it fails to function as expected. Traditionally, such failures in communication have been attributed to the nature of information itself. As Claude Shannon, the founder of Information Theory, which has so profoundly driven the development of digital communications technology, neatly put it: “the fundamental problem of communication is that of reproducing at one point either exactly or approximately a message selected at another point” (1948, p. 3). However, before either the process of selection or reproduction may begin, a person must interface with the medium of communication. It is with such points of interface that this chapter is largely concerned because, as I will argue, digital communication tools are not transparent media; their material effects shape and constrain how their users recognize what a message does as a social act and what range of responses may be possible and appropriate.

If the last chapter was focused on the manner in which the intersubjective construction of identities and relationships among interactants in situations influenced their uptake of educational materials and literacy exercises, this chapter dilates its focus to include the role of technologies of composition and circulation. I cannot focus solely on the role of these technologies in uptake because it is inextricably entangled with the intersubjective construction of identity. The two cases presented are those of the expository composition course taught by Anyi that was the subject of the previous chapter as well as the multimodal composition course taught by James. Technologies of composition and distribution are used by teachers and students in both of these classes and data are drawn from classroom observations, video and audio recordings, interviews with teacher and student focal participants, and artifacts and software. As the data presented in this chapter will show, use of digital communication tools and their relation to success and failure to secure desired uptakes are employed as resources by participants to construct identities and to account for their behavior in interaction. I draw on materialist and multimodal rhetorics as well as theories of uptake to investigate these technologies' rhetorical influence on uptake and its pedagogical implications. The digital communication tools that will be examined are the classroom management software, Canvas, and the web-based collaborative composition software, Google Docs. These were selected because they were the tools most commonly used in the classroom and about which students and teachers talked the most. As will be described, in some cases, these technologies served to facilitate teacher-sponsored uptakes, so long as those uptakes aligned with or reinforced students' habitual uptake of such texts. In others, they undermined or disrupted uptake altogether by denying or delaying access to texts because the student or teacher was unfamiliar with the process involved in accessing, composing, or circulating such texts. Such disruption or delay was not uniform among students: students'

differing levels of familiarity with using these tools resulted in differing uptakes. These differing levels of familiarity could also coincide with students' differing levels of integration into other, less formal, networks of communication, such as group chats created and regulated by students, that might otherwise serve as resources for those unable to access texts or unsure of how to respond to them.

Material Rhetorical Effects and the Unintended Consequences of User Interfaces

Since computing machines, software, and their user interfaces played such a key role in shaping and constraining uptakes in the classes I observed, I have chosen to recognize them as rhetorical actors in their own right. While this idea of the non-human actor that can do things and produce effects is certainly indebted to Bruno Latour's (2005) concept of the "actant," a human or non-human source of action, I do not use that term because Actor-Network-Theory is not a primary analytical resource for my work. My focus is on examining uptake in the context of literacy practices that are intersubjectively produced in the moment of social interaction rather than in describing the movement of information through the relational ties in a network. The hardware and software that were used in the classes I observed can be said to have material rhetorical effects in the sense that these effects are not confined to what Carole Blair (1999) might call the "symbolicity" of the code in which they were written. As Blair says, "we must ask not just what a text means but, more generally, what it does," noting that what it does is not necessarily coterminous with what its producers intended it to do (pg. 23). The effects of student and teacher devices running Canvas and Google Docs emerged from the manner in which humans would physically interact with hardware, and in which software interacted with humans or machines in ways that could make certain uptakes more likely and others not just difficult but

physically impossible. In the same way that network protocols are used by blockchains to not only encourage trust and respect for privacy between users but enforce it by mechanizing it (Jackson, 2018), a program like Google Docs promotes security and transparent collaboration. This capacity of processes in code to influence or guide people's interactions with software in a way that conveys a particular perspective has been called "procedural rhetoric" (Bogost, 2007; Vee, 2010).¹¹ By configuring access settings in a certain way, Google Docs will follow procedures that guide or constrain users' interactions with the program. For example, a teacher sending a Google Doc with "view-only" access to a student makes it impossible for the student to edit that document. This happened several times in the classes that I observed, but it was never intentional on the part of the document's creator. Rather, it was a product of default settings built into Google Docs, that reveal the program's creators' interest in privileging information security over circulation.

The unintended consequences of the ways in which hardware and software acted in interactions with people had a powerful influence on how texts were distributed and circulated, which in turn shaped how they were taken up. I have adopted Jenny Edbauer's (2005) notion of the "rhetorical ecology" in which, instead of looking at writing in terms of a set of discrete elements, one considers it as "distributed across a range of processes and encounters" (p. 13). Thus, my descriptions of the roles played by Canvas and Google Docs in the research site are presented primarily as analyses of specific interactions between humans, machines, and texts unfolding in time and space. When I speak of digital distribution and circulation choices made by

¹¹ While Bogost is primarily interested in procedural rhetoric with relation to video games and the manner in which the rule-based logic of a game world promotes or conveys a particular ideology, procedure and protocol are necessary for the operation of any software object. Any such object necessarily reflects the designer's agenda in terms of what they believe necessary to satisfactorily accomplish a given task by computational means. Thus, the concept of procedural rhetoric travels easily to any context featuring the computational execution of sets of rules.

teachers, students, or the designers of the software that they use, I am using James Porter's (2009) definitions of these terms. Distribution refers to the "rhetorical decisions about the mode of presenting discourse in online situations" and circulation to "the potential for that message to have a document life of its own and be re-distributed without your direct intervention" (p. 214). Decisions regarding digital distribution of texts could exert considerable power over students' uptake not only because they could facilitate, delay, or prevent access to and circulation of texts but also because the interfaces through which texts were distributed and circulated act as genres of their own.

While many educators tend to think of software such as Canvas and Google Docs as simply tools through which texts are composed and distributed (Salisbury, 2018), they constitute genres in themselves (Witte, 2018) which students and teachers take up in certain ways. These online software as service products, which are created or customized for use in institutional educational settings are often designed in a way to reproduce activities common in traditional physical classroom spaces (Fisher, 2007). For example, Canvas creates spaces for "Announcements," "Assignments," and "Quizzes" in a way that produces a digital counterpart to these common traditional classroom functions. Participants in a genre often learn how to use and respond to new genres by comparing them to antecedent genres they have already encountered (Bawarshi & Reiff, 2010) in the moment of uptake (Rounsaville, 2012). As a result, the uptakes of students encountering a text such as an assignment prompt or assigned reading, may be influenced not only by the genre they identify the text as participating in, but the genre that the interface through which it is distributed is participating in. In some cases, this serves to reinforce an uptake habitual to classroom settings, such as when an assignment prompt is distributed through Canvas in a section of the site called "Assignments." If, however, that assignment

prompt delivered through Canvas calls on students to participate in or interact with genres with which students are primarily familiar in the realm of popular culture such as YouTube videos or online discussion boards, students may be unable to reconcile the tension between the uptake captures associated with the text and the those associated with the interface through which it is accessed.

Online writing tools have been promoted as a means of engaging students in a way that helps them develop new literacy practices (Dressman, McCarthy, & Prior, 2009). However, as I will argue, the data presented below suggest that these means are also genres that have rhetorical effects that shape how students identify and can respond to texts. Focusing our attention entirely on texts and not on the decisions we make in how to distribute them obscures these effects. Furthermore, such effects are not evenly experienced among students in this rhetorical ecology. Much as John Trimbur (1996) once noted that there is an “unequal distribution of material resources in the political economy of writing instruction,” so too is familiarity and knowledge of technologies of text composition and distribution unevenly distributed among students of writing (p. 130). As the data will show, some students find themselves comparatively disadvantaged, because they have less genre knowledge about tools like Canvas and Google Docs, making them less certain of how to respond to them or the texts distributed through them.

Facilitating Teacher-Sponsored Uptakes: Canvas Discussion Boards and Uploaded Texts

In certain cases, Canvas, the classroom management software that is used almost universally across the university where this study was conducted, was a powerful tool for securing teacher-sponsored uptakes, but often only in so far as those uptakes tended to align with students' habitual uptakes of educational texts. Canvas' affordances tended to reinforce uptake

captures that limit uptakes to those in which classroom genres are recognized primarily as transactions between teacher and student that are initiated by a teacher. The Canvas software was released in 2011 by the Utah-based educational technology firm, Instructure, and is currently used by over 3,000 universities, school districts, and other educational institutions around the world (Instructure, 2019). It is used in nearly every class offered at the university where this study was conducted and is accessible to students and teachers not only on personal computers but also as an application for mobile devices. This mobile version of the software allows teachers to send push notices to users' devices alerting them to newly posted assignments, announcements, and grades by causing one's device to ring or vibrate. The software has a presence that extends beyond the classrooms that were the focus of this study, since students would have encountered it in all other classes they were taking, and many, including all the focal participants, had the experience of interacting with it on a mobile device. As a result, it constitutes a powerful rhetorical actor in terms of the frequency with which students would interact with the software and the stakes involved in these interactions. Canvas' features, such as push notices and discussion boards, are designed in ways that replicate some of the characteristics of shared online platforms that appear outside of educational institutions, but they ultimately reinforce students' uptake captures associated with educational texts and situations. As I will describe below, these features made it easier for teachers and students to compose, distribute, or share texts but they do so in ways that primarily reinforce students taking up assignments and texts as basically occurring within the context of a dialogue that only includes a teacher and an individual student and in which the teacher defines the limits of what can be said. There is nothing intrinsically problematic with such an uptake, except that it does run counter to the outcomes of the university's first-year composition program, which are intended to develop

students' awareness of academic discourse as a form of knowledge creation through social interaction – something like Kenneth Burke's (1941) parlor in which you listen to the lively conversation you have walked in on until you catch the drift and “then you put in your oar” (p. 110-111).

As Instructure mentions in their own marketing for the software, “every last feature, every last interface is crafted to save you time and effort and to make teaching and learning easier” (Instructure, 2019). To a great extent, Canvas' use at the university where this study was conducted suggest that Instructure has achieved their rhetorical goals. Canvas has a wide range of functionalities and was closely identified with the work of class, such that, in classes I observed, many students would have the site open on their laptops much of the time that they were in class. While Anyi primarily projected PowerPoint slides to the screen at the front of her classroom, in the course taught by James, he would mirror his students by generally having Canvas open on his own computer, projecting it using a digital projector onto the screen at the front of the classroom. In both Anyi and James' classes, Canvas was the primary means by which students accessed class announcements, required readings in the form of file downloads or links to external websites, assignment prompts, and grades and other forms of assessment. Students also used it to upload their completed work and receive feedback from instructors in the form of marginal and end comments. Finally, this is where they composed the electronic portfolios that they submitted for their final grades. To reinforce how closely identified Canvas is with the university and the work that students do in it, the version of the software licensed by the university is branded, such that the university's logo and colors appear prominently in the menu bar that runs along the left-hand side of the user interface. Furthermore, the Canvas website is accessed through the university's web domain, such that all Canvas pages end in the

university's .edu domain name. Students' names and identification numbers are automatically loaded into the program when students register for a course, and no part of the site can be accessed without first entering one's university internet identification and password. Once this password is accepted, however, users can access, download, and upload content in a way that keeps users' data and online activity secure. The result is a relatively seamless user experience that is embedded within the student's experience of the university and that is digitally walled off from the rest of the internet.

The following set of data excerpts and their analysis will illustrate how James, the instructor of a first-year composition course with a focus on multimodal composition, used this powerful tool as means of securing a sponsored uptake of assigned texts. The syllabus for the class includes course outcomes that were composed by the English department and that apply to all first-year composition courses. Among these are the following: "reading, analyzing, and synthesizing a diverse range of texts and understanding the situations in which those texts are participating" and "to craft persuasive, complex, inquiry-driven arguments that matter" (Appendix 8, James' Syllabus). As one stratagem for meeting these outcomes, James, in addition to listing assignments and course readings in the syllabus, would also alert students of them on a weekly basis using the "Announcements" feature of the Canvas software. Typically, a posted announcement would contain either a link to an external website that contained the reading, or a file that could be downloaded, or both. Every week, students were required to comment on these readings before class using a "Discussions" feature that worked like an online bulletin board system or post their own found texts and then comment on these. These comments were then counted as credit toward the participation portion of students' grades, which made up 30% of their final grades.

Discussion board posts and comments: Uptake of prompts and assigned reading.

James explicitly references course outcomes as the reason why he makes Discussion Board posts and comments mandatory in the assignment prompt where this requirement is described: “This exercise will not only hold you accountable for your weekly readings, but it will also give you the chance to engage with the learning outcomes regularly through the form of free responses and demonstrate that composition is the most useful and helpful when it functions as an active conversation with others” (Appendix 9, Weekly Discussion Posts prompt). The prompt also lists requirements for posting and commenting. Each week, half of the class will have to create posts commenting on reading and the other half will have to comment on other students’ posts, with posters and commenters trading roles each week. There is a word limit for posts (300 words) and for comments (100 words), with a commenter required to comment on three posts), as well as guidelines for what posts and comments should include. This prompt also mentions when posts and comments are due each week and that they are counted towards the participation grade.

In practice, students took up this assignment prompt in a manner that adhered closely to these guidelines and requirements, which are reproduced below (See Figure 13). As a result, the texts they composed, as will be demonstrated, show that students take up this writing situation almost entirely in terms of the requirements stated in the prompt and not in a manner typical of discussion boards that appear outside of highly controlled online academic environments like Canvas. Out of 23 students, only three produced fewer posts and comments than were required over the course of the quarter, and even then, they only fell short by one or two. By the same token, no student produced more than three posts in excess of the number required. Furthermore,

student posts or comments on the discussion board were almost always quite close to but slightly over the word limits mentioned above, generally by 50 to 60 words. In the case of commenters required to publish three comments during a week, even if one comment was less than 100 words, the sum of all three would be in excess of 300 words.

Thus, while the prompt states that the student posts and comments should be “free responses” that are part of an “active conversation,” these responses were, in fact, closely constrained in form by the detailed prompt. The constraints produced performances participating in a sort of hybrid or “mutt genre” of the sort described by Elizabeth Wardle (2009), in that they have the surface features of a genre that appears outside of a classroom setting but do not perform the social action of that genre. Rather, the social action performed is that of earning participation credit by meeting the minimum requirements and guidelines specified by the prompt. This is not to say that the assignment did not cause students to “engage with the learning outcomes,” only that this engagement is occurring within the context of a genre performance where students are reproducing the characteristics of one genre, discussion board posts, while attempting to achieve the social action intended by another, the homework assignment. Since the student only has stakes in this rhetorical situation in terms of their relationship with the teacher, it is difficult for their genre performances to “demonstrate that composition is the most useful and helpful when it functions as an active conversation with others” except inasmuch as that conversation is with the teacher.

Process

For *posting* your discussion post you will answer a different prompt each week, but try to cover some of the following guidelines:

1. Briefly describe an insight you gained about online political discourse from one of the reading or homework assignments we covered that week
2. Connect it to one of the rhetoric/composition/communication principles that we covered in class that week or that you read about in the textbook chapters (consider tying it in with one of the Learning Outcomes).
3. Support this idea or set of ideas with at least one or two concepts, quotes, or other ideas that you gathered from the readings (either the textbook or one of the class discussions/lectures).

4. Elaborate more on that insight you gained by thinking about how it might apply to other contexts.

When creating *comments* in response to another classmate's post, try to do the following:

5. Draw from your own insights from the reading assignments or class activities.
6. Vary who you're responding to be commenting on different authors' posts or other commenters.
7. Start or continue a conversation by targeting what you're interested in or what you find important, depending on what kind of discourse is taking place (such as responding to another comment you found interesting or important).
8. You can either agree or disagree with something someone else said so long as you try to add another perspective or insight either way.

Format

The journal entries must be **at least 300 words long**; you will complete a total of *four* journal entries throughout the quarter. For commenters, you must post at least *three* comments every week, **at least 100 each**. In either

Figure 13. Excerpt from Appendix 9, Discussion Board Post prompt, "Process" excerpt. Class 2, Canvas upload, 27/09/2017.

Canvas facilitates student uptake of this hybrid genre by making it very simple for the teacher to send assignments and discussion board post announcements to students and then check how many students created posts and comments and when they did so. Its interface also makes it easy for students to post, while still differing in critical ways from discussion board activity outside of classroom management software. As mentioned, students and teacher are already enrolled in the Canvas website when they register for a course, so any text published by a user, such as the teacher, on the "Discussions" section of the site will be sent to students through their Canvas accounts. Thus, no additional work is necessary for teacher or students to engage in an activity that looks very much like that of any discussion board that might appear on any website. The critical difference is that other websites require users to come to them, create accounts, and

log in before they can access or compose texts. On Canvas, students are enrolled as users of a class website even before the site is officially published by the instructor of record and their accounts are auto-generated using their university identification.

Furthermore, the division of the user interface into different web pages based on type of activity also serves to reinforce habitual uptakes in which communication flows primarily from teacher to students, with any exceptions to this pattern highly constrained by the authority of the teacher. The “Announcements” section of the Canvas , as the name suggests, was exclusively used for one-way communication from teacher to students. It was most often used to inform students of required reading. The “Assignments” section allowed for a very constrained form of two-way communication: prompts were delivered from teacher to student, and completed assignments were submitted by students to the teacher. Only the “Discussions” section showed evidence of communication between students and students, but it followed a pattern that was almost completely constrained by the “Discussion Board Post prompt” (Appendix 9), posted in the “Assignments” section.

As the following data excerpts will show, the teacher first calls for students to take action by means of an prompt that is filed in the “Class Assignments” folder in the “Files” Section of the website, then places texts to be discussed in a section marked “Announcements” and then creates a post in a section marked “Discussions.” Through this set of short texts, the teacher creates a situation in which students’ uptake captures (Dryer, 2016), the lingering effects of their previous repeated experiences with genres, have the effect of limiting their possible uptakes to the enactment of a kind of hybrid genre: a project proposal *cum* reader response with some of the genre characteristics of discussion board activity, but one in which the activity is performed for the benefit of a single user, the teacher. Again, this is not to say that this does not result in

students engaging with some aspect of class outcomes, but it seems to do so by requiring students to perform a genre that does not exist anywhere but in a composition class, for no other reason than to see if students can follow instructions in performing that genre.

Extract 1. Canvas announcements and discussion posts regarding visual texts. (Class 2, Canvas posts, 10-20/11/2017).

In the following extract, the initial genre performance of the Discussion Board prompt (Appendix 9) plays the greatest role in sponsoring student uptake. It does this primarily through the requirements and guidelines given for creating a post or comment (Figure 13), as well as by featuring other recognizable characteristics of such prompts, such as a due date and submission instructions. Moreover, the prompt is placed in a folder marked “Class Assignments” (Figure 14). This is highly effective in guiding students in how to recognize this text and respond to it, regardless of how they may have used online discussion boards elsewhere in the past. This text was uploaded to Canvas by James, the teacher, on the first day of the class, setting clear expectations for what students were to do for the rest of the quarter.

Name	Date Created	Date Modified	Modified By	Size
English 182 Group Conference Form.docx	Oct 23, 2017	Oct 23, 2017		15 KB
English 182 Short Assignment #4.docx	Oct 29, 2017	Oct 29, 2017	Shane Peterson	647 KB
English 182 Technology Survey.docx	Oct 2, 2017	Oct 2, 2017	Shane Peterson	17 KB
How to Upload Your Social Media Post Scr...	Oct 9, 2017	Oct 9, 2017	Shane Peterson	420 KB
Peer Review Worksheet.docx	Nov 20, 2017	Nov 20, 2017	Shane Peterson	14 KB
Preliminary essay 2017.docx	Sep 26, 2017	Sep 26, 2017	Shane Peterson	508 KB
SA1 Rhetorical Analysis.docx	Oct 1, 2017	Oct 1, 2017	Shane Peterson	90 KB
SA2 Discourse Analysis.docx	Oct 9, 2017	Oct 9, 2017	Shane Peterson	169 KB
SA3 Design Plan.docx	Oct 16, 2017	Oct 16, 2017	Shane Peterson	23 KB
Weekly Discussion Posts.docx	Sep 27, 2017	Sep 27, 2017	Shane Peterson	200 KB

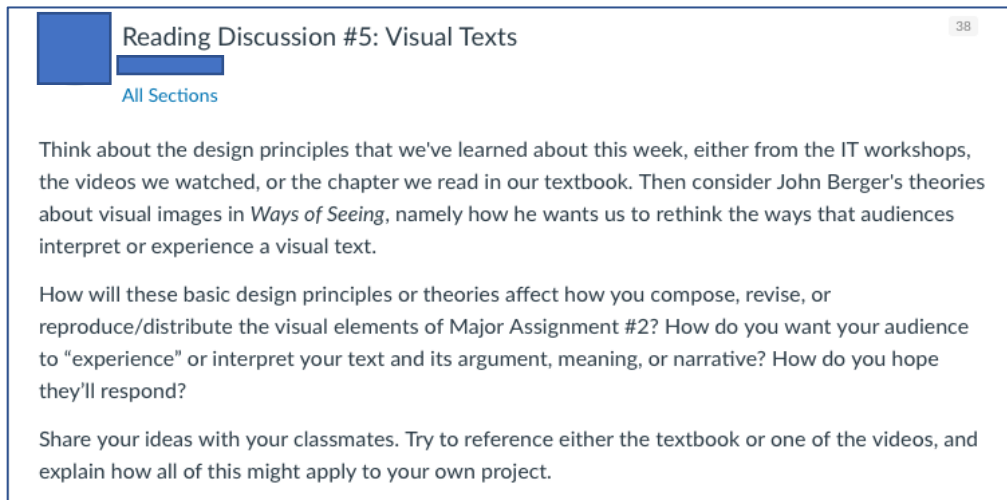
Figure 14. Location of prompt in “Class Assignments” folder with upload date. Class 2, Canvas screenshot, 20/11/2017.

Students’ habitual uptakes of assignment prompts are reinforced further by the way in which individual Discussion Board discussions are initiated. The subject of the Discussion Board Posts for the week I will use as an example is the reading that students have done on the subject of “visual texts” and how it will inform their plans for an upcoming major assignment. Students are alerted as to what reading they are responsible for in the form of a text posted to the “Announcements” section of Canvas (Figure 15). After this, James, creates the first post on the “Discussions” section of Canvas, instructing students how to frame their posts (Figure 16). Note here the strong difference in this process from that of most discussion boards existing outside of Canvas. In the case of Canvas, texts that are required reading are listed, linked, or uploaded in one section of the site and the discussion started in another. By contrast, in most discussion boards or comment sections that appear in, for example, YouTube, Reddit, FaceBook, or most major journalism websites, a text, or at least a link to it, and the posts that comments upon it are

all on a single page. In the case of Canvas, educational texts or links to them or placed on a separate page as though they constitute one form of action: a call to read. The discussion board with the first posts is then placed on another page, performing a different form of action: a call to post and comment. This separation of actions, reading from composing a response, may be typical of classroom settings, where different activities may be ‘due’ at different times or may be evaluated in terms of credit in different ways. However, in most online digital spaces outside of educational contexts, these actions are placed side by side in an effort to make the difference between reading and writing as a form of engaging with the author and other readers as seamless as possible, since this is one of the key affordances that distinguish digital online media from others.

The screenshot shows the Canvas LMS interface. On the left is a purple sidebar with navigation icons for Account, Dashboard, Courses, Calendar, Inbox, Commons, and Help. The main content area is titled 'Announcements' and features a post for 'Readings for Week #8'. The post text includes meeting information for Monday and Tuesday, and a video recommendation for Wednesday. The video player shows a YouTube video titled 'John Berger / Ways of Seeing, Episode ...' with a 'Watch later' and 'Share' button. Below the video is a 'More videos' section with a carousel of related video thumbnails.

Figure 15. Assigned reading announcement in “Announcements” section of Canvas. Class 2, Canvas post, 10/11/2017.



The screenshot shows a discussion board post in a Canvas LMS interface. At the top left, there is a blue square icon. To its right, the title 'Reading Discussion #5: Visual Texts' is displayed in a dark blue font. Below the title, the text 'All Sections' is visible in a smaller, lighter blue font. In the top right corner of the post area, the number '38' is shown in a small grey box. The main body of the post contains three paragraphs of text, all in a standard black font. The first paragraph discusses design principles and John Berger's theories. The second paragraph asks how these principles affect composition and audience response. The third paragraph encourages sharing ideas with classmates and referencing course materials.

Figure 16. Initial discussion board post: Instructor James. Class 2, Canvas post, 16/11/2017.

In the data excerpts that follow, we see how students take up both the initial prompt in the “Class Assignments” file folder and this initial post made by the teacher. One student creates the following text in response to the teacher’s post:

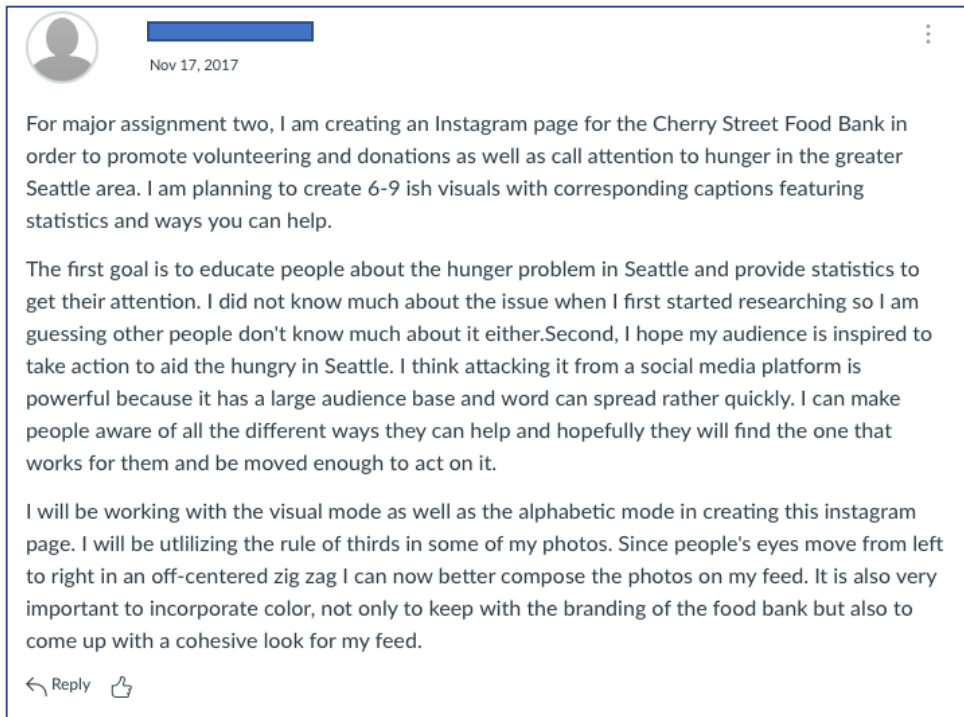


Figure 17. Discussion Board Post: Student 1 (S1). Class 2, Canvas post, 17/11/2017.

Two of the focal participants of this study, Avril and Xiulan, comment on this post as follows:

The image shows a screenshot of a discussion board interface. It contains two posts, one by Avril and one by Xiulan, both dated November 18, 2017. Each post includes a text area, a 'Reply' button with a left-pointing arrow, and a thumbs-up icon. The posts are enclosed in a light blue border.

Avril's Post
 Nov 18, 2017

This is a really unique and realistic idea! I think you could definitely catch people's attention, especially by using the rule of thirds and consciously taking photos from a certain point of view. However since many social medias posts become out of sight, out of mind, you'll have to find a way to make sure that your message sticks with the users, and motivates them to take action rather than simply feel pity for the people you're featuring and grateful for their own quality of life. Making people aware of the ways they can help is a great idea, and hopefully those already passionate about the issue, like you, will be inspired to lend a hand and pitch in.

← Reply 👍

Xiulan's Post
 Nov 18, 2017

I think you are very explicit about your goals in the assignment number two. Your first goal is to educate people by providing statistics. It's a clever strategy because like you said, most of us don't know much about the hunger problem in Seattle just like you. And the statistics could give us the most objective information about this issue and also could increase credibility in your content. Also I agree with you that social media is a great tool to spread information quickly.

← Reply 👍

Figure 18. Discussion Board Comments to S1's Post: Avril and Xiulan. Class 2, Canvas post, 18/11/2017.

The analytic focus of these excerpts is on how student texts take up the prompt of the Discussion Board Post assignment prompt as well as the initial post of the instructor in a manner highly constrained by the uptake captures associated with prompts rather than uptakes habitual to discussion board use. James' post for this particular week (Figure 16) differs in certain key ways from the original Discussion Board Post assignment prompt that applies to all posts generally, in that, instead of discussing an "insight into online political discourse" (Figure 13) and then relating that to elements in the required reading, students are asked to relate reading to their plans for one of their major assignments for the course, "Major Project 2." Aside from this, the guidelines remain quite similar, so students are not called to perform a markedly different task from other weeks in this space on Canvas. In terms of length, S1's response, at 255 words, is slightly shorter than the required word length. This student is also one of the three that failed to

complete all the posts and comments required over the duration of the course. Avril's and Xiulan's comments to her post are 119 and 84 words respectively, though Xiulan's three comments for this week are slightly in excess of 300 words when added together.

Beyond these minimum requirements, student attempts to adhere to the guidelines regarding content outlined in the prompt and James' post remain on the relatively superficial level of addressing prompt guidelines like a checklist. The post composed by S1 does mention multimodal communication principles from the reading, when it describes how "people's eyes move from left to right in an off-centered zig zag" (Figure 17), an idea that appears in the textbook, *Compose, Design, Advocate* (Wysocki & Lynch, 2014). The author of this post does not actually reference this source explicitly, however, nor does she incorporate in a direct way ideas from the John Berger video. Furthermore, while the student describes the subject of her project and what modes will be employed, she does not address the problem, "how will these basic design principles or theories affect how you compose, revise, or reproduce/distribute the visual elements of Major Assignment #2" (Figure 16). S1 mentions using "the rule of thirds" in her photos and remembering to "incorporate color," ideas which are also the subject of two videos that are included as "optional reading" for the week, but the reason for doing so and how this will influence the audience's experience or interpretation of the text is not explored (Figure 17). Thus, in terms of the requirements for this assignment, the writer comes close to meeting the word limit, references their project, and references (if she does not cite) assigned reading. At the same time, these requirements are met in a way that still does not speak to the purpose of connecting ideas from the reading with one's project and then making decisions about how to employ these ideas when proceeding with that project. The prompt's various criteria are more or

less met individually, while the purpose of creating the post - connecting texts to one another and then reflecting on how these connections may guide one's own composition practices - is elided.

Much the same phenomenon can be seen in the comments on this post that were composed by Avril and Xiulan. James' guidelines for commenting in the initial prompt include calling on students to "draw from your own insights from the reading assignments," to "vary who you're responding to be commenting on different authors' posts or other commenters," to "start or continue a conversation by targeting what you're interested in," and to "agree or disagree" with a post or comment, giving reasons for doing so (Figure 13). Avril's comment (Figure 18) does meet some of these guidelines in that she mentions "using the rule of thirds," and considers the problem of circulating texts in persuasive ways, topics discussed in assigned reading for the week, though she does not cite either text by name. She also agrees with methods proposed by the poster and adds a note of caution regarding the ephemeral "out of sight, out of mind" nature of social media. Similarly, Xiulan's comment cites the rhetorical power of statistics as a way to "increase credibility" and supports the poster's idea of using Instagram as the medium for her project.

In both of these genre performances, Avril and Xiulan have met at least some of the criteria listed in the assignment prompt, but there are certain elements of the prompt that they do not take up and that, in fact, are not taken up by any of the 296 posts and comments written by any of the students over the entirety of the course. The prompt mentions that commenters should vary in whom they are responding to, sometimes commenting on posts and sometimes to other comments. This latter form of commenting does not occur in any Discussion Board comment made by any student. Thus, none of these comments really acts to "continue a conversation" beyond a two-part interaction composed of one post and one comment (Figure 13), they merely

add an idea relevant to the original post at which point the interaction ends. One post may be responded to by several commenters, but no commenter creates a comment that addresses another commenter by name or the substance of their comment through quote or paraphrase such that the conversation continues beyond this two-part interaction. Additionally, neither Avril nor Xiulan's comment nor that written by any other student in response to any other Discussion Board post disagrees entirely with the content of a post. Students occasionally voice disagreement with ideas in assigned readings, but they do not disagree with one another, regardless of whether the topic is assigned reading or students' proposals for projects. Finally, out of all 296 posts made to the Canvas Discussion Board for this class, not one has been 'liked' by having a user click on the 'thumbs up' icon in the lower left-hand corner of each post. 'Liking' posts is not a requirement or guideline mentioned in the teacher's prompt, though in discussion boards that appear on platforms outside of Canvas, they are far more common than actual posts and comments because they require less work on the part of a user while still having a rhetorical effect. Thus, we have a form of discussion board comment genre performance that is quite special to the insular nature of the Canvas online space: universally supportive of group members with whom one shares physical space in the classroom, universally limited to interactions that go no further than a single post-and-comment pair, and universally un-'liked.'

As a point of contrast, consider the difference between the performances above and the following comments taken from the discussion board attached to the John Berger BBC *Ways of Seeing* (tw19751, 2012) video posted on YouTube that was assigned as required reading for this week (Figure 19). A one-line post is made commenting on how Berger, at a particular time signature in the video, mentions that television is a medium limited by the inability of the audience to respond or engage in a dialogue with a television program's creator. The commenter

sees this as a prescient remark considering the rise of platforms like the one this very video on which he is commenting is hosted. There are only five comments in response to this post, but it has been ‘liked’ 169 times. This has caused the post to rise close to the top of all 580 comments made on this video, as determined by the proprietary YouTube algorithm that prioritizes comments based on how many ‘likes,’ ‘dislikes’ and comments they receive, as well as on when and by whom it was posted. (The details of this algorithm have never been released by Google, though attempts have been made to reverse-engineer them (Dixon, 2016; Green, 2016)). The next three posts comment on different aspects of this idea, either adding to it or paraphrasing it. The fourth comment then disagrees with the poster, pointing out that this idea originates with Walter Benjamin’s (1936/2001) essay, “The Work of Art in the Mechanical Age of Reproduction.” The fifth comment responds not to the initial poster, but, rather, comments on the point of the fourth commenter, mentioning the publication date of Benjamin’s essay. The degree to which comments are further and further indented into the webpage serves as an index of the degree to which commenters are interacting with one another, not just with the author of the original post. There is only a modest degree of commenter interaction evidenced here, but we do see two levels of commenters responding to other commenters.

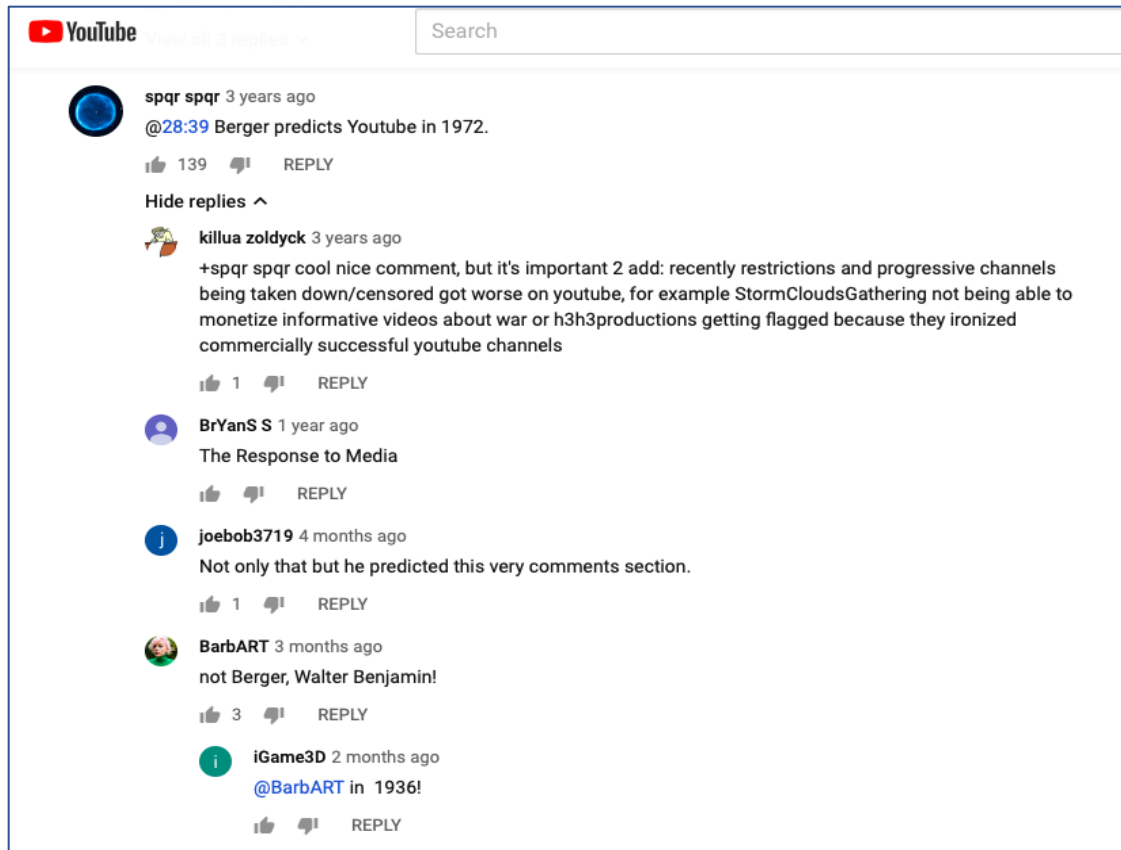


Figure 19. YouTube comments on John Berger video assigned as reading. Class 2, YouTube screenshot, approximately late 2016.

These comments, if we include the 139 ‘likes,’ range in length from 56 words to three to the iconic addition of a ‘like.’ In the actions they perform, they run from simple agreement or appreciation to expansion to disagreement and correction. Without a required word limit constraining writers to produce alphanumeric text as a response, a far more diverse discussion is produced that still manages, somewhat ironically, considering they have never read them, to cause these commenters to “engage with the learning outcomes” of this class: “reading, analyzing, and synthesizing a diverse range of texts and understanding the situations in which those texts are participating” and crafting “persuasive, complex, inquiry-driven arguments that matter” (Appendix 8, 182 Syllabus). These arguments may not constitute ‘inquiry-driven’

research, but they do synthesize ideas from more than one text in order to make an argument about the nature of the YouTube platform as compared to that of a medium like television.

The teacher's Discussion Board Assignment prompt (Appendix 9) is designed to be taken up as a set of instructions and guidelines for responding to student reading and James' use of Canvas encourages such an uptake. In this sense, Canvas is a powerful tool for facilitating teacher-sponsored uptakes. At the same time, the design of the site itself does not entirely align with the outcomes of the course, which encourage the development of a rhetorical disposition to composition as a social act that can be performed in many contexts. Everything from push notices alerting students of required reading and providing them links and downloads to it through the "Announcements" section, to an "Analytics" tool embedded in the site measuring how many students have accessed the site or posted texts to it, to the "Discussions" section encourages an uptake that considers student reading and writing as a transaction with teachers that is confined to educational spaces. Teachers assign work and students submit; if students' reading and writing is done in the context of a social relationship, that relationship is with a teacher and the stakes of the situation are a grade.

Canvas and performance of identity through accounts of its use.

In interviews, James and the focal participants in his class described their use of Canvas in order to access the readings and prompts to which they responded and articulated attitudes about it that served to perform certain identities. For James, his accounts of using Canvas as a tool are part of description of himself as a conscientious and professional teacher. Similarly, students in interviews used descriptions of their commenting and other use of Canvas to perform student identities that exhibit diligent and responsible qualities. Here, Discursive Psychology and

its approach to participant accounts is of use in understanding how participants' articulations of their thought processes and motivations are deployed rhetorically. These self-accounts for one's behavior serve as a means of performing or enacting an identity through social interaction (Wetherell & Edley, 1999). In this sense, participants' talk about educational texts and the ways in which they have taken them up can be seen as resources that can be used for constructing an identity through mutual meaning-making (Edwards, 1997).

Extract 2. James: "Canvas is very much our bread and butter for this course." (James, Interview 1, 10/10/2017).

- 1 T: um (.) could ↑you tell me a little bit about how you assign the reading in th in the class?
 2 J: mhm
 3 T: or (.) materi[als or how you give the amount and that kind of stuff
 4 J: [mhm
 5 J: right (.) the only assigned text book is compose design ↑advocate I forget the authors off the
 6 top of my head um (.5) bu::t otherwise i usually assign newspaper articles or magazine op eds
 7 or editorials from local publications
 8 T: mhm
 9 J: my theme (.) my class theme is on online political discourse?
 10 T: mhm
 11 J: so a lot of the readings are going to be a bit more recent? a bit more timely and a little bit more
 12 local so we did talk about the Milo Yiannopoulos fiasco that happened on inauguration day this
 13 year so a lot of those readings were from the Seattle Times, and the Stranger,
 14 T: mhm
 15 J: other newspapers include New York Times, and the Guardian, and just some other like hodge
 16 podge of different online sources that I post the links to on canvas through the announcement
 17 page so instead of emailing uh everything to the students which gets kind of sticky if students
 18 can't receive my emails for whatever reason they can go to the canvas page or get a notice and
 19 they can see ok on this day oh I need to do this reading they can click on the link that'll take
 20 them to that page then they just read it and we discuss it the next day or (.) uh they will discuss
 21 it on the ↑discussion page of canvas as part of their reading uh par the reading portion of their
 22 participation ↓score it's posting uh something on canvas or uh commenting depending on the
 23 week they switch off uh just kind of treat reading as more of a active conversation with other
 24 readers and authors
 25 T: interest[ing
 26 J: [so canvas is very much our bread and butter for this ↓course I mean it's just easy to
 27 use it's more user friendly and I don't have to email the students back and forth and uh it just
 28 makes everything more clean and efficient

29 T: mhm

In this excerpt, James accounts for his use of Canvas in terms of its efficiency and superiority to other forms of contacting students and distributing texts. His evaluation of the software based on the benefits it provides for both him and his students contribute to a defense or rationale for why he is using the software as he does, which in turn serves to identify himself as a conscientious and professional educator using a tool that empowers him to do his job. While the readings may be a “hodge podge of different online sources” (lines 13-14), they are relevant to students because they are also “timely” and “local” (lines 11-12) and related to the course’s theme of “online political discourse” (line 9). Canvas is defended as a choice for notifying students of reading and distributing texts on the grounds that it is superior to e-mail (lines 17-18). It’s convenience is also cited in terms of sending push notices to students (line 18) and providing an easy means of sending links to articles (lines 19-20). Requiring students to use discussion boards to post and comment on reading is accounted for in terms of how this is a strategy for treating “reading as more of a active conversation with other readers and authors” (line 23-24). James sums up, using “so,” a conjunction indicating a causal relationship between the benefits cited and why he is using Canvas: “so canvas is very much our bread and butter for this ↓course” (line 26). The reference to ‘bread and butter’ suggesting a kind of quotidian utility further emphasizes the sense of Canvas as an effective tool of the trade. Perhaps most notable about this exchange, in which I am primarily acknowledging his statements and encouraging him to continue speaking (lines 4, 8, 10, 14, 25, 29), is that my initial question asks how he assigns reading but does not explicitly call for a rationale. However, the question is heard by him as requiring a defense of his pedagogy; this form of assigning and distributing reading has been

chosen and not another is accountable, in the sense that it is hearable as requiring explanation (Sacks, 1992, p. 4-6).

Ease and convenience form the basis of this rationale in terms of how it allows him to communicate with students and ensure that they receive texts in a timely manner. This communication of announcements, instructions, and texts is described as serving to elicit from students a desired uptake, which James articulates in terms of what students might be thinking: “they can see ok on this day oh i need to do this reading” (line 19). He then relates this thought to a series of actions that result from it: students will then click on the link, read the linked text, and participate in discussions that occur in the classroom on the Canvas Discussion Board (line 21). This desired uptake is then further encouraged by the fact that enacting it in the sponsored fashion described here will result in receiving participation credit (lines 21-22). In this process, Canvas is a tool for facilitating and expediting the teacher’s responsibility to encourage students to read and respond to texts, preferably as part of an “active conversation” (line 23) with one another. In the data excerpts that follow, students provide accounts of uptakes that echo some of what is outlined here by James, with the notable exception of engaging in active conversation with one another. It is not that active conversations between students do not occur in online spaces, but that these spaces may not be equally accessible to all students.

This first excerpt comes from an interview with Xiulan, a student in James’ class, in which she describes her response to the Canvas discussion board prompt. Xiulan describes her uptake of the discussion board prompt in a way that serves to portray herself as a diligent and resourceful student faced. At the same time, this description articulates uncertainty regarding how to identify the prompt and select an appropriate response: Canvas replicates some of the surface features of discussion boards that she has seen, but she primarily speaks of her work as

an assignment that must meet the teacher's requirements. The interview was conducted about a week after Xiulan wrote the Canvas discussion board post described above (see Figure 18). Since her first language is Mandarin, a language that I also speak, I was able to offer a choice of languages in which to have our conversation; she chose to speak in Mandarin. My own translation of the interview into English is offered immediately beneath each speaker's turn at talk. The excerpt is immediately preceded by a short discussion of what kind of educational texts are used in the class and how they are assigned and distributed. This leads to questions about how texts are discussed in class and online. Xiulan makes sure to demonstrate that she understands completely the requirements of the prompt in terms of word limit, due date, and such as part of representing herself as a diligent student; it is with selecting an appropriate response and then executing an adequate genre performance that she expresses having difficulty.

Extract 3. Xiulan: "I will do some research in Chinese." (Class 2, Xiulan, Interview 3, 24/11/2017).

- 1 T: 那你们要怎么做 *discussion* ?
 2 so how do you do the discussions?
 3 M: 我们班会把一个班二十多个学生分为两个 *group a group b* 然后 *group a* 的学生啊(.)会做
 4 一个 *reflection* 写一个大概三百字的 *article* 之后就 *discussion* 然后剩下的一组学生啊就
 5 会就是(.)做一些 *comment* 来讨论一下你的关于你写的东西.
 6 in my class, the students are divided into two groups, group ay and group bee. Students in
 7 group ay might write a reflection, like a 300-word article, and then have a discussion about it.
 8 The other group will provide comments to discuss what they write.
 9 T: 你怎么 *comment* ?
 10 How do you comment?
 11 M: 我(.)通常就是(.)有一个些啊 *reflection* 其实挺难(.)挺难就是 *comment* 但是我通常就会先
 12 (1.2) 就是肯定一下就是我认为赞同的观点然后接下来 就会(1.2) 就是
 13 I usually, well, some reflections are actually pretty hard to comment on, it's pretty hard but I
 14 usually just like affirm the points of views that like i agree with, and then just kind of like
 15 T: 你是用什么方法 *um* 提出你的 *comment* ?
 16 In what way do you make your comment?
 17 M: *canvas*

- 18 on canvas
- 19 T: 哦在 canvas okay.
- 20 oh on canvas okay
- 21 M: 对我们在 canvas 上面做
- 22 yes we do it on canvas
- 23 T: 是在是一个 discussion board 还是?
- 24 is it on the discussion board or
- 25 M: 对 discussion board
- 26 yes on the discussion board
- 27 T: 哦 okay 所以他们把他们的看法就是做一个 post.
- 28 oh okay so they make a post about their opinions
- 29 M: 对所以我们一个班的学生都可以↓看
- 30 yes so every student in our class can see it
- 31 T: 哦 okay 所以还有第二组就可以一个一个(1.2)或者在一起给回复
- 32 oh okay so each student in the other group can comment on it
- 33 M: 对 friday 的时候是写 reflection 的人要去 due 他们的 reflection 然后 saturday 的时候是
- 34 我们这些同学去 comment.
- 35 yes on friday those who are responsible for writing reflections should submit theirs, and on
- 36 saturday those students who are supposed to write comments should post their comments
- 37 T: okay okay
- 38 okay okay
- 39 M: 然后 next group 就 change
- 40 then it changes to the next group
- 41 T: 是每一个同学都会 comment 一下
- 42 so each student will provide a comment
- 43 M: 对. 每个同学.
- 44 yes each one
- 45 T: 哦 okay 明白 mmm 所以先想回去你刚说的那个(.7) 你会找一些中文材料就是你在网上以
- 46 搜索一点儿中文材料你会怎么找它是因为你先看老师(1.8) 让你读的一个文章还有以后
- 47 觉得我可能需要多一点↑信息还是是怎么样的
- 48 oh okay got it emm so now let's go back to where you said you would find some Chinese
- 49 materials. so you go online to search some chinese materials. How do you find those? so, do
- 50 you read the articles your teacher assigns and then later you may find you need more
- 51 information or what?
- 52 M: 额, 我查找的那些信息会在我开始写 essay 的时候查然后通常那个时候我会先看老师
- 53 给我的 article 是大概关于一个什么样的方向的比如说这节课我们讨论的是关于比如说
- 54 额额额比如说就是 Seattle 这个地方就是有什么一些地方 local 的一些新闻然后我会就是
- 55 在看完他们那些文章然后脑中大概会想一个我要写关于什么样的方向的东西比如说老
- 56 师可能只会就↑因为老师给的(.)article 会比较范比较大就它可能有的关于 health care 有
- 57 的可能会关于就是 environment 就会比较广然后我可能就会在脑中就是定一个 topic 就
- 58 是我可能想我接下来要写的文章是关于 environment 然后我就会在(1.2)Google 上面先搜
- 59 些↑英文的一些 article 时政然后就是看一些大概的一些东西就是大概理解一些因为我只
- 60 能大概理解一些我的英语然后剩下一些补充材料我就会去用↓中文的去搜索

61 well, for the information I search for, I usually do like when I write my essay, I usually first
 62 roughly read over the articles assigned by the teacher to get a very general idea of what they
 63 are about, for example, in today's class we discussed, for example, local news in Seattle, then
 64 after I read those articles, I will have a general direction for what I'm going to write. For
 65 example, since the articles the teacher provided are pretty general, they might be about health
 66 care, or the environment, they're pretty general, and I may have a rough topic in my mind so
 67 I'll think I'm probably going to write about the environment, and so I'll search for some
 68 English articles, like news articles on Google, roughly glance at them to get a rough
 69 understanding, and because of my english level, I can only have like a rough understanding,
 70 and then for some detailed supplementary materials I will do some research in Chinese

71 T: 嗯(6)那你你说大概理解 (1.0) 嗯 (2.4) 那个是什么样的大概理解是什么感觉 hnh
 72 emm so when you you say rough understanding emm rough understanding what does that
 73 mean?

74 M: 嗯比如↑说嗯关于讲政治方面就可能看了这篇文章我大概知道嗯最近这个领导人干了一
 75 一些什么事情是很受大家↑欢迎的(1.3)但是再具体一些比如说这个措施的一些背后的一
 76 些含义或者是这个措施就是一些细节嗯可能会关于其↑他国家的一些问题然后(.)我可能
 77 就不会特别能看懂因为会出现很多的人名还有一些就是一些法案就是act那些细节然后
 78 我不会很懂所以我就只能依靠↓中文来理解(.)但是用那些材料来辅助我去理解这个事情
 79 发生什么(1.2)但是有时候也会有一点困难因为(.)这个材料因为用中文的材料(.)其实更多
 80 的角度是从中国的角度来出发的

81 well for example when it comes to politics, after I read the article I may roughly know that
 82 what this political leader did recently is very popular among some people, but with regards to
 83 very specific measures or the implications behind it or the details about this measure, or how
 84 it may be related to other countries, and so on, for these, I may not really understand them,
 85 because there will be a lot of people's names and some acts. For those kinds of details, I don't
 86 quite get them. I can only rely on Chinese to understand them but using those materials to
 87 help me understand what happened with something but sometimes it's a little hard because
 88 these materials using Chinese materials actually most of the perspectives are coming from a
 89 Chinese point of view.

90 T: ↑哦有意思.
 91 oh, that's interesting.

92 M: 对.
 93 yes.

94 T: 嗯(.)除了那个文章比如说报纸文章还会看什么样的材料或者听什么样的材料或者什么
 95 媒体那样的

96 emm besides these articles, such as news articles, what other materials will you read or listen
 97 to or what other media will you use

98 M: ↑嗯(.)我会上论坛里去↓看一↓看你知道论坛吧? 就是(.)对.就是大家都会有个人的
 99 comment 然后因为↑新闻它通常只会报道一些比较公平的一些大部分都是比较一些就是
 100 公正性的论点然后但是论坛里就会有大家就是各抒己见就是每个人都有个人的看法然
 101 后我可能会从一些就是看法里受到启发然后接下来就是完成我的一些构思.

102 well, I also go to some online forums, you know, online forums? you do. so there people
 103 express their own personal comments. you know news reports usually look factual, they are
 104 mostly factual points, but on forums, people freely express their views. everyone has their

105 own opinion, and I may get some inspiration from some of their opinions and then next I will
106 frame my writing.

For this excerpt, the focus of analysis is on Xiulan's articulation of her responsibilities as a student in the class in terms of how she takes up required reading and discussion board prompts, and the linguistic and cultural challenges she faces in carrying them out. Xiulan primarily describes her response to the Discussion Board prompt in terms of the requirements that students must meet and how difficult these are for her. At the beginning of the exchange, I ask Xiulan how discussions are done in a way that does not specify whether I am talking about in-class or online discussions (lines 1-2). She hears this as referring to the weekly Discussion Board assignment, and describes the procedure involved, identifying the division of class labor and the minimum word limit for posts as the most salient or noteworthy elements of this activity (lines 3-8). When I ask her about commenting, she characterizes this activity as "quite hard" (挺难), but says that she usually finds posts with which she agrees and then voices that agreement in her comment (line 11-14). After clarifying that we are talking about online discussions on Canvas' Discussion Board (lines 15-32), Xiulan speaks of student activity on the "Discussions" section of Canvas in terms of obligations and deadlines: when posts are due and when commenters must respond to them are described using the Chinese modal verbs 要 and 会, which can, in this context, be translated as "need to" and "be supposed to" or "will" and "shall," respectively.

While this account of requirements, deadlines, and difficulties work together to portray Xiulan as a hardworking student who pays attention to what is asked of her, she also describes a particular challenge that she faces as an international multilingual student. She attributes this to linguistic deficit but the nature of this deficit is then described in terms of cultural unfamiliarity. After reading the assigned texts on which she must post or comment, she will often use Google

to find other articles on the same subject in English and then use some key words to find more texts on the same subject that are written in Chinese (lines 52-70). She describes the challenge she faces reading English articles as one of comprehension. She is only able to get a “rough understanding” (“大概了解”) (lines 53, 59) from reading articles in English. This problem she first attributes to a lack of English skills “我只能大概理解一些我的英语” (“because of my english level, I can only have like a rough understanding”) (lines 59-60). However, when I ask her about what this ‘rough understanding’ means (lines 71-72), instead of describing problems with unfamiliar vocabulary or grammar, she expands on how the assigned texts she reads assume a certain cultural knowledge of US politics that she does not possess.

Xiulan describes her uptake of these texts and of the Discussion Board prompt in terms of a kind of tension between points of view and what a comment is meant to do in the context of this class. She identifies comments on discussion boards and other online forums as a way for people to “freely express their views” (“大家就是各抒己见”) (line 99). At the same time, she identifies the Discussion Board Post prompt as a rhetorical situation in which she is charged with an assignment that calls for a response that meets very particular criteria, as Xiulan has already described in the first part of this exchange. As part of this articulated understanding of what response is appropriate, Xiulan mentions that readings are often about “local news” (“local的一些新闻”) (line 54). As James mentions in his interview and in his syllabus, the theme of his course is “online political discourse” (Extract 2, line 9; Appendix 9, p. 1); in practice, this means online political discourse about the United States that is primarily understood from a US-centric point of view. While some readings are published by news sources based outside of the US (e.g. *The Guardian*), these articles are featured on the US editions of these sources’ websites. Xiulan relates how these readings often describe the actions of political leaders of whom she has heard,

but that they do so by using names of people and proposed legislation that she has not: “因为会出现很多的人名还有一些就是一些法案就是act那些细节然后我不会很懂所以我就只能依靠中文来理解” (“because there will be a lot of people’s names and some acts. For those kinds of details, I don’t quite get them. I can only rely on Chinese to understand them” (lines 76-77). She describes the use of Chinese language sources on these news events as problematic, though there is a certain amount of hesitation before she frames the nature of this problem. After saying that she must rely on Chinese sources to understand the events described in articles to which she is must respond, she uses the conjunction 但是 (“but”) to begin describing the problem with using Chinese sources, but then pauses for over a second (lines 77-78) . She begins again, once more using 但是, and, after several micro-pauses, explains that the problem is that these sources are written from a Chinese point of view. While she does not explicitly state that such a point of view is inappropriate for helping her understand assigned reading, the fact that it is presented as a difficulty (“有一点困难”), something that is “a little hard,” (line 78) indicates an incongruity between the method she is using to respond to her situation and what she sees the situation as demanding.

Furthermore, Xiulan’s uncertainty regarding how to select an appropriate response to the Discussion Board Post prompt is further indicated by the words she chooses to refer to required Discussion Board posts during this exchange. She initially refers to the posts that she and her classmates compose using the English word “reflection” (lines 4, 11). Even after I use the English word “post” (line 27) to refer to the same text, she uses the English word “reflection” again (line 33). Later, she refers to this same genre of writing using the English word “essay” (line 52), when describing how she reads the assigned articles and then uses Google to search for supplementary texts in English. The terms she uses to describe posts are both in English and,

more importantly, both genres typical of the classroom rather than online discussion boards. These posts, unlike those that simply reflect the personal opinion of their authors, require reading and research and are due at a specific time. Xiulan has effectively identified how Canvas posts as a hybrid or “mutt” genre (Wardle, 2009) differ from posts she has seen elsewhere and thus resorts to a range of terms in an effort to articulate what is expected of her and how she meets those expectations.

Finally, Xiulan relates how she looks at other discussion boards online that might be discussing the subject of a required reading in order to find a suitable model for her own comments. The tension between the sort of discussion board that exists on Canvas and what it is for and those that exist elsewhere online is underscored here by how she describes other online boards. She characterizes comments on these forums as free expressions of one’s own opinion (lines 99-100) and says that she uses them as models or sources of inspiration (line 100). However, she has also already stated that her procedure with Canvas comments is to find comments she agrees with and state that agreement. This is corroborated by the comments she writes, all of which, like those of her classmates, never respond to points raised by other commenters, always support a poster’s opinion, and never make use of the ‘like’ feature. She is familiar with online discussion boards that appear in other spaces online and identifies the genre of writing that appears there as a form of personal opinion, but she also articulates a need to navigate between this understanding of discussion board post and the expectations for the Canvas discussion board, which is described as hard or difficult (lines 11, 86), and requiring additional research (line 70).

As it turns out, there were online spaces in which the students posted about topics of interest to them in a way that showed the characteristics of the kind of commenting we see in the

YouTube comments quoted above (Figure 19), but these spaces existed outside Canvas and were unknown to the instructor of the course as well as to some students. In a later interview, Xiulan mentions that her FIG or “Freshman Interest Group,” the cohort of students to which she belongs and who intend to declare a major in human-centered design and engineering (HCDE), share a FaceBook group. Members of the cohort were instructed by their FIG leader to use FaceBook’s Messenger application to communicate with each other about group assignments for their FIG general studies course as well as any other course they might have. Xiulan reported that this group was not generally used to talk about the first-year composition course that I observed as part of this study. However, some of the students in this FIG cohort were also using the group chat feature of the iMessage application on their iPhones to communicate with one another about their English class. These group chats included a subsection of students within the FIG who had collaborated on a project for their Introduction to HCDE course. Over the course of the academic quarter, some members of the FIG who were not part of this original group joined the group chat by hearing about it from a classmate. Neither James nor Xiulan were aware of the existence of this group chat until the course was nearly over. I only became aware of it during my last interview with Avril, another of James’ students.

The following excerpt comes from an interview conducted with Avril near the end of the quarter, my last interview with her. I present it here because it demonstrates that students like Avril have already created *ad hoc* online spaces that function much like the discussion boards that are replicated by Canvas’ “Discussions” feature. Recall that multimodal composition course is advertised by the university as teaching students to compose in “genres that our increasingly digital and media saturated world demands” (Department of English, 2019). Presumably, multimodal discussion board posts are one such genre. However, as the following data show,

students in this class not only do not necessarily require such instruction, they will produce these genres without being compelled to do so. Furthermore, they choose technologies of composition and distribution that, unlike Canvas, are not already associated in terms of their uptake captures with classroom teacher-student transactions.

Extract 4. Avril: "nine texts this morning and it's only eleven in the morning." (Avril, Interview 4, 08/12/2017).

- 1 T: um do ↑you mostly use (.) how do you normally use that resource
 2 A: ↑normally uh well like for today? we're having a food party in aitch see dee ee? in our human
 3 centered design and engineering class? and so we kind of used it to talk about like oka::y
 4 everybody bring in these snacks um you know and then we were also we made a ca::rd? for
 5 um mister ↑ [James' surname] like to say just thank you and we did another one for our aitch
 6 see dee ee professor? so I remember like yesterday we were using it to say like hey can
 7 everybody get to class five minutes early so we can sign the card um so we don't have to do it
 8 like in class so it's obvious and he ↑sees it so we used it for ↓that and then as well as like I um
 9 talked about before you know mainly asking oh how do you (.) cite this does anyone
 10 remember where this concept came from does anyone remember like what day it was that she
 11 like lectured on this or ↓yeah. stuff like ↓that.
 12 T: mm ok. a::nd do you (0.5) will you write messages fairly fairly frequently?
 13 A: ↑ I would say I'm one of the lower like middle lower end of the respondents like if these
 14 ((holds hand, palm down, above table at eye-level)) are the people that respond pretty much
 15 anytime anybody says something? I'm usually like ↓here. ((moves hand down to upper chest
 16 level))
 17 T: mhm
 18 A: like I'll only really respond if I feel like what I have to say (1.4) is going to be really ↑helpful
 19 to the person like I know that some of the respondents you know like somebody just messaged
 20 this morning like oh I was working on my portfolio and I accidentally like (0.6) closed out of
 21 the page I was working on and went to the settings page and deleted everything like are eye
 22 pee me! and someone else said that su::cks and like I wouldn't respond like that? cause that's
 23 not really that's not going to help them? if I knew a way to like recover their document? then
 24 I would respond with ↓that
 25 T: right
 26 A: just cause I'd feel like I don't have the time and it's not going to be useful to them to like for
 27 me to you know respond that way.
 28 T: mhm. no:w what are the interactions on that chat normally like are they (1.1) how would you
 29 characterize them
 30 A: ↑fairly friendly ↑yeah i mean we're (.) you know definitely this fig isn't super close knit like
 31 not as tight as some of the other ones that I've seen? but we're definitely friendly enough with
 32 each other and like like I said you know we all share like oh hey you know without having to

- 33 be asked does anyone have the notes someone will say oh hey here are the notes for the other
 34 day's um you know do's and don'ts of the portfolio or things like that so it's a lot of like
 35 proactive helping? like before people even ask for help you know it will be like hey I know
 36 that a lot of people don't know where the slides for this lecture linked on canvas so I'm just
 37 sending you guys a link to it here.
- 38 T: hmm
- 39 A: so there'll be a lot of yeah like I said a lot of proactive helping.
- 40 T: so people will upload either a (.) photograph that they've taken, a link to something on
 41 canvas, or a a some kind of notes or something like this hmm ok. and um (0.8) that last kind
 42 of where you were saying you're more on the low (.) middle-low end um that was for
 43 responding to questions?
- 44 A: um th yeah that's for responding to questions I'd ↑say um because I think (.) I think the last
 45 thing I said there was anyone want to study monday night and I said yeah ↑sure but other than
 46 ↓that sort of interaction usually it's responding to questions like someone will say hey does
 47 anyone remember out of like these three readings which concept like (.) you know where was
 48 this concept. and if I remember I'll say like oh it was in the Laroux reading um so but only if I
 49 have something really useful to ↑say like I don't really participate in that big group
 50 conversation just for like the ↑discussion section ↑factor of it just because I feel like group
 51 messages with that many people can be ↑hectic if everyone tries to participate in the
 52 discussion? and so I figure like if people want to discuss like that's fine I have it on ↓mute
 53 they can discuss all they ↓want.
- 54 T: right right. ok then um now do you ever post stuff of your of your own on there? things that
 55 you=
- 56 A: =like shared thing documents that I've made, or ↑if I think they'll be helpful yeah I've
 57 definitely sent a couple like someone will ask °hey I missed the lectures anyone have notes°
 58 and so like if I'm you know if I'm at my computer or my notebook or whatever I'll send them
 59 a picture of that? but most of the time it's like (0.8) two or three core people are the ones
 60 consistently sending notes, and pages, and links, and things like that
- 61 T: mhm. and how often do you think (.) would you say that you consult that
- 62 A: ↑um I'd say definitely we talk in it everyday?
- 63 T: mhm
- 64 A: like there's discussion everyday whether it's on (2.3) ((picks up iPhone)) let's see where's the
 65 fig group message (.) yeah I mean at nine thirty four this morning there's still (1.6) like these
 66 were all this morning
- 67 T: oh! gosh.
- 68 A: so yeah (2.5) yeah nine thirty one, two, three, (.) four, five, six, (.) seven, eight, nine. nine
 69 texts this morning and it's only eleven in the morning so

In this data excerpt, Avril describes how she and her classmates use the group chat that they have informally established to discuss class business. Ironically, her description of this student organized and student-regulated group chat shows some signs of meeting the original purpose stated by James of making Canvas Discussion Board posts mandatory: “This exercise

will not only hold you accountable for your weekly readings, but it will also give you the chance to engage with the learning outcomes regularly through the form of free responses and demonstrate that composition is the most useful and helpful when it functions as an active conversation with others” (Appendix 9, Weekly Discussion Posts prompt). In her description, Avril relates how each participant posts as much or as little as they choose, doing so not because they are explicitly prompted by someone else but because they recognize a need or problem and then attempt to repair it. In the first example that Avril cites, students recognize the end of the quarter as a time to express thanks to their instructors and so they use the chat to call students into classrooms early to sign a card (lines 3-8). Students are also described as helping one another understand class readings and how to engage with them in the ways required by their instructor, such that students may ask one another how to cite a particular kind of source (line 9) or where a concept discussed in class was first encountered (lines 9-10, 46-48), or advice regarding portfolios (line 34). She characterizes most of the activity within the chat as “proactive helping” (lines 34-35, 39), in which classmates simply post materials “before people even ask for help” (line 35) because they recognize that someone may have a use for them. Thus, rather than waiting for a formal prompt to tell them what their rhetorical situation is and how they are required to frame their response, students respond to what they perceive to be rhetorical situations involving coursework and other students.

Avril’s description of group chat activity also notes that students’ posting practices are multimodal, reflecting composition habits more typical of online discussion board and chat group communication. Since there are no word limits or participation requirements, students may post using whatever modes they feel a situation requires. Thus, a student may proactively post a link to PowerPoint slides used by a teacher because they “know that a lot of people don’t know

where the slides for this lecture linked on canvas” (lines 35-36). If a student asks for notes, Avril says she will “send them a picture of that” (line 57-58) using the camera on her iPhone. In other cases, she has “shared thing documents that I've made” (line 56). The result is that the group chat functions as a means of circulating texts that classmates either request or that they see as potentially useful in performing work associated with the class.

Avril’s account of how she participates in the chat is used to portray herself as a helpful classmate who does not comment just for the sake of commenting. She mentions that “two or three core people are the ones consistently sending notes, and pages, and links, and things like that” (lines 58-9). She uses hand gestures as well as talk to indicate the level of her involvement with the chat: “I’m one of the lower like middle lower end of the respondents” (lines 13-15). As part of this account, Avril relates that the group chat is not limited to just this purpose of circulating such texts or disseminating advice about citation or where concepts are referenced in readings. Some students participate not only to answer questions or share resources but simply to chat or relate troubles: “somebody just messaged this morning like oh I was working on my portfolio and I accidentally like (0.6) closed out of the page I was working on and went to the settings page and deleted everything like are eye pee me!” (line 19-22). She contrasts this form of participation and the sort of response it gets from some her classmates (“someone else said that su::cks”) (line 22), with her own habits. She says that she will “only really respond if I feel like what I have to say (1.4) is going to be really ↑helpful to the person” (line 18-19). Later, Avril adds that, in addition to her desire to be helpful, she is also too busy to be commenting “just for like the ↑discussion section ↑factor of it” (line 50): “I don't have the time and it's not going to be useful to them to like for me to you know respond that way” (lines 26-27). Another piece of evidence used to strengthen the point she makes about herself as a student is how she

has muted this chat, so that she no longer receives chime or vibration push notices on her phone when new messages are posted (line 52). The portrait that she emerges from this account is that of a busy student who wants to help others in useful ways and who stand out from her peers by not wasting her and others' time in idle chatter.

Helpfulness and usefulness are often cited in this description of the group chat (lines 18, 23, 26, 35, 39, 49, 55) and the technological accessibility of the iMessage group chat to all group members is a factor in this. However, from a social perspective, the chat's benefits are differentially accessible. In one sense, Avril's account of the group chat describes the FIG group as "definitely friendly enough with each other and like like I said you know we all share" (lines 31-32), and her description includes many examples of cooperative mutual support. This support is highly accessible to members of the chat since posting photos, links to webpages, and digital documents is simple to do using Apple's iMessage software, and members can either enable push notices that alert them whenever new content is posted or mute such notices and check the chat as often as they like. The iMessage application developed by Apple is also accessible across Apple platforms, such that owners of more than one networked Apple device, can access a group chat from any of them (Apple Inc., 2019). However, this digital network of devices is not coincident with the social networks between students. All the students in the class, who are also all members of the same FIG, share a material classroom space, but the digital group chat network does not extend to all members of the FIG that regularly occupy that space. As stated above, Xiulan was not aware of its existence until late in the quarter. One has to be aware that it exists and know somebody who can add one to the chat.

One result of this is that students who are not included in the informal digital networks of communication that have developed around this class may take up educational texts such as

prompts and assigned reading differently from their more socially privileged peers. When a student like Avril has questions about texts, she describes posting questions to the group chat and receiving support from classmates. When a student like Xiulan has such questions, she describes doing extra research on her own such as seeking out supplementary texts in English and Chinese. Furthermore, she may refer back to texts uploaded to Canvas, such as assigned readings and assignment prompts with far greater frequency than other students. The “Analytics” feature embedded into the Canvas user interface (which is accessible only to the teacher and teaching assistants) reports that Xiulan viewed Canvas pages 1,204 times over the quarter while Avril did so only 603 times. Out of all 23 students, the average number of Canvas page views during the quarter was 685. The outliers were three students with page views of over 1,000, all of whom, including Xiulan, were international multilingual students. This suggests that informal support between classmates that was mediated through digital communication tools was differentially accessible along linguistic and cultural lines, effectively freezing out students who were less socially connected with their peers.

As much as student uptake of the Discussion Board prompt and texts assigned as required reading adhered fairly closely to the instructor’s guidelines, the texts that resulted from these uptake enactments bear little resemblance to the active conversation associated with most online forums that the instructor and, perhaps, Canvas’ designers intended to elicit. This is not to say that students were not motivated to participate in the Canvas discussion board. Unlike the case of the literacy exercise described in the previous chapter, the focal participants describing the mandatory Canvas Discussion Board posts in interviews never expressed any doubt or confusion about why they were engaged in this activity. The framing of the Discussion Board Post prompt in terms of a formal assignment with a relation to outcomes and final grades resulted in students

completing this assignment according to the guidelines mentioned in the prompt. Their accounts of responding to these prompts and assigned readings are used not as evidence to indicate confusion or lack of engagement with the course, as we saw in the last chapter, but their own diligence as students or their willingness to help classmates. This was facilitated not only by the affordances of Canvas as a tool for accessing required reading and assignments and submitting texts, but also by the manner in which Canvas is closely identified with the university and coursework. Students took up this prompt as the occasion for producing a kind of hybrid genre that bears some of the features of a discussion board post but serves to perform a social act more closely associated with a written reflection or short essay assigned as homework. When students wanted to actually participate in a genre that accomplished the social act of requesting information, offering help, proposing and organizing group activities, voicing personal opinions, and commiserating or celebrating within an online community that shares similar goals, they did so on their own terms by developing a forum parallel to the officially recognized board on Canvas. This alternate student-regulated space was, however, not accessible to all students. In fact, those who might stand to gain the most from participating in such a group seemed the least likely to be aware of its existence. The next section of this chapter continues this discussion of how technologies of text composition and circulation are differentially accessible in a variety of ways, and the effects this has on uptake.

Delaying or Disrupting Uptake of Educational Texts: Google Docs and Accessibility

Google Docs, the web-based word processor commonly used in both classes that I observed for this study, was employed as a platform for collaborative writing both in and outside of the classroom. While composing a text using this software is similar enough to using most

other word processing programs available in the US and abroad to make it simple for students to adopt, the collaborative web-based nature of the software presented certain challenges for instructors and students alike. There are a wide variety of security settings available and many ways to distribute or grant access to Google Docs texts. Furthermore, choosing one rather than another setting can have unforeseen consequences in terms of who can and cannot receive, access, or take part in composing a Google Doc text once it has been created. This potentially bewildering abundance of choices could result in making documents created in this program particularly difficult to access for those instructors and students who had less experience using the program. Such students were often the same students who were not aware of other online communication resources available, meaning that they were also less likely to know how to seek assistance in gaining access to documents, or even know that a document existed until it was too late for them to join the class in working on it.

The Google Docs software used by students in the classes observed for this study is part of a larger suite of programs that Google describes as “a suite of tools designed to empower educators and students as they learn and innovate together” (Google, 2019). It is a customized version of the commercially available Google Suite that has been developed for educational institutions. While this version is only accessible to students, faculty, and staff of the university who have university identifications and passwords, this relationship between Google and the university is almost imperceptible to the typical user (University of Washington - Information Technology, 2019). Except for the small university logo in the upper right-hand corner of any Google Suite application webpage, such as Google Docs or Gmail, there is no other sign that the website one is using is associated with or managed by the school. Add to this the fact that many students and instructors are using computers and devices that ‘remember’ their login information

in a digital ‘keychain’ and that auto-fill user identifications and passwords without being prompted, and users can easily move between the public internet and the university’s security-enhanced domain without being aware of it. Furthermore, unlike Canvas, none of the Google Suite web-based programs have addresses ending in the university .edu domain name.

The stated purpose of the educational version of Google Docs and other programs in the Google Suite is to allow students and teachers to “collaborate anytime and anywhere” (Google, 2019), and this purpose was achieved in the classrooms I observed: it was the preferred means of collaborative composition. However, disruptions and delays that occurred in student uptakes of educational texts created by instructors and circulated through Google Docs often emerged out of complications involving how texts are shared. The Google Suite developed for use by educational institutions resembles the publicly available commercial version but has no advertisements and features additional security measures to make it FERPA-compliant (UW-IT, 2019). These increased security measures make it more difficult to share texts with other users for collaborative composition. When, for example, an instructor chooses to create a document using Google Docs that will later be shared with students, they must choose the level of control over the document that students will be granted: the ability to edit, comment, or only view. They must also choose who will have access: a specific list of email address owners, anyone with a university identification who comes in possession of a link to the document, or anyone on the internet who comes into such possession. There are additional settings allowing document creators to control whether or not the document can be found using an internet search engine, or whether other users are allowed to change access settings or share the document further. The default setting for shared documents is such that only UW identification owners with a link to the document can access it, and then they can only view and not comment or edit. Add to this

already complicated picture, the fact that many students and instructors have multiple email addresses. Thus, an instructor may accidentally create their document in the public version of Google Docs and then, using their personal email address, send the document link to an auto-generated mailing list of all the university email addresses assigned to their students. This auto-generated list is managed by the university and will not recognize the instructor's non-university email address, preventing the email from ever reaching its intended recipients. Conversely, the instructor may correctly send the document to all students' university email accounts, but many students rarely check these accounts. Some have thought to configure their university Gmail accounts to forward to their personal accounts, but not all. To sum up, depending on the set of circumstances, an instructor may create a document and attempt to share it with students with the result that all, some, or none of them receive a link to it. Once students do have a link, they may discover that they cannot view, comment on, or edit the document.

Delayed uptake of educational texts created and shared using Google Docs.

In the next two data excerpts that follow, I return to Anyi's composition classroom, and the reading and writing exercise described in the last chapter in which student groups are sent a link to a Google Doc containing a prompt and questions that each group must answer. Anyi sends a link to this shared Google Doc with questions for each student group to the entire class using a class email list. As the 'creator' of the Google Doc, Anyi's Google account must explicitly grant access and the right to add or edit text. However, Anyi sends a link to her class that does not extend this access to students who are not using their university Gmail accounts. When many have trouble gaining access, she allows them to come up to the front of the classroom one by one and send themselves such a link from her machine which is logged into

her Google account. Thus, in addition to the interactions between student and teacher that are occurring in talk and are described in some detail in the previous chapter, there is a separate interaction occurring between teacher and student machines and online accounts that reinforces the hierarchy at work in the teacher-student relationship. Students cannot take up this text until their Google accounts have received explicit permission from that of the teacher to do so. In this case, however, there is a curious kind of digital impersonation that occurs. The teacher's Google account grants access to each student, but not because the teacher is sending that access. She attempts to do so but is unsuccessful. Rather, the students physically interface with her machine and 'impersonate' her by sending this access from her account. This digital impersonation, because it involves the student taking on the role of the teacher, may serve to weaken the teacher's authority and strengthen student authority. As will be described there may be a connection between how student take up the problem accessing the text and their later uptake of the prompt within the text itself. While students express little discontent with accessibility problems when they are face-to-face with the teacher, these problems are later used as a resource by one of Anyi's students, Rashida, in an interview as part of a performance accounting for what she describes as her own lack of engagement with the course.

In this first excerpt, a student reports to Anyi that she cannot gain access to the Google Doc to which she sent the class a link. The interaction demonstrates the complex interplay of teacher, student, hardware and software that shapes how students take up the prompt that is in the Google Doc. Most notable is the manner in which the difficulty that arises with students accessing the text not only delays their uptake but may limit the number of students that ultimately interact directly with the text. Anyi allows students to come to the front of the class and use her computer to send their computers a link granting access that allows them to edit the

document. What follows is a complicated interaction between teachers, students, machines, and the space in the classroom. Anyi's computer screen displays the shared Google Docs text, and this screen is, in turn, projected by a digital projector onto a pull-down screen mounted at the front of the classroom. I have chosen to represent these data in the form of a social interaction with interactants taking turns, even though very little is actually said between them. This is because I am choosing to also recognize the machines involved as interactants interfacing with the human participants as well as with each other. Italicized lines in the transcript indicate interactive turns in which interaction is taking place between human and machine. I cannot include interactions between machine and machine because I do not have access to the university's information technology service records logging all requests to and from servers that were performed by student and teacher devices during this class session. However, I can infer when access to a document has been granted or denied based on human-to-human and human-to-machine interactions, as detailed in analysis below. After some confusion about how to access the document, only a fraction of Anyi's students ultimately send themselves links to it and these are also the same students who ultimately enter text into that document.

Extract 5. Lining up in front of the teacher's computer. (Class 1, Observation 2, 24/10/2017).

- 1 T: so let's have a break first for ↑ten minutes
 2 *T: Teacher opens the Google Doc text on her machine, projecting via projector to the pull-down*
 3 *screen.*
 4 T: and ↑uh during the break you can try whether you could open this link I think I sent it to you
 5 one is the big five link (.) let's have a break (1.6)
 6 S1: ((stands up and leaves the room.)) (0.8)
 7 S2: ((stands up and speaks to her classmate, S3, in a voice too low for microphone to record.))
 8 (12.0)
 9 S2 and S3: [((S3 stands as S2 walks to exit looking back at S3. S2 and S3 leave room)).
 10 T: [and try to open this one

11 S4: ((seated)) what?
 12 S5: ((Types at her laptop.))
 13 S5: ((Stands and walks to front of classroom where Anyi is standing) I still can't (0.6) can I send
 14 it to myself?
 15 T: yeah sure
 16 T: ((turning towards class as S5 uses Anyi's machine to send access to herself, after which she
 17 returns to her seat.)) if you could you could send a new link to your email box (9.0)
 18 S5: ((Uses Teacher's machine to send herself access to text.))
 19 S6: ((stands up, walks to front of room and stands beside S5, waiting for her turn to use Anyi's
 20 computer.))
 21 S6: ((Uses Teacher's computer to send access; returns to seat.)). (20.2)
 22 T: did you send it to your gmail box or to
 23 S3: I sent it to my gmail
 24 S7: ((stands and walks to front of room and Teacher's computer.))
 25 S7: ((Repeats access process as above.))
 26 Rashida: ((stands up, walks to front of room.))
 27 Rashida: ((Repeats access process))
 28 S7 and S8: ((S7 returns to seat. Then S8 walks to front of room.))
 29 S8: ((repeats access process as other students above.))
 30 Peiyu: ((repeats access process as above.))
 31 Peiyu: ((As Peiyu returns to her seat, she looks at me behind the camera and waves.))
 32 S2 and S3: ((S2 and S3 re-enter the classroom and sit back in their seats.))
 33 S9: [((repeats process of students above.))
 34 S3: [((Looks at her iPad.))
 35 S1: ((re-enters the classroom, takes his seat.))
 36 S10: ((repeats access process.))
 37 S3 ((watches S1 perform access procedure.)) (1.8)
 38 S3: ((looks at pull-down screen, gesturing toward it with right hand as S2 looks at her, see Figure
 39 20)). (1.8)

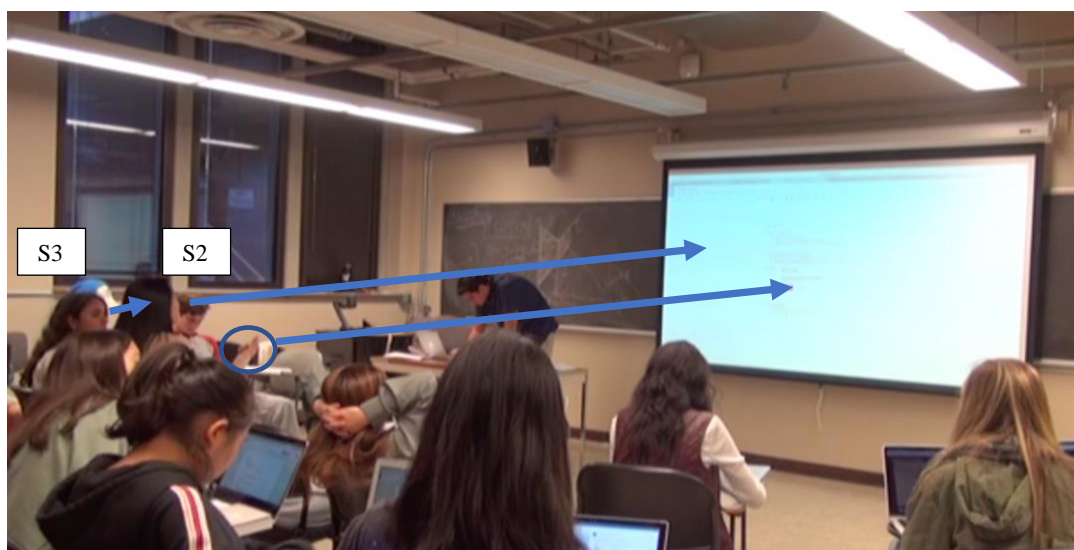


Figure 20. S3 looks at pull-down screen, gestures towards it with hand. S2 looks at S3.

- 40 S3: ((repeats access process that she has just observed.)) (0.4)
 41 S2: ((stands up and follows S3 to front of class.))
 42 S2 and S3: ((S3 kneels in front of Anyi's computer and sends herself access to Google Doc as S2
 43 first looks at computer screen and then looks at S2, see Figure 21.))



Figure 21. S3 looks at pull-down screen, gestures towards it with hand. S2 looks at S3.

- 44 S2: ((As S3 stands and begins to leave, S2 grabs her arm, see Figure 22, and says something to
 45 her that is inaudible to microphones. S3 points to Anyi's screen and then walks back to seat.))



Figure 22. S2 grabs S3's arm arresting her departure as she stands up and turns away from S2.

- 46 S2: ((Completes access process and returns to seat but does not sit down.))
 47 S2: ((She inspects her mobile phone, turns to face the pull-down screen, and then turns to her
 48 phone again, see Figure 23.))

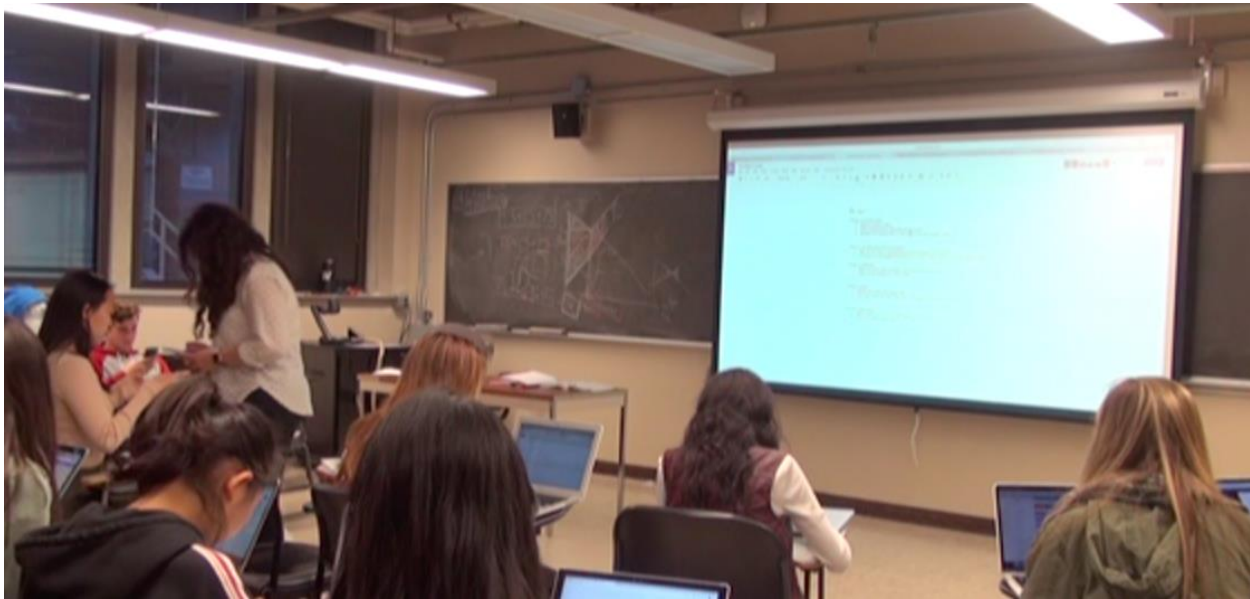


Figure 23. S2, standing beside seated S3, looks down at mobile phone.

- 49 S2 and S3: ((return to the front of the room to Anyi's computer. S2 kneels before machine and
 50 repeats access process using S3's email address. S2 returns to seat as S3 kneels beside Anyi's
 51 machine.)) (8.5)
 52 S2: ((Stands up and looks toward Teacher is standing behind camera, chatting with me.))
 53 T: ((walks to front of room to talk to S2.))
 54 S4: can you send the email again?
 55 S3: ((Stands up, walks to front of classroom and Teacher's computer where S2 and Teacher are
 56 talking and looks over Teacher's shoulder.))
 57 T: email me (.) I need to accept your request?
 58 T: ((Teacher repeats access process.))

The focus of analysis for the excerpt is on how student uptake of the Google Doc text, a link to which has been sent to the class, is delayed by the troubled process of gaining access to it. This delay not only disrupts the teacher's intended uptake of this text and the exercise associated with it, it also undermines her status as an authority over the texts and what to do with them. Before this excerpt begins, Anyi has explained how the class is going to engage in an activity that will help them understand how complex claims are created so that they are better able to do this in their next assigned essay. She has distributed the newspaper opinion-editorial handouts described in the previous chapter and given students time to read it. She has then told students that they will be divided into groups to work on a Google Doc that will ask them to apply

assigned reading from the textbook to the opinion-editorial in an analysis of the article's argument. However, students are prevented from executing this last step because they do not have access to the document. As a result, what is ostensibly a ten-minute break is primarily used by students to give themselves access to that document. More importantly, they generally do not seek the teacher's assistance in doing this, instead choosing to rely on one another and appealing to the teacher only when all else has failed.

The undermining of the teacher's authority is performed by students in a subtle and non-confrontational fashion, minimizing any potential conflict or loss of face. I am using the term, "face" here in Erving Goffman's (1982) sense of "the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact" (p. 5). In order to prevent a situation in which the teacher may feel that events have established a 'face' for them that does not correspond to that which they normally enjoy or expect, the student can engage in "face-work," acting in a manner "consistent with face" (Goffman, 1982, p. 12-13). In this case, this work involves saving or maintaining the teacher's face by avoiding an accusation of failing to share the document properly. From the beginning, Anyi uses hedges to express some uncertainty about whether the link to the document will work: "try whether you could open this link I think I sent it to you" (line 4). When S5 finds that she cannot access the document, rather than ask the teacher to resolve the issue, she begins to say she cannot access it (line 13), but then pauses, and then asks the teacher if she can use the teacher's computer to send herself access (line 13-14). She is using the same process to send this link as the teacher would have, only she makes certain to send access with edit privileges. The teacher grants permission for S5 to do this, observes as S5 begins her interaction with her computer, and then sponsors this uptake of the text for the rest of the class (line 16-17). The teacher does not lose face in this situation as S5 has not

explicitly pointed out any mistake the teacher may have made in granting access to the class; she simply performs a process using her machine that works for her. The teacher promotes the selected response to others with the result that many, though not all, take it up.

Even though this solution allows the teacher to retain some nominal authority over how to access this text, the students have now cut her out of the literal process of authorizing access, because they are now using her machine to grant that access to themselves. Another seven students repeat the process first performed by S5 before a new complication arises. When it does, students again choose to rely on themselves and their classmates before turning to the teacher. S2 and S3 leave the classroom at the beginning of the break (line 9) and do not see S5 use the teacher's computer to send herself edit access (lines 13-14). When they return to the classroom, S3 first looks at her iPad (line 34), then watches S10 perform this process and gestures to it (lines 38-39, Figure 20). While I do not have a recording of what S2 and S3 might be saying to each other at this time, there is a clear process of uptake at work. These students were not present when S5 first presented her solution to the teacher and the teacher then sponsored it for the rest of the class. However, they see what a classmate is doing, one of them points to the screen, and then they repeat the same process themselves. This may have been partially spurred by S3 attempting to access the document with her iPad and failing, though I cannot be sure of this.

There is another layer of classmates appealing to other classmates in order to work out how to access the document that follows, indicating the degree to which students now recognize the situation as one in which they are best served by serving themselves. When S3 approaches the teacher's computer, S2 follows her and observes what she does, first watching the screen and then looking at her (lines 42-43, Figure 21). When S3 finishes interacting with the teacher's computer, S2 physically prevents her from leaving, pulling on her arm to indicate that further

assistance is required (lines 44-45, Figure 22). After performing this process, S2 returns to her seat next to S3, but first interacts with her mobile phone to determine whether her attempt to gain access has proved successful (lines 47-48). On discovering it has not, she and her classmate return to the teacher's computer and work fruitlessly for nearly ten seconds before asking for help from the teacher. Even then, S2 does not actually raise her hand or speak; she simply looks in the teacher's direction until she is noticed (lines 49-53). When the teacher approaches and attempts to help, S2 is compelled to come to her classmate's aid again, standing behind the Teacher's shoulder, providing a kind of literal oversight (lines 55-56).

What is notable about this process is that after one student identifies the problem of access and selects a solution that involves cutting the teacher out of the loop of textual circulation and the teacher sponsors that uptake, students pursue it such that they will only turn to the teacher for assistance after exhausting all other possibilities. Furthermore, those students who grant themselves access to the text in this way later take up the Google Doc text in a manner different from their classmates during the group work described in Chapter Three. Access to the text is differential; some students have no trouble granting themselves access, while others, like S2, try several times without success, turning to peers for help. Out of 23 students, 19 attended class that day; of this number, only ten use the solution described above to gain access. It is unclear whether other students had no trouble gaining access or if they simply did not bother gaining access, preferring to let others in their group take on the work of composing in the shared document. Based on Google Docs version history for all edits on this document, only 13 students actually composed or revised any of the text within the document during the group work activity, with only eight of those students actually composing text longer than 50 characters in length. Out of these eight students, seven are students who used S5's

process to gain access. The eighth was using a university Gmail account instead of a personal Gmail account such that she may have had automatic access to begin with. Thus, there is a strong overlap between students who identified an obstacle to taking up the text as a problem to be solved and selected a solution and those who then took up this text as an occasion for writing answers to questions in the Google Doc in the context of group work as described in Chapter Three. It is possible, then, that there is a relation between their uptake of the problem of gaining access to the text and their subsequent uptake of the text as part of a larger class exercise involving reading and writing. This would suggest that it is especially important for instructors choosing to use platforms such as Google Docs to spend time learning how access options work, because the manner in which access is configured may play a role in student's later uptakes of documents composed on such platforms. This recommendation is one to which I shall return in Chapter Five.

In the following excerpt, Rashida, a focal participant who is a student in Anyi's class, provides an account of this process of students granting themselves access to the shared Google Doc text using the teacher's computer. Her description of the manner in which access to the text is delayed is used as a discursive resource to justify disengagement with the class, revealing how the rhetorical effects of the Google Docs software play a role in shaping her uptake of the text as a valid reason for not being interested. The excerpt is taken from an interview that starts with Rashida saying that she finds the class boring (see Chapter 3, Extract 6). This excerpt follows shortly after this comment, as Rashida begins describing some of the aspects of the course that she finds boring. I begin by asking her if she remembers how the group work activity described in Chapter Three began.

Extract 6. Rashida: "Some people didn't even get the email." (Rashida, Interview 2, 05/11/2017).

- 1 T: what was how did what was that like how did that start if you recall that
 2 R: u::m it started off (1.0) that feels like so long ago (.) it started off like her just telling to get on
 3 the word document she shared with us but then we realized that like she shared it weird? so
 4 we couldn't or like a lot of people didn't get the email so we couldn't edit it and then
 5 everyone just had to go up individually and put their email in and that took some time.
 6 T: yeah (.) oh google drive has weird access issues sometimes.
 7 R: I don't ↓know she like i don't ↓know cause some people didn't even get the email but some
 8 people got it sent to them?
 9 T: o::h hmm
 10 R: so it was kind of ↓weird I just had to put up my email again.
 11 T: mhm
 12 R: and then and then (.) we were finally able to share it and the um the class eventually it took
 13 like ↑ten minutes all together to get everyone on the document and like writing?
 14 T: yeah that's (.) that's a lot of prep to get into the exercise
 15 R: yeah.
 16 T: yeah. I do remember people like getting up and standing at that laptop was there like a laptop
 17 R: [yeah.
 18 T: [up front and [that's where they were writing
 19 R: [yeah that's the email they were putting in.
 20 T: o::h I see to get access to the document
 21 R: yeah
 22 T: and then they're going back (.) okay okay that does take a little bit of time gosh um yeah. ↑I
 23 eventually learned that ↑I just had to set the access that anyone with the link no matter where
 24 they were
 25 R: yeah
 26 T: could edit it
 27 R: you just have to like press can edit before you share
 28 T: ye::ah though you also have to (.) depending on how you send the link the that particular link
 29 will be tied to certain access options
 30 R: yeah
 31 T: you have to be kind of careful with it=
 32 R: =mhm
 33 T: because you can set the document to have certain access options but the way person gets the
 34 document can also block things in certain ways
 35 R: got you.
 36 T: got to be careful
 37 R: mhm.

The focus of this excerpt is on the conflict that emerges between Rashida and me about whether these problems gaining access to the Google Doc text constitute an unreasonable failure

on the part of the instructor. It is an exchange that, like that between Anyi and S5 in Data Extract 5, lines 13-17, involves a certain amount of face-work (Goffman, 1982). Rashida is accounting for a lack of engagement with the class in a way that does not damage her own self-claimed social value as a student, while I do not want lose face as a teacher who is Anyi's colleague and friend, as well as a frequent user of Google Docs. Rashida has little power in the exchange: I am an older, white male researcher interviewing a research participant and a composition teacher who is a colleague of the instructor being discussed. Rashida is a young Arab-American woman who is a student and research participant. However, she also has significant stakes in presenting the problems that she and her classmates had accessing the text as evidence in this account that the teacher has failed to meet certain obligations to make the class interesting or engaging. A failure to establish this weakens her claim that the teacher is at fault for her disengagement with the course. As a result, she shows determination in her persistence to defend the point she is making. While she does not directly contradict my reading of the event, which is considerably more sympathetic to the instructor than hers, she will not agree with it, only confirm that she understands my point of view. In terms of my stakes in this encounter, I am both a colleague and friend of the instructor being discussed, and I have had trouble sending my own students links to Google Docs texts that include access with edit powers. If I fail to make my point, I stand to make a poor showing for my own profession.

Rashida describes the problems with accessing the document in a way that firmly establishes the instructor's responsibility for them. While I attempt to mitigate this blame, Rashida resists this throughout the exchange. The teacher sent the link, but she "shared it weird" (line 3) so that "a lot of people didn't get the email or we couldn't edit it and then everyone just had to go up individually and put their email in and that took some time" (lines 3-5). I reply by

saying that it is Google Drive's access configuration that is "weird," (line 6), but she declines to agree, and once again makes the teacher the agent of 'weirdness': "she like I don't ↓know cause some people didn't even get the email but some people got it sent to them" (lines 7-8). I am somewhat non-committal in my reply (line 9), so she repeats her initial claim ("so it was kind of ↓weird") (line 10) and also reemphasizes how this took up a lot of class time ("it took like ↑ten minutes all together to get everyone on the document and like writing" (lines 12-13). At this point, I concede that this process did take up a lot of class time (line 14). Following a short recounting of how students walking one by one to the teacher's laptop (lines 16-21), I return to the problem of wasting class time. At this point, part of my own stakes in this exchange become apparent, when I describe how I have changed my own behavior as a teacher to deal with this problem: "okay that does take a little bit of time gosh um yeah. ↑I eventually learned that ↑I just had to set the access that anyone with the link no matter where they were" (lines 22-23). This defensive account of my own behavior is unhelpfully unclear; I am referring to setting access such that anyone with a link has edit rights to a document regardless of whether they are using a university or public Gmail account.

In the final part of this exchange, Rashida, has made her point about how time was wasted unnecessarily in the class. However, there is a second minor conflict over how easy it is to avoid this problem, in which Rashida is also determined to stand her ground. Rashida asserts that it is relatively easy: "you just have to like press can edit before you share" (line 26), an assertion that I contest: "ye::ah though you also have to (.) depending on how you send the link" (line 26). Again, my explanation here is unclear since I fail to state what I mean by "how you send the link" as this could involve what kinds of email accounts can receive the link or what level of access the sender is granting recipients. Rashida does not push her point any further; I

have partially conceded to her argument and the power relations between us are highly unequal. Her strategy from this point on is to be minimally affiliative, framing her statements to minimize damage to social solidarity while still falling short of providing a preferred response, such as an ‘upgraded’ agreement (Pomerantz, 1984; Pomerantz & Heritage, 2013; Sacks, 1987). Each of my statements mitigating a teacher’s personal responsibility for failing to extend access to documents to students correctly (lines 30, 32-33, 35) is met with a one or two word response that only signals that Rashida has heard and understood what I have said: “mhm,” “got you,” “mhm” (lines 31, 34, 36). These minimal responses avoid direct conflict, allowing us to avoid a threat to face on either side, while still allowing Rashida to feel that her point has not been contradicted. Even with opposition from me and the power differential between us, Rashida has successfully maintained that problems with accessing the Google Doc are valid evidence for the teacher’s culpability in her growing disengagement with the class.

This suggests that our interfaces with software and hardware we use to create and circulate these texts play a significant role in student responses to those texts as they fit into the larger picture of class activity. Such issues of access and circulation may be afterthoughts to instructors since these technologies are used so widely and so often and we may have the impression that they are extraneous to the primary work of designing lessons and facilitating preferred student uptake of texts. However, as these excerpts show, the manner in which we use technologies of text composition and circulation may result in differential access for students. The result that we see in the case described above is that only a small subset of students actually engage with circulated texts in the manner sponsored by the teacher. Another result is that delayed access to texts also delays activities that are designed to promote certain uptakes of texts.

These delays can also be used as discursive resources to rationalize disengagement with the class and its work.

Disrupted uptake of educational texts created and shared using Google Docs.

The final section of this chapter presents a form of uptake disruption that occurs as a result not only of differential access to texts but also differential familiarity with technologies of text composition and circulation. The result is that some students with greater technical expertise and access to digital communication networks have an advantage over other students in terms of how they respond to an assignment prompt. With these excerpts, we return to James' composition course. He has planned a lesson on grammar in which he has created a list of topics related to grammar issues that he would like individual students to research and write about. This list of topics is created as a Google Docs text and circulated among students using an auto-generated mailing list. Students are meant to read the list, choose a topic, and enter their names next to their chosen topic. Then, in a separate shared Google Docs document, all the students will write a series of short tips for writers concerning their chosen grammar point. The result is intended to be a shared resource on grammar for the class. There are multiple complications that arise with this activity, but the most notable is that once a student has access with edit privileges to a sign-up sheet document, that student not only has the ability to write their name next to a topic but also to erase someone else's. Furthermore, as with the previous Google Doc text, not everyone receives the initial email with the link to the document, with the result that some students are unaware of the assignment until the day it is due.

In this excerpt, James speaks to his class, describing what he wants students to do with the grammar topic sign-up sheet and the grammar guide, both of which have been created and distributed to students using Google Docs. James' description constitutes a sponsored uptake of these texts, but it is interrupted when a student who have received the documents mentions that she has tried to sign up for a topic, and has already done the work, only to have her name removed by another student. James apologizes and asks her to sign up for a different topic. His sponsored uptake is, in effect, disrupted by what some students see as the work of a bad actor who has taken up the text in a manner that the teacher never intended but that is afforded by the nature of the Google Docs software and the access configuration that the teacher has set for the document.

Extract 7. Unexpected uptakes: "That shouldn't have happened." (Class 2, Observation 5, 28/11/2017).

- 1 J: I've sent around this signup sheet? where I'm having people sign up? for a grammar topic or
 2 grammar, syntax, punctuation on some of the most common topics you'll need to ↓know. s::o
 3 if you ↑haven't signed up already do that before the end of class? it's just a first come first
 4 serve basis ↑honestly and I'll email it to you (.) if you didn't get access to it let me ↓know as
 5 for tomorrow (.) what I want you to do you'll do some research on this topic let's ↑say you
 6 did something on ↓periods (1.4) you'll go to the announcement page you'll ↑find these
 7 grammar guides that I pasted (.) either Purdue Owl, Ask Betty or one of the handouts from the
 8 oh double you are see
 9 S1: ((raises hand))
 10 J: you'll do some ↑reading on ↑that (.) the::n you'll go to the grammar guide go to the topic you
 11 chose and then you'll just provide a brief explanation of what this topic is (.) it can just be like
 12 sa::y a couple sentences or so a short paragraph not too long of just what this thing is and
 13 the::n include some of the ↑main rules for all the (.) you know for all of this like for periods
 14 it'll just be a brief explanation it comes at the end of a sentence, used for abbreviations or in
 15 ellipses, you can refer to other sections (.) like say se::e ellipses section (2.6) then include
 16 some of the main rules? maybe number them (1.8) like for example you'll use uh periods for a
 17 title like mister, missus, then include some kind of example just tw::o just like three rules or
 18 so? three or four (2.7) and keep it on the short side (2.0) and then everyone will have access to
 19 this grammar guide it'll be a future reference especially for the portfolio, and the final
 20 ↓project and the goal is to have you kind of start thinking about these topics researching them,

21 explaining them to the class bear in mind your audience here you'll explain in a brief spiel
 22 like just a one minute spiel on what you researched and what you covered for this guide
 23 tomorrow in class? and then from there this will be part of our discussion for kind of
 24 deconstructing what correct grammar is, what rhetorical grammar is, et cetera.
 25 J: any questions?
 26 J: yeah (.) S1?
 27 S1: did some of the names get deleted because I put my name on here and it's not ↓here
 28 ↓anymore
 29 J: uh that shouldn't have happened=
 30 S1: =cause I already did it °ss so I don't want to do it again°
 31 J: hm °that'd be a problem°
 32 J: yeah don't be:: uh don't delete someone's name and replace it with your own again this is a
 33 first come first served basis.
 34 J: you'll just have to sign up for a different one sorry about that
 35 J: anyone else (.) S3?
 36 S3: you can actually see in the changes that if someone removed it or not
 37 J: yeah I'll take a look
 38 S1: (turns to S3, sitting behind her) XXX was where my ↓name was
 39 J: what about (.) S4?
 40 S4: that email that you sent? went to my ↓spam folder so
 41 J: okay you may have to check your spam folder for this sign up sheet and for google doc. you
 42 should have access to both of these now you'll find the grammar guides (.) the other ones on
 43 the ↓announcement page (1.8) don't go overboard with it but just make it clear, uh crisp, and
 44 to the point (.) and this will be the basis of our discussion ↓tomorrow and then we'll work
 45 from there. so just a brief ↑homework assignment on these grammar topics (.) we'll see how it
 46 goes.

The focus of analysis for this excerpt is on differential access to the sign-up up document and the consequences of Google Docs' access options on student uptakes of this sign-up text and the grammar guide text. James mentions that he has sent the sign-up document link to the class and that students should sign up on "a first come first serve basis ↑honestly and I'll email it to you (.) if you didn't get access to it let me ↓know" (lines 3-4). Within this statement is both an intended uptake: sign up for on the document for a topic that has not already been claimed by another student. However, it also acknowledges that some students may not have received the link or have edit rights to it, an issue that, as with Anyi's class, has occurred with previous Google Doc texts created and circulated by the teacher. James then provides instructions for the students that serve as a sponsored uptake of the grammar guide Google Doc that he has created.

The sign-up sheet serves as a preliminary document, ensuring that every student is working on a different topic, and the grammar guide is the final text in which students will actually be writing a description of their chosen grammar topic (lines 10-18). Grammar guides from other sources such as campus writing center are mentioned that can serve as models of the genre that students are being asked to produce (lines 5-7). Finally, when students finish the work, they will present it orally in class (lines 20-22). While articulating an awareness that students do not always receive links to Google Docs he has created (line 4), his talk is primarily focused on what students are supposed to do when they have already chosen a topic and are composing in the grammar guide Google Doc.

The teacher finishes this lengthy explanation of the assignment and asks for questions, but, students' first concern is not with the grammar guide assignment, but with the sign-up document that serves as the preliminary step in their uptake of the assignment. This underscores the oft-overlooked importance of the rhetorical effects of these technologies of digital text creation and circulation. Unforeseen consequences of the manner in which a document has been created and shared may delay or entirely disrupt recipients taking it up in the manner the document creator intended. A student mentions that she listed her name beside a topic in the sign-up document, but that it was erased (line 27-28). The teacher points out that this is not how he intended students to compose or edit within this shared online digital space but does not offer a remedy for the problem: "that shouldn't have happened" (line 29). The student indicates that the teacher's statement has not resolved her issue by articulating that she has greater stakes in this problem, namely, that after choosing a topic, she already did the work of researching it and writing up her contribution to the grammar guide: "cause I already did it °ss so I don't want to do

it again” (line 30).¹² Thus, the student has carried out the sponsored uptake but this has now been disrupted by the actions of another student. These actions by another were only possible because of the way in which the text had been circulated – as a shared online digital document that could be edited by any user with access. If a different access configuration had been chosen, for example, one in which only the creator had edit powers and recipients only had the ability to create marginal comments, then this unforeseen and dispreferred uptake would not only have been made less likely through the rhetorical force of the Teacher’s words, it would have been impossible.

Presented with this unforeseen range of uptakes enabled by the particular access configuration of this Google Docs text, some of which are highly undesirable, the Teacher can only use his authority as teacher of the course to try to dissuade others from not enacting the sponsored uptake. He first issues an imperative to the class: “yeah don’t be:: uh don’t delete someone’s name and replace it with your own again this is a first come first served basis.” (lines 32-33). He then apologizes personally to S1 but informs her that she will have to choose another topic and do her work over again: “you’ll just have to sign up for a different one sorry about that” (line 34). This is clearly an unsatisfactory result for this student and one classmate, S2, presents a potential solution: “you can actually see in the changes that if someone removed it or not ” (line 36). S1 turns to S2, who offers some hope that she may not be forced to repeat work. The Teacher mentions that he will check on this (line 37) but this does not seem to affect his decision to instruct S1 to choose a new topic. When another student raises a problem with access, he addresses this as well, telling students to look for the email containing the link to these

¹² One assumes that she had done or is claiming to have done this work in a separate document that she intended to copy and paste into the grammar guide Google Doc text, otherwise, this second text (or earlier versions of it stored in Google Docs version history) could have been used to prove that she had already signed up for her topic.

documents in their “spam” folders (lines 41-42). He then attempts to return to the sponsored uptake that he has presented in the majority of his talk as the appropriate focus of attention, but this has been troubled by evidence that students cannot access the documents with which they are supposed to work or that their attempts to do so have been disrupted by other students.¹³

I now turn to two excerpts from interviews with two students in James’ class about this event involving the sign-up Google Doc text. The first is taken from an interview with Avril in which she reveals that she also had her name erased from the sign-up. Her account of this event serves to portray her as a hardworking and resilient student even in the face of an activity or assignment that may be poorly designed by the teacher. She describes having her name erased from the document as frustrating her attempts to do her work, but minimizes the damage caused as part of her resilience narrative. Thus, for some students, the delays or disruptions in uptake of educational texts that may result from the rhetorical effects of technologies like Google Docs is relatively minor, particularly if those students are, like Avril, familiar with US educational settings and have other forms of support, such as the iMessage group chat.

Extract 8. Avril: “Definitely a little disorganized and frustrating.” (Avril, Interview 4, 08/12/2017).

- 1 T: that was a shared google doc
 2 A: it was a shared google doc ↓yeah so I ↑think he assigned it on the portfolio day, we had
 3 another class, and then it was due the class after that? so there was a class in between?
 4 T: mhm
 5 A: because I think I remember during the class in between? he was like o::h make sure you do
 6 the google doc and I like pulled it out and checked it just to make sure? and my name wasn't
 7 on there and someone else's name was
 8 T: I noticed th[at
 9 A: [yeah=

¹³ The version history for sign up Google Doc text does reveal that there is a saved version of this text in which a student has deleted text that had been composed by another student, which would tend to support S1’s claims. Unfortunately, I failed to ask James later whether he did in fact check this and, if so, what he chose to do about it.

- 10 T: =was kind of an issue it wasn't you but it was a different young woman who raised
 11 her hand=
 12 A: =yeah but the same thing had happened to ↑me where and I think a couple other
 13 people too where they had put their names on in the very beginning? and then either somehow
 14 the document got like ↑refreshed, or ↑deleted, and like I know that some people had put it on
 15 and then just like assumed that you know they were that thing and then already done the
 16 research and ↑stuff? so that was definitely a little disorganhahehized and frustrating for
 17 ↑some people luckily I like I hadn't ↑done mine quite yet? um (.) so I was able to switch
 18 pretty easily but I definitely would have been frustrated
 19 T: yeah=
 20 A: =if I had already done the work and then somebody either changed my name or the
 21 ↓document got like ↓refreshed.
 22 T: mhm (1.2) hm (.) yeah (.) now it ↑seems that google doc should have a whole you should be
 23 able to track every change that's been made hm interesting
 24 A: ↑somebody brought up to he was like somebody brought up that yeah and he was like ↑ok
 25 I'll check that out but (1.4) aheh obviously it's not like he's going to tell us like they were the
 26 one that changed your name hahehnh and then like give us you know get ↑revenge? I don't
 27 know heh is that really something that could work? reve::nge!
 28 T: right yeah
 29 A: you changed my name on the google doc and I had to research commas instead of
 30 prepositions ahunhhunhheh (.) heh
 31 T: yeah yeah it's a stra::nge situation.

Her account first portrays her as both student who follows instructions as well as someone who is resilient in the face of adversity. When I raise the topic of the sign-up Google Docs text, Avril describes the text in the context of a narrative about how the teacher mentions this text in class and she opens it to double-check that she remembered to list her name next to her chosen topic (lines 5-6). When I present my own recollection of the event, mentioning that “it wasn't you but it was a different young woman who raised her hand” (lines 10-11), she accepts my version of events, but repeats that this also happened to her and to other students (lines 12-13). She mentions that she would have been quite frustrated had she already completed her research and grammar assignment, but “luckily I like i hadn't ↑done mine quite yet? um (.) so I was able to switch pretty easily” (lines 17-18). She recognizes that something was not quite right or fair about the situation but focuses on minimizing any damage done to her.

While Avril characterizes the event as “definitely a little disorganhahehized and frustrating for ↑some people” (line 16) and notes that she “definitely would have been frustrated” (line 18) had she already done her work, she downplays this dissatisfaction in a way that suggests resilience. Laughter first appears in line 16, returns in line 25, and increases through the rest of this excerpt. Such laughter is often used in talk about troubles to show that one has the resilience to cope with life’s problems (Jefferson, 1984), and that appears to be the case here. When I mention the solution suggested by the S3 in Extract 7 or checking an earlier version of the document (lines 22-23), she accepts that this is a possibility, but her laughter indicates that the idea of seeking “revenge” against a bad actor would be a ridiculously drastic measure. She states what might be hypothetically said as an accusation in a confrontation with this hypothetical bad actor (“I had to research commas instead of prepositions”) (lines 29-30) to suggest that such a measure would be out proportion to the offense. The description suggests that this may have been a problematic affair, but a combination of good fortune and a kind of can-do unflappability allowed Avril to pass through the episode relatively unscathed.

By contrast, in the final excerpt below, Xiulan, also a student in James’ class, relates an account expressing considerably greater confusion and difficulty surrounding the sign-up text and grammar guide Google Docs texts. In her account, the rhetorical effects of technologies of document distribution result not simply in a delayed uptake of an educational text; they seem to set off a string of failures in communication that leave her entirely ignorant of the fact that a text even exists or that a certain uptake has been sponsored by the teacher. While this description portrays her as a hardworking student, it also serves as a defense for why she has had trouble doing certain assignments in class. She paints a compelling portrait of a student who desires to

do her work on time and as the teacher instructs but is continually frustrated in her attempts by technologies of document circulation with which she is unfamiliar.

Extract 9. Xiulan: "Always, accidents will happen." (Xiulan, Interview 3, 24/11/2017).

- 1 T: 你可不可以给我::描述一下那个那个 lesson 是是是怎么安排的
 2 can you describe how that lesson was was was organized?
 3 M: 额::我记得(1.2)额::那节课他大概讲了一些(.)哦是之前先给我们一个assignment 一
 4 个作业就是每个学生就是自己先选::一个 topic 因为 grammar 分为很多种比如说
 5 punctuation, 比如说什么::(.)passive or active voice, 就各种这种小的分支然后每个学生就
 6 是选一种关于这个 topic
 7 well, I remember in that lesson he basically, oh, at first he gave us an assignment, each student
 8 could choose a topic, because there were all these things about grammar, like punctuation,
 9 passive or active voice, all kinds of these branches of grammar, and each student could choose
 10 a topic
 11 T: 怎么选
 12 how did they choose
 13 M: 额::(.)他会给你一个 list 然后把它 post 就是 po 到那个 google doc 上面对然后大家就是
 14 自己选一种把名字就是 list 在那个 google doc 上面因为就是大个家都可以就 share 之后大
 15 家都可以看到
 16 um, he gave us a list and posted like posted it in a Google doc, and each student chose one and
 17 put their name in that Google doc, since that doc was shared with everyone, so we could all
 18 see it
 19 T: 记得有一个学生好像说她写了他的名字但是以后名字就没了。
 20 I remember one student said she put in her name but later her name disappeared.
 21 M: 对对对对对因为(.)因为(1.0)那个没有那么多多种 grammar 一个班二十多个学生其实没
 22 有那个 list 上也没有那么多 grammar 可能就是大家(1.5)没有(.)操作不当 heh 对因为
 23 google docs 就是我以前是没有用过自从这节课之后开始用因为大家有时候可能就是一
 24 些 group work 之后就是需要 share 一些一些共同的一些观点就可能用到 google doc
 25 所以我这学期才开始用所以我觉得可能有同学跟我有相同的经历就是没有那么熟练地
 26 操作(.)就是不太懂这个就是不小心误删了 haheh 对(.)然后我其实也有一个问题就是老师
 27 就是 share 这个 google doc 是没有给到我(0.8)对我觉得这是一个问题因为就是其实第一个
 28 一次的时候就是(.)就是第二次老师 share google doc 第一次好像是在开学第一周还是第
 29 二周当时老师也 share 了一个东西当时我没有收到(.)我就没有收到但是我觉得那可能是
 30 个意外然后后来对然后这次 share 了两个 google doc 我都没有收到而且我自己也不知情
 31 因为他 share 之后会有 email 提醒但是我没有 email 提醒这个作业是我相当于就是没有
 32 做但是后来我的就是另外一个 chinese girl 那个那个朋友她告诉我说我们要(.)她只告诉
 33 了我那个名字就是要选一个::选一个::topic 然后你自己就是做一些 overview 或者举一些
 34 example of it 然后=

35 yes yes yes since there were not that many branches of grammar, we have over 20 students in
 36 our class, and on that list there were not that many branches of grammar, and so probably
 37 because people didn't they used it wrong heh, because google docs, I had never used it before,
 38 I just started using with this class, sometimes when we do group work, we need to share what
 39 we have, so we use google doc, so I started using it starting from this quarter, so I think
 40 probably some students are just like me, they're not very familiar with it, they may not quite
 41 know how to use it and so they accidentally deleted something haheh, yeah, and I actually had
 42 a problem, when the teacher shared that google doc, I didn't get it. I feel like this is a problem.
 43 Because actually the first time he shared a google, I didn't get that either. In the first or second
 44 week, the teacher also shared something on google doc, but I didn't get it. I thought it was an
 45 accident. And then this one time he shared two google docs, but I didn't receive them either.
 46 And I even didn't know. Since after he shared the docs, he sent us an email reminder about
 47 them, but I didn't get that email reminder, so I actually didn't do that assignment, but later
 48 another Chinese girl, my friend, she told me, she only told me about that grammar assignment
 49 where we were supposed to choose a topic and then do some overview or give examples, then

50 T: =她收到了吗

51 did she get them?

52 M: 她收到了对.她好像不知道我两个都没有收到对所以而且我当时是因为上课知道老师
 53 要那个名字那个事情所以我也只问了他名字所以他也只给了我那个名字然后我选了一
 54 下那个我当时做的是 *passive* 还有 *active voice* 所以我就在 *pages* 上面就是写了一些
 55 *overview* 什么的但是其实老师=

56 she got them, she didn't know I didn't get either of them, and because during the class I
 57 learned that the teacher would send the name list thing through google doc, so I only asked
 58 him about that, and he only gave me that name list, and I chose a topic, I did the passive and
 59 active voice, so I wrote an overview in Pages but actually

60 T: =还有你现在用 *pages* 来写那个

61 Now you're using Pages to write

62 M: 对对对因为我用苹果嘛对.然后老师 *share* 的第二个那个 *google doc* 就是把你的
 63 *overview* 就是写到那个 *doc* 上面对但是我没有收到那个所以我没有写

64 yes yes yes because i use Apple products, and then the teacher shared the second google doc
 65 and we were supposed to write the overview in that doc, but I didn't get it, so I didn't write
 66 that

67 T: 没有放在那儿

68 you didn't put it in the google doc

69 M: 对对对.然后那天你好像也在拍摄吧。

70 that's right on that day you were filming.

71 T: 对对对

72 yes yes yes

73 M: 就在那个::那个叫什么(.)*Johnson Hall*
 74 in that what's it called *Johnson Hall*

75 T: 就是在 *Johnson* 对

76 yes, in *Johnson*

77 M: 对对对那节课那节课我当时就是他们其实(1.0)在=

78 yes yes yes in that class I was actually they

- 79 T: =哦 yeah 所以我记得我↑拍的时候我看你跟你隔壁那个同学在在说话好像别人我不知
80 道是因为你在说别人在讲的那个语法点还是你在说什么其他所以想问你你们在谈什么
81 oh yeah, so I remember when I was filming, I noticed you were were talking to the student
82 next to you I didn't know if it was because you were talking about the grammar point
83 someone else was discussing or something else I actually wanted to ask what you were talking
84 about
- 85 M: 对我想说的就是这个因为我当时我还晚来了两分钟就是 hehheh 觉得就是迟到了两分
86 钟然后当时 presentation 就是老师已经放在那个大屏幕上面了然后我看那个大屏幕然后
87 又同学已经开始一个一个在回答问题了就是回答他们写的一些东西然后我突然发现他
88 们回答的问题跟 presentation 上面的东西一模一样就感觉他们竟就是我当时感觉就是竟
89 不是需要自己总结的吗?为什么他们会跟老师讲的一模一样?后来的时候发现不太对劲
90 因为每个人讲的都一样然后我就问了一下我隔壁的同学然后后来发现这个需要自己写
91 完然后 post heh 在上面
92 yes, what I want to say is just that because I was 2 minutes late, I felt I was late, and at that
93 time the presentation, the teacher, had already put it up on the big screen, and I saw that big
94 screen, and the students had already started to talk one by one, and they were basically saying
95 exactly what they wrote, and I suddenly realized that what they were saying was exactly the
96 same as what was in the presentation. I was really surprised, I thought aren't we supposed to
97 summarize it? why were they saying exactly the same words as what the teacher had in the
98 presentation? and later I realized there was something wrong because what every student said
99 was the same as what was in the presentation, so I asked the student next to me and then
100 found out we needed to post what we wrote up there
- 101 T: 就是 copy paste 在那个文件里
102 so copy paste into that doc
- 103 M: 对对对这样大家都可以看到然后我觉得我的天哪然后但是其实这个也算 participation
104 point 所以我下课的时候就是给老师说了一下然后老师也理解了
105 yes yes yes so everyone can see it and then I thought oh my god and actually this counted as
106 participation points so after the class I told the teacher and he was understanding
- 107 T: 你是:: 面对面说还是用邮件
108 did you tell the teacher face to face or by email
- 109 M: 面对面说的对
110 face to face
- 111 T: 哇:: 但是你没有收到那个所以你怎么
112 ah, but you didn't receive that document so how did you
- 113 M: 对因为没有收到我就自己在 page 上面写了嘛
114 right since I didn't receive it so I wrote it in Pages
- 115 T: 嗯哼嗯哼(1.5)嗯其实我以前那个 access(.)还有(.)well 反正那个系统有点复杂因为(2.4)
116 因为我也会用我也教和其他的像 131 我会经常用但是(.)有时候真的有点烦 heh but
117 mhm actually I previously, with access, well anyway that system is a little
118 complicated because I've also used it I taught 182 and other classes like 131 I use that system
119 very often and sometimes it's really annoying heh but
- 120 M: 对总会有意外发生。
121 yes, always, accidents will happen.

While Xiulan's account portrays her as a diligent student, it does not attempt to paint her as extraordinary or special. She suggests similarities between herself and others in her class and provides evidence that her problems with completing the assignment described can be traced to technical mishaps that, for reasons unexplained, seem to bedevil her more often than they do her classmates. Some of her problems she attributes to her unfamiliarity with the software, but some, like her failure to receive the teacher's emails, are more mysterious. She is not, at first, quick to relate her troubles, which would serve to make her stand out from others. Her narrative initially elides her difficulties by describing a kind of ideal case of what each student was meant to do with the Google Docs texts distributed by the teacher via email (lines 3-8, 11-15). Despite the fact that she never received the email with the link to the text, when I first ask how the lesson was arranged, she says that “他会给你一个 *list* 然后把它 *post* 就是 *po* 到那个 *google doc* 上面” (he gave us a list and posted like posted it in a Google doc”) such that “大↑家都可以就 *share* 之后大家都可以↓看到” (that doc was shared with everyone, so we could all see it”) (lines 11-14). It is only when I mention how this process went awry for another student (lines 15-16), that she shifts from this hypothetical student to her own situation and dilates on the challenges she has faced accessing texts and then taking them up in what she believes are appropriate ways.

The theory she lays out regarding what may have happened with students' names getting erased both serves to draw parallels between herself and other students as well to suggest that no ill-will was intended by anyone. She concedes that this happened “可能就是大家(1.5)没有(.)操作不当 *heh*” (“probably because people didn't they used it wrong *heh*”) (lines 18, 30-31), but then explains that this occurred because “可能有同学跟我有相同的经历就是没有那么熟练地操作” (“probably some students are just like me, they're not very familiar with it”) (lines 21, 33-

34). In line 18, she uses the word “大家,” which I have translated as “people,” but a more direct translation might be “everybody.” Instead of imagining a single outlier, acting in innocent error or bad faith, Xiulan suggests that everybody is probably, like her, a little uncertain of how to use this tool. As evidence of this unfamiliarity, she cites that up until this course, she had never used Google Docs before (lines 18-20, 30-33). In such circumstances, it is understandable, she suggests, that someone might have deleted something (lines 21, 34-35). This line of reasoning both describes her as a typical student as well as presents a defense for her unfamiliarity with the software: this is a trait she probably shares with most people.

By raising the topic of something going wrong with the Google Docs texts, I have opened the opportunity to broach a subject that is more troubling to Xiulan: her failure to receive the teacher’s emails, including links to texts. This is first presented as a problem that she had, but is then intensified as something consistently problematic about the course in general: “我其实也有一个问题就是老师就是 share 这个 google doc 是没有给到我(0.8) 我觉得这是一个问题” (“i actually had a problem, when the teacher shared that google doc, I didn’t get it. I feel like this is a problem”) (lines 22-23, 35-36). She says “没有给到我,” which I have translated as “I didn’t get it,” but can also be translated as “he didn’t give it so that it got to me.” This phrasing is a little unusual, and throughout the rest of her narrative, she uses the more typical expression “我没有收到” (“I didn’t get/receive it”) (lines 29, 30, 51, 62, 110). The first construction makes the teacher the agent of this failure to communicate, a suggestion of blame upon which she then expands. Xiulan follows this statement by upgrading the problem from something that occurred in the past to a persistent issue. The statement, “我觉得这是一个问题” (“I feel like this is a problem”), carries a sense of delivering a judgment, which she then substantiates with an

introduction of the evidence. This has happened more than once (lines 28-31, 41-46), but it does not happen to everyone equally, suggesting a pattern of breakdowns in communication that have left her disadvantaged in comparison with her classmates.

The particular case of the Google Docs sign-up text and grammar guide is presented as especially bothersome, because a problem with receiving a link to one document led to a series of cascading failures that prevented Xiulan not only from selecting an uptake of the assignment aligned with the teacher's expectations, but from even recognizing that the situation existed. She only becomes aware that there is something that she needs to sign up for when she is told face-to-face by a classmate (lines 31-33, 46-48), and then again when she hears the teacher talk about it in class (lines 51-52, 55-56). However, she relates that the teacher only mentioned sending out the sign-up sheet, “我也只问了他名字所以他也只给了我那个名字” (“so i only asked him about that, and he only gave me that name list”) (lines 52, 56-57). As a result, she does not know that, after choosing a topic and writing her assignment, she is supposed to copy and paste her work into a second Google Docs text. She does this work using the Apple-produced word software, Pages (lines 52-54, 57-58, 61-64), but never adds it to this document so that when she comes to class on the day of the student grammar presentations, she is baffled by what the teacher and students are doing.

She bolsters the credibility of this evidence by enlisting me as a witness. I was present, filming the class in which she suddenly discovers that apparently everyone except her has been working with knowledge that has allowed them to successfully select the appropriate uptake for this assignment. She mentions that I was filming in line 67, to which I readily agree, and we further affiliate by agreeing on the location of the event (lines 71-74). I upgrade my agreement by supplying my own recollection and noting that the conversation I saw her have with her

neighbor was something I had included on the list of things I wanted to ask about in this interview (lines 77-81). Having established my friendliness as a witness, Xiulan is prepared to relate “我想说的” (“what I want to say”) (lines 82-89).

The scene she describes by way of explaining the conversation that I saw from afar is one she characterizes as surprising and in which something has gone wrong. The teacher has projected a document onto the pull-down screen and each student is presenting their grammar topic. However, she quickly notices that students are more or less repeating exactly what is written on the document, not realizing that this text has been written not by the teacher, but by the students themselves into a shared Google Doc text. She dramatizes the scene, conveying her sense of bewilderment, by relating a question presented as one running through her mind at the time: “竟不是需要自己总结的吗? 为什么他们会跟老师讲的一模一样?” (“aren’t we supposed to summarize it? why were they saying exactly the same words as what the teacher had in the presentation?”) (lines 85-86, 93-95). Only by asking the student next to her does she realize what has happened: once more she has been left out of a communications loop critical to her understanding her situation and responding correctly.

While Xiulan has given this account to substantiate her claim that there is a problem with the class, she also articulates a philosophical attitude about it, and suggests that such difficulties can be overcome by people working things out face-to-face. In this narrative, it is primarily through face-to-face spoken communication that she receives the help she needs. This is how she learns when she has not received a document as well as how she was supposed to execute this task. It is also how she eventually resolves her problem. She both gives voice to the dismay she felt in the moment of confusion: “我觉得我的天哪” (“I thought oh my god”) (lines 100, 102), as well as describes how the teacher was understanding about her predicament when she

explained it to him personally (lines 101, 103). Having heard this tale, I express sympathy by describing Google Docs as “真的有点烦” “really annoying” (line 116), even though, I admit, “我会经常用” (“I use that system very often”) (lines 113, 115-116). She does not fault me for doing so, but she injects a note of caution in the summation of her experiences with these technologies of text creation and circulation: “总会有意外发生” (“always, accidents will happen”) (lines 117-118). With my comment about using Google Docs, I present myself not as researcher, but as a teacher of classes just like her own. Her conclusion serves as a reminder that the teacher may not see how such accidents do not befall students equally, and that what may seem as a relatively minor malfunction in sending a link can snowball into a complete failure for a student to recognize their situation and what they are meant to do in it.

Conclusion

Both Canvas and the version of Google Docs used in the classes observed for this study were created specifically for use in formal educational settings, with certain features included to address the concerns of educators working in such an environment. These features, intended to maximize convenience and ease of use for teachers and students while also preserving the security of their data, had a variety of rhetorical consequences that extended beyond those stated as the intentions of their creators. In one sense, these software products met their purposes: the university has adopted the technologies wholeheartedly, with teachers and students using one or both of these products in all the class meetings I observed; their rhetorical reach also extends to the mobile devices carried by students with them wherever they go. However, the services they provided in these classes reinforced certain habitual uptakes while delaying or disrupting others. Furthermore, their educational benefits were not equally distributed among all students, tending

to favor those who needed less support and providing less accessibility to those who could have used more.

Canvas' close identification with the university and the manner in which its user interface creates separate online spaces for "Announcements," "Assignments," and "Discussions," tended to align with and reinforce students' uptake captures associated with assignment prompts and forms of classroom communication that primarily flow from teacher to student. These design features, in concert with the teacher's own assignment prompt, resulted in student genre performances that had little to do with patterns of interaction typical of other online discussion board spaces. Rather, their work constituted a kind of hybrid genre featuring some discussion board post characteristics, while performing the work of a short, written reflection or essay. When students wanted to perform the social acts that online discussion spaces accomplish, they created their own informal networks based on existing social connections. In the case of Avril, raised in the US and a graduate of its schools, and who expressed having little difficulty using technologies like Canvas and Google Docs, such informal networks seemed a natural and unremarkable part of her student experience. In the case of Xiulan, raised in China and a recent arrival in the US, she was unaware that resources like the informal group chat existed.

The complicated array of options presented by the Google Docs software resulted in students often being unable to access texts or having to spend extra time in class before being able to work with them. In some cases, this meant that students had to take a proactive role in gaining access to Google Docs. In the example presented in this chapter from Anyi's class, these students were far more likely to take up the text in the manner sponsored by the teacher, but this suggests that accessibility issues may have played a role in inadvertently limiting the number of students who did this. In the example from James' class, the unintended consequences of the

accessibility choices made by the teacher resulted in some students that took up the texts in the teacher-sponsored fashion having to repeat their work. Unfamiliarity with the software on the part of teacher and student resulted in making possible certain uptakes that were highly undesirable such as students' potentially deleting other students' work. It also resulted in a kind of chain reaction of events, such as in Xiulan's case, where failure to receive texts prevents uptake of them, which in turn renders classroom events baffling and potentially has negative effects on a student's grades. This chain reaction effect is intensified in Xiulan's case because she was also not part of a social network that might have made her privy to other online resources, such as the group chat, that could have alerted her of these problems in advance.

Both of these software products make convenience a selling point in their marketing materials, and they do bring benefits to the composition classroom, but their user interfaces also have rhetorical effects that are not immediately perceptible. Given that these technologies are not likely to become less widely-used with time, educators would be well-advised to pay less heed to the well-advertised affordances of these tools and more to their constraints. Xiulan's account of her problems with Google Doc texts indicate that face-to-face communication was her most effective means of ensuring that she knew what was really expected of her in this course. These technologies play a powerful role in shaping how students perceive what a text is doing and what, if anything at all, can be done with it. Communications technologies that are built with scalability in mind become widely adopted because they are versatile enough to be adapted to many situations and populations, but this also means that they are inevitably used in ways that cannot be predicted by their designers. Educators would do well to bear in mind that with such unpredictability, always, accidents will happen.

Chapter Five

Conclusion

I introduced the central problem of this study, that of how students respond to educational texts in classroom settings, by relating two stories about students that I had met. Both students were assigned texts from popular culture as required reading and then had to compose texts of their own in response to assignment prompts related to these texts. One had been alienated by texts she found bewildering and unpleasant and expressed feeling trapped or locked into a response that she was neither invested in nor entirely understood. The other found the texts she read in class unfamiliar but identified that certain elements shared something in common with a medium and a genre better known to her. She was able to respond to these texts and her assignment prompt in a way that played to her strengths and was able to see how she could translate her work into a new context. However, she was not always able recognize where this work could continue to serve her later on. I told these stories with the intention of conveying how drastically uptakes could differ between students as well as the challenges facing educators interested in helping students develop literacy practices that they can apply to composition situations that extend beyond formal educational settings. I noticed that, in conversation, these students often mentioned their responses to educational texts in the context of dense descriptions that included not just what genre they thought the text participated in, but also what kind of student they were, the technological means by which they accessed the text, their emotional reactions to it, their responses to actions and statements made by the teacher either orally or in written form, and a host of other factors. As an educator, I had always thought as carefully as I could about the content of the texts that I chose to present to students because I was certain this

had an effect on their ability to work with me in reaching the outcomes of the courses I taught. However, my encounters and conversations with students like those described above convinced me that the genres these texts were recognized as performing in certain situations and the rhetorical effects of the material means by which they were composed, distributed, and circulated had an even greater influence on how students responded to them and what they were able to do with them.

While I was convinced that some of the theoretical approaches to uptake made in Rhetorical Genre Studies (RGS) would be a powerful tool for understanding these complex phenomena, I also felt that the methods often used to study uptake potentially limited what it was possible to say about how uptakes occurred. With this chapter, I draw together the strands, or at least point out the entanglements, that a microanalytic approach to the problem of uptake allowed me to discern as well as identify the pedagogical implications of these findings. The first principal finding was the degree to which the local intersubjective assembly of categories of identity played a role in shaping student uptake of educational texts. As discussed in Chapter Three, the instability and locally co-constructed nature of identity meant that categories of identity would shift, often quite rapidly, depending on changes in the genre of social interaction in which students were involved. Thus, when students were engaged in group work, they assembled categories of identity associated with this interaction genre, using activities they inferred as bound with those categories to identify how to recognize and respond to genres of educational text. When students were interacting one-on-one with their teacher, however, a different set of categories would be assembled, and the relationships between them would be associated with different activities and uptakes. As a result, a single lesson could involve many different, sometimes conflicting, uptakes of the same text if there were many different categories

of identity that participants in the classroom constructed to make sense of and respond to the activities involved in the lesson.

The second finding was that not only the genres of texts, but their material effects as well as the material effects of the technologies by which they were composed and distributed had a powerful shaping influence on student uptakes. Chapter Four described how two software products commonly used in composition classrooms, Canvas and Google Docs, had powerful rhetorical effects on uptake that were related to the procedural logic by which they operated. These tools were encoded with their designers' understanding of what activities occur in classrooms and collaborative composition situations. Sometimes these understandings aligned with those of teachers and students and sometimes they did not, with the result that teacher-sponsored uptakes of texts could be delayed or disrupted. The manner in which these effects might complicate student uptake of educational texts could vary widely. For some students, complications were minor; for some, quite considerable.

A major pedagogical implication of these findings is that student uptake captures are associated not just with genres of text but with the many activities typical of classroom settings in which these genres occur, and the identities that students habitually assemble to make sense of them. Therefore, attempts to delay habitual uptakes may require calling on students to analyze these very activities as the subject of lessons of their own before genres of text are even introduced. A second implication is that there is a need for educators to recognize technologies of composition and delivery not just as tool but as genres in their own right. Educators may need to consider attending to the design of these technologies and the perspectives or ideologies that inform them in order to better predict the rhetorical effects of the distribution choices they make. These implications suggest certain potential interventions, one of which I have already enacted in

the form of a workshop developed at this university's writing center and delivered to composition classes, the preliminary results of which I will describe as one example of where there is further room for research.

Uptake in the Context of Social Interaction

The question of how uptake of genres occurs in educational settings is one of considerable importance because insight into the manner in which students recognize genres and select responses determines their ability to develop what Amy Devitt (2004) calls "genre awareness." One of the primary focuses of this study is on how this awareness, the ability to identify genre characteristics in terms of the social acts they accomplish, is necessarily an awareness *for a person socially interacting with other persons*. Devitt's (2006) study of her own students suggests that students learn genres by comparing the degree to which they are similar to previously encountered genres. This would tend to confirm Anne Freedman's (2012) concept of each uptake as shaped by those that have come before and shaping those that follow, linked by something like Bakhtin's (1986) chains of utterances, each "filled with various kinds of responsive reactions to other utterances," (p. 91) taking them into account, as well as "taking into account possible responsive reactions in the future (p. 94). However, before one can examine how this critical process of comparing a new genre against knowledge of others that are similar may occur in the moment of uptake, we must inquire into something more elementary to uptake. When someone with genre knowledge encounters a text and takes it up, recognizing it as participating in some genre with certain features that achieve a certain social act, how is this accomplished for that person in relation to other people? If genres are indeed social acts, then they are occurring within the context of a social situation; how does the socially co-constructed

identity of the person in this situation shape what social acts they are capable of recognizing or responding to?

While it is demonstrable that genre knowledge exists because writers can and do reliably perform genres with which they are familiar, there is no reason to assume that this knowledge is randomly accessible in any situation in the sense that bits of information stored in a computer's random access memory are universally available. As Elizabeth Wardle (2012) has observed, long-term participation in institutionalized writing instruction may inculcate students with a Bourdieuan (1977) *habitus*, an embodied and cognitive disposition, towards writing situations that influence them to respond in certain ways. Habitual patterns of movement may also play a role in constraining how students take up texts and writing situations, such that genre knowledge has something like an element of 'muscle memory' to it (Lemesurier, 2016). Thus, this knowledge is bound up with the context, social and material, in which it is produced. These theorizations of how genre knowledge may be embodied, a function of dispositions cultivated over time and in space through social action are useful, but they are expressed in ways that tend to come "at the cost of black-boxing the writer's brain" (Dryer, 2016, p. 64). While I make no claims regarding what occurs in writer's brains, this study does draw some conclusions regarding the "extraordinarily complex" question of how uptake occurs socially in the context of situations "involving textual forms (and talk about those forms) and the various literacies and technologies involved in composing and distributing those forms" (Dryer 2016, p. 64). In terms of the talk about those textual forms, the findings involve the roles played by uptake sponsorship, the relation between membership categorization and uptake, and what I have called category bound uptakes.

Uptake sponsorship.

Uptake sponsorship (Bawarshi, 2016), the work of some person or organization to secure a particular uptake, was a considerable influence in classrooms that I observed. By framing or contextualizing the texts they presented to students in classes, teachers could do much to increase the likelihood of securing a preferred uptake. In the reading and writing exercise examined in Chapter Three, Anyi uses her authority as teacher and the power she has to evaluate student performance to sponsor a certain uptake of a writing task. Students in Small Group 5 turn to Google, float theories of their own, attempt to literally draw maps of an argument, and finally appeal to their teacher for help as a means of answering the prompt they are given. This is not what the teacher has instructed them to do, but this response to the prompt is habitual for them in this social situation. The teacher uses her position of authority over the students and over the texts she has presented to them, in this case, the textbook and the opinion-editorial article, to suggest that they consult their textbooks and then summarize the main points of the article using bullet points in the Google Doc to which they have been given a link. Her first attempt at sponsoring an uptake having failed, the teacher must then intervene more directly in the small group situation in order to successfully disrupt that habitual uptake and use her authority as a teacher to secure another.

In similar fashion, James sponsors a very specific uptake of the weekly Discussion Board assignment by crafting both a highly detailed prompt as well as creating the first post in the Discussion Board activity for each week. In his case, this uptake does not entirely coincide with his stated purposes for crafting the assignment, but this failure cannot be attributed to the writers. Their responses indicate that they have attended closely to the features of the genre they recognize as being called for: a kind of written reflection or short essay that bears some surface

resemblance to a discussion board post. The assignment prompt and James' initial post in the example presented in Chapter Four instruct writers to articulate a response to the texts they have read in ways that range from the length of their responses to specific questions that their responses must address. The fact that these responses are graded provides James with additional leverage in securing this uptake. This sponsorship is further reinforced by the uptake affordances of Canvas as a platform for composition and distribution of texts. James states that he wants students to engage in "active conversation" with one another, but in this case it seems that his own uptake captures associated with producing assignment prompts result in sponsorship of an uptake that is more like a traditional classroom writing assignment. Students respond robustly to this sponsorship and produce just such an assignment. If a disruption of habitual uptakes was to occur in this case, it may have needed to happen, as Melanie Kill (2006) suggests, with the instructor taking up an unfamiliar subject position first.

Teachers also sponsored uptakes in terms of what sets of relationships and associated obligations they found it appropriate to assume in the context of a given classroom activity. In the case of Group 5, when group members become frustrated in their efforts to answer the questions in their prompt, they turn to the teacher for aid. When it becomes apparent that they have not read the sections of the textbook assigned as homework that would allow them to complete the task in the sponsored manner, they must explain why they have failed to complete this reading. In this case, two of the students produce explanations or accounts for their behavior that are appropriate for a relationship between individual student and teacher: the excuse for not having done one's homework. When Anyi replies, "unfortunately you are in group five," (Chapter 3, Extract 1, line 34), she disrupts this uptake by sponsoring a second: a response to the situation appropriate for members of a small group charged with completing a task. In this

second uptake, an individual's excuse for not having done homework is no longer appropriate because it does not release them from their obligations to the group to complete the task in a satisfactory manner.

Thus, while uptake sponsorship can take the form of a text that intervenes in a situation, potentially disrupting one uptake in favor of another, it can also take the form of talk that serves to recontextualize a text. It can also come in the form of the power of a teacher to evaluate student performance in the form of grades, a power that extends beyond and permeates texts produced by an instructor. Finally, it can also come in the form of talk intervening in uptakes not of texts but of social interactions involving texts and the performed identities appropriate to those interactions. An important element in the action of uptake sponsorship in the classrooms I observed was the way in which it was subject to positive or negative interference from uptake affordances and captures. If the affordances of a tool like Canvas or Google Docs worked to inhibit securing a particular uptake, this could significantly undermine the efficacy of sponsorship. Similarly, the uptake captures of the individual or organization sponsoring an uptake could interfere with the intention informing that sponsorship. There are potentially other forms of uptake sponsorship, examples of which could be identified through further research in this vein.

Membership categorization and uptake.

Membership categorization, a phenomenon in which participants in social interaction are able to infer characteristics, relationships, and obligations of those identified as members of a given category constructed through talk (Lepper, 2000; Sacks, 1992), was crucial in determining what uptakes were recognized as possible for people responding to texts. Somewhat like genre

knowledge itself, membership categories are not stable bodies of knowledge carried from social encounter to encounter and equally accessible in all, but locally assembled means for making meaning that become habitual through practice (Hester & Eglin, 1997). In this study, categories of identity were frequently assembled in talk to make sense of what students and teachers were meant to do with texts and why they were doing it. Consider the case of the literacy exercise described in Chapter Three, where students' uptakes consistently shifted depending on the sort of social interaction in which they were involved and what categories and rules of application they constructed to recognize and select genres. This phenomenon provides insight into how talk involving textual forms makes uptake possible.

The groups involved in the literacy exercise that took place in Anyi's class take up the texts involved in different ways depending on how categorization is performed in talk and what participants are able to infer about the obligations of those identified as members of categories. When students form small groups, for example, they read questions in the prompt distributed to them in the form of a Google Doc as requiring an answer furnished in the simplest and most expedient manner available that will still meet the minimum requirements of the teacher. Even though the instructor has sponsored a particular uptake of the texts and how they are to be used to respond to the prompt, this uptake is no longer salient within the context of the obligations of group members to each other. In the case of Group 1, Rashida and her classmates exhibit a considerable facility for self-organization, establishing a division of labor almost immediately. Like all other groups whose interactions were recorded, after clarifying their respective duties, they adopt Wardle's (2012) "answer-getter" approach, affirming and recording the first answer to each question in the prompt that is suggested by one member and endorsed by a second.

Even when the teacher, after reading the text they are composing as it appears on the pull-down screen at the front of the classroom, intervenes to disrupt this uptake and sponsor another, so strong are the uptake captures associated with group work that students tend to revert to this uptake as soon as the teacher leaves. When Anyi notes that they are meant to define the term “claim,” as it is explained in their textbook, not find an example of a claim in the opinion-editorial article (Chapter 3, Extract 4, line 21), they are capable of doing this while the teacher is present. When she walks away, however, they return to the pattern of adopting the first likely answer to the next question, only to have the teacher intervene again (line 60) to comment that they seem to have mistaken the evidence used in the article with its claim. In the case of this classroom exercise, the power of uptake sponsorship to secure an uptake seems severely limited by the uptake captures associated with group work. Once participants assemble the group member category, inferring that those present are incumbents of the category, they are also able to infer an entire set of actions that are not only available to them, but that they are, to a degree, obligated to perform. These Category Bound Activities (CBA), often in the context of Standardized Relational Pairs (SRP) of categories (Lepper 2000), constrain the range of uptakes available. Someone must suggest answers to questions; someone must endorse promising answers, someone must record the group’s work, and so on. At the same time, work must be done quickly and if an impasse is reached, a solution must be adopted quickly, as with Group 5, which moves rapidly through a series of answer-getting strategies before deciding to appeal directly to the teacher for an answer.

The teacher’s ability to intervene in a group member uptake, disrupting it in order to sponsor another, seems to be a function of her physical and social presence as a participant interacting with a group member. In the examples cited above, as well as the example involving

Group 5, where she discovers that members have not done the assigned reading, she is able to disrupt the speedy ‘answer-getter’ approach by physically approaching a group member and making salient a different SRP of categories: the SRP of teacher-student. In this relationship, students are obligated to follow teacher instructions, complete assignments, and answer questions. Thus, the teacher’s sponsorship of an uptake is intertwined with the category of identity that she assembles with relation to the student with whom she stages an intervention. Without the authority invested in her as teacher, this intervention would have no effect and, indeed, its influence resembles, in some ways, an electromagnetic field, decreasing in intensity with physical distance from its source, as though in accordance with something like an inverse square law of energy propagating through space. Once a preferred uptake is secured for one question in the prompt and the teacher moves onto another group, this uptake does not ‘stick,’ such that it is transferable to the next question; group members quickly return to the behavior they infer as appropriate to group activity.

MCA provides valuable insight into how conflicts between habitual uptakes and sponsored uptakes such as those described above can occur, since they are often bound up with categories of identity in relationship to one another. It has been noted that student identity as it is formed through practice over time is bound up with uptake (Nowacek, 2011; Wardle, 2012) and that attempts to disrupt uptakes tied to student identity are difficult because they are running athwart not just ways of knowing, but ways of being in the world with others (Kill, 2007). However, how this actually occurs in social interaction has been difficult to identify, perhaps because, as is understandable for scholars of composition, much of the focus in studies of uptake has been on formal student essays that are written in response to prompts, most of which are composed in silence outside of the classroom. By shifting our attention to social interaction

occurring within the classroom, these phenomena become accessible to empirical research because uptake can be considered as a participants' concern, attended to in the course of their interactions. The highly structured nature of the activities and talk that occur in the institution of the classroom, and the hierarchical structures of obligation that often feature in them mean that membership categorization is a frequent phenomenon. Participants in a single class assemble and disassemble categories such as student in relation to teacher, group member in relation to group member, and classmate in relation to classmate, within the space of just a few minutes as they shift fluidly from one genre of interaction to another.

Category bound uptakes.

Given that uptake was so inextricably entangled with categories of identity, the performance of identity, and the obligations of these categories with relation to others, it follows that certain uptakes of educational texts such as prompts, textbooks, handouts, and the like were also often bound to a category and a corresponding category bound activity. If a Membership Categorization Device (MCD) is a collection of categories and a set of rules for applying them that allows us to infer relationships between categories and activities bound to them, then uptake of a genre can be considered one of these activities. Considering uptake of genre as a function of how MCDs are used to make meaning in situations helps to explain why the manner in which one person takes up a text can vary considerably over the space of just a few minutes. One collection of categories may be assembled for one purpose at one moment, but as a new collection or new activities become salient, then the uptakes related to them will shift accordingly. Thus, it is not necessarily true that change over time in how a person takes up a text always indicates that the person has gained new insight into an unfamiliar genre or is expanding

genre knowledge such that one uptake is gradually replaced by another. Certainly, such acquisition of genre uptake knowledge is conceivable and of clear interest to educators as well as genre researchers who have found evidence suggesting how this may occur (see Devitt, 2006; Freedman, 1993; Reiff & Bawarshi, 2011; Wardle, 2004, among others). However, in the majority of the events that were observed for this study, uptakes shifted because of a shift in the co-constructed understanding of who the people in a situation were. This shift pulled into focus a set of activities that participants recognized as belonging to such people in such a situation. Once this means of inferring information about the situation and its participants was available as an interactional resource, it could be used to inform decisions regarding what uptakes were available or, in some cases, obligatory. Such an expansion of our understanding of how uptake occurs in the moment may suggest how educators could intervene to sponsor certain preferred uptakes.

Of course, because of the microanalytic approach taken in this study, only those shifts in uptake that happened over a very short period of time in the course of classroom talk could be examined in any depth. However, this depth does reveal how uptake emerges out of a complex system involving constructed categories of identity and related activities that are embodied and socially co-constructed. This suggests that when people do gain new genre knowledge over a longer period of time, they do so not only through a cognitive process involving a comparison of new genre knowledge and performances with prior knowledge of similar genres. Rather, this long-term change may also be the result of habitual social interactions enacted by human bodies and the things around them in which ways of doing are inseparable from the local *ad hoc* construction of identity. Recall that a MCD is not considered stable cultural knowledge that is carried from interaction to interaction, but knowledge that is intersubjectively talked into being

with each new interaction (Hester & Eglin, 1997). Thus, the development of genre knowledge involves a corresponding development in our practices for being with other people in the world. If practices for being with one another in classroom situations that are learned through habitual application do not change much over time, then our uptakes of texts, regardless of what those texts are or how they are distributed will also vary little. Uptake sponsorship as an intervention that delays or disrupts habitual uptake may then need to occur earlier than the composition or distribution of any given text. Rather, it may need to come in the form of reappraising habitually constructed categories and the activities associated with them.

As an example of this, consider the student groups described in Chapter Three who either have not read the assigned sections of the textbook or do not use them to answer the questions in the prompt in the manner sponsored by their teacher when she introduces the prompt to the entire class. Within each group, one uptake of the prompt that is bound up with what members of small in-class groups do prevails. The uptake sponsored by the teacher only has a fighting chance when the teacher physically approaches individual students in a manner that makes a teacher-student relationship salient. In this relationship, a different set of activities become invested with a sense of obligation and the teacher is able to use these activities as levers to secure a desired uptake. This 'fighting chance' is limited however by the range of activities that are associated with the student-teacher relationship as teacher and student construct it in the moment. If the desired uptake does not align with that collection of categories, then disrupting uptake becomes quite difficult indeed. Conscious intervention is necessary not just in the uptake of a text but in the complex of relationships and activities out of which it arises.

Uptake in Social Interaction in the Context of Technologies of Composition and Delivery

Both of the software as service platforms that were foci of analysis for this study, Canvas and the version of Google Docs developed for educational institutions, advertise themselves in terms of their convenience and ease of use. Their claim is one of empowering educators and facilitating collaboration between students by reducing the amount of time and effort spent on managing classroom logistics. This claim has proved persuasive as both of these software products have been widely adopted at the university that was the site of this study and many others like it. In interviews, both focal participant teachers mention the ease and convenience that these tools bring them. Thus, to a certain extent, the stated rhetorical goals of the producers of these products have been met: to successfully profit from the sale of products by delivering to their customers' satisfaction the ease and convenience promised.

At the same time, these tools have material rhetorical effects that extend beyond the intentions of their creators (Blair, 1999) with relation to a target market. These unintended effects are material in the sense that they arise not only from how these platforms are taken up as texts, but also from how humans interface with them in ways that constrain how they can respond to texts. In this way, Canvas and Google Docs are elements in complex rhetorical systems or rhetorical ecologies (Edbauer, 2005), in which certain design features of these products have unintended rhetorical force not only in terms of encouraging or promoting certain uptakes, but actually enforcing them through mechanized "procedural rhetorics" (Bogost, 2007). While the reasoning informing the procedure that is encoded in software may be explicit and intentional, that is not necessarily true of the manner in which that procedure may ultimately exert rhetorical force in a complex system where the procedure is employed. In the classes observed for this study, Canvas and Google Docs often had the effect of reinforcing certain

habitual uptakes associated with classroom activity as well as occasionally undermining the uptakes sponsored by teachers. These programs also had the potential to delay or disrupt uptakes as a result of how they influenced the composition, delivery, and circulation of texts.

Software reinforcing uptake captures and thwarting sponsored uptake.

The design of the classroom management software, Canvas, tends to reinforce student uptake captures associated with classroom activity in a manner that can negatively interfere with a teacher's ability to disrupt uptakes habitual to educational settings and sponsor others. The software has this power by virtue of its close association with the university as an educational institution and the manner in which its design is embedded within the university's network of systems. Teachers may describe their relation to Canvas and software like it in a way that suggests that it is simply a classroom tool (Salisbury, 2018); this is, after all, how the product is marketed by its creator, Instructure. However, despite the great authority and rhetorical influence with which the teacher is invested, they only represent that authority in the context of a single class. Canvas, on the other hand, is ubiquitous to all classes at the research site of this study and thus functions as a form of authority that extends beyond a single classroom and teacher. It is closely associated with the university and its authority as an institution both in terms of being interconnected with dozens of other university computing systems as well as in terms of being branded with the university's logo and colors. The platform effectively functions as a recognizable extension of the university's physical presence into online space that is accessible using a wide range of hardware, mobile and otherwise. As a result, a teacher's attempts to sponsor certain uptakes are most likely to meet with success when these uptakes align with those

also sponsored or reinforced by the design of Canvas, which mirrors its designers' understanding of what sort of activity is done in classrooms.

The designers' understanding of what happens in classrooms is revealed by the affordances and constraints of the software's user interface. The online software website is divided into sections that mirror traditional classroom activities (Fisher, 2007). The vertical menu bar that runs along the left side of every Canvas web page describes an agenda common to many classes: teachers begin a class with "Announcements," issue "Assignments," and "Grades," ask students to engage in "Discussions," "Conferences," and "Collaborations," and so on. I do not mean to suggest that there is something fundamentally unsound about this design; presumably, Canvas is a popular product precisely because its clients find these features useful. The interface is designed to be intuitive both in the sense of being laid out in a manner similar to other institutional websites as well as containing features that are recognizable to students and teachers alike as being appropriate to the classroom setting. It is this recognizability, based both on the designers' understanding of classroom situations as well as teachers' and students' that reinforces uptake captures associated with traditional classroom activity.

However, if a teacher is attempting to disrupt habitual uptakes because these uptakes are not consonant with the outcomes of a lesson or activity, Canvas will tend to work counter to these efforts. For example, regardless of the content of a prompt or the nature of how assignments are assessed and evaluated, the framing of that prompt within the "Assignments" section of the website contextualizes it in terms of a grade that must be assigned. The First-Year Composition courses observed for this study were evaluated using a portfolio system such that no grades were assigned for student writing throughout the course. Instead, students received a single grade for their portfolio which encompassed all the writing to be evaluated. The intention

of such a practice is to “honor process and revision” in a manner that encourages students to “reflect on and assess their performance in light of established learning outcomes” (Department of English, 2014). This desired uptake may be unusual for those students who, through long-established practice, see each writing assignment as a discrete transactional task, the entirety of which consists of completing a draft and then receiving a grade from a teacher. Canvas reinforces that uptake capture by displaying the grade for each assignment on the web page where submissions are uploaded by the student to the teacher. While a teacher can elect not to enter a grade or to only grades assignments as “completed,” there is no way to configure the site so that there is no mention of assessment at all. In the first-year composition courses I observed, students commented on their unease at seeing that they received either no marks or credit for simple completion without a percentile score (see Chapter 3, Extract 5). Thus, unlike uptakes sponsored by a teacher, some uptakes reinforced or encouraged by Canvas are mechanized by encoded procedure; if a user loads an assignment submission page, the assessment display must load with it. This is a form of sponsorship with which even the most persuasive teacher cannot compete.

Software, delivery, and the delay or disruption of uptake.

The online software as service tools that were used in the classes observed for this study had, in some cases, the effect of delaying or disrupting student uptakes of educational materials such as assigned reading and prompts. This was partially a result of user unfamiliarity with the potential material or multimodal rhetorical effects of these products. It also arose from the procedural rhetorical effects that they had on the rhetorical systems in which they played a part. Since Canvas and Google Docs were but two elements in a much larger and more complex

rhetorical ecology, the ways in which they could complicate or trouble uptake did not play out in isolation. Rather, a delay in uptake caused by the manner in which students interfaced with one of these programs or how it was configured could work in concert with other factors to produce a kind of cascade of unintended consequences. Those who were both least familiar with the software as well as less practiced in US educational settings and the social interactions typical of them tended to be most affected by these unintended consequences, sometimes to the point of being entirely denied access to or even awareness of the texts the teacher intended them to take up.

Unfamiliarity with the use of Canvas and Google Docs could interfere with student uptake of educational texts, often because of a failure to distribute texts to students or a failure to grant them access in a manner that would allow them to respond to the texts in the manner intended by the instructor. While students were occasionally quite unfamiliar with Canvas and Google Docs, particularly those like Peiyu and Xiulan who had been in the US for only a few months, this unfamiliarity was less visible and had fewer consequences because these people were less often in the position of distributing texts that the entire class needed to access. In an example involving Anyi's class described in Chapter Four, what may have been the instructor's uncertainty regarding default access configuration of texts composed and distributed using Google Docs resulted in a situation wherein students had to physically interface with Anyi's computer, one after another, to grant themselves access. This process not only took a considerable amount of time, delaying an activity that the teacher had already set up for which she had strongly sponsored a particular uptake of certain texts, it also potentially limited the number of students who eventually gained access to the Google Docs text. Rather than all students receiving access to a text that they could edit, a subset of students had to use the

teacher's machine to grant themselves access which, in turn, seemed to limit the number of people who ultimately took up the text as intended by answering prompts within it. In James' course, a rather different but equally unintended uptake occurred when a Google Doc sign-up sheet for a class activity was circulated that granted all recipients full edit access. This affordance allowed a student to not only use the sign-up sheet to sign up for a task but also erase the names of other students. As a result, some students' attempts to take up the text as intended were frustrated and an entirely different and undesirable uptake occurred simply because it was possible.

The procedural rhetoric involved in the design of the programs intensified these effects because the perspectives of the software designers did not always align with the intentions of the instructors or students. Canvas' design reflects its designers' ideas of what happens in classrooms and what teachers and students need and want to do. In some cases, these ideas agree: teachers, students, and Canvas' creators all recognize a pressing need for some convenient method of submitting student assignments in a wide variety of file formats. This submission mechanism should also include a means for instructors to provide feedback. However, there are disagreements beyond this common ground. Canvas' creators and the students observed in this study both express a desire for a single grade assigned to each assignment. The software creators express this by making it impossible for such a grade not to be displayed when a web page containing a student submission is loaded in a web browser, and students did this by speaking among themselves and to me about the subject. The teachers and the expository writing program that employs them, on the other hand, did not assign grades in this way as a matter of policy and pedagogical principle. Similarly, teachers and students use Google Docs to compose texts, particularly in collaborative situations, and to distribute and circulate them. While the program

certainly makes this possible, it prioritizes information security over information sharing for the simple reason that, from the perspective of an information technology corporation, security is much harder to achieve and so it must necessarily be privileged. This ideology is rooted in the origins of Information Theory itself; the central problem of the field, that of reliably reproducing a message at one point that is selected at another, was originally framed in the context of cryptography and efforts to relay messages to allies without revealing their contents to enemies (Shannon, 1946/1949). Given the central role of Claude Shannon's work in the field that he founded and the manner in which information is increasingly monetizable, it is unsurprising, then, that the default access settings for Google Docs are those that place the greatest restrictions on who can access a text and how they are allowed to interact with it.

There is room for further research into uptake delays or disruptions of this kind, wherein a teacher structures an activity involving Canvas or Google Docs, strongly sponsoring a particular uptake, but does not predict how the affordances and constraints of these tools may interfere, positively or negatively with that uptake. While the scope of this study has not allowed me to comprehensively analyze data involving in-class peer review activities, the data I have collected suggests that many students either compose essays using Google Docs or, when engaged in in-class peer review, will share their work with others using this program. In the peer review activities I observed, teachers would urge students to provide less directive feedback by asking questions intended to get a writer to think about their process and rhetorical situation in a way that allows them to compare their intentions with what they have written in order to identify room for improvement. In practice, however, students using Google Docs acted very differently. Students who shared their papers using Google Docs would use one of two document mark-up functions made available in the program: "Edit document directly," and "Edits become

suggestions” (Google Docs, 2019), typically using the second. This second function would cause all reviewer mark-up text to appear in a different color, indicating where changes had been made. Rather than asking one another to consider what they were trying to do with their writing and how well their texts met these goals, students would often make suggested changes, generally involving lexis or syntax, to the text as they read it. Once both students had read and edited one another’s work, they would simply click on the check mark that would appear next to each suggested change, accepting their partner’s revision. This affordance of the program and the manner in which it suggests that the program’s designers consider reviewing another’s document to be equivalent to editing or proofreading it for them undermines teacher attempts to sponsor a different uptake of peer review work. This phenomenon is one where further research might be welcome.

Finally, these rhetorical effects, intended and unintended, material, multimodal, and procedural, did not seem to be evenly distributed throughout rhetorical ecologies. Those students who were least experienced in using these tools and less versed in the institutional social interactions typical of US educational settings were most affected. These tools were entangled with classroom social interaction and the relationships co-constructed between participants such that difficulties that arose with one element of the ecology would tend to be compounded by others. In the case of Xiulan, a problem with receiving emails from her teacher, arising perhaps from the use of a non-university email address, resulted in not only not gaining access to texts but never being notified that they existed or that she was being asked to respond to them. This systemic denial of access to the circulation of texts and other information throughout the ecology of the classroom also extended to and was aggravated by being unaware that there were informal online support systems created and regulated by her classmates. This phenomenon is particularly

troubling because it seems to occur with those students who are already marginalized in other ways and who might otherwise stand the most to gain from being fully included in the situations and interactions that a composition classroom has to offer.

Implications

There are three major implications of this study for writing classrooms, one methodological, and the others pedagogical in nature. The methodological implication involves the potential for microanalytic qualitative research methods in providing insight into the nature of uptake as it occurs in writing classroom settings. Among the pedagogical implications, one involves the role of membership categorization and habitual uptakes in the context of classroom social interaction. The other concerns the rhetorical effects of technologies of composition and delivery on uptake. Recommendations are made regarding these implications below. Of these, I have already implemented, in a preliminary manner, an intervention related to membership categorization and delay of habitual uptakes in a number of composition classrooms and started collecting data on the results of this intervention. Some initial findings are presented with suggestions regarding how further research might be conducted.

Potential Applications of microanalytic approaches to empirical studies of uptake.

It has been noted that one of the chief difficulties in studying uptake in the context of composition and RGS is that one is attempting to apply an analytical lens to an event that cannot be seen (Bastian, 2015). Since there is often tangible evidence that uptake has occurred, “uptake artifacts” as Dylan Dryer (2016) refers to texts produced in response to other genres, have necessarily been a focus for composition scholars who then attempt to, in effect ‘reverse-

engineer' one's way from this text back to the "uptake enactment," or act of producing an utterance or text in response to a genre. This has often been done through textual analysis of uptake artifacts and the texts to which they respond as well as interviews or surveys of writers. This approach has the benefit of using writers' own accounts of their thought processes to gain insight into how their responses to new genres they encounter are shaped by their residual associations with previous encounters with similar genres as well as what they notice to be different from these encounters (Reiff & Bawarshi, 2011). In this way, it may be possible to get a sense of how students' "uptake captures," the lingering effects of their "repeated encounters with genres" constrain the range of uptakes recognizable to in a given situation (Dryer, 2016, p. 65). Since the phenomenon that is the object of study is hidden from view, analysts rely on texts, observation, and research participants' accounts in an attempt to open the black box of the writer's mind. Problematically, the researcher must then make the assumption that participant accounts of their uptake enactments delivered after the moment of enactment are essentially accurate and disinterested presentations of cognitive processes occurring within the mind.

The principal difficulty with such efforts, and one that has guided my choice to use an eclectic mix of microanalytic approaches is that in any given social interaction I have observed, whether it be classroom activity or qualitative research interview, participants' accounts have always been motivated by their interactional stakes such that I am unable to construct a workable model of 'the writer;' I have only ever had access to different individual writers. The individuality of each writer has been further complicated by the fact that in situations in which they have taken up genres of educational text, their uptakes have seemed to vary depending not only on the genre of text and the writer's reported history with this and similar genres, but on the identity that they happen to be performing in relation to other people in the moment of uptake

enactment. Categories of identity appear to be constructed as a means of making sense of one's situation and one's obligations within it. While the category of 'student' is always relevant, it seems that there are many sub-categories within this identity that could be called for and assembled depending on one's situation. Furthermore, I do not seem to be the only one to whom these categories of identity, invested with certain rights and obligations, have been apparent. When students and teachers in the classes that I observed have spoken to one another, they appear to attend to these categories and use them to make sense of what they are doing and what they are expected to do.

The fractal complexity of this picture takes on a new dimension given that student and teacher interactions with educational texts and one another are also influenced by their position as bodies in space and time as well as by the effects of other material presences. Among the greatest influences on uptake are the hardware and software used by students and teachers to compose, distribute, and circulate texts. The fields of composition and rhetoric have increasingly considered the role of materiality (Devitt, Bawarshi, & Reiff, 2003) and multimodality (Fisher 2007; Gonzales, 2015; Witte, 2018) with relation to questions of genre as well as to delivery (Porter, 2009). In the case of the classrooms that were the site of this study, material rhetorical effects of texts and media appeared to be bound up with questions of categories of identity and relationships as they were used to make sense of social interactions. As a result, a multimodal analysis that does not also account for the manner in which fluid performances of identity also shape and constrain uptake seems insufficient.

The benefits of microanalytic approaches to studying uptake in this project have been threefold. First, the granular level of detail they provide of scenes of uptake have afforded access into how categories of identity assembled in these scenes unfold moment by moment between

interactants. Membership Categorization Analysis (MCA) has proved a valuable tool because these categories of identity and the relationships co-constructed between interactants in situations have a powerful shaping influence on their uptakes. Second, by employing microanalytic approaches based in an ethnomethodological foundation that considers social order a local achievement (Garfinkel, 1967) and focusing on literacy practices that occur in the context of classroom activity, it has been possible to analyze uptake as a participants' concern. Instead of using uptake artifacts and participant accounts of uptake enactments and attempting to open the black box of writer cognition, uptake could be approached as something intersubjectively constituted through social interaction. Third, these approaches afforded a means of analyzing the role that participants' stakes in their interactions with others, including myself, played in the accounts they made of their actions. Discursive Psychology's (DP) theorization of accounts and stakes management was a valuable resource in approaching qualitative data in a manner that did not take participant accounts as transparent windows on cognition, but as articulations of psychological states that served interactional purposes.

Naturally, there are limitations to using these approaches, the foremost among them that analyzing uptake in such detail necessarily limits the breadth that a study can realistically encompass. Far more data were collected and subjected to preliminary analysis than could ever be fully analyzed and presented in a project of the present scope. Furthermore, the number of focal participants in the study was quite small. Finally, since the choice was made to primarily focus on uptake in the context of composition classroom interactions with educational texts, far less attention was paid to analysis of essays and other formal writing assignments than is typical of uptake studies in composition. Such texts are typically composed outside of the classroom and involve little observable social interaction, leaving little that is accessible to empirical study. It is

certainly reasonable to question what this project can say about the subject given its close attention to interactions unfolding moment by moment rather than to how prompts are taken up by students learning to write in particular genres in terms of their final written work. In response to this question, I would suggest that uptake enactments to prompts and other educational texts are not necessarily confined to the minds of writers composing formal academic essays. As the data presented in Chapters Three and Four show, students enact uptakes the moment such texts are distributed to them, and these uptakes are profoundly shaped by the social interaction in which this moment occurs and manner in which those texts are distributed.

The result is that the findings of this study are not of the sort that can be generalized in terms of uptake as it must occur for all writers. Instead, they are intended to develop and complexify our understandings of uptake and how it may occur. The methods used were chosen precisely because they rendered apparent how uptake was a complex and nuanced phenomenon that emerged out of the interaction of many elements that could not be disentangled tidily. Thus, this study cannot contribute to an understanding of uptake as a cognitive event taking place in ‘the mind’ of the prototypical writer. Rather, its contribution is to an expanded understanding of uptake as a social phenomenon that encompasses the roles played by the local assembly and performance of identity and the material effects of technologies of text composition and delivery.

Attending to habitual classroom interactions and rewriting category bound uptakes.

Chapter Three presents a number of situations in which uptakes shift in unexpected ways depending on the activities and categories of identity that students find relevant in the moment. If we want to delay certain uptakes such that students reappraise what those uptakes entail and whether others are possible (Bawarshi, 2008), we must bear in mind that, as Bethan Benwell and

Elizabeth Stokoe (2005) put it, “students are not only ‘doing education’ but also ‘doing being students’” (p. 139). It follows, then, that a teacher hoping to delay habitual uptake of educational texts by sponsoring others will need to make their intervention in a manner that addresses not only the situation in which the text is presented but the identities and relationships involved in that situation. One means of doing this may be to make the social interactions involved in common classroom activities and relationships that we talk into being to accomplish them a focus of classwork in their own right. This means that uptake sponsorship would need to occur before a text is actually distributed among students or even described to them. Prior to the activity involving such a text, teachers could create a lesson devoted to exploring with students how they perform particular common classroom interactions, why they perform them in this way, what relationships are involved, and what the consequences of these performances are. By making these activities the focus of examination, students and teachers can make conscious decisions about how they might modify the manner in which they engage in these interactions in order to achieve the outcomes of a lesson.

In order to facilitate students’ reexamination of both how they are doing education as well as how they are doing being students, an intervention of this sort will have to be adapted to fit the needs of each classroom, given that activities and performance of identity will necessarily vary from context to context. This means that instead of giving a list of general guidelines for how to conduct a certain activity in class, a teacher will have to work with students to model how this activity will take place as a social interaction in the context of that particular classroom. Thus, to delay habitual uptakes of texts in group work situations of the sort described in Chapter Three, a teacher would not just issue instructions for conducting group work at the beginning of this activity. Instruction of this sort might be no more hearable to students once they are within

their groups than the uptakes of the texts that were sponsored by Anyi in the exercise she created for her class. Instead, the teacher would need to ask students what group work is, how they have approached it in the past, and why they have done so, so that students are made aware of their uptake captures. Without this awareness, students are ill-equipped to expand the range of what they recognize as possible appropriate responses to a situation.

A proposed intervention for delaying uptake of a recurring activity: Peer review.

One possible method for doing this in classrooms is one that I have started using in my capacity as an assistant director for the writing center at the university that is the site of this study. This intervention is presented as a peer review workshop delivered by the writing center that first-year composition instructors can request for their classes. While there are a number of common classroom activities that could be addressed with such interventions ranging from small group work, to peer review, to online activities such as using discussion boards or live chat features of classroom management software, peer review is the activity for which composition instructors have voiced having the greatest need. This need was assessed using informal polls of the expository writing program and other departments in the university's college of arts and sciences that occurred before my tenure at the writing center. I was tasked with coordinating a peer review workshop after I was hired, and my creation and delivery of the workshop was informed by the findings of this study. The writing center regularly offers five different workshops on subjects such as peer review, personal statements, cover letters, developing research questions, and creating portfolios for courses that are evaluated on a portfolio basis. In the two years since the writing center has been tracking usage, the peer review workshop is by far the most popular, with the center now delivering it about 25 times per year.

The arc of the workshop is one that moves from asking students to examine previous experiences to considering the purpose of peer review in the context of their course, to imagining how peer review might occur in their class, to ultimately putting strategies in practice. Students are invited to consider previous experience with this common classroom activity by being asked what sorts of feedback they have typically received, whether the feedback was useful or not, and why it was or was not useful. Students typically mention vague compliments, vague advice, and unsolicited proofreading of grammatical error as the most common form of feedback received. The purpose of reflecting on these previous experiences and then discussing what made them useful or not useful in terms of revising one's work is to make students' uptake captures associated with this form of activity visible to them and thus open to interrogation. This is done in the spirit of Bawarshi's call to "delay, and as much as possible, interrupt the habitual uptakes long enough for students to examine critically their sources and motivations as well as for students to consider what is permitted and what excluded by these uptakes" (2010, p. 201). Once this has been done, teacher and students can discuss what kind of peer review feedback would be most useful for the writing situation in which they currently find themselves. By framing what these desired outcomes are, students may be able to reappraise their unexamined habits in conducting this activity and begin to identify new strategies for peer review.

Reappraisal is not enough, however, since it would fail to address how this activity will actually occur in the context of a social interaction between people performing specific roles that take place in a given classroom. Without considering the categories of identity students habitually assemble in classroom peer review situations and the obligations they find salient with respect to them, students are likely to default to habitual uptakes regardless of the alternate uptakes a teacher may sponsor. As a means of addressing this problem, I ask students to review

the prompt or writing situation at hand and then introduce them to different genres of questions that they could potentially use in peer review involving this writing.¹⁴ The class is guided through an exercise in which they examine these genres of questions, distributed as a handout (see Appendix 10, Peer Review Workshop Handout; Appendix 11, Peer Review Workshop Slide Deck), in terms of how they might be used in the context of peer review in their classroom. More importantly, they are then instructed to decide what genres of question might be useful to both writer and reviewer discussing the writing at hand. Once they have decided on which genres would be most useful and considered what their use for writer and reviewer might be, they generate sample questions that can be used in an actual peer review situation. I record these sample questions in a Microsoft Word document that is projected onto a screen (see Appendix 12, Example of Student-Generated Peer Review Questions). After this, students are divided into small groups of either two or three and begin reading and reviewing their papers during which time, students can refer to the questions they created when they are unsure of how to proceed with the activity.

The entire workshop takes 100 minutes to deliver, with half of the time spent discussing previous peer review experiences, reviewing suggested genres of peer review questions and comments, considering how they would be valuable to students when they are in the context of a relationship between writer and reviewer, and then generating possible questions specific to this writing situation. The suggested genres of questions and comments to use in peer review that I present to the students constitute a sponsored set of genres. However, the sponsorship goes beyond that of a genre to include sponsorship of a new understanding of what the categories of

¹⁴ These genres of common peer review questions or comments are based on analysis of observations and recordings of peer review sessions between tutors and student writers at the university's writing center. I and several other employees at the center conducted data collection and analysis over the course of six months in 2016. The analysis was used to identify common rhetorical moves made by experienced tutors in tutoring sessions.

identity relevant to this activity, those of writer and reviewer, are and what obligations are bound to them. In this way, a connection is drawn between the genres of question I as a teacher want the students to use, why they are relevant to the roles students will play in this activity, and how these roles ultimately help students receive feedback that can be operationalized as revision practices.

Preliminary results of proposed intervention in delaying uptake of peer review activities.

Student and teacher responses to this workshop intervention intended to delay habitual uptakes of peer review classroom situations that have been collected to date suggest that attendees find it beneficial in both improving the quality of feedback writers receives as well as changing how they engage in peer review. Such results are promising, but they are based on preliminary analysis of data that have not been collected in a systematic fashion. This is partially due to the rhetorical situation in which these data are collected. For an organization like a writing center at a large public university, the most pressing need is to document usage and identify general trends in feedback from populations served. Furthermore, given the large number of students attending these workshops each year and the expense in paid work hours involved, it would be impractical to gather more fine-grained qualitative research data. As a result, the data collected can only be usefully analyzed in terms of broad themes and trends.

Data sources used for program assessment include short, anonymous, open-response surveys completed by students and preliminary consultations as well as follow-up debriefings and e-mail communication with teachers. For the 2018-2019 academic year, 23 workshops have been delivered in composition classrooms, 447 short student surveys collected, 23 teacher consultation and debriefing notes written by me, and 18 email communications with teachers

collected. The student survey consists of just two open-ended questions (see Appendix 13, OWRC Peer Review Workshop Exit Ticket) asking what was most helpful about the workshop and what could make it more helpful. Students typically only have five to ten minutes to complete these surveys, so their answers are necessarily brief. I make notes at the time of teacher consultations and debriefings that follow a certain format. I ask teachers about their class, the assignment that is the subject of peer review, what they want students to get out of peer review and, during debriefing, if they think students benefited and if those benefits could be seen in the nature of the revisions made to their work. It should be noted that these notes were not primarily collected for research purposes but to collect information that would help me make decisions about how to deliver workshops or make changes to the program in the future.

The idea of a question-based approach to peer review as well as developing specific questions that can be used were the most commonly cited benefits of the workshop. In some cases, the idea of a new approach to peer reviewing was expressed in terms of a process or activity, in others it was expressed in terms of an identity or role played in that activity. An example of the former runs: “It was very eye-opening about things I didn’t really purposefully think about before, just passively experienced.” An example of the latter is: “question-based approach gave ideas of how to be a more effective peer reviewer.” The other most commonly-cited benefit, creating specific questions or comments of different genres that could be used in peer review for different purposes, was generally described in terms of having a resource to guide peer review conversations. A typical survey response reports: “It was helpful to have the conversation essentially already made in comparison to simply just told to peer review without a general guide.” Another states: “The worksheet [used by the class to generate questions specific to the writing to be reviewed] we did was really helpful when I got stuck on what to do while

actually reviewing.” Many of the comments indicate that having some guiding principle or structure for peer review and being given some idea of why it was useful made peer review easier to do as well as more useful.

By far, when asked what could make the workshop more helpful, students reported that more time was needed to read and discuss one another’s essays. Students generally only had 16 minutes read one another’s work and then 21 minutes to discuss it. Some respondents suggested adding a second day to the workshop or some other form of follow-up. Less often stated was a desire to see peer reviewing demonstrated with a sample essay. This approach is one that is actually used to train tutors at the writing center where I work, though these demonstrations require two presenters and anywhere from fifteen to thirty minutes to perform. Generally, comments reflect the constraints of attempting to make an intervention involving a habitual practice with a single stand-alone workshop of 100 minutes.

Teachers’ feedback has been examined in less detail than students’ but general themes include greater student engagement with peer review as an activity and more revisions that go beyond corrections to spelling, grammar, and academic citation and formatting in second drafts of student writing. The former tends to be described in debriefings with teachers in terms of the kinds of conversations that teachers overhear as they walk around the classroom during the peer review activity. The latter is described in terms of the sort of revisions that students make to papers, with teachers tending to mention changes in organization, paragraph structure, or statements of claim. It is difficult to assess how these data are being produced during debriefings, since I have not recorded them and the situation is one that is fraught with conversational stakes for both participants. A more thorough investigation into this form of uptake intervention would

require a fresh approach to data collection and a grounding in action research that not been within the scope of this project to date.

Analysis of what data are available suggests that while this intervention does meet its goal of delaying a habitual uptake and at least opening the possibility for another that is sponsored by the workshop, this is only a start. As I have argued in Chapter Three, delaying or disrupting uptakes is difficult because we are not just challenging ways of doing, but ways of being. Thus, presenting a new way of performing a social act in terms of responding to a text or writing situation requires not just making a different decision but, in a sense, denying a self that has been embodied and practiced socially over time in favor of becoming another self. New ways of responding to a text by outlining new ways of interacting with one another must then be developed over time until they too become habitual. It is doubtful that this could be accomplished and studied by performing interventions in many different classes; a single site would need be chosen and followed for a considerable period.

Attending to the rhetorical effects of technologies of composition and delivery.

Given the ubiquity and considerable influence that tools like Canvas and Google Docs can have on uptake of texts in composition classrooms, the use of these programs could also become the focus of a lesson or a theme that is addressed throughout the course. This would be particularly appropriate as many writing programs are increasingly including language about multimodal rhetoric in their program-wide outcomes. The expository writing program at the university that is the site for this study recently revised one of their outcomes, originally drafted in 2014, which read: “the writing employs style, tone, and conventions appropriate to the demands of a particular genre and situation” (*Contexts for inquiry*, p. ix). This was changed in

2016 to: “recognizing how different elements of a rhetorical situation matter for the task at hand and affect the options for composing and distributing texts” (*Writer, thinker, maker*, p. vii). A second outcome indicating that students are to gain understanding of elements of rhetoric such as “audience, and various aspects of the writing (mode of inquiry, content, structure, appeals, tone, sentences, and word choice) (*Contexts for inquiry*, p. ix), was revised to include such elements as “media, timing, and design” (*Writer, thinker, maker*, p. vii). Clearly, the writing program for this university recognizes the need to address these aspects of rhetorical situations; it may be less clear what guidance may be provided to teachers attempting to reach these outcomes with their students.

In James’ class, which specifically focused on multimodal composition, much class discussion and certain assignments asked students to consider how modal and design as well as distribution choices had powerful rhetorical effects. However, the tools used in class by the teacher to facilitate these discussions and assignments were never themselves made the object of rhetorical analysis. It is reasonable to question whether it is particularly necessary or useful to do this. It is hard to fault this teacher for not considering the role of Canvas and Google Docs in his classroom; I have taught multimodal composition several times at this same university and I have never considered including these issues in my lessons until they became a part of this study. Perhaps there is a danger to making a composition course highly self-referential, with common classroom activities such as the use of classroom management software or online collaborative composition platforms turned into the subject of lessons in their own right. I would argue, however, that it is even more dangerous to assume that we need not consider these problems because students are ‘digital natives,’ already well-versed in the use of these tools and how they are used in classrooms. Such an assumption begs the question by positing that the manner in

which these tools are currently used is already maximally desirable or appropriate for the work of a composition classroom. I would also question the notion of the ‘digital native.’ Never having lived in a world without the internet and online software as service products is not significantly different from never having lived in a world without books: literacy in either case must still be learned. The tools we use to compose and distribute texts online are sufficiently user-friendly that they can create the false impression in users that they have an “intuitive” comprehension of digital composition and the kinds of data they are giving to and receiving from the world. Interventions in this habitual uptake would need to render visible some of the more opaque processes informing the role of invention and delivery in complex rhetorical ecologies.

The rhetorical effects of commonly-used software is a subject that may need to be addressed as early as the initial orientation and training of new composition teachers. Since, as Melanie Kill (2006) and Min-Zhan Lu (2004), have argued, it is just as necessary for teachers to reexamine their default subject positions and responses as it is for teachers to intervene in those of students, teachers may need to start this process before they are caught up in the situation of creating their course websites on Canvas. Such a teacher orientation could cover both how such software influences student activity in classes and how it may influence writing outside of it, as well as the principles or ideologies reflected in the design of these products. By examining, for example, how Google Docs prioritizes privacy over information sharing and the effects this can have on distribution of texts in a classroom, teachers can make more informed choices about how they use these tools. This addition to teacher training could also call on teachers to examine how familiarity with digital composition and distribution tools may not be evenly distributed among their students and that these differing levels of familiarity often overlap with differing levels of integration into student social networks.

Within the classroom, teachers can make these tools the focus of a lesson or a running theme in the course. This could serve to increase student awareness of their own uptake captures associated with the use of these or similar tools and how this may reinforce habitual uptakes of other commonly encountered educational texts and classroom situations. A focus on these tools could also be used as a means of periodically checking in with students to ensure that texts composed and distributed with them are actually received by students. Increasing awareness in this fashion could help students consider the effects of these and similar tools in situations outside of classrooms. We cannot hope that students will learn new ways of composing and delivering texts if we as teachers are not examining our own practices in doing the same.

Conclusion

I introduced this study by relating stories about composition students and it seems fitting that I should conclude in the same way. The intention of the following story is to suggest what the experience of both calling on students to take up educational texts and writing situations in new ways as well as that of reappraising one's own positions and uptakes as a teacher might be like. In the fall of 2016, I taught a composition course in which one assignment asked students to examine a collection of short texts participating in different genres and employing a range of modes to make arguments about a single topic. The topic was that of the anti-vaccination movement which had been partially inspired by an article in *The Lancet*¹⁵ that was subsequently retracted for methodological flaws and researcher conflicts of interest. My intention with this assignment was to have students examine different texts, study how the manner in which arguments were made changed depending on genre and mode, and eventually create an argument

¹⁵ The now-infamous Wakefield, A. et al. (1998). Ileal-lymphoid-nodular hyperplasia, non-specific colitis, and pervasive developmental disorder in children. *The Lancet*, 351(9103), p. 637–41. (Retracted).

of their own that they could express in the form of an academic argumentative essay. While I was interested in incorporating investigations of genre and multimodal rhetoric into the course, my focus was primarily on having students analyze texts in terms of the content of their arguments and how decisions regarding genre conventions or multimodality affected how persuasive students found those arguments.

Early in the course, Xinyue, a Chinese international multilingual student in this class who intended to major in Computer Science or Informatics, expressed having great difficulty writing in English. She also found the nature of this assignment challenging to grasp, saying that she was unsure of why so many different arguments in so many different forms were presented, especially when the substance of many of them seemed to overlap significantly. I assumed that this was because the concept of genre as social act was new and she may have had little experience analyzing multimodal rhetorical effects. She was able to complete the assignment, creating an argument in favor of having pediatricians speaking directly to parents resistant to vaccinating their children, arguing that spreading factual corrections to anti-vaccination arguments online would have little effect. I found her argument compelling and well-organized, but in conference and after class she continued to express frustration with her performance, saying that there was something about this problem and what she wanted to say about it that she did not know how to convey.

The next major assignment allowed students to pick their own topics and this provided Xinyue with the opportunity to develop new ways to express her point of view. Students were required to submit proposals for this second project and Xinyue used hers to say that she wanted to research how people use the internet in ways that influence their opinions. My feedback indicated that this subject was much too broad and that she ought to choose a particular topic like

anti-vaccination as an example of texts on the internet influencing people. During a required teacher-student conference, I mentioned the term ‘filter bubble’ as one that she could research in connection with some subject of common debate online. This term refers to the manner in which websites use algorithms to determine what you want to see more of in the future based on your past internet use, resulting in a positive feedback loop that can isolate internet users from ever seeing online content that is unlike that with which they already agree and are familiar (Parisier, 2011). Xinyue became quite excited by the idea that there was a word for this concept. She revised her proposal, saying that she would research the concept of the filter bubble instead. Writing this paper was not without its own challenges, many of them having to do with how to use library databases, how to use evidence from a variety of sources, academic and popular, to form an argument, and how to incorporate feedback when revising her work.

She expressed on a number of occasions that this was her hardest course, which she had not been expecting since she had supposed that her programming and mathematics classes would be more challenging. Over time, I began to doubt that I could attribute all of her difficulty with her assignments to unfamiliarity with the concepts discussed in class or problems related to writing in a second language. Ultimately, the argument that she created about filter bubbles and the writer’s memos she wrote reflecting on her decisions in crafting this argument were instrumental in challenging my own assumptions about how I used educational texts in my classroom. In her memos, she wrote that what she found most interesting about the collection of texts concerning anti-vaccination was not the range of arguments, or how rhetorical appeals changed depending on genre and mode, but the different ways in which people might encounter those arguments online and how that had an effect on how influential they were. Presumably, only doctors and some journalists would see an article in *The Lancet*, but it may have been

something that a journalist wrote that caused somebody with a Facebook account to notice it and write about it. This person's connections with other people like them could precipitate the spread of information in unpredictable ways. Her memos and the paper she ultimately wrote were not about the content of arguments, but how they circulated online. The notion of chains of uptake occurring across networks was not unfamiliar to me, it was, in fact, an idea that I introduced in class, but it took someone else inferring this idea with great difficulty from a set of texts I had presented to them to realize that I was not presenting educational texts in those terms. I spoke about these ideas, but my means of introducing them in class made them inaccessible because they were not reflected in my practices. I talked about how genres and technologies of circulation have powerful rhetorical effects on how arguments move through social networks and who they reach and persuade, but I was still presenting educational texts in isolation from one another. Until she had brought this to my attention, I had not seriously interrogated my own habitual uptakes associated with teaching and being a teacher.

Given the amount of effort she had put into the course and the improvement she had shown over time, she received one of the highest grades in the class, which had a number of consequences of its own. Three years later, I ran into Xinyue in one of the university's libraries and she mentioned how earning that grade had encouraged her; she had assumed that second language students could not do especially well in an English writing course. She described having a strong emotional reaction, saying that she had cried when she got her report card and that it made her think that she could gain acceptance to the highly competitive Informatics major. While I could understand her happiness about receiving a better-than-expected grade, I was somewhat puzzled by how this gave her confidence in applying to the Informatics program. She said that she had initially intended on applying to the even more competitive Computer Science

major even though she did not think her foundation in mathematics was strong enough, nor was she as personally interested in the subject as she was in Informatics. What had prevented her from aiming for Informatics as her first choice was that the discipline involves more expository writing, combining both qualitative and quantitative approaches to Information Theory. The encouragement she derived from receiving a high grade in the class led her to reuse parts of her final paper for her application to the Informatics program and she was now working on a departmental honors project on the subject of measuring the effects of filter bubbles.

While it is gratifying to have students tell you that a course you taught had a strong positive effect on their lives, the more important effect that this episode had for me was on my own teaching. In my classes, I continue to collect small sets of texts of different genres and modes about a single topic, and I still ask them to consider how arguments are crafted. However, I first ask students to attend to the connections between texts, how texts are distributed and circulated, and how one becomes the occasion for another. Students are asked to consider how multimodal composition choices make some uptakes easier than others and how this, in turn, affects the circulation of ideas through rhetorical ecologies. One of the rhetorical ecologies that students are asked to consider is that of the class itself, the activities that we habitually perform in them, and how the choices I make about how to introduce and distribute texts shapes what the students can do with them. I am indebted to my students and how they have negotiated the challenges, both planned and unplanned, that I have presented them with in my classes for making my current understanding and this study of how to approach the problem of using educational texts in composition classes possible. I do not know how time will change this understanding, but if it changes that will be happy ending enough.

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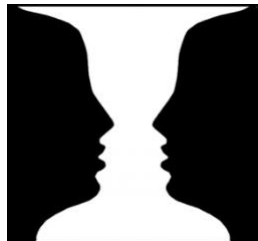
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APPENDICES

Appendix 1: Anyi's Syllabus

ENGLISH 131 D: COMPOSITION: EXPOSITION Fall 2017**LOCATION/TIME:** Mueller Hall (MUE) 155**INSTRUCTOR:****OFFICE:** Savery Hall (SAV) 417**OFFICE HOURS:** Tuesday and Thursday 1:30-2:30pm (by appointment)**EMAIL:****Course Website:**

We respect ambiguity and diversity.

COURSE DESCRIPTION

Welcome to English 131! This Expository Writing course is designed to develop your skills as an academic thinker, reader, and especially writer. Regardless of what path you are considering, be it Political Science, Engineering, Biology, or Pre-law, you will require the ability to think critically about the world around you and articulate that thinking in writing. Every sort of writing, from business plans to lab reports to job application cover letters, requires that you use a certain tone, style and set of common conventions in order to communicate clearly with and be taken seriously by your audience. To achieve this goal, our class will guide you in the use of the following key tools in producing good, clear writing:

- the ability to thoughtfully analyze texts, materials, and the arguments of others
- the ability to do research and then incorporate that research into your arguments
- the ability to create a persuasive complex argument
- the ability to effectively revise, edit and proofread your own writing

The theme of our course is “language, power and identity”. The readings in the class will serve as models or prompts for assigned essays exploring these issues: How do we use language to perform identities? What attitudes about language dictate the way we view others or ourselves? What’s the role of English and its relationship with other languages? Through strategic reading of our texts, we will analyze these questions and create others to form complex claims that matter and are situated within an academic conversation. Over the course of the quarter, you will have frequent opportunities to go back, revisit your own work, and think about your growth as a writer. This will mean both looking at the big picture - argument, organization, analysis, and so on - as well as paying attention to details like grammar, spelling, and word choice.

COURSE TEXTS AND MATERIALS REQUIRED

- *Writer/Thinker/Maker: Approaches to Composition, Rhetoric, and Research for the University of WA*

- Regular Internet Access to submit assignments and stay connected through e-mail and the class webpage

- UW Email Account

*Please check your **university email** accounts regularly as I will send out e-mail announcements and updates. Outside of office hours, email is the best way to get in touch with me. I usually respond fairly quickly to e-mails, but it can sometimes



take a day (or even occasionally two on the weekends) for me to respond. So please keep this in mind and don't put yourself in the position of needing an immediate response.

COURSE ASSIGNMENTS

In this course, you will complete two assignment sequences, each of which is designed to help you fulfill the course outcomes. Each assignment sequence requires you to complete several shorter papers leading up to a major paper. These shorter papers will target one or more of the course outcomes at a time, help you practice these outcomes, and allow you to build toward a major paper at the end of each sequence. Unless otherwise specified, all assignments should be formatted as follows: 12 pt. Times New Roman font, 1.25" Margins, Double-Spaced, Page Numbers with Last Name in header, MLA style citation/Works Cited page. As always, feel free to ask me as well.

NOTE: If an assignment is at minimum 2 pages, this means 2 COMPLETE pages, not 1 page and the first four lines of the next.

ASSESSMENT

PORTFOLIO (70% of Course Grade)

After working through the two main assignment sequences, you will have the chance to revise significantly one (or both) of the major papers using feedback generated from my comments, peer review sessions, and writing conferences. Toward the end of the course, you will be asked to compile and submit a portfolio of your work along with a critical reflection. The portfolio will include the following: 1-2 major papers, 2-3 of the shorter assignments, and a critical reflection that explains how the selected portfolio demonstrates the four outcomes for the course. In addition to the materials you select as the basis for your portfolio grade, your portfolio must include in a "compendium" all of the sequence-related writing you were assigned in the course (both major papers and all the shorter assignments from both sequences). A portfolio that does not include all the above will be considered "Incomplete" and will earn a grade of 0.0-0.9. The grade for complete portfolios will be based on the extent to which the pieces you select demonstrate the course outcomes. The portfolio will be worth 70% of your final grade.

PARTICIPATION (30% of Course Grade)

The rest of your grade will be determined by your participation in and out of class. Your participation grade consists of three components:

Attendance 5%

You are expected to be an active participant in class, so come prepared to contribute to the discussion and participate in activities. When you miss a class, you miss the opportunity to be a member of the class community. If you are absent, come to my office hours to see what you missed and/or ask another class member for notes. You have two

Conferences 10%

You are required to meet with me two times during the quarter in conferences to discuss your work. These conferences give you the opportunity to get feedback about your papers/projects and to express any concerns, questions, or suggestions you might have about the course or the assignments. Conferences are mandatory and, if missed, will affect your participation grade. I will provide you with a sign-up sheet for these conferences and detailed instructions about how to prepare for them.

Group presentation 10%

Near the end of the quarter, you will work together in groups of three to present a "low-order" concern to the rest of the class. "Low-order" concerns are generally problems with things like grammar and punctuation. These presentations will be short (less than ten minutes) and their goal will be to inform the class about one specific way to improve writing at the sentence level.

Peer review (5%)

Bonus point

The only way to get extra bonus point is to help me remember your name!

LATE WORK:

Check the calendar attached for the deadline of each assignment. If you have a good reason for not being able to turn in a paper on time, I can usually allow a little flexibility if you contact me ahead of time! Unless you have made prior arrangements with me, I will not give written feedback on any assignments that are turned in late, and late assignments will negatively affect your participation grade. However, I am always available during office hours to discuss late assignments. You will still need to complete late work, as your portfolio must include all assignments in order for it to receive a passing grade.

WRITING RESOURCES

I encourage you to take advantage of the following writing resources available to you at no charge!

The CLUE Writing Center in Mary Gates Hall (141 suite, CUADSS lobby) is open Sunday to Thursday from 7pm to midnight. The graduate tutors can help you with your claims, organization, and grammar. You do not need to make an appointment, so arrive early and be prepared to wait.

The Odegaard Writing and Research Center is open in Odegaard Library Monday - Thursday 9am to 9pm, Friday 9am to 4:30pm, and Sunday 12pm to 9pm. This writing center provides a research-integrated approach to writing instruction. Find more information and/or make an appointment on the website:

www.depts.washington.edu/owrc.

ACADEMIC INTEGRITY

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:

. If, after speaking

with the Director or Assistant Directors of the EWP, you are still not satisfied with the response you receive, you may contact English Department Chair .

ACCOMODATIONS

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/>.

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

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: <https://www.washington.edu/counseling/>

Q Center clause

The University of Washington 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 achieve a socially-just campus in which all people are valued. For more information, visit <http://depts.washington.edu/qcenter/>.

FIUTS

The Foundation for International Understanding through Students: FIUTS is an example of a campus organization that can bring together your social and academic learning. "FIUTS is an independent non-profit organization which provides cross-cultural leadership and social programming for UW's international and globally minded domestic students. FIUTS is local connections and global community!" FIUTS also offers a free international lunch on the last Wednesday of every month. Consult FIUTS' web site for a detailed calendar of events and links to many resources <http://www.fiuts.org/>

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.

TENTATIVE COURSE CALENDAR

This is a rough outline of the quarter which contains some of the key dates to remember (holidays, major assignments, etc.) This calendar is subject to change. ***Note that additional homework will be assigned in class*** that is not detailed on the syllabus. Remember, it is your responsibility to ask me or another member of the class about missed assignments if you are absent.

WEEK 0	TOPICS	HOMEWORK
Thu 9/28	<ul style="list-style-type: none"> ✧ Introduction of ourselves ✧ Introduction of the syllabus, assignments, outcomes Preliminary writing assignment (Due on 11pm Sat. 09/30)	Reading: Ch1 (p.16-22) Anne Lamott (on Canvas) Writing: Preliminary writing assignment
WEEK 1		
Tue 10/03	<ul style="list-style-type: none"> ✧ Key concepts ✧ Rhetoric and rhetorical situation ✧ Introduce SA1 (personal narrative) 	Reading: Ch2 (p.31-37) Ch6 (p.121-135) Amy Tan (p.710-714) Writing: Pre-writing: SA1
Thu 10/05	<ul style="list-style-type: none"> ✧ Genre analysis ✧ Rhetorical analysis ✧ Aristotle's three appeals ✧ analysis of Tan's <i>Mother Tongue</i> ✧ Introduce SA2 (rhetorical analysis) SA1 (Due on 11pm Sat. 10/07)	Reading: Ch3 (p.51-70) Gloria Anzaldua (p.440-442) Writing: SA1
WEEK 2		
Tue 10/10	<ul style="list-style-type: none"> ✧ Genre, rhetoric, and disciplines ✧ Critical genre awareness ✧ Genre translation ✧ Strategies for reading 	Reading: Ch5 (p.112-119) Ch9 (p.197-214) Writing: Prewriting SA2
Thu 10/12	<ul style="list-style-type: none"> ✧ summary, and quotation ✧ Intertextuality SA2 (Due on 11pm Sat 10/14)	Reading: Ch10 (p.239-248) Writing: SA2
WEEK 3		
Tue 10/17	<ul style="list-style-type: none"> ✧ Peer review workshop 	Reading:

		Ch12 (p.273-284) Baldwin (p.440-442)
Thu 10/19	<ul style="list-style-type: none"> ✧ Claims /complex claim ✧ Big 5 ✧ a line of inquiry Paraphrase, ✧ Introducing MP#1 Draft ✧ Sign up for conference SA3 (Due on 11pm Sat 10/21)	Reading: Ch11 (p.257-267) Writing: SA3
WEEK 4		
Tue 10/24	✧ Produce persuasive argument	Reading: Ch13 (p.285-299) Writing: Revising SA3
Thu 10/26	Conference day (no class) MP#1 (Due on 11pm Sat 10/28)	Writing: MP#1
WEEK 5		
Tue 10/31	<ul style="list-style-type: none"> ✧ Translating and writing ✧ Revisiting critical genres 	Reading: Ch14 (p.315-327)
Thu 11/02	<ul style="list-style-type: none"> ✧ Work with resources ✧ Make an Interview/questionnaire SA4 (Due on 11pm Sat. 11/04)	Reading: Ch14 (p.316-329) Writing: SA4
WEEK 6		
Tue 11/07	✧ Research proposal	Reading: Ch15 (p.353-368)
Thu 11/09	Library visit SA5 (Due on 11pm Sat. 11/11)	Reading: Ch16 (p.371-379) Writing: SA5
WEEK 7		
Tue 11/14	<ul style="list-style-type: none"> ✧ Presentation 1 ✧ Rhetoric grammar 	Reading: Ch14 (p.329-344)
Thu 11/16	<ul style="list-style-type: none"> ✧ Presentation 2 ✧ Conduct effective organization SA6 (Due on 11pm Sat 11/18)	Writing: SA6
WEEK 8		
Tue 11/21	<ul style="list-style-type: none"> ✧ Presentation 3 and 4 ✧ Editing and proofreading 	
Thu 11/23	Thanksgiving Day! No class MP#2 (Due on 11pm Sat. 11/25)	
WEEK 9		
Tue 11/28	<ul style="list-style-type: none"> ✧ Presentation 5 and 6 ✧ Peer review of MP2 	
Thu 11/30	Revision of MP1 or MP2 Due ✧ CIC e-portfolio workshop (In CIC, tentative)	
WEEK 10		
Tue 12/05	✧ Portfolios Conference day	
Thu 12/07	✧ Portfolios	

**Portfolios Due on Canvas:
Monday, December 11th, 5pm.**

Last Day of Our Class: Thursday, December 7th

Finals Week Begins: Saturday, December 9th

OUTCOMES FOR EXPOSITORY WRITING PROGRAM COURSES

(In your own words)

1)

2)

3)

4)

Appendix 2: Rashida Preliminary Essay

English 131

October 1, 2017

Preliminary Essay

I choose the 3rd topic as the focus of my Preliminary Essay. In order to describe myself as a writer and learner, I must start from the beginning of my writing career. At around 7th Grade, my school began to target students' development of writing, which was a challenging time for me. I struggled with choosing a strong argumentative thesis, providing supporting body paragraphs that contributed to my thesis, and writing information that wasn't filler. By the time I reached 9th Grade, my ability of choosing a proper thesis improved, but I still couldn't find the words to prove my argument. I eventually learned that this stemmed from a mental insecurity, meaning that I never believed I could be right in a matter of debate. I was always too shy to voice my own opinion in order to avoid conflict. Of course, I realized that I am technically not arguing with someone while writing an essay, but I guess the lack of confidence still translated to school work. As I entered 10th Grade, I was assigned Mr. Chursky, the toughest English teacher that older students warned underclassmen about. I was naturally extremely nervous to be going into his class with subpar writing skills. The fear he projected onto the class somehow made me want to be better than the other students who were scared of him. I was afraid of every teacher that students favored, but when every student was scared of Mr. Chursky, I didn't want to be intimidated anymore. The sudden shift might have been the outsider in me talking because it surprisingly motivated my shy insecure persona. I learned to find my voice and prove that I could be right when someone challenged my point of view, especially when he did.

After Mr. Chursky's class, I would describe myself as a writer who grows from uncomfortable situations that originate from a thought provoking character and a learner who adapts by visually observing the correct way of going about a task. I cannot stress enough how crucial it is for me to see someone performing a task before I try it myself or for me to see a visual while trying to memorize something. I do not learn by simply being told what and or how to do something. My success in school surrounds that ideal.

The most rewarding commodity from writing is definitely the sense of accomplishment after completing an assignment I feel passionately about. Whether the assignment is about an important current event or an interesting book, being free to express my stance on an issue is gratifying. Unfortunately, I would have to say the least rewarding thing about writing is how

every essay I've written or been taught to write is basically formatted the same way: intro, thesis, body paragraphs, and conclusion. Obviously, the information within that structure changes, but it doesn't feel like students are expanding very much on the format in which our ideas are expressed. For example, every Math problem has a different approach based on the needed formula, whereas every English essay has the same approach based on its topic.

Ironically according to my past, writing evidence supporting my body paragraphs comes easiest to me. I have finally learned that once I know what I want to write about, I just have to find proof that supports my main idea within a text. Consequently, planning out what I want to write about is most challenging. Deciding the topic of my essay might be the shortest part of the writing process; however, it is the most significant and requires the most thought. To help me come to a decision, I have conjured up a few strategies to make up my mind.

I find myself coming up with three or four ideas and then slowly narrowing them down to the idea with the most interesting argument and enough evidence to support it. I certainly see myself using this method, because I often think of multiple ideas that end up bouncing around in my mind during class discussions. I also tend to highlight notable events as I am reading a story so I don't disregard them later when it comes time to write an essay. Since 10th Grade, I have always enjoyed the take-away I receive from English classes. In conclusion, I am very excited to see my growth as a writer over the course of this class and I hope that it influences me as much as Mr. Chursky's class has done.

Appendix 3: Peiyu Preliminary Essay

Oct.9th, 17

Preliminary Writing Essay

Topic: Describe a previous writing experience you had (in or out of school) and reflect on what you learned from the experience (not just skills but also habits and ways of thinking about writing) that you can draw on when writing at college level. As you imagine what college-level writing will be like, what might you adapt from that prior experience to be useful now?

Talking about a writing experience, the first things that come into my mind are actually not the harsh and difficult time I experienced when I first started to learn English and wrote some short essays for English courses but nor the time when I started to really write research essays or literary scripts during high school. More importantly, the thing that really made me impressive is the experience of writing personal statement and essays for college application last year.

Unlike with some of the students in China who have an instructor that provide them useful ideas and experiences of writing such essays, my school required and encouraged every senior to write their own essays for college applications by themselves at first. The biggest advantage for this they thought was we can at least get a good taste of college life and have a big try for deciding our future, but this also brought all of us into a difficult and confused situation. "What is personal statement and what essays should we write for the

application...” At that time, I even didn’t know what the topics are and I’ve never tried to write so many essays in that one time period...

I still remember during that time, when I complained every morning about the heavy workload of essays in addition to homework , my teachers just repeated one sentence to me; “Hi, _____ , welcome to your college life”. And the only thing I can give them was a face of bitter smile. At this point, you might curious about what happened with my essays and how did I overcome, and I have to committee that they’re not that friendly to me in reality. When I first to start, I began with some researches about the essay requirement from all the schools’ website which I wanted to apply for because every school had their different topics of requirement. After got all the topics of essays, I began to categorize them since here might be similar topics, and I didn’t want to waste my time to look at them and understand all the topics one by one.

I have to confess that this might be a good start, but this was actually just a simple beginning. After I read and briefly understood them, here appeals a biggest question to my mind; “What I’m gonna to write?” My brain just suddenly stopped all it’s work and nothing was coming into mind. But fortunately, my “merciless” headteacher gave me a wonderful idea; “ Why don’t you list all your wonderful experiences and impressive events which can prove who you actually are.” And she also gave me a very long question survey that listed many questions about events, thoughts, and my ideas about certain things. And this actually helped me out. After two-days brainstorming, I got many new and creative ideas of what to write. For example, I talked about the experience of winning an impossible prize in Science Fair and talked about as a leader, what did I do and what’s the thoughts of this

whole experience, and also, I connected with some of other events and wrote it in a clear but creative way.

After getting ideas for my essays and personal statement, I also began to worry about my writing because I was afraid my poor performance in English writing cannot express all my emotions and feelings conveyed in those essays. And I also afraid my grammar as well as other mistakes would bring the readers a bad impression about myself. But I still tried, with a true and sincerely heart. I just simply hope my writing can get in touch with the readers heart with only honest and relaxing words instead of big words. With about half-month struggling, I finally finished all the rough drafts. Then, I began to check my mistakes and format repeatedly and I also found helps from my teachers. Eventually, I finally took a big breathe and finished all the heavy work. Even though I still have so many worries, I just chose to let them go and comfort myself that everything is in the best settle.

Honestly, I was really tired and has complained a lot during that time, but I also glad I've tried and succeeded. I've disposed the important problems that might connect with my future—deciding which University I would go, and this also made me more cherish about my offers and treat them seriously since I wrote them all. And I would never regret because I put in all my effort. Besides, this experience did give me a college taste as my teachers said. I was gradually adapted to write long essays with creativity, critical thinking and more importantly, I started to consider my audience or stand in a different angle with my readers. I learned to utilize and divine time wisely in that time too. Look forward, I also have more confidence because I started to be more independently in life and study and begin to rely on myself instead of others.

Appendix 4: Interview Protocol

Questions with Probes	Notes
<p>Introduction: Ask how participant is doing, how they like the class and why they are taking it; review purposes of interview; ask if participant has any questions about the interview.</p> <p>To start with, would you please tell me a little about how you do the reading in this class?</p>	<p>Purpose: To begin building rapport with participant and preface questions with some explanation regarding the nature of the question and to give participant a chance to raise any questions or concerns.</p> <p>Experience & Behavior. This question is phrased somewhat ambiguously. Students could talk about how they do the reading that is assigned as homework or they could talk about reading aloud or silently in class or about strategies they use to read assigned readings. Any of these answers tells me not only something about behavior but also about what elements of behavior are most salient to students when they think about reading for this class in general.</p>
Do you talk about what you read in class?	<p>While this is a binary question about experience and behavior, I worry that asking “how do you talk about what you read in class” may not be a very “answerable” question to start with.</p>
Who do you talk with? What do you talk about?	<p>Detail oriented probes about experience & behavior – are they mostly talking with teacher or classmates? Are they talking about morpho-syntactic issues or content?</p>
What kinds of questions do people ask in class? Who asks questions? When can they ask questions?	<p>Detail-oriented probes about experience and behavior intended to gather information about student perceptions of types of classroom discourse. Is it mostly teacher asking questions? Or do students feel that they have the ability to ask questions of the teacher?</p>
Can you tell me a little about a time when talking about the reading was useful to you?	<p>Experience & Behavior. Reading pedagogy is based on the idea that students must talk about what they read; are students aware of any benefit to articulating their readings?</p>
Can you tell me a little about the textbook you have for this class? What is the best thing about the book? What is the worst?	<p>Opinions & Values; Knowledge. I am hoping to hear whether students like or dislike the book as well as the extent to which they position themselves as critical consumers of a product or as students of a linguistic authority. Do they dislike that it is expensive or that the readings are dull?</p>

Where do you use the textbook? When do you use it? How do you use it?

Can you tell me a little about any difference there might be between your textbook and the teacher's?

Is there anything else you think I should know about the textbook or how you use it in class?

Now, I'd like to ask you some questions about other kinds of things you read in class besides the textbook.

What kinds of things do you read in class besides the textbook?

When do you read these other things? Who brings other reading materials to class? How do you use them in class?

How do you talk about these things in class? Who do you talk about them with? What are these talks like? Can you think of a time when talking about one of these readings was useful to you?

How do you feel about these other kinds of things you read in class?

Do you ever listen to or watch things in class? What kinds of things do you listen to or watch?

How do you talk about these things in class?

What do you think about these other kinds of materials that you use in class?

Detail oriented probes about experience & behavior. I am interested in learning about the situations in which textbook use occurs. Knowledge. This question is a problem for me! I am interested in how much students know about "teacher's versions" of textbooks that come with the answers to exercises. Is there a better way of asking this question to find out what students know about teachers' v. students' editions? I am hoping that placing this question before a transition statement will give participants a chance to point out things that may be obvious to them but to which I am oblivious.

Transition and context

Experience & Behavior. How do students categorize/identify genres of non-textbook texts?

Detail-oriented probes about experience & behavior. Are texts something that only a teacher can bring in?

Experience & Behavior. Do students answer teacher questions or talk in groups? Opinions & Values. Do students feel like talking about these texts is useful in some way?

Feelings. I'm hoping to find out if students feel these texts have value or if they enjoy reading them.

Experience & Behavior. How do students categorize/identify genres of non-textbook audiovisual texts?

Experience & Behavior. What is most salient to students when they think about talk and texts: teacher talking to them, talk during group work, class-wide discussion? Opinions & Values. This is another question where I'm hoping to find out if students feel these texts have value, but I want to see if I get different answer when I use the word "think" instead of "feel."

Appendix 5: Classroom Observation Protocol

Uptake of Educational Texts in Multilingual Composition Classrooms

Classroom Observation Protocol

Background Information:

Date:

Classroom:

1. Description of Lesson (Content & Outcomes):2. Impressions of Participant Relationships and Atmosphere (Consider effect of tests, homework, researcher presences, weather, student absences, etc.)3. Artifacts: Educational Texts (Genre & Medium), Texts on Walls, Equipment, etc.

4. Diagram of the Classroom (indicate positions of participants).

Time & Tasks

Tools

Talk

(Texts: genre and medium,
equipment, etc.)

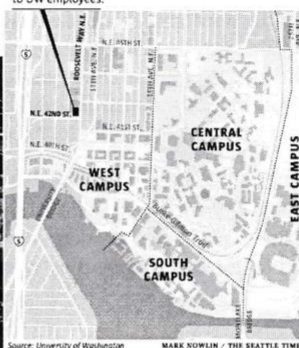
Note: All notes are assumed to be observational data, unless they are placed in brackets. Brackets indicate observer reflections, evaluations, speculations, and the like.

UW must invest more on subsidized employee housing

Originally published October 13, 2017 at 10:42 am Updated October 13, 2017 at 11:13 am

UW proposes affordable housing

The university plans to build at least 150 units with subsidized rents just west of campus, with priority going to UW employees.



Source: University of Washington MARK ROWLIN / THE SEATTLE TIMES

Thousands of UW workers — the people who maintain buildings, serve food, help students access financial aid, provide quality instruction, innovative research and medical care — cannot afford to live anywhere near UW.

By Taryn Black and Sam Sumpter

The University of Washington administration's recent announcement that it will build at least 150 subsidized housing units in the University District for faculty and staff is a welcome step. We're glad the administration recognizes that housing has reached a crisis point. But it's barely a drop in the bucket when you consider the need.

Almost 29,000 workers make UW the great institution that it is, including the nearly 4,500 academic student employees, who make up our union, UAW 4121.

Increasingly, the academic student employees and thousands of other UW co-workers — the people who manage grants and programs, maintain buildings, serve food, help students access financial aid, provide quality instruction, innovative research and medical care — are faced with renting substandard housing, overcrowded apartments and long commutes because we cannot afford to live anywhere near UW.

By the university's own recent employee survey, housing costs are a stressor for nearly three quarters of respondents, and more than 90 percent indicated that rent or mortgage cost was the most important factor in choosing where to live.

Nationally, those spending more than 30 percent of their income on housing costs are considered "rent burdened." An informal survey of fellow academic student employees in one department found that most are rent burdened. In fact, it's nearly impossible for an academic student employee to split the cost of an average two-bedroom apartment in Seattle — now more \$2,000 a month — without being rent burdened.

The work we and our fellow academic student employees do is critical to making the UW the elite institution it is. We carry out cutting-edge research to screen for pancreatic cancer, uncover racial biases and protect coastal communities from the damages of algal blooms. We also provide more than half of the instructional hours for undergraduate students. Yet, we are struggling to afford to live here — to do the work we came to the UW to pursue.

As a world-class institution, UW must do better. We believe the UW needs a much more ambitious plan for addressing the housing affordability crisis. That plan must be centered on answering the needs of the thousands of workers — a challenge that includes ensuring that those workers can afford to live near where they work.

At a minimum, this means:

- Establishment of housing subsidies for UW workers, especially those in lower income brackets, and international students and employees.
- Commitment to wage increases that reflect cost-of-living increases.
- Recognition that increased tuition and student fees aren't reflected in income brackets but nonetheless make rent harder to afford.
- Increased development of affordable housing in the University District.
- Commitment to join with our union and others to demand that the city place higher requirements on developers when it comes to affordable housing construction and affordable housing set-asides.
- We're pleased that the university administration recognizes the need for more affordable housing. But academic student employees and other UW workers urgently need comprehensive, meaningful solutions. Our union is ready to partner with the UW to make that happen.

Appendix 7: Google Doc from Anyi's Class

The "Big 5"

Group 1: Central Claim

1. What is central claim?
 - a. A central claim is the main point you are trying to prove in your essay.
2. What constitutes an effective central claim?
 - . An effective central claim is clear, arguable, and has good supporting evidence.
3. Identify the central claim in the article from *the Seattle Times*.
 - . UW should invest in faculty and staff housing because rent and mortgage makes it too expensive to live nearby.

Group 2: Counterargument/Concession

1. Why do we need a counterargument/concession in an essay?
 - a. A counterargument is important because you acknowledge the opposite side and show that you are not completely biased.
2. Is there a counterargument/concession in the article? What is it? If not, provide one.
 - . "We're glad the administration recognizes that housing has reached a crisis point. But it's barely a drop in the bucket when you consider the need."

Group 3: Evidence:

1. What are some effective ways to provide clear evidence?
 - Analyzing the writing statistically and finding out facts.
 - Clarifying what your evidence means and signifies.
 - Link evidences to the main claim, and use them to support the whole writing.
 - Remembering that "less is more".
2. What are the evidence in the article?
 - "In fact, it's nearly impossible for an academic student employee to split the cost of an average two-bedroom apartment in Seattle - now more than \$2,000 a month - without being rent burdened."
 - "By the university's own recent employee survey, housing costs are a stressor for nearly three quarters of respondents, and more than 90 percent indicate that rent and mortgage cost was the most important factor in choosing where to live."

Group 4: Stake

1. What is the stake of an argument?
 - Why it matters and to whom
 - Does the article articulate the stakes of its argument? What are they?
2. ~~Does the article articulate the stakes of its argument? What are they?~~

- yeah. Workers of UW need affordable housing that is around campus

Group 5: Road Map

1. What is the function of the road map in a formal written essay?
 - To give a skeleton outline on how the writer attacks and supports his/her claim.
2. Could you draw a road map for this article?

Claim: UW must invest more on subsidized housing for UW workers who cannot afford it otherwise, because they are essential for the institution to carry out cutting-edge research.

Support 1: Need more support because of constant increase number of UW employees.

Support 2: Local Statistical evidence (90% indicated that rent was the most important factor in choosing where to live)

Support 3: National Statistical evidence (>30% is considered rent burdened.) (Seattle rent >\$2000 a month)

Support 4: Personal statement by UW employee.

Conclusion: Sets a goal. Explained in detail with bullet points

Appendix 8: James' Syllabus

English 182: Multimodal Composition**Instructor:****Email:****Class Time and Location:** Mondays and Tuesdays at 9:30-10:20 in MGH 076; Wednesdays and Thursdays at 9:30-10:20 in JHN 026**Office Hours and Location:** Mondays and Wednesdays at 11:00-12:00 (or by appointment) in Padelford B5-P**Course Description**

Welcome to English 182. Unlike other 100-level writing courses here at UW (or many other writing classes), we will not limit ourselves to traditional academic writing like research papers. Rather, we will expand our understanding of effective communication skills within other genres, contexts, and media to meet the demands of an increasingly digital-saturated world. To explore these topics in more depth, this will be a computer-integrated class (CIC), in which half of our class periods will take place in a designated computer lab.

To learn more about multimodal communication in action and apply all these theories and skillsets in meaningful ways, the class theme will revolve around political discourse—particularly online or through other digital platforms—surrounding current events and the 2016 presidential election. Most of our readings and assignments will be based on this topic as a means of discovering how political discourse has changed or evolved with the advent of the Internet; how politicians, candidates, or other participants

use various modes of communication to get their messages across to voters; whether the Internet has been beneficial or harmful for democratic engagement; and how to appropriately analyze and use digital media as a means of becoming more active and thoughtful citizens in today's political climate.

Bear in mind that this is not a computer or a political science class but a composition course first and foremost. This class theme will merely be the basis for us to discuss, practice, and think about multimodality. Also, given the emotional intensity of this topic, it is essential that we remain fully mindful of the consequences of our words and actions as well as respectful of others more than anything else. With that said, this is an important and timely topic that warrants our attention and involvement, and multimodality in all of its facets is an excellent way to do so.

Multimodal Communication

The easiest way to understand “multimodality” is that it's a different approach to composition that combines different modes of communication—linguistic, visual, aural, spatial, and gestural—to produce meaning, achieve a purpose, and create more “user-friendly” texts that can reach wider audiences, either in other disciplines or outside of academia. This can come in the form of not just written essays but also videos, posters, songs, dances, and even architecture. It's a more comprehensive approach to rhetoric, research, and composition that will give you the ability to analyze your rhetorical situation more critically, communicate your ideas more clearly, and persuade your audience more successfully in a world that is quickly transitioning from a print-based to a screen-based media economy.

Course Texts and Materials

Anne Frances Wysocki and Dennis A. Lynch's: *Compose—Design—Advocate*

CIC Student Guide (available online [here \(Links to an external site.\)](#)[Links to an external site.](#))

Reliable Internet access for Canvas and Google Drive

A UW email address that you'll check on a regular basis or that will forward messages to another account

A notebook of loose sheets of paper and a pen or pencil for in-class activities

Course Assignments

For this class, you will complete two assignment sequences designed to help you fulfill the course outcomes (which are listed on page 8). These assignments will deal directly with the overarching topic of successfully creating multimodal texts. The first sequence will be about analyzing rhetorical situations, genre conventions, various discourses, and modes of communication; the second sequence will involve research, formulating an argument, and revising your work. These assignments will target one or more of the learning outcomes and apply directly to your work with the course theme. For information about each assignment, please see the assignment prompt that will outline its requirements and expectations. All of your course assignments must be completed to their fullest in order for them to be included in the final portfolio, which the entire class will build up to and help you prepare for.

Evaluation Rubric

While your assignments *won't* necessarily be graded, I will provide ample feedback that should help you improve your work as much as possible and will be evaluated according to the following rubric that will also be used for your final portfolio. Again, you will receive full credit for completing the assignment in full and on time, so this rubric is simply a way for you to get a feel for where your work stands given the class expectations.

Outstanding: Offers a very highly proficient, even memorable demonstration of the trait(s) associated with the course outcome(s), including some appropriate risk-taking and/or creativity.

Strong: Offers a proficient demonstration of the trait(s) associated with the course outcome(s), which could be further enhanced with revision.

Good: Effectively demonstrates the trait(s) associated with the course outcome(s) but less proficiently; could use more revision to demonstrate more skillful and nuanced command of trait(s).

Acceptable: Minimally meets the basic outcome(s) requirement, but the demonstrated trait(s) are not fully realized or well-controlled and would benefit from significant revision.

Inadequate: Does not meet the outcome(s) requirement; the trait(s) are not adequately demonstrated and require substantial revision on multiple levels.

Portfolio

For the final portfolio, you will have the chance to revise a selection of these assignments based on the feedback you've received from me, your classmates, a writing tutor, or a trustworthy peer. Toward the end of the course, you will compile and submit a portfolio of your classwork. The portfolio must include the following: one to two of the two major assignments, two to four of the shorter assignments, an introductory page, a conclusion, and some critical reflections that explain how the selected portfolio demonstrates mastery of all four outcomes. In addition to the materials you select as the basis for your portfolio grade, your portfolio must include all of the sequence-related writing you were assigned in class (both major papers and all the shorter assignments from both sequences) in a compendium page. The grade for complete portfolios will be based on the extent to which the pieces you've chosen fulfill the outcomes. **This final portfolio is worth 70% of your final grade. A portfolio that does not include all of the above or is turned in late will be considered "Incomplete" and will earn a failing grade, no exceptions.**

Class Participation

The rest of your grade (30%) will be determined by your participation in and out of class. The remainder of your participation grade involves:

Attendance: You must come to class on time each day, ready to participate, including bringing the nightly readings or other homework assignments that you completed for class. If you are unable to attend, will arrive late, or must leave early due to extenuating circumstances (such as illness or emergencies, NOT vacations or sleeping in late), please email me to let me know as soon as you're able and you'll be excused for that absence to avoid losing those participation points. *You're only allowed 2 unexcused absence during the term, so use them wisely.*

In-class Discussions and Activities: This will come in the form of responding to my questions, engaging in class discussions, participating in group work, providing feedback in peer reviews, and doing every in-class activity each day. Most of the classwork will be based on class discussions rather than me lecturing, so be prepared to comment, ask questions, or contribute to our conversations or in-class projects in some way.

Submitting Weekly Assignments: Almost every week this quarter, you will submit either an official short assignment or a major project. You must also complete discussion board posts on Canvas for the class readings each week, which will count toward your participation score (please see that prompt for more information). Be sure to meet each deadline in order to receive full credit.

Conferences: You will have two individual conferences with me in my office throughout the quarter to discuss your writing and progress in the class. Attendance to both conferences at my office is mandatory in order to earn full points.

As a grand total, you'll receive one point for attending each class on time, one points for participating in class, four points for completing your official assignments, four points for each discussion board post, and ten points for each conference, adding up to a total of **200 participation points for the entire quarter**. These points do add up, so continually turning in assignments late, not showing up to class, and not participating in class will only end up counting against you.

Finally, remember that learning and mastering the class material requires your constant engagement and best effort. Historically speaking, those who don't take the classwork seriously by only doing the bare minimum required almost always receive lower final grades. In other words, I don't "assign" or "give out" grades—students *earn* them based on how hard they try and demonstrate what they've learned in this class or how they'll apply the outcomes in the future.

Point Breakdown

Class Attendance: 40 points
 Class Participation: 40 points
 Class Assignments: 40 points
 Reading Discussions: 40 points
 Conferences: 20 points
 Final Portfolio: 420 points
Total Points: 600 points

University of Washington Grading Scale

Percentage Earned	Grade-Point Equivalent	Letter-Grade Equivalent
100-96	4.0	A+ (Outstanding)
94-93	3.9-3.8	A
92-90	3.7-3.5	A- (Strong)
89-87	3.4-3.2	B+
86-84	3.1-2.9	B (Good)
83-81	2.8-2.6	B-
80-78	2.5-2.3	C+ (Adequate)
77-74	2.2-1.9	C (minimum "C" credit requirement at 2.0)
73-71	1.8-1.6	C- (Inadequate)
70-67	1.5-1.2	D+
66-64	1.1-0.9	D (Incomplete)
63-62	0.8-0.7	D-
61 or below	0.6-0.0	E (academic failure)

Late Work

The reading discussion posts will be due **every Saturday at 11:59 pm** (please see that prompt on the Files page). All short or major writing assignments are usually due at **11:59 pm each Sunday** (unless directed otherwise), which will be submitted online through Canvas. If you are unable to meet any of these deadlines due to some sort of emergency, please let me know ahead of time. Otherwise, you will lose credit for your work, and I will *not* give feedback on any of your writing. Also bear in mind that technological glitches (like the Internet going down at your dorm) is NOT a viable excuse for turning in your work late or not doing it at all because I expect you to take responsibility for your work and not put it off until the last minute. Furthermore, if the assignment is incomplete or clearly has little to no effort put into it, you will not receive credit either. That being said, I am always available during office hours to discuss that particular assignment with you. You will still need to complete all of your late work because your portfolio must include *all* assignments in order for it to receive a passing grade and every assignment needs to meet the basic requirements and minimum length (no exceptions).

Classroom Etiquette

In accordance with the University's Student Code of Conduct, your enrollment at UW is contingent upon the way you conduct yourself in a classroom setting. This means that you must respect the rights, privileges, and property of others, and you must refrain from any behavior that would disrupt or interfere with our class. Disruptive behavior includes being on your cellphone/computer for a purpose not related to the course, sleeping, talking while the instructor or someone who has been called on to address the

class is speaking, and doing anything else that distracts others, disrupts their learning, makes people feel uncomfortable, or threatens their sense of safety. If someone engages in disruptive behavior, they will receive a warning and lose their participation points for that day or that week, depending on the severity of the offense. If that warning is not followed, then the student may be reported to the Office of Student Conduct and Community Standards, which may result in that student's removal from class. More importantly, **I have a ZERO tolerance rule for hate speech or related offenses.** According to the American Bar Association, hate speech is “any speech that offends, threatens, or insults groups, based on race, color, religion, national origin, sexual orientation, disability, or other traits.” Hate speech or any form of a hate crime is grounds for dismissal from my classroom.

Computer Lab Etiquette

Because half of our scheduled class periods will be in one of the Mary Gates Hall computer labs, you will need to follow all of these rules when we meet there:

Don't sit on the desks (they aren't built to hold people).

Food and drinks are not allowed in the computer lab. The only exception is *closed* water bottles, which must remain on the floor (*not* on the desks).

Please refrain from typing while others are speaking—it can get louder than you'd think. Give everyone your full attention when they have the floor.

While speaking in class, try to speak loudly. Again, the hum of the computers is louder than you'd expect. Save your work to your Google Drive and a flash drive, NOT on the computers themselves. Otherwise, you will lose your work because they refresh daily.

Do not surf the web, check email or social media, work on projects for other classes, or conduct other personal business during these computer lab sessions. Stay engaged with all of our course activities and projects. We do monitor people's activities on these computers, so using them inappropriately will result in a deduction of your participation points.

Language Policy

Class lectures and discussions as a whole will be conducted in English, and all class assignments must be completed in English. If English is not your first language and you are still in the process of learning it, just do the best you can and remember that “correct” grammar isn't as much of a priority as fulfilling the assignment requirements or applying the learning outcomes. Also, if you find it helpful, you're more than welcome to write in another language for your personal class notes or freewriting activities and talk with a partner (when appropriate) in that same language during breakout discussions. Bear in mind that many of the principles of writing/research and even multimodality (e.g. rhetorical awareness, genre awareness, composing an argument, higher order revisions etc.) can be applied to other language contexts as well. Other resources for international students or multi-language learners (MLLs) are also available outside of class through the Odegaard Writing and Research Center, MLL Studios, and others. I will provide more information about these resources, but come see me if you have other questions or concerns.

Academic Integrity

Plagiarism, or academic dishonesty, is blatantly presenting someone else's ideas as your own and not citing them properly. In your writing for this class, you are encouraged to refer to other people's work as long as you give them due credit through formal citations. As a matter of policy, any student caught plagiarizing in this class will be reported immediately to the College of Arts and Sciences. *This is another matter I have zero tolerance for, and the university will deal with each instance seriously.* We will discuss how plagiarism occurs and what it entails in more detail, but if you're still confused on the matter, please come see me.

Accommodations

If you need any 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 can be found at <http://www.washington.edu/students/drs> (Links to an external site.)Links to an external site..

Counseling Center

UW Counseling Center workshops include support for a wide range of issues such as managing stress as a student, dealing with depression, handling issues involving mental health, experiencing culture shock as an international student, and much more. Check out available resources <https://www.washington.edu/counseling/> (Links to an external site.)Links to an external site.. Please don't feel ashamed to seek professional help or let me know if any of these problems affecting your work in this class; I'm more than willing to make reasonable accommodations when necessary.

Q Center

The University of Washington 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 achieve a socially-just campus in which all people are valued. For more information, visit <http://depts.washington.edu/qcenter/> (Links to an external site.)Links to an external site..

Writing Resources

There are two excellent writing resources here on campus at UW. Both are free of charge to students, and I would strongly encourage you to take advantage of them. The Odegaard Writing and Research Center allows you to schedule 45-minute tutoring sessions with a trained tutor to discuss your writing or specific assignments for any class. You may book these online at <http://depts.washington.edu/owrc> (Links to an external site.)Links to an external site.. Also, the CLUE Writing Center offers late-night drop-in tutoring on any academic topic at Mary Gates Hall. You can find more details about CLUE at http://depts.washington.edu/clue/dropintutor_writing.php (Links to an external site.)Links to an external site..

Complaints

If you have any concerns about the course, please come talk to me first. If you are not satisfied with the response that you receive, you may contact the EWP Director Candice Rai at (206) 543-2190 or crai@uw.edu. If you are still not satisfied with the responses you receive, you may contact the English Department Chair, Brian Reed, at (206) 543-2690.

Campus Safety

Preventing violence, harassment, or abuse is everyone's responsibility. If you're concerned about your safety or someone else's, tell someone immediately and follow these guidelines:

Always call 911 if you or others are in immediate danger.

Call 206-685-SAFE (7233) to report non-urgent threats of violence.

Don't walk alone at night. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk at 206-685-WALK (9255).

Stay connected in an emergency with UW Alert. Register your mobile number to receive instant notification of campus emergencies at www.washington.edu/alert.

For more information, visit the SafeCampus website at www.washington.edu/safecampus (Links to an external site.)Links to an external site..

Course Outcomes

Outcome One:

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 composition choices.

Outcome Two:

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 Three:

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 Four:

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 audience(s) in a manner consonant with the genre, situation, and desired rhetorical effects and meanings.

Course Calendar (subject to change)

Dates	In-class Activities	Homework
Weds 9/27	Introduction to the Class and Multimodal Communication	Buy course textbooks and read class syllabus online
Thurs 9/28	Discuss class syllabus, policies, and procedures	Read pg. 1-9, 16-30 of <i>Compose, Design, Advocate</i> and “What Are Multimodal Projects?” (available on Canvas)
Sun 10/1	Preliminary essay due at 11:59 pm	
Mon 10/2	Lab Rules and Procedures Introduction to Rhetoric	Read and/or watch excerpts from Donald Trump’s Inauguration Day speech and Milo Yiannopolus’ visit to UW campus
Tues 10/3	Annotating a Text and Rhetorical Analysis Introduction to SA1	Read/analyze <i>Seattle Times</i> and <i>The Stranger</i> about the Red Square shooting
Weds 10/4	Synthesizing Texts and Intertextuality	Read/analyze President Ana Marie Cauce’s statement and Alan-Michael Weatherford’s editorial in <i>UW Daily</i>
Thurs 10/5	Discourse Analysis and	Finish rhetorical analysis

	the Linguistic Mode	
Sun 10/8	SA1 due at 11:59 pm	Read "How Memes Shaped the 2016 Presidential Election" and "Enhancing Genre Awareness"
Mon 10/9	Genre Theory and the Visual Mode	Read "We Actually Elected a Meme as President" and "4chan: The Skeleton Key to the Rise of Trump"
Tues 10/10	Analyzing Genre Conventions Introduction to SA2	Read "Hiding in Plain Sight" and "From Hope to Hate"
Wed 10/11	Introduction to Arguments	Read "The Dank Memes That Are 'Disrupting' Politics" and "Meme Warfare"
Thurs 10/12	Evaluating an Argument and Entering a Line of Inquiry	Complete discourse analysis
Sun 10/15	SA2 due at 11:59 pm	Read pg. 31-77 of textbook
Mon 10/16	Satire and Comedy Introduction to SA3 and MP1	Read "How Social Media Is Ruining Politics" and "Did Social Media Ruin Election 2016?"
Tues 10/17	Composing a Statement of Purpose	Research topic for in-class debate tomorrow
Wed 10/18	Counterarguments and Rhetorical Listening	Read pg. 78-88 of textbook
Thurs 10/19	Creating a Design Plan and the Spatial Mode	Begin collaborating with group members
Sun 10/22	SA3 due at 11:59 pm	Continue researching and preparing for MP1
Mon 10/23	Sound, or the Aural Mode	Have materials prepared for group conferences
Tues 10/24	Workshop for MP1	
Wed 10/25	Conferences (No class)	
Thurs 10/26	Conferences (No class)	Continue revising MP2
Sun 10/29	MP1 due at 11:59 pm	
Mon 10/30	Group Presentations	Read pg. 90-132 of textbook and "Do Facts Matter? Information and Misinformation in American Politics"
Tues 10/31	Finding Reliable Sources Introduction to SA4 and MP2	Read pg. 133-163 of textbook and "The Age of Post-truth Politics"
Wed 11/1	Library Research Session	Read pg. 164-184 of textbook and "Fake or Real?"
Thurs 11/2	Library Research Session	Complete research assignment
Sun 11/5	SA4 due at 11:59 pm	Read pg. 237-267 of textbook
Mon 11/6	Alternative Forms of Argumentation	Read pg. 283-305 of textbook and "A Low-Tech Guide to Becoming More Politically Active"
Tues 11/7	Creating a Proposal Introduction to SA5	Read "Structuring and Organizing Arguments"
Wed 11/8	Warrants, Stakes, and Tolumin's Framework	Review list of logical fallacies for tomorrow's activity
Thurs 11/9	Argumentative Fallacies	
Sun 11/12	SA5 due at 11:59 pm	Read pg. 237-267
Mon 11/13	Visual Design Principles	Watch "Ways of Seeing" videos
Tues 11/14	Creating Visual Texts	Read "Rhetorical Grammar"

Wed 11/15	Rhetorical Grammar	
Thurs 11/16	Writing with Style	
Sun 11/19	First draft of MP2 due at 11:59	Read "Shitty First Drafts" and "Rethinking Revision"
Mon 11/20	Peer Review Workshop	
Tues 11/21	Creating a Revision Plan	
Wed 11/22	No class (Travel safe!)	Read "The EWP Portfolio"
Mon 11/27	Introduction to Final Portfolios	
Tues 11/28	How to Create and Submit e-Portfolios	
Wed 11/29	Portfolio Reflection Pages	Make final revisions for MP2!
Thurs 11/30	Revising for the Portfolio MP2 due at 11:59 pm	Complete first draft of outcome reflection page.
Mon 12/4	Open Workshop	
Tues 12/5	Peer Review Workshop of Portfolio Materials	Bring portfolio excerpt and worksheet to individual conferences.
Wed 12/6	Conferences (no class)	
Thurs 12/7	Conferences (no class)	FINAL PORTFOLIO DUE DEC 14 AT 11:59 PM

Syllabus Presentation: <https://prezi.com/view/ERA6qZMf95WirwFt0xQT/> (Links to an external site.)
[Links to an external site.](#)

Appendix 9: Weekly Discussion Posts prompt

Weekly Discussion Posts



Throughout this course, you will be required to read a variety of texts (either textbook chapters, assigned videos, or anything else that conveys an idea) to enrich our class discussions and learn more about the composition process, multimodality, and online political discourse. But to continue engaging with these texts outside of class and sharing ideas about them with others, you will be required to create weekly discussion board posts or comments on Canvas about these readings.

Each week, half of the class will write a short write-up about the reading and post it on Canvas, and the other half will respond to your classmates' posts through thoughtful, constructive comments. Then the two groups will switch responsibilities the following week and so on until the end of the quarter. (You will be made aware of which group you are in and which task you must fulfill for that first week).

Process

For *posting* your discussion post you will answer a different prompt each week, but try to cover some of the following guidelines:

1. Briefly describe an insight you gained about online political discourse from one of the reading or homework assignments we covered that week
2. Connect it to one of the rhetoric/composition/communication principles that we covered in class that week or that you read about in the textbook chapters (consider tying it in with one of the Learning Outcomes).
3. Support this idea or set of ideas with at least one or two concepts, quotes, or other ideas that you gathered from the readings (either the textbook or one of the class discussions/lectures).
4. Elaborate more on that insight you gained by thinking about how it might apply to other contexts.

When creating *comments* in response to another classmate's post, try to do the following:

5. Draw from your own insights from the reading assignments or class activities.
6. Vary who you're responding to be commenting on different authors' posts or other commenters.
7. Start or continue a conversation by targeting what you're interested in or what you find important, depending on what kind of discourse is taking place (such as responding to another comment you found interesting or important).
8. You can either agree or disagree with something someone else said so long as you try to add another perspective or insight either way.

Format

The journal entries must be **at least 300 words long**; you will complete a total of *four* journal entries throughout the quarter. For commenters, you must post at least *three* comments every week, **at least 100 each**. In either case, using direct quotes from outside readings isn't required but is encouraged. You are also welcome to use visuals, videos, or links to other content if it supports your points. You may also use the Canvas webcam feature and record videos when creating a post or comment, with **posts being at least 3 minutes long** and **comments being at least 1 minute long**.

Expectations

This exercise will not only hold you accountable for your weekly readings, but it will also give you the chance to engage with the learning outcomes regularly through the form of free responses and demonstrate that composition is the most useful and helpful when it functions as an active conversation with others. With all of that in mind, also take the following points into consideration:

- When writing your journal entries, think of them as practice for your final portfolio, where you will have to reflect on your writing and how you approach the learning outcomes.
- When commenting, be professional and considerate of others' ideas. When disagreeing with another's point, do so cordially and back up your own claims with concrete examples or evidences.
- Your tone doesn't necessarily need to be formal (it can be casual and humorous, depending on the content of what you're writing, your purpose of your writing, and appropriateness for that tone in that context), so long as you meet the basic requirements and demonstrate that you are engaging with the class material in some way.
- Don't forget to revise your posts in order to make them presentable to a public audience (in this case, myself and your peers).
- Make these posts thoughtful and substantial; don't rush to complete them right before the deadline or treat it as a "throwaway" assignment. Remember that this does count as part of your participation grade.

Due Dates

If you are in the group that is creating a discussion post, you will need to post it onto the discussion board on Canvas no later than **11:59 pm that Friday**. If you are in the group that is commenting, be sure to post your comments before **11:59 pm on that Saturday**.

Appendix 10: Peer Review Workshop Handout

Peer Review: A Question-Based Approach

1. **Initial reflection questions** address the progress of the piece of writing at hand and the writer's understanding of the prompt.

2. **Goal-setting questions** invite your peers to talk about their goals or concerns for the peer review session.

3. **Rhetorical situation questions** ask the writer to describe the situation in which they are writing: goals/purpose, audience, genre.

4. **Writing-expectations questions** draw attention to the disciplinary conventions, evaluation or grading rubric, formal standards, or learning outcomes associated with the assignment.

5. **Clarifying questions** illuminate the perspective of an engaged reader, asking the writer to clear up certain elements of their argument, organization, or definition of terms (reader-response).

6. **Follow-up questions** allow the reviewer to "check in" with the writer at the end of the review session to make sure the writer got what they wanted out of their time with you. These questions also help your peers plan for revision!



Appendix 11: Peer Review Workshop Slide Deck

The logo for the Odegaard Writing & Research Center is a white speech bubble shape on a purple background. Inside the bubble, the word "ODEGAARD" is written in a large, white, sans-serif font, and "writing & research center" is written in a smaller, white, sans-serif font below it.

ODEGAARD
writing & research center

*A conversation with you,
your writing, and your
research.*

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What is the OWRC?

- > **WHO AND WHAT:** Odegaard Writing & Research Center (OWRC) is a free resource, open to anyone on campus, at any stage of the writing process.
- > **WHERE AND HOW:** Located in Odegaard Library, OWRC offers 45 minute appointments. Sign up online at depts.washington.edu/owrc/



What is the OWRC?

> **WHY AND HOW**
Our Method - Conversations About Your Writing

At the OWRC, our job is to **ask the right questions to get researchers and writers talking about their projects**, about their ideas, about their field, about what they're trying to accomplish, and about their own past experiences.

We hope that the writers we work with become more confident, more independent, and more comfortable—but also more sophisticated about their own research, writing, and learning.



Past Experiences with Peer Review



Peer Review Experience

- > What has been your past experience with peer review?



Peer Review Experience

- > Challenges of past peer review experiences?
- > Successes of past peer review experiences?



Why Peer Review?

- > What can we learn from reading others' work and getting feedback on our own work?



Why Peer Review?

- > At OWRC, we have found that peer review helps writers
 - Be more engaged and active readers
 - Learn different ways of responding to the same prompts
 - See ways that different people respond to their writing



PEER REVIEW: A Question-Based Approach

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A Question-Based Approach: Activity

- > Understand why questions help the reviewer *and* the writer
- > Explore kinds of questions you can ask
- > Generate example questions to ask writers

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Activity:

- > Come up with a few questions or comments you could make that will fulfill the goals of the question type.
- > Explain how asking this type of question **helps you as the reviewer**.
- > Explain how this type of question **helps the writer** make decisions to move forward in the project.



Example: Initial Reflection Questions

- > Address the logistics of the assignment at hand.
- > Help the reviewer gather basic information about the piece and the writer's process.
- > Prompt the writer into thinking about their work and their writing process.

- > Example Questions:
 - *How rough is your draft? How much do you feel you have to revise?*



Activity:

- > Come up with a few questions or comments you could make that will fulfill the goals of the question type.
- > Explain how asking this type of question **helps you as the reviewer**.
- > Explain how this type of question **helps the writer** make decisions to move forward in the project.



PEER REVIEW AS CONVERSATION



Thinking back to our list of helpful peer review strategies...

- > What is one thing you hope to do today to be a helpful peer reviewer?
- > What is one thing you hope for from your peer reviewers today?



The Writer's Perspective (Questions 1-3)

- > Every writer should have a chance to tell the reviewers where you want the reviewer to focus their attention.
- > **Reviewers**, you can ask questions 1-3 to help get the writer talking.
- > **Reviewers**, take notes for what you should focus on.
- > **Reminder**: these questions are samples, guidelines; you can improvise.



Reading and Annotating Paper 1

Remember: don't write corrections or feedback, it is both faster and better to note places where you can ask the writer questions.

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Reading and Annotating Paper 2

Remember: don't write corrections or feedback, it is both faster and better to note places where you can ask the writer questions.

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Conversation about Paper 1

- Remember to focus on the things the writer asked for.

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Conversation about Paper 2

- Remember to focus on the things the writer asked for.
- *If you finish early, start working on your list of next steps. How will you apply the feedback you just received?*

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Conversation about Paper 3

- Remember to focus on the things the writer asked for.
- *If you finish early, start working on your list of next steps. How will you apply the feedback you just received?*

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Next Steps

- > What next steps will you take to apply the feedback you just received?
 - *Articulate the next steps you will take for revision, and write down the steps on your draft (1,2,3 “First I will...then I will...)]*



The logo for the ODEGAARD writing & research center is contained within a white speech bubble shape on a dark purple background. The word "ODEGAARD" is written in a large, white, sans-serif font. Below it, "writing & research center" is written in a smaller, white, sans-serif font.

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We'd love to see you!

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Appendix 12: Example of Student-Generated Peer Review Questions

Peer Review Question – 22 October 2018

- I. Initial Questions
 - a. What draft?
 - b. How far along?
 - c. Stuck anywhere?
- II. Goal-setting
 - a. What do you want out of this?
 - b. What kind of feedback?
 - c. Anything I should pay special attention to?
- III. Rhetorical Situation:
 - a. Who are you writing for?
 - b. What is goal? Persuade? Inform?
 - c. Why this topic?
- IV. Writing Expectations
 - a. Writer: Did you want to read?
 - b. Is there a counterargument?
 - c. What parts of rubric do you think you hit/missed?
 - d. Formatting issues?
- V. Clarifying Questions
 - a. When you say X do you mean Y?
 - b. Is there a more concise way to say X?
 - c. Why this evidence?
 - d. Can you tell me more about X?/Why this here?
- VI. Checking-in/Follow-up
 - a. Did we cover everything?
 - b. Anything else?
 - c. Does this make sense?
 - d. Agree/Disagree?
 - e. Next steps?

