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The Intersection of Writing Process Pedagogy and Prolepsis: A Phenomenological Case Study of Secondary Writing Instruction

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The Intersection of Writing Process Pedagogy and Prolepsis:
A Phenomenological Case Study of Secondary Writing Instruction

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy in Curriculum and Instruction

by

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Abstract

The purpose of this dissertation was to investigate the lived experiences and essences of secondary high school students and participating teachers in a three-week summer journalism camp sponsored by the National Writing Project and funded by the MacArthur T. Foundation. This study employs Moustakas' (1994) modification of the van Kaam method for phenomenological data analysis in order to reveal the intersection of writing process pedagogy and prolepsis, a writing framework I developed. Data sources included pre-and-post writing samples, semi-structured interviews, field notes and student writing artifacts which were collected between May 27, 2019 and June 14, 2019. Data were analyzed in order to examine how students' attitudes and beliefs about writing and their own writer identity shifted and changed throughout the camp as they experienced the learning activities crafted for them.

Analysis resulted in the identification of three essential themes: (1) curating a supportive learning environment through purposeful pedagogy is crucial for helping to shape students' beliefs about writing; this happens through co-construction of knowledge and experiencing a sociocultural space; (2) reflection is vital for learning; and (3) prolepsis can be an effective mediational tool for developing student writers because it fosters a writing process pedagogy that gives student agency and choice. These results provide supporting evidence for the argument that writing instruction is inherently sociocultural, in that a co-construction of knowledge between teachers and students, a focus on fostering and sustaining a community of practice and a curation of learning activities to develop students' writing skills are the necessary mediative tools for instruction.

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Chapter 1: Introduction

What is writing? Is it the bearing of the untold story inside you? Is it entering into conversations that matter most? Is it to responding to the ideas of others? Is it trying to find out something which you don't know? Yagelski (2011) argues that "writing is a way of being in the world" (p. 3). When we write, Yagelski asserts, we put into practice who we are in context with the world. In other words, writing is the intersection between the self and the world, and the shaping and reflecting that occurs in this space is transformative for both the writer and her writing.

Unfortunately, we do not typically see this transformative power of writing in English classrooms. Why is that? Yagelski (2012) asserts that it is not the fault of secondary English teachers because many do not consider themselves writers (Holland, 2016). Many have not experienced purposeful writing pedagogy in their teaching licensure programs (Yagelski, 2012). Not only that, but what they learn about writing is that it is a tedious, procedural act (Yagelski, 2012) that lacks connection with themselves or their students.

However, students possess an individual, internalized writing process that works for them (Graves, 1983; Robb, 2010). Unfortunately, because many teachers learn about writing instruction through the lens of it being procedural, teachers remove student agency from the writing process (Graves, 1983), or the types of writing assignments teachers assign do not complement students' schema (Robb, 2010). This affects students' development as writers as well as their motivation to write. What needs to happen is this: teachers must give back to students the ability to control their own writing processes (Graves, 1983); teachers must find ways to connect their in-and-out of school writing lives (Robb, 2010); and writing instruction needs to move from procedural to ontological (Yagelski, 2011). Yagelski (2009) asserts that

English teachers need to move past the current understandings of writing process pedagogy and move into a new realm: an ontology of writing. He writes, “A truly transformative pedagogy of writing ... begins with an understanding of the act of writing not as the writer thinking (as in a cognitive view) or communicating (as in a social view) or constructing himself or herself (as in a poststructuralist view)—all of which are valid but limited ways of understanding writing—but as the writer being” (Yagelski, 2009, p. 8). What does he mean? What does the teaching of writing as the writer being look like? Can it be done? I argue, yes, it can, and its name is prolepsis.

Project Overview

My research offers a phenomenological study of how prolepsis, a writing process-and-postprocess framework, impacts students’ and teachers’ beliefs about writing, their writing performance, and their writer being. Specifically, I focused on students participating in a two-week summer camp targeting the teaching of journalistic writing. Using phenomenological case study as an interpretative framework, I analyzed participating students’ prolepsis, writing samples, written artifacts, and interview data to piece together how students’ beliefs about writing are constructed, how they are maintained, and how they impacted their construction of their writer identity. I also analyzed the mentioned data to understand if prolepsis can effectively help students develop their writing skills.

Defined in the Oxford English Dictionary (OED) as “the branch of metaphysics dealing with the nature of being” (“Ontology”, 2019), ontology, as Kant would say, concerns itself with experience constituting as reality. A second OED of ontology says this, “a set of concepts and categories in a subject area or domain that shows their properties and the relation between them (“Ontology”, 2019). In other words, ontology is not just about a way of being; it is about

studying or understanding that way of being. In his research in the teaching of writing, Yagelski (2009) argues that it is time to shift the teaching of writing into “a way of being” or understanding that way of being a writer. Juzwik and Cushman (2014) unpack what an ontology of writing looks like when they write, “This ontological sense of writing involves consideration not only of the writer’s writing (the text produced by any act of writing), but also of the experience of the act of writing—what writing does and can do to the writer herself” (p. 89). It is within this ontological sense where student writing can be transformative. In connection to ontology is epistemology. Oxford English Dictionary defines it as “the theory of knowledge and understanding, especially with regard to its method, validity, scope, and the distinction between justified belief and opinion” (“Epistemology”, 2019). In other words, epistemology is about the nature of knowledge. Relating to argumentative writing, Newell et al. (2014) define epistemology as “a constellation of beliefs about argumentative writing, beliefs about learning such writing, and ways of talking about argumentation.” For my study, I adapt their definition of argumentative epistemology and define epistemological writing as a constellation of beliefs about writing, beliefs about learning such writing, ways of talking about writing. Understanding the interrelationship between ontology, Yagelski’s theoretical approach, and epistemology as adapted by Newell et. al can contribute to building theories of student writer knowledge and writing as a way being.

I aim to build upon Yagelski’s theory of ontology of writing and intersect it with my adaptation of Newell et. al’s definition of epistemology of writing. While their focus is on argumentative writing, this project took a different angle. Rather than focusing on argumentative writing, the focus was on genre-blending of writing. Journalistic writing styles features different genres such as news journalism, literary journalism, textual genres such as features, columns,

editorials, and essays (Jaakkola, 2018). Because my study situated itself within the National Writing Project’s journalism camp, the blended genres were argumentative, narrative, and expository. These genres are seen in journalistic writing styles.

I documented my work with students participating in a two-week summer journalism camp targeting journalistic writing instruction. Specifically, I focused on students’ epistemologies about writing and their writing process that are centered within the four major movements of writing process pedagogy—expressivist, cognitive, social, and post-process—because I believe most student writers writing process falls within the spectrum of these movements and situating myself where they are helped me analyze who they are as writers as well as their attitudes and beliefs about writing. Like Yagelski (2011) asserts, process-oriented writing pedagogy is not the Achilles’ heel in writing instruction; rather, he theorizes, it can be effective when students see “writing as a vehicle for inquiry, and ... experience ... writing as a potentially different way of being in the world” (p. 161). I also focused on students’ ontology of writing, situating it within Yagelski’s (2011) theory of ontology of writing as found in his book *Writing as a Way of Being: Writing Instruction, Nonduality, and the Crisis of Sustainability*. Yagelski’s (2011) argues that writing teachers need to move away from mainstream process writing instruction because “conventional writing instruction and assessment continue to operate on the assumption that writing is sometimes challenging but relatively straightforward conduit for meaning” (p. 3). Writing is complex and there is not one right method for writing. I agree with Graves and Robb when they articulate that students walk into our classrooms with their own writing process schema. Here is where the intersection lies: ontology of writing, where I focused on the participants as writers writing, and epistemology, where I focused on their beliefs about writing. There is a process in writing, it simply looks different for each writer. And prolepsis, the

framework I developed to support student writers, could be the mediated tool that sheds light into Yagelski's theory.

Research Questions

The study seeks to answer the following questions:

1. What experiences help high school students learn about themselves as writers and thinkers during a three-week journalism camp?
2. How do students' experiences shape their attitudes and beliefs about writing?
3. How does prolepsis mediate students' writing experience?
4. Do students' writing skills increase through the use of prolepsis?

Assumptions, Limitations, and Delimitations

Moustakas (1994) stated that in phenomenological case study research, the researcher has an auto-biographical connection to the research problem and must follow the concept of epoch by putting aside preconceptions and beliefs concerning the phenomenon at hand by bracketing these thoughts. Bracketing enables me to contribute new knowledge to the field about writing instruction in which there are many studies. Also, in qualitative research, the researcher is the primary instrument of research (Creswell, 2014; Janesick, 2011; Lodico et al, 2010; Bogdan & Biklin, 2007). Moustakas (1990) stated that a research involved in a heuristic research must participate in "self-research, self-dialogue, and self-discovery," and that the "research question and the methodology flow out of inner awareness, meaning, and inspiration" (p. 11). Despite a personal interest in the essence of what prolepsis can do for students' beliefs about writing and their writerly identity, the role of researcher and research instrument needs to be as unbiased as possible. Therefore, by invoking the phenomenological practice of bracketing, in which I

acknowledge the preconceptions and potential biases that I brought to this study, I can preserve my role as research and protect the value of my study (Creswell et al., 2007).

Assumptions

Because I cannot be disengaged from my own presuppositions and must be transparent about the presumptions I hold right now (Hammersley, as cited in Groenewald, 2004), I bracketed my presuppositions and clearly outlined my assumptions presented in my study.

1. A driving assumption is that the results of this study will contribute to scholarship because it will support Yagelski's theory of ontology of writing.
2. A belief is held that prolepsis can be an effective tool for students' development of their writing skills.
3. A belief is held that prolepsis can positively influence students' beliefs and attitudes about writing.
4. I hold an assumption that my definition of epistemology of writing is "a constellation of beliefs about writing, beliefs about learning such writing, ways of talking about writing" that is adapted from the definition of epistemology of argumentative writing as defined by Newell et al. (2014).
5. Yagelski (2009) writes, "A truly transformative pedagogy of writing ... begins with an understanding of the act of writing not as the writer thinking (as in a cognitive view) or communicating (as in a social view) or constructing himself or herself (as in a poststructuralist view)—all of which are valid but limited ways of understanding writing—but as the writer being" (p. 8). This statement refers to Yagelski's theory of ontology of writing. My belief is that prolepsis can be a

process-and-postprocess-oriented pedagogy that can transform students' identities as writers writing.

6. The participants were willing to participate.
7. The participants met the requirements as posted on the agenda.
8. The participants were honest and candid during their responses during the interviews and did not allow the relationship with me, the researcher, to influence the honest and candidness of their responses.
9. I successfully bracketed my preconceptions, assumptions, and prior knowledge of the phenomenon and the participants.
10. The interview protocol was well-designed and elicited participant responses that revealed the effects of prolepsis on students' beliefs and attitudes about writing.
11. The CEWAC rubric was well-designed and elicited participant responses that revealed the effects of prolepsis on students' beliefs and attitudes about writing.
12. I believe that a phenomenological study provided the best opportunity to manifest the essence of prolepsis' effect on writing instruction and informed future practices in the curricular and instruction of writing.
13. The lived experiences of the student participants revealed the essence of prolepsis' effect on their attitudes and beliefs about writing.

Limitations

With my role as participant researcher in this mixed-methods research with phenomenological case study as the qualitative methodology of choice, the issue of subjectivity raises issues (Creswell, 2014). Therefore, the following limitations are present in my study.

1. Despite bracketing, I may not completely remove all my assumptions and preconceptions about prolepsis and may not be able to recognize objectively the areas in which epoch is not fulfilled.
2. The semi-interview protocol was not field tested prior to the study because in phenomenological study research the participants should be free to express their experiences without interference from the researcher (Polkinghorne, 1989). However, the protocol was prepared in order to provide flow and continuity during the interview.
3. As Lodico et al. (2010) explained, phenomenological studies explore “the meaning of that experience to the person” (p. 148). While the resulting thick and rich description can be used to inform practice, it cannot be generalized to the experience for all students of similar age and experience to the participants.

Delimitations

Delimitations are those elements of my study which limit the scope, or define the boundaries of it, which have been decided upon through conscious choice as well as the statutes dictated in the National Writing Project’s MacArthur T Foundation grant. As defined, the following delimitations are present in the study.

1. The sample for the study includes between 12-15 students from the Berryville High School population and represents only a small fraction of the eligible students in grades 9-12. Thus, the results may not reflect the lived experiences of students in lower grades.
2. The participants are all students from Berryville High School, which confines the lived experience to this particular setting and those particular students.

3. Two of the three teacher participants were currently teaching at Berryville High School, which confines the lived experience to this particular setting and those particular teachers.

Organization of the Remainder of the Study

This chapter presented my key factors of the study, establishing it as a topic worthy of and problem for research. Chapter 2 delved deeper into the theoretical foundations of my studies and reviews the current literature. The methodology and procedures were outlined in Chapter 3. Chapter 4 unpacked my data collection and analysis process. Finally, my dissertation closed with Chapter 5, which answered my research questions and provided implications and recommendations for future study.

Chapter 2: Theoretical Foundations

Writing Process and How Writing Gets Done

My dissertation lies at the intersection between writing process pedagogy, which is situated in composition theory, and educational theory, specifically sociocultural theory via Vygotsky and Yagelski. In this section, I aim to unpack the major movements in the field of English regarding writing process pedagogy as prolepsis can be seen as part of this movement. Following this will be the section on the review of research, ending with the theoretical framework that guides my study.

Process Pedagogy: The Expressivist View (1960s-1970s)

In 1964, Rohman and Wlecke, some of the first researchers to study writing instruction, created a study focusing on writing performance (Faigley, 1986). They divided the writing process into three stages: prewriting, writing, and rewriting. Narrowing their study on prewriting, they defined it as “the stage of discovery in process when a person assimilates ‘his subject’ to himself” because, to them, prewriting “is crucial to the success of any writing that occurs later” and “is seldom given the attention it consequently deserves” (Emig, 1995, p. 14). Their experiments focus on writing instruction, looking at how interventions changed students’ behaviors while they wrote (Emig, 1995). They believed that writing is separate from thinking and freewriting is the tool to get the thinking started (Faigley, 1986). Faigley also notes that both instigated a “neo-Romantic” view of writing process, defining good writing as “the discovery ... of a [person’s] uniqueness within his subject” and bad writing as “an echo of someone else’s combination” (Rohman & Wlecke, 1964, p. 107-108). The concept of good and bad writing connected with expressionist views of integrity, spontaneity, and originality (Faigley, 1986). To

expressivists, good writing happened when writers were able to write freely, to explore and discover the world through writing.

Almost a decade later, Elbow (1973), pushing back against Rohman and Wlecke's idea of good and bad writing, asserts that writing is "an organic, developmental process in which you start writing at the very beginning—before you know your meaning at all—and encourage your words gradually to change and evolve. Only at the end will you know what you want to say or the words you want to say it with" (p. 15). This concept of an organic writing process is the core of Elbow's two-step writing process.

In his book, *Writing Without Teachers*, Elbow (1973) offers his two-step writing process: "First you figure out your meaning, then you put it into language" (p. 14). Figuring out one's meaning is where the writer simply writes in her allotted time everything on her mind concerning her topic. Once it is written, Elbow suggests the writer reread and see what important ideas emerge by reflecting on it or asking questions. Then, it is time to write again, responding to the reflections. This cycle repeats however long the writer determines it to be. His second stage is languaging, or where the writer focuses on diction, throwing away words, phrases, and sections that do not fit or reorganizing the passages to make clearer her thoughts. With Elbow and Rohman and Wlecke's processes set in motion, process pedagogy was born.

In 1972, Donald Murray, an American journalist and English professor, published a little article in *The Leaflet*. Talking about the writing process, he asserts that the current methodology—of studying finished, published pieces—forces teachers to emphasize the writing product in their instruction. Instead, he argues, writing teachers should not emphasize the product, but rather, the process, the unfinished writing. Murray (2011) writes, "We work with language in action" (p. 12). To him, languaging is acting, is the process of exploring what we

know and feel with words being the mediated tool. Through language—writing—we discover. He further theorizes that process writing has three stages: prewriting, writing, and rewriting. He characterizes prewriting as “everything that takes place before the first draft” (p. 12). This includes research, thinking about the audience—the best genre for said audience—outlining, and even daydreaming. For writing, he asserts that it is “the act of producing a first draft” (p. 12). To him, this stage is fast because the writer is simply writing down what she knows, and in the act of writing can realize what she does not know. It reminds me of Anne Lamott’s (2005) down draft stage, in which she just writes to get something down. Rewriting, Murray’s final stage in his writing process, focuses on rhetoric, specifically subject, form, and audience. Here is where writers research, rethink, redesign, rewrite, then edit, line-by-line (Murray, 2011). He then offers a methodology for putting into practice his writing process: “You don’t learn a process by talking about it, but by doing it” (2011, p. 13). He then offers teachers what “doing it” looks like, which is student-centered and student-driven, where she is finding her own topics, using her own language, writing in a genre that helps her communicate, and discovering through writing at whatever pace, within the limits of the course deadlines, leads her to the truth she seeks. Although situated within the expressivist theory of writing instruction, Murray’s theory bridges both expressivist—because he focuses solely on the writer’s discovery—and process, because he offers a distinct and clear process for composing.

As with many theories, process pedagogy evolved. Janet Emig is one of the first composition theorists to bridge writing with learning, opening the door to cognitive process pedagogy. In her article, she offers significant concepts about writing as a mode for learning. Emig (1977) posits that writing is a learned behavior; that writing is a “technological device”; and that writing, most importantly, is a person’s representation of her world (p. 124). In her

seminal article she also emphasizes Bruner and Piaget's cognitive theory that children learn by doing, through performing and talking. This paper helped shift the understanding of process pedagogy into cognitive process pedagogy.

Process Pedagogy: The Cognitive View (1970s-1980s)

Flowers & Hayes' (1980) took Emig's ideas in her 1977 paper and formed the cognitive process pedagogy, focusing on how writing is a problem-solving, cognitive process. They posit that while a teacher can give her students the same assignment, "the writers themselves create the problem they solve" (p. 23). Calling it "The Rhetorical Problem," they break it down into two units: the rhetorical situation and the writer's own goals. What they find is that these two units connect with the reader (audience), the writer (student), the world (tertiary audience), and word (what is written) (Flowers & Hayes, 1980). This focus on the rhetorical problem—the situation of the writer, e.g. exigence and audience, and the writer's own goals—is what they termed cognitive process. Flowers & Hayes (1980) argue that good writers spend time thinking about their audience and how they want to affect them; good writers also think about the relationship they want to establish between themselves and their audience. This act of thinking about the relationship between pathos, ethos and logos, the rhetorical triangle, is what they call cognitive process, and this emphasis on audience begins to bridge to sociocultural theories. This is where the writer herself is at the center of the writing process.

In 1981, Flowers & Hayes published another article, this time unpacking their cognitive process pedagogy with four key points. The first point is this: "Writing is best understood as a set of distinctive thinking processes which writers orchestrate or organize during the act of composing" (p. 366). Here, they counter expressivist theorists, arguing that the words

“prewriting”, “writing”, and “revising” infer separate and distinct stages of the writing process that follow the writing product, not the cognitive processes of the writer. They argue that, in fact, writers are constantly prewriting, writing, and rewriting. They also posit that the cognitive act of writing involves three major elements: the task environment, the writer’s long-term memory and the writing process (Flowers & Hayes, 1981). This can be seen as writing as a situated activity. The task environment includes the rhetorical problem and the text the writer is composing; the writing process involves the planning, translating (i.e. composing), reviewing, and monitoring; the long-term memories is the writer’s knowledge of the chosen topic, her audience, and her writing goals. It is a recursive process, they argue, where students are thinking and composing, all situated within this cognitive act.

Their second point says that “the process of writing is hierarchically organized, with component processes embedded within other components” (Flower & Hayes, 1981, p. 375). Writers possess tool kits, and these tools are utilized in no fixed order or process. For example, if a writer is trying to compose a sentence (i.e. translating) and is stuck and cannot figure out what she is trying to say, she will then consult the entire writing process, e.g. reviewing her research or evaluating what ideas from her research could help her compose the sentence. It does not matter if the writer is prewriting or writing, because the cognitive act of composing is not linear. A third point they offer is this: “Writing is a goal-oriented process. In the act of composing, writers create a hierarchical network of goals and these in turn guide the writing process” (Flower & Hayes, 1981, p. 377). Questioning Murray’s concept of writing as an act of discovery, they assert that process pedagogy, while seeming to be unstructured and exploratory, possesses underlying “coherence, direction, and purpose” (Flower & Hayes, 1981). They argue that inherent to the writing process are working goals. Whether explicit or implicit, these goals, they argue,

help them in the act of composing. Flower & Hayes (1981) explain that the nature of goals falls into two categories: process and content goals. Process goals are the “instructions people give themselves” as they compose; content goals are the specific things and plans the writer intends to say towards her audience. Process goals, they notice, are created throughout the entire process; unlike Murray and Elbow who posit that prewriting occurs before writing, they see process goals emerging as the writer composes and explores the ideas being generated, and thus, growing the current text. Goal-directed thinking, as they call it, is connected with discovery (Flower & Hayes, 1981). This concept differs from expressivist pedagogy. Where expressivists see the writer and writing as an act of discovery, cognitive process pedagogy looks at what is internally occurring within a writer—the cognitive process they outline—and that is what is important in the instruction of writing.

Their final point unpacks more deeply their concept of goals: “Writers create their own goals in two key ways: by generating goals and supporting sub-goals which embody a purpose; and, at times, by changing or regenerating their own top-level goals in light of what they have learned by writing” (Flower & Hayes, 1981, p. 381). This is a significant evolution from expressivist pedagogy to cognitive process pedagogy. While both focus on the act of composing and the processes in which composing are embedded; here, Flower and Hayes make clear the cognitive processes writers experience as they compose: changing or regenerating. These acts underlie the cognitive processes that writers experience. In other words, while the act of writing is fluid and recursive, it is also process-oriented, in that a writer’s cognitive map (i.e. task environment, writing process, long-term memory) can act as a mediated tool to guide their writing.

Process Pedagogy: The Social View (1980-1990s)

In 1986, Lester Faigley published an article in *College English*, in which he described Flower and Hayes' two-process pedagogy before adding a new concept. He called it "the social view." Citing compositionists Bizzell, Bruffee, and Reither and linguist anthropologist Heath, he examines the newest thread to writing process pedagogy: the social view. He gives one central assumption, in that "human language (including writing) can be understood only from the perspective of a society rather than a single individual" (Faigley, 1986, p. 535). Faigley asserts that the major difference from the cognitive and social view is that the social view rejects the assumption that writing is an "act of private consciousness" and that everything—the reader, the writer, the text—is out there. In other words, the social view of writing pedagogy looks at how an individual is "a constituent of a culture" (Faigley, 1986, p. 535). Patricia Bizzell and David Bartholomae are two who pioneered the social view of process pedagogy. They look at language as a social practice because "words carry with them the places where they have been" (Faigley, 1986, p. 535). Bizzell criticizes Flower and Haye's writing task and writing process model, arguing that it separates words from ideas (Bizzell, 1989). Using Vygotsky's (1979) historical and cultural processes for language and writing learning, she posits that students' writing is an act of "culturally situated effort at meaning-making" (Bizzell, 1989, p. 226). In other words, what students write is situated within the environment in which they are writing, the place, the culture, the community. One cannot remove them from that environment.

Bartholomae (1986) introduces discourse communities in process pedagogy. His major concept is that when students write, they "invent the university," in that they must learn to speak and to write in a particular discourse community's language, by knowing how to select, evaluate, report, conclude, and argue (Bartholomae, 1986). He also argues that writing teachers need to

guide their students into their community's discourse through scaffolding assignments that—while guiding their process of writing—also builds the toolbox of language they can use to enter into the conversation. He argues that if writing teachers view writing as a mode of learning, they should cooperate with their students by, together, learning what the community's writing conventions are through mentor texts, their own writing, and by talking about what they are seeing (Bartholomae, 1986). His view of writing process moves beyond cognitive processing, in that a writer constructs reality through language and social processing, which is how a community's discourse can shape the writing and writer.

Kenneth Bruffee takes Bartholomae's concept of academic discourse communities and shapes it into his theory of collaborative learning. Noticing how traditional classroom dynamics of a teacher-directed model of instruction clash with the collaborative nature of work (e.g. business, hospital, government agencies), Bruffee argues that the role of a teacher is an “organizer of people into communities for a specific purpose—learning” (Bruffee, 1973, p. 637). In Bruffee's (1973) study, he turned his class of 55 students into a community of practice, where students were placed in small groups. He started the class with a set of questions for small group learning, listened to their talk, then connected those thoughts to a whole class discussion, segueing it into a writing assignment. During the two major writing assignments, Bruffee's students continued working in their small groups, sharing their writing and evaluating each other's work. For the final evaluation of each paper, he created a small jury of students who read and evaluate alongside him. His description of the writing process was shaped by his major assumption that learning to write is “a process of gaining new awareness” and that this process, while painful, is important for student learning (Bruffee, 1973, p. 640). He noticed that when placed in small groups, students mimicked society, in that “people ... change both awareness and

support as adequately in a small group of their peers ... as from [their] teacher” (p. 640). To him, this was collaborative learning. Another finding from his study revealed that when students read aloud their working drafts, they were learning how to read rhetorically, that they were “developing an ear for language” (Bruffee, 1973, p. 643). His second claim about collaborative learning and writing process is that students themselves, through small groups, can help each other learn to write (Bruffee, 1973). He reasoned that allowing space for students to engage in conversations in both the readings of texts and in the process of writing their own texts gave them opportunities to shape their writing. He writes, “The way [students] talk with each other determines the way they will think and the way they will write” (Bruffee, 1984, p. 642). By carefully designing learning tasks, writing teachers, he says, can help make students aware of how “writing is a social artifact,” it is the evidence of the conversation. Bruffee asserts that collaborative learning offers a social context for conversation, a community of peers (Bruffee, 1984). The conversations, Bruffee argues, approximate the conversations students could have in their everyday life, where students, not teachers, direct the conversation.

While James Reither (1985) agrees with Bizzell’s theory of cognitive process pedagogy, Bartholomae’s discourse communities, and Bruffee’s collaborative learning in a writing class, he argues that the focus of process pedagogy needs to move from classic rhetoric—invention, arrangement, and style—and into the “stasis ... [of the writing] process and to learn more about its role in writing” (p. 623). To do this, he posits that writing teachers need to ask this question: “In what ways are writers collaborating with others when they write?” (Reither & Vipond, 1989, p. 856). By doing so, teachers can start thinking about writing as a collaborative process, helping them consider what writers do when they write, how they use language, how they construct their writer’s identity, and how they negotiate with their readers (Reither & Vipond, 1989). Using

their own autoethnography study on coauthoring, Reither and Vipond studied how they collaborate with others as they write (1989). Their findings show a highly interactive coauthoring style, with each bringing their own expertise to the project (Vipond as a cognitive psychologist and Reither as a literary theorist). They noted that during workshopping they invited other colleagues within their institution to read and offer feedback; what emerged were suggestions on both rhetoric and style, things they did not see themselves. Their final findings are what they call knowledge making. By collaborating with others within their discipline—those who had contributed before—they “constructed and reconstructed the field of knowledge in which their project found a fit” (Reither & Vipond, 1989, p. 860). This act is what they call collaborative knowledge making, and it is through collaborative knowledge making where improvements in student writing can occur (Wakabayashi, 2013).

Process Pedagogy: The Postprocess View (1990s-Current)

Post-process theory emerged in composition studies in the 1990s with John Trimbur’s first use of the term postprocess (Matsuda, 2003). From Trimbur’s (1994) landmark article, other rhetoricians have refined its meaning. In the 1990s, Thomas Kent stood in the forefront of scholars who accepted this theory. Kent’s (1993) main argument is that writing “cannot be taught,” because language is inherently unstable, and writing, like speaking, cannot be mastered like a skill but must be exercised by “entering into specific dialogue and therefore hermeneutic interactions” with other people and with their “interpretive strategies” (p. 37). In other words, he asserts that writing is not about the process of discovery but an exploration of different interpretive strategies. McComiskey (2000) agrees with Kent’s ideas about language being unstable and the importance of using “hermeneutic interactions” in a writing class; however, he argues that writing well is a social-process rhetorical inquiry in which writers “transform this

unstable language into discourse that can accomplish real purposes” (p. 50). He also argues that writing well can be taught. In his post-process writing instruction, he provides students “heuristic experiences” that invite them to write in “critical, discursive, and institutional ways” (McComiskey, 2000, p. 56). The heart of the post-process writing movement is when writing teachers offer a space for students to discover and learn something for themselves through critiquing the issues that concern them whilst being situated within academic discourse communities.

Yood (2005) focuses on how post-process critiques the process pedagogy—specifically the expressivist and cognitive views—with its singular focus on the individual writer and its neglect of genres, academic discourse, and the social systems in which we are engaged. Yood (2005) argues that “autopoiesis, focus[ing] on observing systems as we participate in them” is a way writing instruction can help students be critical “observers and participants in change ... changing and remaking both our environments and ourselves” (p. 13). Post-process pedagogy moves towards an attempt at marrying sociocultural and critical theory, where students co-create knowledge as they observe the systems at play and write to explore those systems and, hopefully, change theirs and others’ perceptions about issues communities face. Heard (2008), agreeing with Yood, offers to composition teachers a method for appropriating post-process pedagogy into their instruction. He writes,

Students are ready to move beyond learning conventions. I have seen the perceived conflict between postprocess ideals and the reality of students’ experiences brought into a harmonious and productive dialectic, with students ultimately benefiting from the dual attention given to their individual “prior” theories (shaped through culture) and also to their participation in moments of “passing” with dominant discourses. We as instructors have a unique opportunity to foster students’ growth into adept producers and analyzers of discourse, and therefore we need to figure out together how we can best catalyze and facilitate the metacognitive awareness of postprocess using our own “prior theories” — the resources and methods we already employ. (2008, p. 291)

McComiskey, Yood, and Heard's hope for writing instruction is to develop in students their own skills in producing and analyzing discourse. While not explicitly stated, Heard's approach is a marrying of sociocultural and critical theory, where students and teachers dialogue in a community of practice, questioning and analyzing the dominant discourses and systems, and contributing (e.g. producing) to the conversation. His last statement illustrates that prior theories, e.g. process pedagogy, is not dead, but in fact, it can and should be appropriated as long as it is used in a way where we can reflect and become aware, both critically and exploratorily, of whatever the discovery is.

These four major writing process movements have and are still shaping how writing teachers teach and what they teach. "The ideologies that shape education," writes composition theorist Charles Bazerman, "influence how we teach writing, what we assign, and what we value in writing" (2016, p. 17). Because of the schooling environment in which we are taught and the ideologies from our professors that shape our thinking, the communities of practice in which we are members, and our own cognitive processing, these four pedagogies still exist and are still being appropriated into classrooms, from kindergarten through university and beyond. The next section delves into the review of research on my topic, then concludes with the theoretical framework that guides my study.

From College Composition Writing Instruction to Secondary Writing Instruction

The writing process pedagogy movements situate themselves in rhetoric and composition; however, concepts from these composition theorists have migrated into K-12 education. There are a wide range of guides for writing instruction, from Jane Schaffer to the 6+1 Traits Modeling, pedagogy that I have used—unwillingly and willingly—in my own classroom

practices. But what does research say about it? Let us examine key studies in regard to the topic of writing instruction at the K-12 level.

In a meta-analysis of process writing instruction focusing on 43 studies in grades K-12, Gillespie and Graham (2004) discovered that while process writing instruction improved the writing quality of students with learning disabilities in elementary grades, it was not effective with struggling writers. They also found that “treatments designed to enhance a specific writing process were only effective when time was devoted to teaching the writing skill or process” (Gillespie & Graham, 2014, p. 469). What this study reveals is that process writing instruction works for specific demographics but only if teachers devoted time explicitly teaching writing skills or processes. Effective process writing instruction needs to be explicitly taught.

In 2005, Scherff and Piazza published an article on high school students’ writing experiences. Their third research question, how often do students report taking part in process-writing activities, applied to my research. In this study, they purposefully sampled students from four public high schools in Florida, chosen specifically because the schools within the four districts represented the differences among the states’ 67 counties, and sent them a survey on their experience with writing instruction. 1,801 students responded to their survey. Their findings for the third question indicated that little process writing occurred in classrooms despite calls in literature for experiences with brainstorming, revising, and publishing (Scherff & Piazza, 2005). Another significant finding was of students in academic tracks who responded that they “never or hardly ever” participated in vital process writing activities such as revision, feedback, and editing, with 32% (n=256) in general track, 37% (n=28) in AP, and 51% in pre-IB. This data indicates that explicit teaching in writing process pedagogy is not emphasized, but the study does

not dive into why this is the case, why English teachers are not devoting time for writing instruction, specifically process writing pedagogy.

Scherff and Piazza (2005) did note that only dual-enrollment students (36%, n=22) reported participating in process writing activities “almost every week” (p. 289), but it is not clear who these English teachers in dual-enrollment classes are, whether they have backgrounds in rhetoric and composition or if they participated in professional learning opportunities like National Writing Project that focuses on writing instruction for inservice teachers. Regarding peer discussion as a process writing activity, their analysis indicated that it was a neglected part of the writing process for a sizable number of students attending these schools. Finally, their most significant findings were that “almost equally across schools, grades, and tracks, students did not take part in responding to writing or revising; equal number of students across schools, tracks, and grades did, however, do multiple drafts; [and] twenty-percent across schools, grades, and tracks never went beyond a first draft” (Scherff & Piazza, 2005, p. 290). What their findings revealed is that school writing was more transactional, that writing was being used to achieve narrow functions and goals, similar to Britton et al.’s (1975) informative function or fill-in-the-blank exercises. Despite research expanding process writing research into sociocultural theory and its influences on writing instruction (Flower, 1994), for students in this study there was little peer collaboration occurring in the writing classroom. This study illustrates that the teaching of writing is transactional, is based on content, where students write to complete a task, and is teacher focused, in that there is a lack of opportunities for peer interaction while writing. What we do not know from this study is why, what are the reasons for a more transactional view of teaching writing?

Applebee and Langer's (2011) article narrows the scope of study, focusing on what writing instruction looked like in middle and high school over the past 30 years. They visited 260 English, math, social studies, and science classrooms in 20 middle schools and high schools in five states, choosing these schools because of their reputation for excellence in the teaching of writing; they interviewed 220 teachers and administrators, and 238 students; finally, they randomly surveyed 1,520 teachers from across the United States. Their findings were striking. 90% of English classes focused on process-oriented writing instruction, which included 90.6% of instruction engaging in generating and organizing ideas before writing and 90.1% instruction focusing on specific strategies for planning, drafting, revising, and organizing. However, they discovered that despite the focus on process-oriented writing instruction, teachers spent little time teaching explicit writing strategies; in a given 50-minute period, students spent an average of just over three minutes in such instruction. What can be surmised from this study is this: despite teachers focus on process-oriented writing, instruction on explicit writing strategies that can help students develop as writers was minimal. As with the Scherff and Piazza study, we do not know why instruction on explicit writing strategies were at a minimal, what factors contributed to teachers choosing not to focus on evidenced-based writing strategies that could foster improvement in student writing.

In 2011, Graham and Sandmel published a meta-analysis focusing specifically on writing process pedagogy, with their focus on determining whether process writing instruction is an effective method for teaching writing to students in grades 1-12. Drawing from 28 experimental and quasi-experimental studies in grades 1-12, they examined if process writing instruction improved the quality of students' writing and motivation to write. Their four research questions were as follows: (1) Does process writing improve writing quality for students in general

education classes? (2) Does process writing improve writing quality for struggling and at-risk writers? (3) Is variation in writing quality effects related to professional development, grade, scoring reliability, genre assessed, or study quality? And (4) Does process writing enhance motivation? For their first question, eighty-three percent of the comparisons resulted a positive effect for process writing approach. In other words, process writing did improve the overall quality of writing produced by students in general education classes. This is significant, in that Graham and Sandmel confirm what rhetoricians in the field of English understands: the explicit teaching of writing process pedagogy can improve student writing. For the second question, like their 2004 study, process writing instruction did not improve struggling or at-risk students' overall writing quality. What we do not know is the factors that resulted in this finding. For their third question, the findings showed that none of the data was statistically significant to indicate that varying professional development grade, scoring reliability, genre, or study quality effected students' writing quality. Finally, their final question revealed that process-oriented writing instruction did not enhance students' motivation. What we do not know is the various methods or strategies teachers employed in their writing process instruction, if it was more scripted or if they used evidenced-based methodology.

What is known from this body of research is that writing process instruction works; it is an effective tool for teaching writing. What is not known is the singular factors that contribute to effectiveness in writing instruction. In other words, we do not know the specific pedagogical practices teachers employed with their students, if it is student-centered or teacher-centered in its methodology. Yagelski (2011) asserts that while mainstream process-oriented writing's purpose is to help students produce better texts, its lack of emphasis on the writer themselves is where teachers lose their students. "Process-oriented pedagogy," asserts Yagelski, "[can] become acts

of community-building as well as acts of shared meaning-making” if the purpose of writing “is not limited to the improvement of students’ texts” (2013, p. 161). Prolepsis can be this act.

Prolepsis: An Ontological and Epistemological Writing Process

Webster’s dictionary defines prolepsis as “the presentation of a future act or development as presently existing.” Cultural psychologist Michael Cole (1998) uses the embryonic development as an analogy for prolepsis: The genetic code foretells the emergence of fingers and toes on a human embryo when sperm and egg unite. At that moment of conception, the cells are splitting; however, embedded in that genetic code is the framework for a human. With time and the right conditions, the cells will eventually form a baby. In an educational context, prolepsis can be seen as a concept for students, where they forecast what the end result could be.

Prolepsis fits into the larger framework of writing pedagogy because it embraces both process and postprocess pedagogy. It is, as Yagelski (2009) desires, an ontology of writing. Embedded within prolepsis is the student. She has authorship in what she wants to write and how she wants to write it. In this way, it can be seen as expressivist because the student has full control over the content, but it can also be seen as postprocess, especially if students choose to address issues important to themselves and the communities in which they are members. Prolepsis is also process pedagogy, in that the framework is scaffolded in writing stages. However, these are marked stages, not scripted stages. In other words, students can, within the three stages of writing, choose how they want to learn. They can use Murray’s writing process; they can use Elbow’s; they can use Emig’s. Like Tomlinson argues about differentiated instruction, prolepsis offers differentiation because it simply is a framework for thinking through what one is writing and how one is writing.

Finally, prolepsis can be an answer to Yagelski's call for an ontology of writing. He envisioned writing instruction to be "a vehicle for change" or a "truth-seeking practice" while "enabling students to harness the power of writing not only as a technology for communication but also as a way of understanding and transforming themselves and the world around them" (Yagelski, 2009, p. 8). Prolepsis is not scripted curriculum. When used effectively, it simply becomes a space for a student writer to focus on his or her act of writing, or as Yagelski (2009) calls it, "a writer writing" (p. 9). Utilizing prolepsis' framework gives student writers an opportunity to focus on her growing awareness of herself in the world from, through, and while he or she writes. It is both process writing—where the student writer outlines her topic, rhetorical moves, the relationship between herself and her audience—and metacognitive and ontological, where the student writer responds to these essential thoughts: What do I want my readers to understand about me, the author; and what do I want to understand about my process of writing? Graves (1983) and Robb (2010) argue that students walk into classrooms with their own individualized, internal writing process. Prolepsis celebrates the schema they bring because it does not seek for students to follow a prescribed process for writing; rather, it gives them space to continue honing in and practicing the writing process that works for them or it can offer them space to learn and practice new writing strategies that can build upon their knowledge base of their own writing process. The question that resonates in my mind now is this: are there any writing instruction studies that focus on prolepsis?

While there are many studies focusing on process writing pedagogy, there are few studies that focus on prolepsis, and none of these studies looked at the connection between prolepsis and writing instruction because the study of ontological writing and writing instruction is new. One study took the concept of prolepsis and situated it into the context of scaffolding. In Athanases

and de Oliveira's (2014) case study, they looked at ELLs and scaffolding, focusing on goal setting and professional development. What they found was that teachers need more explicit learning in regard to scaffolding for ELLs. However, they simply used the term prolepsis without developing this concept, stating that prolepsis and scaffolding is the act of "linking future actions with the present, or placing the end in the beginning" (p. 268). There was no discussion on how their findings connected with their concept of prolepsis and scaffolding.

A mixed method study also looked at scaffolding strategies and practices of teachers. In their study, Birjandi and Jazebi (2014) assert that one of the major features of scaffolding is prolepsis, which is "the process of leaving implicit some information that may be provided subsequently" (p. 155). While the concept is similar to mine, their project did not focus on the relationship between writing instruction and prolepsis. Finally, in Stone's (1998) article on scaffolding, his findings indicate that for scaffolding to be successful in students, they need to comprehend the solution before they move into production. Again, while not focusing specifically on writing instruction, its concept mirrors how I am looking at prolepsis.

As for research similar to prolepsis as a process pedagogy tool, while there are studies focusing on sociocultural theory and writing instruction (Barnard & Campbell, 2005; Englert, Mariage, & Dunsmore, 2008; Prior, 2008; Bazerman, 2016; Kwok, Ganding II, Hull, & Mjoe, 2016; Englert, Mariage, & Dunsmore, 2008), there is little to no research studying prolepsis and process pedagogy. The closest research is by Wiggins (2009), in which his article focuses on real world writing. In it he addresses how "Backward Design", or UbD, can help writing teachers design backwards from what they want their students to understand about writing; in this case, Wiggins narrows it to purpose and audience. The concept of starting with the end in mind is

prolepsis; however, Wiggins focuses the utilization of backward design with teachers. I use backward design, or prolepsis, with students.

In my framework of prolepsis, the writer foresees her end product, her end goal, and prolepsis guides her towards it. Peñafiorida and Collet (2019) write,

[Prolepsis] forecast an author's final written product. Structures to support the intentions of the finished text are present in the initial plan. The writer projects a probable future in preparation for the writing process. The envisioned future guides the interactions of the writer and her context, beginning at the conception of the project. [Prolepsis] foreshadow things to come, if the conditions are right to make it so. As the project moves forward, the writer and teacher reach into the past (the created plan), project the vision into the future (finished product), and carry the concept in the present (the writing process) to guide actions and interactions, hopefully providing the right conditions for the vision to develop. [Prolepsis] have a proleptic property, presaging both the process and the product. (p. 3)

Stage One of prolepsis begins with the big ideas and essential questions that provide conceptual pillars for the student writer's project, and if we want our students to investigate, explore, and debate, they must be given choice of topic, tools, and focus. In Stage One, student writers focus on the big ideas they want their readers to understand (see Appendix A). They think purposefully about their experiences and how to communicate them through effective language use. They are planning and goal setting, asking questions and making predictions about where they want their story to go and what they want to argue. They are also determining what they hope to learn about themselves as writers writing.

In Stage Two, student writers create a project plan for their writing. They consider the scope and sequence of their work. They think about the research needed and how the information they find supports the big ideas they have outlined. And this led them to think about their writing process. Stage Three is the student writer's writing process. Here, she outlines what she, the writer, will do and how she will do it. This is also the stage students monitor their writing goals, revising the drafts for each section of their piece. They participate in the recursive acts of

reflecting, stepping back and taking stock of what they have written, rethinking what they know about their argument, and evaluating whether they are getting their message across clearly and effectively. Because students have their goals and takeaways outlined, they are able to use their prolepsis' framework to ask themselves, "To what extent am I reaching my goals? What should I change? What am I learning about myself as a writer?" This removes the teacher from being the knowledge bearer.

As mentioned earlier, Yagelski (2009) offers another way of teaching that focuses on the writer *writing* her growing awareness of herself in the world *from, through, and while* she writes. He argues that writing pedagogy that is transformative happens when teachers understand writing as *the writer being*. Prolepsis is a writing framework that allows the student to be at the center of the learning because as she focuses on herself writing, Prolepsis helps her see herself in the world from her writing, through her writing, and while she is writing.

Theoretical Framework

The most foundational concept of sociocultural theory is how Lantolf (2004) describes it: "the human mind is mediated" (p. 1). What are the actions that mediate the human mind? To Vygotsky, people rely on tools—human and symbolic—to mediate and regulate our relationships with others and with ourselves (Kozulin, 2003; Dobber & van Oers, 2015). One of Vygotsky's (1979) famous statements asserts that a child's development is first between people (interpersonal) and then internal (intrapersonal) (p. 57). This social level, the interaction between people, can be seen as the human mediator. In adolescents, peer interactions are especially instrumental to the development of their conscious self, of them becoming who they will be. According to Karpov (2005),

Using social norms and values adopted from parents as standards for behavior of their peers, as well as reflecting on their peers' use of social norms and values as standards for their own behavior, adolescents test, master, and internalize these social norms and values. This leads to the development of adolescents' self-consciousness, their personal identity. (p. 210)

Effective instruction affords the opportunity for adolescents to develop their identity—their act of becoming—through the appropriation of the social norms and values they bring into the classroom; coupled with the classroom's own social norms and values, there is a space ripe for this development to happen. Vygotsky (1979) posits that “learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with his peers” (p. 90). In other words, he implies that peer interaction is the mediated tool that awakens in adolescents the internal developmental processes that shape who he is becoming. But it is more than just a tool for awakening. Mahn (2003) posits that “the adolescent begins to understand the complexity of ‘self’ through the reflection and introspection resulting from conceptual thinking. This awareness of one's own internal mental processes through self-perception and reflection contributes to the fundamental change in the adolescent's perception and internalization of the experience of social interaction” (p. 134). Effective instruction that focuses on sociocultural theory offers space for students to experience learning concepts and to reflect on what they have learned. For sociocultural theorists, it is in the act of reflection where an adolescent begins to become aware of her own mental process, the way she learns. And with a classroom environment where talk and co-construction of knowledge is valued, Vygotsky's internalization of external learning experiences can occur.

Psychological tools are symbolic mediators that facilitate cognitive development. In other words, there are psychological tools teachers use, e.g. mentor texts, quickwrites, open-ended questions, that act as mediators to encourage students to think more deeply and purposefully about issues being unpacked (Newman & Fink, 2012). However, these tools, while useful

without teacher support, can be more effective when a teacher effectively mediates it with the child's learning, helping her to see it as a tool for cognitive development (Kozulin, 2003). For example, a quickwrite used for students' reflection in a passage of reading is just a quickwrite until the teacher explains and illustrates how the act of reflecting aids in their deeper thinking about the ideas embedded within that passage. These psychological tools are artifacts that mediate humans' own psychological processes (Kozulin, 1998). In other words, these tools—Vygotsky likened them to higher mental processes—aid in adolescents' learning and development. Whether the symbolic tools are graphic organizers or dialogic tools like Socratic Circles, when used as a mediated tool for learning and when students can see how the teachers' use of these tools are aids for their learning, it becomes a tool for effective instruction.

Another aspect of sociocultural theory that is connected with effective instruction is the concept of the more experienced other. Vygotsky (1987) writes, "What a child is able to do in collaboration today he will be able to do independently tomorrow" (p. 211). This act of collaboration, whether it be with peers or with a teacher, is a mediated tool that aids in learning. This concept is Vygotsky's zone of proximal development (ZPD). He asserts that ZPD is "the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1979, p. 86). If the learning task is too difficult, a student will grow frustrated and give up; if the learning task is too easy, then a student will grow bored. The ZPD is the sweet spot where students can achieve success with the help of others. Effective writing instruction maximizes on each student's sweet spot.

Another theorist who also understands this concept of the more experienced other is Nancy Atwell. Atwell (2015) posits for a re-envisioning of her workshop approach to teaching

reading and writing, calling for teachers to be Teachers with a capital T instead of being creators of curriculum. What she means is this: teachers are mentors of writing, mediators of writing strategies, and models for how writers write. Writing instruction, then, should be an interrelationship between students—the apprentices—and teachers—the more experienced other—with the classroom being a space where authentic writing happens. Writing teachers curate an environment where students apprentice into writing through the various learning activities that shape how they read and write. Whether that be Socratic circles, minilessons, teacher-student conferring, or small group and whole class discussions (Wells, 2002), these activities are purposefully utilized by the teacher as mediated tools for student writers' learning and development.

Effective writing instruction is situated within a discourse community and community of practice

Effective writing instruction is social participation in the discourse of its community, which is embedded within a community of practice. In writing instruction, I argue learning occurs, not just in the act of writing, but in the participating with others. The term communities of practice refer to the many practices and values that hold a community together or separate themselves from others. Lave and Wenger, in discussing students' enculturation into academic communities, write this about communities of practice:

As students begin to engage with the discipline, as they move from exposure to experience, they begin to understand that the different communities on campus are quite distinct, that apparently common terms have different meaning, apparently shared tools have different uses, apparently related objects have different interpretations....As they work in a particular community, they start to understand both its particularities and what joining takes, how these involve language, practice, culture and a conceptual universe, not just moments of facts. (1991, p. 13)

Thus, communities of practice are seen as a multifaceted gathering of individuals sharing language, ideas and “ways of being” (Geertz, 1983) that are often different from other communities. Tomlinson & Imbeau (2010) write that, “Being part of a community meets a fundamental human need for acceptance, belonging, affinity, respect, and caring. It reassures us that we can be part of something bigger than ourselves” (p. 84). This is community, and effective instruction strives for each student to recognize that they are a member, that this class is their family where normalcy and security is offered. This happens when teachers understand their role as coinquirers alongside their students (Pardales & Girod, 2006), and not just the knowledge-bearer.

Connected with community of practice lies discourse communities. Gee (1989) characterizes Discourse into two categories: Primary and secondary. Primary Discourse are the ways of saying, doing, being, valuing, and believing that we are apprenticed into in our early life as we are socialized as members within our family (Gee, 2015). And it is this primary Discourse that serves as a framework for acquisition and learning of other Discourses (Gee, 2015). Secondary Discourse is the “apprenticeship into social practices through scaffolded and supported interaction with people who have already mastered the Discourse” (Gee, 2015, p. 187). Discourse isn’t just languaging; Discourse is the social practices embedded within a community of practice. And each adolescent arrives into the classroom with their own unique primary Discourse. According to Gee, teachers apprentice their students into a secondary Discourse through acquisition, which is where the learner recognizes that they need to acquire the “thing” they are exposed to in order to function within the Discourse, and learning, which involves reflection, where concepts are broken down into analytic parts (Gee, 2015). Gee also argues that effective instruction allows for classrooms to be a space where students actively

apprentice into the academic social practices. These social practices are the cultural norms and values placed within an institution. It is not just about apprenticing into the discourse of speaking, but it is also the apprenticing in the discourse of being, of being a member of that particular community.

While Gee looks at Discourse as social practices, Bruner (1996) looks at discourse as collaboration, writing, “It is the give and take of talk that make collaboration possible. For the agentive mind is not only active in nature but seeks out dialogue and discourse with other active minds. And it is through this dialogic, discursive process that we come to know the Other and his points of views, his stories” (p. 93). The give and take of talk can be seen as the social practices embedded in dialoging. However, Bruner asserts that it is the learner who seeks to collaborate and talk with others. His ideas connect with Vygotsky’s view of collaboration as a co-construction of knowledge. Vygotsky (1979) asserts that understanding written language “is first effected through spoken language” (p. 116). It is through dialoging, through talk, that students develop their sense of identity. And providing opportunities for the co-construction of knowledge through dialogic inquiry “helps establish the type of learning communities that recognize the process through which adolescents are passing” (Mahn, 2003, p. 134). The theories of community of practice, dominant and secondary Discourses, and collaboration through talk are what make and fosters community. And for students, the idea that they can be a part of a community that is bigger than themselves, where they can find acceptance, is important in effective instruction because learning can happen when students believe they belong.

Effective writing instruction is differentiated

Tomlinson (2014) says it best: “Differentiated teachers are students of their students” (p. 4). Effective writing instruction is differentiated, where a teacher is proactive to her student’s needs; fosters an environment that encourages and supports learning; plans quality curriculum for all students; assesses students and uses it to guide her teaching and learning; appropriates instructional strategies responding to student differences; and leads students while managing the day-to-day routines (Tomlinson, 2014). In other words, differentiation is a philosophy—a way of thinking about teaching and learning. Tomlinson & Imbeau (2014) argue that it is a set of principles that guides how a teacher teaches and what she teaches. And it’s hard. As a former secondary English teacher, balancing the readiness, needs, interests, and learning styles of 110 students felt impossible and unreachable. But effective instruction aims at doing it.

Tomlinson & Imbeau (2010) offer six methods for differentiating: content (what we want students to learn); process (how students learn); product (how students show teachers what they know and understand); affect/environment (how students’ emotions and feelings impact their learning); readiness (the learning goals and students’ current proximity to it); interests (what engages students’ attention and curiosity); and learning profile (students’ preferences for experiencing content). Effective instruction utilizes all six methods for differentiating, asking, “What does [insert student name] need right now in order to meet [insert learning goal]? And what do I need to do to scaffold her learning so she can meet it?”

This is why differentiated instruction should be inquiry-driven and student-directed. When a teacher is the facilitator, the more experienced other, taking the standards or concepts needed to be unpacked and creating a quality curriculum where students have choice and agency, she can differentiate because students create the content while she acts as facilitator, assessing

students informally and guiding their next steps based on the data given. That is effective instruction.

Effective writing instruction is sociocultural

When it comes to the research of writing instruction, Graham and Perin (2007) say it best, “new researchers must take on the challenge of studying writing instruction in all its complexity” (p. 27). A considerable amount of literature has been published on sociocultural approaches to writing instruction. The literature on this topic has highlighted several key characteristics. Several meta-analyses have examined the association between sociocultural theory and writing instruction. Kwok, Ganding III, Hull, and Moje (2016) unpacked studies from the last decade and found key characteristics of sociocultural approaches to writing instruction:

1. Learning is embedded in practice.
2. Learning depends upon interaction with a more experienced other.
3. Learning depends on a range of explicit teaching practice.
4. Learning is situated in and mediated by (a) the cultural practices of the group, (b) the social interactions of the group, (c) the available tools for sense-making, (d) particular activities and activity systems in which literate activity occurs, and (e) institutions in which these activities and systems are embedded.

They also shared how current research has been focused on bridging students’ in-school lives to the writing practices, cultures, and identities they enact out of school, with hopes of providing positive implications for academic writing instruction (Kwok, Ganding III, Hull, & Moje, 2016).

Beach, Newell, and VanDerHeide (2016) explore similar ideas in their review of research. They examined the intersection of students’ social practices and writing instruction and

development. According to Beach and colleagues, scholars argued that “writing should be viewed as a social event involving construction of that event and relationships with others” (p. 89). Because of the unique social practices embedded within classrooms, teachers and students construct different epistemologies about writing (Newell, VanDerHeide, & Wynhoff Olson, 2014), which leads into different trajectories of student writing development. In other words, writing development looks different depending upon its social constructs. However, Beach, Newell, and VanDerHeide (2016) found that effective student writers are able to contextualize their writing in relation to the “the global rhetorical contexts, focus more on idea generation, and revise based on global intentions and idea generation than less experienced/effective writers” (p. 92). Their research findings indicate that writing teachers need to allow for students the generate their own ideas in writing, think about global contexts outside of their own classroom, and writing towards these audiences.

Several studies of sociocultural approaches to writing instruction focused on collaborative writing. Mercer and Howe’s (2012) results found that a sociocultural perspective on collaborative writing emphasizes the importance of collaborators sharing common goals and tools mediating that collaboration. These mediating tools, such as wikis, Google Docs, Hypothesi.s, help students generate ideas beyond their own thinking because these tools foster social interaction (Xin, Glass, Feenberg, Bures, & Abrami, 2011). In collaborative writing, students are also engaged in conversations that can push the boundaries of their viewpoints, giving opportunities for students to consider alternative perspectives that challenge their thinking. Aukerman’s (2013) conceptual essay critiques current pedagogy and arrives at her thesis: when teachers support open-ended, dialogic exploration of ideas, students were more likely to adopt alternative points of view. In Bazerman’s (2016) review of research on writing

development and sociocultural theory, his findings revealed that through collaborative writing, students learned how to build relationships with readers, draw on prior texts, share meanings, represent the world, and exploit uses of material and technology tools to construct voice and identity. This happens when teachers reduce prescribed outcomes or strategies and, instead, invite students to make more of their own choices regarding topic, purpose, perspectives, genres, and audience appeals, decision making that itself is essential for writing development (Beach, Newell, VanDerHeide, 2016). Likewise, adopting a sociocultural perspective on writing development “highlights the importance of creating activities that involve students in contextualizing and recontextualizing their writing across different rhetorical contexts, requiring metacognitive reflection on how their writing differs across alternative contexts” (Auckerman, 2013, p.22). Yagelski names this as writing as a way of being, or an ontological view of effective writing instruction.

Effective writing instruction is ontological

Yagelski (2009) argues that we need to move into a new realm of effective writing instruction: an ontology of writing. He writes, “A truly transformative pedagogy of writing ... begins with an understanding of the act of writing not as the writer thinking (as in a cognitive view) or communicating (as in a social view) or constructing himself or herself (as in a poststructuralist view)—all of which are valid but limited ways of understanding writing—but as the writer being” (Yagelski, 2009, p. 8). While he nods to the writing process pedagogy of the past and its validity, he posits that current mainstream education focuses writing instruction on a “rule-governed procedure for communication” that shies away from writing as “a vehicle for change” or a “truth-seeking practice” (Yagelski, 2009, p. 8). To him, writing instruction’s main

goal “should ultimately be about creating a better world” (p. 8). How this better world creation could come into fruition is by bringing “school-sponsored writing instruction more clearly into line with that goal by enabling students to harness the power of writing not only as a technology for communication but also as a way of understanding and transforming themselves and the world around them” (Yagelski, 2009, p. 8). This ontological lens of writing process that focuses on the writer writing, is at the heart of Yagelski’s theory. He quotes from the great Donald Murray, that “it is the writing itself that teaches us, if we allow it” (p. 24), and shares how it took him 20 years to understand what Murray meant, and that only happened when he began paying attention to what happened as he wrote.

Yagelski (2009) outlines his writing process pedagogy by first asserting that teachers need to let students write, that we must give opportunities for them to “learn, from, through, and while writing” (p. 24). He unpacks from, through, and while in this manner:

To do so is not to eliminate the text; rather, it is to place real value on the experience of writing, to abandon the prevailing obsession with textual form as a demonstration of writing skills, to reposition the text in writing instruction, and to redefine the purpose of writing in terms of the need to foster in students reflectiveness and an awareness of themselves in the world—to help them gain a deeper sense of the interconnectedness of their being with the wider world. In this way, the text can better serve the purposes of writing, rather than the writing having only the purpose of producing a certain kind of text. (p. 24-25)

Instead of process-oriented and text-oriented writing instruction that mainstream education seems to have adopted, Yagelski offers another way of teaching that focuses on the writer writing and his or her growing awareness of him or herself in the world from, through, and while he or she writes. Here, Yagelski ends his article. As a writing teacher, his words lingered. What could an ontological writing process pedagogy look like? How could it be taught while being mindful that it is students themselves who guide the learning and development? A potential answer could be prolepsis.

These five principles are what guides my understanding of effective instruction, especially writing instruction. Effective writing instruction is embedded in sociocultural ideology; there is a place where writing should become public, where the act of composing is shared with members of one's community. It is this sharing, this dialoguing and exchanging of ideas, that fosters and sustains communities of practice. Effective writing instruction is also differentiated because, as Yagelski urges, we are all writer beings. And with this understanding of a writer being comes an understanding that writing is personal in the sense that each writer is walking a singular path, and while that path might parallel with those nearby, that path is still singular. It is a writing teacher's job to help navigate each student's path towards being. Yagelski (2011) says it best when he asserts that effective writing instruction is when teachers "provide students with an opportunity to ... participate in and contribute to the shared inquiry of the class, an inquiry that is ultimately about who they are as beings in the world" (p. 161). As young writers who wrestle with their identity, their place in this world, writing teachers can open their classrooms and invite students to write and become. And prolepsis can be one mediative tool for students to write to become.

Chapter 3: Methods and Methodology

My dissertation focused on the first cohort of high school students participating in a two-year grant program concentrating on providing journalistic writing instruction in order to improve media literacy and expand civic engagement of youth in “rural news deserts” (“National Writing Project,” 2019). My study sought to answer the following questions:

1. What experiences help high school students learn about themselves as writers and thinkers during a three-week journalism camp?
2. How do students’ experiences shape their attitudes and beliefs about writing?
3. How does prolepsis mediate students’ writing experience?
4. Do students’ writing skills increase through the use of prolepsis?

Research Design

These questions suggested a qualitative research design, specifically focusing on phenomenological case study with narrative inquiry. As Creswell and Plano Clark (2011) suggest, a phenomenological case study works best when the researcher is attempting to understand participants’—whether individual or shared—experiences of a phenomenon. In my study, I attempted to discover the essence of my participants’ experience with the learning activities that build student writers, the writing activities scaffolded for learning, the peer interaction, the teacher-student interaction, the experience of prolepsis; in other words, I wanted to find the truth about the writing process pedagogy I created. While my project situated itself as phenomenological, it also included narrative inquiry. As Creswell and Plano Clark (2011) assert, “narrative stories tell of individual experiences, and they may shed light on the identities of individuals and how they see themselves” (p. 71). Because narrative stories capture the lived

experiences of a small number of participants, and because the number of participants in this study is small (eight high school students), using narrative inquiry as a tool to tell the story of these students fit.

An advantage for using phenomenological case study as my research design is that it is an efficient design where the data collection occurs during one phase of the research at roughly the same time (Creswell & Plano Clark, 2018). Because the summer camp was scheduled for two weeks with a one-week break, this methodology fit within my time frame. For the pre-writing sample, students were given three weeks to compose and submit it. They were given another three weeks to compose their post-writing sample. I believed that prolepsis can be a mediated tool to support Yagelski's theory of ontological writing while simultaneously supporting the positives of writing process pedagogy, and a phenomenological design allowed for me to analyze the data and uncover the patterns of students' experiences that told the story of prolepsis and the writing environment that was created and sustained. A final reason why phenomenological design was suitable for my study is that the design offered an opportunity for me to explore student participants' perspectives gathered from a triangulation of data points (Creswell & Plano Clark, 2018). These data points were the open-ended interviews, the written reflections and notes found in their writer's notebooks, and the pre-and-post writing assessments. As van Manen (1990) writes, I aimed to "grasp of the very nature of the thing" (as qtd in Creswell, 2011, p. 76). I intended to unveil what the participants experienced and how they experienced it. A phenomenological research design best fits my study because I sought to unpack the intersection of my own writing process pedagogy and prolepsis's influence on students' writing.

Site and Participant Selection

Because of the positive relationship between Berryville High School and the National Writing Project (NWP) during two-year CRWP study, Berryville was chosen as one of five rural sites to conduct their ongoing work with youth, with the purpose of increasing civic engagement and news literacy for young writers in rural communities. At the start of the camp, there were 12 students and two teacher participants. After the one-week break, only eight students remained. Of the eight student participants, five were female and three were male between the ages of 14 through 17; 50% identified as white, 12.5% identified as Asian American, 25% identified as Latinx, and 12.5% identified as mixed. Participants were selected based upon the submission of their pre-writing sample and their interest in joining a summer journalism writing camp.

For my dissertation, I chose four participants to follow closely in my data analysis. The rationale for choosing the four was because they were the only participants who were present for each day we held camp and, as a result, fully experienced the camp. They also completed all the writing tasks and learning activities that were planned. Table 3.1 gives a detailed description of each student participant.

Table 3.1. Participant demographic data

| Participants | Sex | Ethnicity | Age | Grade level |
|--------------|--------|-----------------------|-----|-------------|
| Olivia | Female | White | 14 | 9 |
| Ava | Female | Mixed (Latinx, White) | 14 | 9 |
| Sophia | Female | White | 16 | 10 |
| Noah | Male | White | 17 | 12 |

The three participating teachers were experienced ELA educators. Charlotte was also an NWP teacher consultant. They were asked to join this study because of their teaching experience as well as their dedication towards the teaching of writing. I was the third participant, with my role being participant researcher. Table 3.2 offers a detailed description of each teacher participant.

Table 3.2. Teacher participant demographic data

| Participants | Sex / Age | Highest Degree | Practical teaching experience |
|------------------------|-------------|-------------------------------------|-------------------------------|
| Jennifer (facilitator) | Female / 42 | Ph.D. in Literacy | 14 years |
| Mia | Female / 31 | BA in English | 8 years |
| Charlotte | Female / 45 | MA in English & American Literature | 20 years |

From 2011-2015 I taught 12th grade English and AP Language and Composition at Berryville High School. During that time, I collaborated with my English colleagues, developing curriculum units and sharing best teaching practices. More than that, I curated a positive classroom environment where my students and I read, wrote, and talked. The impact of this work resulted in being honored the Teacher of the Year award in 2012, 2013, and 2014. When I approached Berryville to do this study, Mr. Powell, my former principal and current superintendent, was more than thrilled to open this space for me.

Because of my position as an active participant, the data collected might have been skewed based on my own subjectivity throughout the research process. However, as Creswell (2002) notes, the concept of teacher-researcher and its use in research can enhance our knowledge of education issues. To ensure validity in my qualitative study and my participation as an active participant, I utilized Onwuegbuzie and Leech's (2007) triangulation and member checking as outlined in their paper, which, for this study, was data triangulation, or the use of a variety of sources. For member checking, my participants were afforded the opportunity to play a major role assessing the credibility of their interviews (Stake, 1995). Because these interviews were vital data for answering my research questions, the member checking helped ground my work in phenomenological case study as participant feedback through member checking of the interview transcripts gave them an opportunity to respond to or ask questions about the

preliminary data analysis and add comments to extend the topics in the transcripts (Hamill & Sinclair, 2010).

Data Sources

My data corpus is comprised of a range of sources including audio recorded interviews with students and teachers, field notes during the duration of the summer camp, students' writing notebooks, the pre-and-post writing samples, and written artifacts from participating students and teachers. As Yin (2003) suggests, the range of collected data helped with the triangulation of findings during the data analysis stage of the project.

Because I aimed to see how prolepsis effected student writing, the pre-and-post student writing was my quantitative data set used for analysis in order to portray a representation of prolepsis's impact on their writing skills. Because this project was embedded within National Writing Project's civic journalism project, I used their rubric system of holistic scoring of essays (see Appendix E).

This quantitative data set added another lens to the story about my student participants' lived experiences of the summer journalism camp. During NWP's Civically Engaged Writing Analysis Continuum (CEWAC) scoring conference in March of 2019, I trained on how to use their CEWAC scoring rubric. I also used this rubric to score over 100 essays. In July of 2019 I participated in NWP's CEWAC range finding conference, where I used the rubric to find sets of essays for scorers to use as mentor texts when scoring the essays during the July 2020 CEWAC scoring conference. My expertise with the CEWAC rubric gave validity in my scoring of these students' essays.

Procedures

The pre-writing samples were collected prior to the start of the camp. They were given three weeks to compose their writing sample, which mimicked the three weeks of the summer camp. The importance of this writing sample was immense. The pre-writing sample was analyzed in relationship to the post-writing sample to answer this research question: Does prolepsis effectively help students develop their writing skills?

During the course of the 10-day summer camp, students wrote three shorter journalistic pieces that were set to be published in the local community news outlet. For these feature pieces, students wrote restaurant reviews, interviewed local businesses, highlighted local summer camps, and updated the community on the building of the new high school.

Concurrently, they worked on their major writing project, which was the post-writing sample. The prompt for both samples remained the same (see Appendix B). Their major writing task included using prolepsis as a guide to frame their thinking about their project as well as a tool to reflect on their development as writers. During the first week of camp, I walked the students through the three stages of prolepsis. In stage one, students focused on two things: the audience to whom they were writing and the rhetorical strategies they wanted to focus on and develop. Based on their audience, students chose topics that were important to them but also embedded within the genre of civic journalism. Olivia wrote about the dangers of teenage vaping; Ava wrote about the stigmatization of being mixed race; Sophia wrote about social media and body image; and Noah wrote about the dangers of overspending. For their rhetorical strategies they wanted to improve, Olivia focused on transitions and organization; Ava focused on purposeful revision; and Sophia focused on grammar and organization. Noah chose a different route, opting out of rhetorical strategies and, instead, focusing on overcoming procrastination. At

first, I wanted to explain to him that the purpose of prolepsis was to focus on writing skills; however, because it is a phenomenological case study, I decided to let him experience it the way he wanted it.

In stage two, students focused on their short-term writing goals and there were variances to what students decided to do. For stage three, students detailed their writing process, concentrating on two things: what they, the writer, will do and how they will do it. All but Sophia wrote one. Sophia's stage two was her writing process so she chose not to complete stage three. During week two, students wrote their first draft, and during week three students spent time conferring, revising and editing their piece. They submitted their final draft on the final day of camp.

At the close of each day, I asked students to reflect on their writing experiences, which included peer-response activities, student-teacher conferences, writing workshops, and reading and writing activities. As Yagelski (2011) asserts, "In a pedagogy of writing as a way of being ... these activities are an integral part of a sustained collaborative inquiry that students pursue into their experiences and the world they inhabit ... [It] subordinates writing as a skill to the act of writing as a vehicle for inquiry—and to the experience of writing as a potentially different way of being in the world" (p. 161). Because my focus was on my own writing process pedagogy which included prolepsis, these daily reflections shed light into the student participants' experience as writers writing.

I also took detailed field notes throughout each day, which served as my narrative to the experiences of myself and participants. During the week-long break, students focused on writing a complete draft of their major writing project; this was done so that the time frame for the pre-and-post writing samples were the same. On days six and ten I conducted a semi-structured

interview that focused on their experience using prolepsis as well as their reflections over experiencing camp (see semi-structured interview protocol, Appendix C). I interviewed twice because the first week was devoted to the composing of prolepsis as well as the beginning stages of writing the major project and the experience of prolepsis was still fresh in their mind. On day ten, after they submitted their final draft of their post-writing sample, I conducted exit interviews with all the participants. I used the same semi-structured interview protocol for both. To see the ten-day agenda followed during camp, refer to Appendix D.

Analysis

In this project, I employed Moustakas' (1994) modification of the van Kaam method for phenomenological data analysis. His methodology afforded me the opportunity to analyze student writers' wholeness of their experiences in order to search for the essences of their experiences with my writing process pedagogy which included prolepsis (Moustakas, 1994). Experience and behavior act as an integrated and inseparable relationship of a phenomenon with the person experiencing the phenomenon (Moustakas, 1994). In this study, the phenomena under investigation was the purposeful writing process pedagogy I created, including prolepsis, to unpack its potential to influence the attitudes and beliefs of student writers about writing and their own identities while writing. My writing process pedagogy can be a mediated tool that brings Yagelski's (2009) ontology of writing to life. By situating Moustakas' methodology within phenomenological case study, I was able to read through the interview transcripts, identify significant phrases or sentences that pertained directly to the lived experience, formulate meanings and cluster them into themes common within the participants' data and integrate the results into an in-depth, exhaustive description of this phenomenon.

Moustakas' steps for phenomenological data analysis fall into three categories:

Phenomenological reduction, imaginative variation and synthesis.

Phenomenological Reduction. As Moustakas (1994) explains, “phenomenological reduction is not only a way of seeing but a way of listening with a conscious and deliberate intention of opening ourselves to the phenomena as phenomena, in their own right, with their own textures and meaning” (p. 92). There are three stages to phenomenological reduction, which are bracketing, horizontalization and clustering and organizing the themes into textual descriptions.

Bracketing. Bracketing is the first stage of data analysis, in which a researcher must achieve a state of epoch, which is setting aside of my “prejudgments, biases, and preconceived ideas about things” (Moustakas, 1994, p. 85). In other words, to achieve epoch, the researcher must recognize her “natural attitude”, her biases, and seek to eliminate them as her basis for truth and reality. Bogdan and Biklen (2007) explains that through bracketing, “researchers act as if they do not know what [the phenomenon] means and study it to find out what is actually taken for granted” (p. 25). To achieve bracketing, I followed the steps outlined by Hamill and Sinclair’s 2010 paper. I set aside the literature review until after the data analysis to avoid any possible influence of current research and scholarship. Additionally, the interview protocol contained open-ended questions that would not lead participants to respond in a particular way, or reflect the biases, preconceptions, or presumptions of the researcher (Hamill & Sinclair, 2010).

Horizontalizing. The second stage of Moustakas’ (1994) phenomenological reduction process is horizontalizing or looking at the phenomenon from every angle. In horizontalization, each “statement initially is treated as having equal value” (Moustakas, 1994, p 97). Here, researchers highlight significant statements, sentences, or phrases that offer an understanding of

how the participants experienced the phenomenon (Creswell, 2011). Later, as statements are found to be irrelevant to the topic or are repetitive or overlapping, they are deleted, leaving only the horizons, which are the invariant constituents, or meaning units (Moustakas, 1994; Creswell, 2014).

In this stage, my first cycle coding included coding data sets based on either process or in vivo coding. I used in vivo coding for response group forms and students' prolepsis framework because I wanted to capture the words and phrases from the actual language found in the data sets (Saldaña, 2016). I used process coding because it focuses on connoting the dynamics of the participants' stories by using the conceptual actions of gerunds (Saldaña, 2016). I used process coding for students' writing journals, interviews, pre-and-post writing samples, and field notes.

Once I finished initially coding the data sets, I used the data analysis software, NVivo, to categorize the codes. I chose NVivo because it allowed me to study the coded segments of my data in context. Using NVivo helped me to complete cross-case analyses, to re-order and categorize the codes, to give opportunity to see the data from different angles, and to explore complex ideas quickly and easily. I uploaded the data sets onto NVivo alongside the initial coding. I had a total of 162 initial codes. From there, I reread my initial codes, collapsing codes and creating categories and sub-categories. A few codes I collapsed were named "positive experiences of participating in journalism camp, jotting down notes, asking questions, and reflections." I arrived at fifteen categories and twenty sub-categories. I then took the categories and searched for patterns and interconnections, for commonalities and divergences in the data set. From there I mapped the five themes I found into a codebook (see Appendix G). That led me to the final stage in Moustakas' phenomenological reduction.

Clustering, Organizing, Validating. The final stage is the “complete textual description of the experience” (Moustakas, 1994, p. 96). In this stage, categories and sub-categories are grouped by themes that represent the various dimensions of the phenomenon, then, from those themes, a textual description of the phenomenon is constructed (Conklin, 2007). The themes were then clustered and organized in order to arrive at individual textual descriptions for each participant, then clustered and organized across participants into a description that delivered a textual narrative of the intersection of the writing process pedagogy I developed and the essence of prolepsis’s influence on the students’ writing skills.

In the final stage of data analysis, I focused on unpacking “the underlying themes or contexts that account for the emergence of the phenomenon” (Moustakas, 1994, p. 99). To complete this step, I revisited the individual and composite textual descriptions and analyzed it from various viewpoints, roles, and functions in order to “derive possible explanations of what structures might underlie the individual manifestations of experiences” (Cilesiz, 2011, p. 500). By this point, the knowledge of the essence of the phenomenon was established, and the data analysis ended with the integration of the textual and structural descriptions into themes that showed the “unified statement of the essences of the experiences of the phenomenon as a whole” (Moustakas, 1994, p. 100). In other words, the analysis of the data resulted in a multifaceted representation of the lived experience of the participants. The themes that resulted tell the story of the participants and their lived experience, and it illuminated the intersection of my writing process pedagogy and prolepsis’s influence on student writing.

My fourth research question asks: do students’ writing skills increase through the use of prolepsis? For my analysis, I took the students’ pre-and-post writing samples and, using the NWP’s holistic scoring guide (see Appendix E), scored it. To ensure validity, the papers were

mixed, and names were removed. For data analysis, I used correlational statistics in Excel, specifically the t-Test, paired two sample for means. I then examined the relationships among the variables associated between and within the categories from the NWP scoring guide. Once I obtained the results for the data set, I followed Creswell and Plano Clark's (2018) primary data analysis integration procedures, in which they offer the following analysis process:

1. Look for common concepts across both sets of findings;
2. Develop joint display tables or graphs that array the two results together so that a comparison can easily be made;
3. Compare the results of the tables or graphs by concepts to determine in what ways they confirm, disconfirm, or expand each other;
4. If the results were disconfirming, engage in additional strategies to understand the disconfirming evidence;
5. Interpret how the confirming, disconfirming, and/or expanded evidence from the merged databases enhances the understanding of and provides insight into the research questions.

The results of the analysis are found in Chapter 4.

I have one concern regarding the quantitative analysis and that is the number of participants. Because this project was embedded within the NWP civic journalism project, the number of student participants was capped at 16. Out of the 16 students, we had nine participants. Out of the nine students, only four participated each day of camp. This sample size ($s=4$) was small and validity checks were more challenging. However, the findings from using content analysis of the pre-and-post writing samples triangulated with the findings from the themes that emerged the qualitative data sets.

My phenomenological study sought to understand the essence of my participants' experiences with the curated learning environment I developed, the various writing activities that attempted to build their writing skills, the purposeful collaboration between teachers and students to build community and prolepsis as a mediated tool for writing instruction. I hoped that by studying this phenomenon, it would reveal the story of my students, my teachers and myself as we navigated this communal space of writing and reading.

Chapter 4: Results

As explained in Chapter 3, my dissertation concentrated on high school students and teachers participating in the 2019 NWP summer journalism camp, which focused on offering journalist writing instruction. The three-week camp was dedicated to curating a learning environment that focused on helping to foster students' writing skills through meaningful activities centered.

For this study, I chose four out of the eight students to follow closely. I selected them because they were present for each day of camp and it was important that the students chosen for analysis experienced the entirety of camp. Charlotte, one of the teachers, was the literacy facilitator for the high school. She also was an NWP teacher consultant. Mia was the 11th grade teacher. Together, they have taught for 28 years.

Summary of Findings

These are the experiences that helped high school students learn about themselves as writers and thinkers: the varied learning activities, e.g. reading and unpacking mentor texts, Chalk Talk protocol, small group discussion (see Appendix D); peer response groups; teacher-student conferring; and reflection questions aimed at facilitating their own thinking about their writing. These experiences shaped students' attitudes and beliefs about writing in positive ways. For some, they grew in their confidence as writers. For others, they realized that their ideas matter and that the platform of writing is a venue they can utilize to share their thoughts. Prolepsis mediated students' writing experiences by giving them agency and choice in the topics they wanted to explore as well as the rhetorical strategies they wanted to focus on in their own writing. For some, prolepsis was a positive mediated tool that helped them navigate their writing process; for others, it was simply an assignment to complete. The data infers that students'

writing skills did increase through the use of prolepsis; however, too many variances are at play for me to state with confidence that there is a direct correlation between students' utilization of prolepsis and their increased post-writing sample test scores.

Themes emerged from the data analysis with each theme answering one or more of the research questions. The first theme is curating a supportive learning environment through purposeful pedagogy is crucial for helping to shape students' beliefs about writing. This happens through co-construction of knowledge and experiencing a sociocultural space. The second theme is that reflection is vital for learning. The final theme is that prolepsis can be an effective mediational tool for developing student writers because it fosters a writing process pedagogy that gives student agency and choice.

Co-Construction of Knowledge is Essential for Developing Writers' Skills and Beliefs about Writing

The co-construction of knowledge through peer interactions and more experienced others helped shape students' beliefs about writing and their writer's self. All participants, including the teachers, alluded to how co-construction of knowledge shaped their beliefs and attitudes towards writing. For the teachers, it was giving student agency and choice that proved valuable in shaping their attitudes and beliefs. For students, it was peer response activities, teacher conferring, and collaboration with more experienced others that led to the shaping of their beliefs.

Co-construction of knowledge

Charlotte. In Charlotte's exit interview, she remembered a time when Harper, another participant in the camp, was frustrated with prolepsis, stage three, that it was not working for her.

She could not see how to connect her ideas from the first two stages into the third. Charlotte mentioned how I listened to the student's frustrations and gave her advice, saying, "Well, then don't do it. If it doesn't help, you don't do it." Charlotte continued her musing and said,

And Harper was amazed because she had never been told this in a class before. And so, when this student was given the freedom to make this process work for her, the excitement and just the way she treated it was so different from how she initially had focused on it. Where it was something kind of dreadful, now it's something that excited her.

In my fieldnotes for that particular day, I recorded myself saying, "Harper was very frustrated about prolepsis, stage three. She said that she couldn't see that far ahead. She didn't know how to take her short-term goals and plan it out. So I told her to not do it. I could tell she had passed that point of no return and if I didn't differentiate, she'd shut down. Giving her a way out was ... impactful. Harper even sighed with relief. Her eyes softened and her demeanor changed. Let's see how her article will progress without stage three, but I'm glad she's in a better mental space." This decision was an in the moment teaching change; I had no intention of any student not completing all three stages. However, after listening to Harper and sensing her frustration, giving her choice not only alleviated unnecessary stress, but it also showed Charlotte (teacher) that choice matters for students.

Mia. Mia mentioned in her exit interview that she remembered me giving Harper that advice. Until that time, she was telling her group that they had to complete all three stages. She then changed. She said,

And when I started walking around and I was talking, and I was like, "But this is for you. So it's going to be the outline that you want it to be. So if you want it to be really explicit and long and detailed, then you could do that. If you want to do it short and concise, and this is what you want, then you could do that." And that's when I started seeing their eyes light up a little bit, is that this is for me, this is not for the teacher.

Not only did Mia notice that by differentiating instruction through student choice they were beginning to see how this writing is for them, but she also decided to take this new knowledge

into her classroom practices. She said, “I think we need to give students more control of the writing and that's scary as teachers, because we know we want to have more control, but we need to understand that this... That [students] do have power in their words. I will give them choice next year.” For Mia, witnessing the positive effects of what agency and choice can do for students and their writing and thinking was her big takeaway, something she knows she will bring into her own teaching.

Peer Response Activities

Peer response activities help students learn about who they are as writers and thinkers. I used National Writing Project’s peer response handout as well the protocol accompanying it during the daily conference times. For the four participants, this activity was the one that they talked about the most in their exit interviews, in their writer’s notebooks, and in their mid-camp interview. On May 31 they completed the mid-camp interview to document their current thinking before heading into the week break. Sophia wrote, “... my peer response group was amazing. They were both very smart and gave wonderful feedback that really will help me to better my paper.” Olivia wrote, “... the peer response group was an amazing idea. It helped me figure out what I needed to fix after I read my paper out loud and helped me see other people’s points of views on how to make my article better.” For Ava, the peer response group helped her know what “parts ... needed to [be] fixed for my writing.” Only Noah responded negatively, not about the feedback, but about the lack of speaking opportunities when it was his turn to share his draft. He wrote, “I absolutely hate the fact that I cannot talk or explain myself to others and vice versa. It makes good conversation, allows insight into others’ thinking, and can stir up further ideas/suggestions for the writer on what they plan to do next.” However, when asked on the same date to reflect on what experiences have helped him that day, he wrote, “peer response

important.” While Noah’s interview articulated frustration over the lack of being able to speak, he realized the importance of this activity.

Teacher Conferring

Teacher-student conferring was another experience that helped students learn more about themselves as writers. On the June 11 exit ticket students were asked to jot down experiences that day that helped them as writers. Ava wrote, “conferences.” Olivia wrote, “conferring with Ms. P.” Sophia wrote, “Teacher/student conferring.” And Noah wrote, “The one where the teacher reviewed your work.” For Ava, teacher-student conferring was most beneficial. She struggled with narrowing her topic for her investigative article and was frustrated that she could not move past the mental block. Mia (one of the teachers) came by and guided Ava through this process. Mia said,

She originally went through the immigration and she wanted to do all that too. But anyways, her article had so many things that she wanted to talk about. She wanted to talk about immigration. She wanted to talk about stereotypes. She wanted to talk about so many other things. And we had to narrow it down. And I know she was getting overwhelmed and frustrated. And so when we had that conferencing with her, that really helped. And at first, I was a little overwhelmed and I was like, “I don’t know where to go with her. She wants so many ideas.”

During conferring time, Mia guided Ava by asking her questions and jotting down Ava’s responses. She said,

And so we just started talking ... [and it] became a conversation. And I said, “Okay, what do you want?” And so we wrote down the ideas that she wants. And so, as she was talking, I was just writing for her. And I said, “Well, out of these ideas, what do you think is the most important?” And just by conversing and just talking about it, and I just wrote all her ideas and I said, “Okay, well what kind of questions can we come up with?” And I wrote it for her. So instead of her writing down everything that she needs to write down and thinking about it and talking with me, I took part of that process away from her so that she could just think, because it’s so much easier to just converse with somebody and think about your ideas solely.

By giving Ava the opportunity to just think aloud, to process her thinking without having to simultaneously write, Mia helped Ava break through the mental blockage and arrive at a better

place in her thinking. Charlotte, the other teacher, agreed that teacher-student conferring was a beneficial experience for students. She said, “[During conferring we’re] there to guide the students through the [writing] process and give them resources that helps them find the answers to their own problems ... they wanted this workshop feel.” For these participants, teacher-student conferring was an important experience in learning about themselves as writers.

More Experienced Others

Journal entries in the students’ writers’ notebooks illustrated how impactful peer and more experienced other interactions were for their learning. For Sophia, having the local newspaper editor visit the class and share his insights proved valuable. In the June 13 exit ticket, the three female students, when asked which experiences of the day taught them anything, mentioned the guest journalists.

- Sophia: The editor coming in helped me as a writer because I will hopefully take what he said and apply it. And a thinker because him answering others’ questions sparked questions of my own.
- Olivia: Samantha Jones taught me to pace myself and not to pressure myself. Andrea Bruce taught me that [my] interests can always change.
- Ava: Samantha Jones and Andrea Bruce gave me advice for starting, [which is] vomit words on the page.

For Ava, especially, the guest journalists sharing their best practices as well as answering their inquiries, is what shaped her beliefs about writing. In her exit interview she said,

About writing, I think I have realized how much you can express yourself through writing. How no matter who you are, just like with some people, and things like that can... Like Andrea Bruce how she shares her stories and shows people through photography. Writing, which is just another form of art, you can also show people, and it doesn't matter who you are because if you can put it on paper, the people will actually

read it. Like I said, I've never been listened to on anything, and I feel like writing is a way that I could show people what's wrong, and what I can do.

Up to the camp, Ava did not experience a platform to voice her opinions. But the camp opened this door for her to realize the value of her voice and the power that writing can do in her life.

Mia agreed that working with more experienced others helped students learn about themselves as writers and thinkers. In her exit interview she said, “It wasn’t just prolepsis [that worked], but also the guest speakers and activities that we did. [The learning] was balanced ... conferring and prolepsis, and just all of it in general, it helped them understand the value of writing.” These interactions with others allowed for construction of new meanings regarding how one writes and thinks. It afforded them an opportunity to experience writing through sharing their thoughts, offering advice, and listening to the writing practices of others.

Experiencing a Sociocultural Space

The experiences that were cultivated during the three-week camp positively shaped students’ attitudes and beliefs about themselves as writers because it was situated in sociocultural theory. In other words, from the organization of each day’s lesson to the implementation of those lessons culminated in an experience that was deeply sociocultural. And, as a result, students’ attitudes and beliefs about their identity as writers were changed.

A Sociocultural Structure

The teachers and I were purposeful in curating a sociocultural space, where students and teachers worked alongside each other, where guest journalists shared their best practices, where we read together, wrote together, shared writings together, and revised together. This curating of space resulted in positive changes in students’ beliefs and attitudes towards writing.

The structure of the day was intentionally sociocultural, in that the teachers were positioned as guides and mentors, learning alongside the students while modifying each day's lesson to respond to student needs. Each day consisted of reading a mentor text and applying group protocols to unpack its content and rhetorical strategies being used; of a guest journalist visiting the class to share his or her knowledge and answer lingering questions; of conferring with each other on their articles; of conferring with their designated teacher; of writing time for students to work in the various stages of their writing process; and of reflecting time, where we would ask them to reflect at the beginning and end of the day as well as after learning activities.

Not only that, but we physically grouped the students into pods of three. At these tables they read, wrote, and conferred together, with each teacher being the mediator for one pod. At the end of day five we were getting ready to disband and spend one week apart. They completed a Google Form survey which asked them the questions from the semi-structured interview. Three responses validated the decision to make this class sociocultural. Regarding the experiences so far, they responded:

- Olivia: It has made me more confident in my writing.
- Sophia: It has made me believe that my writing has potential.
- Ava: It has helped me realize the things I wish I could change in the world and showed me how I can change them in my own little way.

Noah was the only one whose response did not focus on the curating of space nor did he write about how the structure of each camp day helped him as a writer.

Ava. For Ava, several experiences shaped her writerly identity. One was experiencing mentor texts. In her exit interview, when asked to share any experiences that were takeaways, she said, “[learning to write more personally] would help me. When I do grow up, I want to go

into law, but I also want to be an activist, to show people [how] our world's really messed up. I feel like if I got more personal in [my writing], it would sound less of just robotic, monotone voice telling you, [it would be] more personal." During one of the mentor text activities, we read a short journalism article published by Youth Radio Media that, while argumentative, weaved narrative techniques into it.

Ava, in particular, was moved by the writing. In her writer's notebook she wrote the following writing goal for the day: "write more narratively, story-like. Use mentor text." With each learning activity, Ava's attitude about herself continued to shift positively until, at the last day of camp, she closed her thoughts of camp by writing, "I came into camp thinking I was a fairly good writer and that it would be easy. Then halfway through I thought I sucked at writing. But now I really do think I am a better writer." Mia confirms this in her exit interview when she said,

And so towards the end, I know [her investigative article] wasn't completely finished, but she had to start from ground zero again because she had this whole paper that was very chaotic and there was no real aim and goal. And so towards the end, even though she didn't get it finished, she did have an aim. She did have a goal. And I know she felt so much better about it. And even in the beginning, she started having a story-like aspect and she had some interviews and I know that she was rushing towards the end with those interviews, but I really think she felt better about it. She felt pride in her work instead of frustrated and overwhelmed and not understanding where in the world she was going to go.

For Ava, the curated space for learning proved positive in her own attitude towards her writer's self. Class activities also shaped her writerly identity. These activities gave her courage to write and helped her find her own writing style. She wrote about Chalk Talk, one of the learning experiences where we wrote our thoughts on sticky notes to a question posed, and said, "journalists put themselves in danger just to write and share information. That's what writing can do for a person." When I asked the students to ruminate on what they were thinking about camp so far, she wrote on her exit ticket, "Is there any possible way the NWP could fund year two?"

On the last day of camp, she noted in her notebook how much fun she had at camp. “The experiences you gave us,” she wrote, “helped me learn about writing, not just journalism writing, but writing in general. That I need to have purpose, keep the audience in mind. I used to be so scared to share my writing with others, but now I’m not because my peers give good feedback that makes my writing stronger.” These big takeaways revealed how this space for learning carved a path for Ava to develop into a more confident writer.

Not only that, but the experience of camp gave Ava more confidence in her writing abilities. On the mid-camp interview, she wrote, “Like I said, I feel much more confident in my writing. I have had many projects (short stories and semi-novels) that I have written in the past years but have never had the confidence to anything with ... Now, with better writing skills and more confidence, I think I’ll have the courage to do something and become a better writer.” Out of all four students, Ava’s confidence in her own writing abilities grew the most. She saw clear changes in her own thinking and writing skills, and that was evidence enough for her to see that she can write.

Olivia. Olivia’s experience with camp resulted in similar changes. She spoke highly of peer response groups during her exit interview. She said, “I’ve never done really anything like that before, and I feel like it helped a lot because when I read out loud, I definitely saw a lot of things wrong with my writing, but then I also got to fix it right after.” She then proceeded to write in her notebook, “read draft aloud” when she wrote down her task list. She also mentioned how listening and reading her peers’ works inspired her writing. She talked about the time I shared how I steal the good writing I read and make it my own and how she wrote that down and started doing it herself. She then said, “You know how I said everybody else’s writing inspired me, like definitely how many different types of writing you can do, how you can do different

introductions. And how it's not just an essay, it's more however you want it to be. And the varieties of writing. And I had no clue until now. And I can definitely see how different writing is than it was back when I didn't really think about it." In this comment, Olivia was referencing the various mentor texts we read, the times we conferred, the journalists' visits and how the experience has shaped her current beliefs about writing.

Finally, for Olivia, sharing her work with others was the most important experience that has positively shaped her attitude towards writing. She said, "I don't usually like working with other people ... But now I think even if it's just you working by yourself, if you have someone else to revise it and look over and give you their thoughts and opinions, I feel like it would make your [writing] in the end way better, because it doesn't have only just your point of view, it has others." Her thoughts were reinforced with Mia's reflections about Olivia's writing development when she said, "[I saw] growth and development in her writing these past fifteen days, especially because I was her group facilitator and saw her investigative article come to life from its beginnings." This sociocultural space gave Olivia a small group to work with, a teacher to confer with, and learning activities that improved her writing as well as her own attitude towards writing. But not only that, Olivia's growth was evidenced by Mia's witness of the events that led to the positive changes in Olivia's thinking.

Noah. Noah's experience with the sociocultural space was more muted in that he did not comment on other experiences save for peer response and teacher-student conferring. For these he wrote, "The main thing I've learned is that critique is something I should be more open to allowing myself to receive." For him, writing comes naturally and more effortlessly than others. However, the peer response experience opened his eyes to the idea that their points of view could

be beneficial to his writing. He also noted that teacher-student conferring helped him hone in on what mattered most in his writing.

There was little evidence to prove that the experiences provided at camp shaped his writerly identity. He did, however, in several exit tickets, reflect positively on himself as a writer. In the June 10 exit ticket, he wrote, “I am a scattered thinker but can change. Also, feedback with criticism can be used constructively and not be taken as a personal attack.” A few days later he wrote, “I feel like I’m getting better.” In his exit interview, when asked about his experience with camp he said, “I need to work with others ... [and] my particular brand of humor doesn’t reach everyone.” When asked to elaborate further on his comment on humor, he replied, “My particular brand of humor doesn’t ... work well [with] everyone. I had the idea that if it’s funny enough, it’ll work well, and people will laugh ... [but that] clearly did not happen here... I needed to dial back on it [after] the feedback.” This reflection indicated a slight change in his understanding about writing, but not about his writerly self.

In my field notes for that day I wrote, “Noah is a writer, he knows it, and he’s a good writer. A funny writer. From the conversations I’ve had with him, from reading his pieces and conferring, I see him as a writer. But I notice that he has trouble turning in assignments on time. Why is that? He works, that I know. Could that be a big factor? But he also admitted that he procrastinates. His prolepsis is all about overcoming procrastination. If I can help him ... if I can guide him through his prolepsis, maybe he’ll finish.” My attempts at helping were futile. At the end of day ten, Noah’s post-writing sample remained unfinished. In his exit interview, he mentioned how he procrastinated again and did not have a finished piece to read during author’s chair. He said, “It’s been a struggle... I just need to start writing. But I don’t.” This is the biggest

issue Noah saw in himself and what he wanted to overcome. Unfortunately, the experience of camp did not see a marked change in his outcome nor in his belief about himself as a writer.

Sophia. Sophia's experience with sociocultural space and changes in her attitude towards writing was, like Noah, subtle yet positive. For her it was the visiting journalists that helped her the most. In one of her reflections she wrote, "the editor coming in helped me ... because I will hopefully take what he said and apply it." To her, their expertise offered new insight into what she was trying to say when writing her newspaper features.

In one of her last exit tickets asking which experience of the day shaped her attitude or belief about writing, she wrote, "Google chatting with the photojournalist really opened my eyes to what I really want to do. Ms. Jones from the newspaper provided me with lots of information about what it means to have a passion." At the start of the camp Sophia, when asked if they had considered pursuing a career in journalism, did not raise her hand. But now, at the last week of camp she was realizing what she could potentially do with her life. Her exit interview solidified this growing belief. She said, "I'd probably do something like [journalism] in my future.

...Talking to Ms. Jones and Andrea, it kind of opened my eyes to like, whoa, this is what I'll be doing." For Sophia, experiencing the passion and purpose of other journalists, hearing their stories, and listening to their advice, changed her attitude about herself as a writer. When thinking about her best experiences in camp, she wrote about the peer response groups stating, "[Noah] offered another side to my article, and another side to the major argument. That will help me improve what I'm trying to say." Working with peers afforded Sophia an opportunity to see how others viewed her ideas, which helped her revise more purposefully.

Reflection is Vital for Learning

At the close of each day, I asked students to reflect on experiences of the day that mattered most to them, experiences that taught them something new, or description of their own learning so far. Responding to peer response groups activity, all four students had something positive to say:

- Noah: Critique is something I should be more open to allowing myself to receive.
- Olivia: Writing is a hard process, but if you learn how to pace yourself and have others help you improve your writing it will get better and easier.
- Sophia: [Peer response] is helping me know my writing strengths and that [my writing] is better than I think.
- Ava: [Peer response is making me] feel like I'm getting better with not only my writing but my confidence. I'm not necessarily shy but I am very self-conscious at times. Writing is something I enjoy a lot and I don't like to share that with people. However, in this class, I have learned to be a little braver with sharing and being more open to constructive criticism.

Mia agreed with these students' reflections. In her exit interview she said, "Just the student writing, the growth we saw in them ... not just their reactions to the camp. How they went, for example, from being nervous about peer review, which is scary to feeling comfortable and confident and actually wanting to do it and asking for more of it. I think that in itself is huge." She saw the benefits of student reflection and commented on how she wished more teachers purposefully embedded reflection in their daily pedagogical practices.

Charlotte also valued the importance of reflection in learning. In her exit interview she mentioned how she gives her students an evaluation form to complete at the end of the school

year. “But that doesn’t help the kids I was working with all year long,” Charlotte said. “That’s just going to help me improve lessons and ideas the next year. And so I think continually reflecting, not just do a reflection at the beginning and end. Having that as a continual process. That’s one thing I’m going to work on too.” Charlotte was able to observe how a teacher embedded reflection on a daily basis so that students could pause and think about where they are in the learning process and what they are thinking about now. She got it and saw its value for herself and for her future students.

Writer’s Notebooks and Reflection

Reflecting is a cognitive tool that can shape students’ beliefs and attitudes about writing. For this project, students reflected throughout the day. In the beginning of the day I asked them to reflect on the writing they did at home or what they hope to achieve during the day; at the end of the day I asked them a variety of questions pertaining to their learning experiences and writing goals. After almost each learning activity, I asked them to reflect on what they learned and what ideas or suggestions they will take with them and apply as they continued writing their articles. Their writing reflected changes in their attitudes and beliefs about writing, some more than others.

Ava. Ava’s reflections revealed that the learning experiences significantly shaped her beliefs and attitudes towards writing. On May 29 she wrote, “The prolepsis helped me identify what I need to work on... [work on] organization, over-writing, editing.” The same day, after experiencing her first peer response activity where they were tasked at reading their draft aloud, Ava wrote, “read [drafts] aloud when revising.” In her notes after reading a mentor text, she wrote, “If you can say something in ten words instead of 25, use ten! Don’t be wordy. Simple is

always better! Let the reader understand.” The next day, she wrote about the major writing assignment. They were currently working on prolepsis and were tasked at choosing their own topic as well as the rhetorical strategies they want to focus on in their own writing. Responding to that she wrote, “I think it’s more fun because it’s not just ‘write an essay blah blah blah.’ However, it’s semi-stressful with the time crunch.” For her exit ticket, Ava shared how peer response group helped her “accept suggestions and input.” On Thursday, Ava wrote again how her peer response group was helping her make her writing stronger and that her “final stage of prolepsis helped [her] in organizing [her] thoughts.” Reading mentor texts rhetorically also helped her. She noticed that the text was “more descriptive and interesting”, that the writing “captures attention” and that it “describes people” and ends strong. In her reflection she asked this question, “how can you make your topic into more of a story than an essay?” When asked to reflect on what she learned from this activity, Ava wrote, “I think I need to make it less of an essay, because that’s all it is right now. Add more emotion. Also multiple POVs. Make shorter paragraphs. More in-depth.” Mia, Ava’s group facilitator, noted the changes Ava started making in her drafts. In our teacher debrief the next day, Mia said, “Ava wanted help in making her investigative piece more like the mentor text. So we listened to her read and pointed out places where she could add the elements of storytelling.”

After we convened from the week break, students were tasked at reading another mentor text from YR that talked about a similar topic to Ava. In her reflection, she jotted down how the writing was “short and to the point, but still had that story feeling” and that she “need[s] to focus on the story part of [my article]. I also feel like I could make it more to the point, like hers.” At the close of the day, June 10, Ava wrote, “I should have confidence in my writing ... [because] I can improve as a writer.” The next day, after experiencing another day of camp, Ava reflected

that “learning [to] incorporate my personal experience helped my writing.” Then on Thursday, June 13, Ava’s reflection revealed that she learned “how to tie in [her] intended purpose with interviews.” Her final thoughts on camp were the most revealing. Although I mentioned it previously, it bears repeating. She writes, “I came into camp thinking I was a fairly good writer and that it would be easy. Then halfway through I thought I sucked at writing. But now I really do think I am a better writer.” Her final draft of her investigative article solidified this statement, which will be unpacked later.

Olivia. Similar to Ava, Olivia kept detailed notes and reflections in her writer’s notebook. She even numbered the pages in her notebook! That attention to detail revealed just how the experiences the camp offered her positively shaped her attitudes and beliefs about writing. After spending time writing stage one of prolepsis, I asked students to jot down what their current thoughts on it. She wrote, “It helped me narrow down my topic ... [and] it helped me understand my topic and help[ed] me question more about it to lead to more understanding.” The next day, after experiencing a peer response group, she wrote, “I am getting better. [My writing is] not that good, but this camp is showing me my potential.” Her thoughts at the end of the day revealed, yet again, the positiveness of peer response group, “The response group helped me as a writer and thinker by showing me I need to be more descriptive and learn the importance of editing.”

The following day, May 31, was spent finalizing a news or feature article and completing stage three of prolepsis. After finishing hers, she wrote, “Prolepsis has helped me figure out how my paper is going to be set up. It also helped me remember how I am going to transition the paragraphs and organize them.” Heading into the weeklong break, Olivia wrote down her writing

goals. It included tasks from her prolepsis: work on transition sentences, paragraph organization, and research.

On June 10 we all arrived back with their first draft completed. I purposefully waited until that day to share mentor texts. After reading the first one, Olivia reflected on her draft, writing, “I need to make my writing a bit more story like. Because it is a bit more informative than like a story. There are more facts than storytelling and I might need to change that.” Her final draft reflected those changes. At the end of the following day, Olivia jotted down that she “knew [her] writing strength.” During the afternoon, she conferred with her group and both Noah and Ava over another feature article. This time she spent time using narrative techniques in her writing. It worked. Both Noah and Ava had positive things to say. Ava wrote, “I liked your narrative style and description of setting.” Mia wrote, “liked the description of the snow cones.” Noah wrote, “narration is strong.” After another full day of writing, reading, and sharing, Olivia reflected on what she learned about writing. She wrote, “The time spent to write has helped me learn how to add in good information. Being interested in a topic can lead to a good paper.” Her investigative article was on teenage drug use, a topic she was passionate about and which her final draft illustrates.

On the last day of camp I asked students to reflect on their overall experience of camp. Like Ava, Olivia’s thoughts were revealing. She wrote, “Before the camp I thought journalism is just writing, but now I have learned what journalism actually is. Journalism is so much more than just writing; journalism tells a story and informs people of what’s going on in the world. My writing can inform people too.” For Olivia, she valued her story about teenage drug use in her community, and the learning experiences from camp helped shape her attitude and beliefs about writing.

Noah. Out of the four students, Noah's reflections revealed the inner workings of a writer. While he didn't take as detailed notes as others, it did reveal some positive connections to reflecting as a cognitive tool and his attitude and beliefs regarding writing. Reflecting upon his first day using prolepsis, Noah commented that while prolepsis felt unnatural to his own writing process it did allow him to pre-plan, which was something he rarely did. He also noted that the learning activities, like the inverted pyramid in storytelling and reading drafts aloud, are strategies he will use during camp. After reading a mentor text and looking for the rhetorical strategies the author was using, Noah jotted in his notebook, "[Use] humor; show don't tell; [use] dialogue" when asked which strategies he wanted to apply into his own writing.

The following day, after participating in his first interview for a feature news article, he reflected on his process, writing that while it was a positive first experience, he did hit snags. He wrote, "My notes are disorganized, questions in haphazard order ... prepare questions better." Later that day, when asked to think more deeply about the intersection of writing and interviewing, he wrote, "Good, proper interviews turn interviewees into people rather than quotes. [My] verbosity is a prevalent issue." Out of all the students, Noah was the one whose writing revealed that he was more cognizant of his writing weaknesses and the areas he wanted to improve. For example, after participating in a peer response group, he jotted this suggestion, "Other people don't always recognize humor and satire. Gonna have to make it more obvious or just leave as is ... My niche of humor ... needs to be made clearer." Unlike the others, who focused on transitions and organization, Noah chose to focus on more abstract writing concepts, and his notebook reveals him trying to make sense of who he is as a writer juxtaposed with the responses from his peers.

Throughout his notebook, Noah would write himself questions that seemed to indicate his thinking about how he was writing. For instance, on June 10 he wrote, “More conversational? Pictures??? Ethos establishment? More POV???” These entries revealed his own writing process, how we were thinking through the pieces he was writing.

At the end of camp, when asked to jot down the most memorable ideas to come out of this experience, he wrote, “Embrace curiosity. Don’t be hard on yourself. Write write write write write write write write write write write write write write write write.” Noah struggled with procrastination throughout the entire camp. He came into camp believing himself to be a writer albeit one who procrastinates frequently. His final thoughts revealed little change in his beliefs about writing.

Sophia. Sophia was a student who believed she struggled a lot with writing. At the start of camp she did not consider herself a strong writer. She wrote, “I like writing but I’m bad at it.” However, her thoughts on writing started shifting even as early as the second day of camp. Her writing out of the day revealed subtle changes in her thinking. She wrote, “[I am good at] drawing the reader in, add[ing] mood to my writing, [being] involved in my writing.” This was in response to her first peer response group to her first news feature article, in which her partners wrote, “very informative”, “I like ... how you included the concerns going in, not just support”, “showing concern from communities”, “good diction choice”. The group work allowed for her to see the value in her writing, it was she was already doing well. The next day, after interviewing for the first time, she reflected, “I didn’t walk into the interview too nervous, but the emotion developed soon after ... Next time I’d probably slow down, I noticed myself beginning to rush through the questions, seeming more like an interrogation than an interview ... Next time ... I’ll slow down and go off my questions a little more. As the interview was happening, I thought of

smaller questions, just never asked them.” Sure enough, her reflection after performing her second interview was more positive. She wrote, “Much better. I listened more, asked questions based on her response. Went slower.”

By Thursday, Sophia’s reflections revealed big changes in her beliefs about writing. She wrote, “My thoughts are this: writing feels much different than any other writing I’ve done. Mostly in a school setting I care very little about what I’m writing. This camp is much different. I feel that I am improving, and growing, and just learning about something I now really love. And I have no doubt in my mind this camp will better me.” By this time, Sophia had participated in three peer response groups, several teacher-student writing conferences, and many other learning experiences dealing with the content the reading, thinking, and writing within journalism. Her exit ticket for the day repeated this thinking: “Others’ opinions help to improve my own writing ... [and] helping others with their own writing works.”

The following week revealed a continued development in Sophia’s thinking regarding writing. During the reading of a mentor text, Sophia took notes on what she saw, what she was thinking, and what she was wondering. She wrote, “many sides to a story, the entire paper sounds like an investigation, the author incorporates quotes really well, the writer attempts at counterargument.” She then was tasked at rereading her current draft of her investigative article and then reflecting on what next steps she needs to do during the time allotted. She wrote, “Go further in detail with each individual interview. Add a story-like feeling to it, to help with the flow. Add more pathos and rhetorical questions, and different figurative language instead of character description.” The specific language she used indicated her development as a writer, that she is thinking more like a writer. At the end of the day, when reflecting on what went well, she wrote, “my constant writing and completing it.”

Out of all the students, Sophia took the most detailed notes regarding her investigative article, especially her writing task list. Each day of the third week she wrote various to-do lists and reflected on her progress. For instance, on June 11, she devoted a whole page to her writing task list. Some of it included: “interview Ella with my questions; dig up as much information as possible that I could use in my paper; finish my introduction; mentally plan my paper; choose my place for publication; write.” The next day, when reflecting on the work she did the night before, she wrote, “Last night I was just kind of busy with other things, but I am slightly ashamed because to do my list usually really helps me get things done.” She then pivoted and wrote, “Today, though, I will focus on writing with POV and with pathos. I will get it done.” She did.

At the last day of class, when thinking about her experience at camp, she wrote, “Leaving out my biases in writing is hard to do but valuable for the reader and me. Start[ing] with a strong lead helps the rest of the paper to flow.” From starting camp doubting her writing abilities, she ended her experience with a solid understanding of what writing can do. A writer’s notebook is a storehouse for students to reflect upon their learning, their current understandings, their confusions, their questions. It is a mediative tool for teachers to utilize that is vital for student development.

Quantitative Results: Prolepsis and Writing Skills

The results of the pre-and-post writing samples revealed that students’ writing skills did increase. However, there are too many variables to state with confidence that prolepsis was the reason why students’ writing skills increased. Regardless, it is important to share the results of the tests and unpack its meaning.

CEWAC Total Score

CEWAC does not score holistically nor is there a cumulative score for the four categories. Instead, each category is scored on its own.

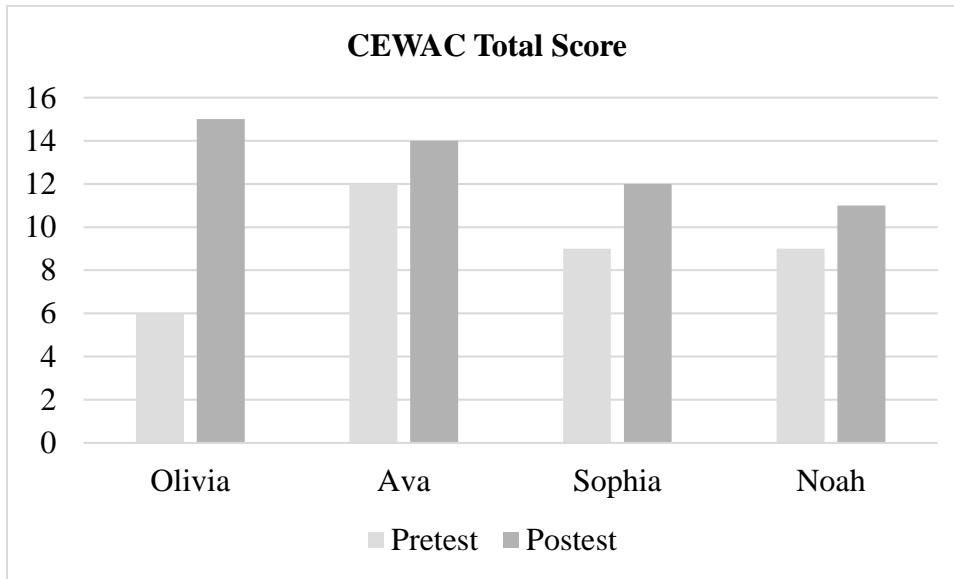


Figure 1. CEWAC Total Score

As Figure 1 shows, all four students gained at least two points from their pre-and-post tests. Olivia's score jumped the highest. Her posttest revealed that her writing effectively utilized rhetorical strategies, established her writerly ethos, advocated for change, effectively utilized claims, evidence, and reasoning, and competently and purposefully organized ideas. Ava, Sophia, and Noah did write essays that were civic minded, but while their total score is not nearly as high of an increase as Olivia's, their posttests offer insight into the effectiveness of prolepsis as a mediative writing tool.

CEWAC Category 1: Employs a Public Voice

In this category, the scoring focused on a writer's use of rhetorical strategies, tone, and style to contribute to the civic discourse or influence action. For this category, an understanding of the rhetorical situation of the chosen topic is what is being evaluated.

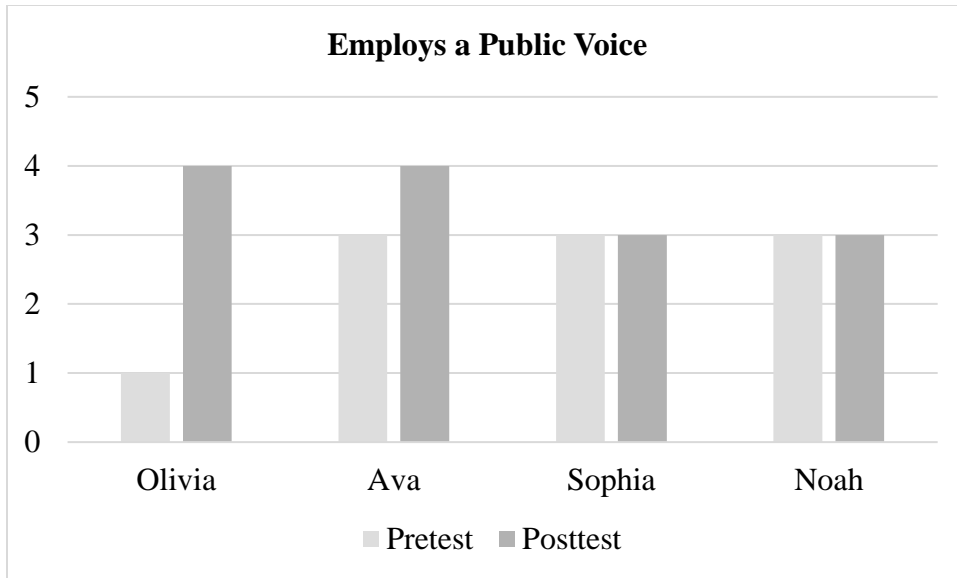


Figure 2. Employs a Public Voice

Figure 2 illustrate the pre-and-post writing samples scores for the first category on the rubric. It is important to note the significant jump of Olivia’s writing samples. Her pretest was the weakest because her pre-writing sample did not contribute to civic discourse or influenced action because her essay was an exposition of a historical figure. However, her posttest reveals a significant increase in her understanding of the rhetorical situation surrounding her topic. In her opening paragraphs, Olivia immediately dives into the exigence of her topic. She opens with a dialogue between Major and herself and his vaping habit, establishing one of her arguments for why students vape through his words: “I do [vape] because I don’t exactly have the best home life.” She then offers her argument: “Teenagers abusing drugs is familiar and common in most schools. Teenage drug abuse is still a problem in the United States.”

The others also employed a public voice with various success. Ava’s pretest is a standard, five-paragraph argument essay, with an opening paragraph that introduces her topic—physician assisted suicide—and ends with her thesis—assisted suicide should be legal, offering three reasons why. In her posttest, her three-paragraph opening reveals her exigence, that the identity of Hispanics are generalized into a “please check one box on racial identification papers.” She

then moves into her argument on the problem of stereotyping Hispanics into one cultural group, using historical data and rhetorical questions to emphasize her point.

Sophia's pretest and posttest score remained the same because she employed the same rhetorical strategies in establishing her topic, argument, and purpose. In both tests she opened with a rhetorical question surrounding her topic, then she answered the question with her thesis.

Like Sophia, Noah's pretest and posttest remained the same, with a standard opening paragraph that introduces his topic: pretest on violent video games, posttest on the importance of building a savings account. Both essays give a few statistics before ending with the thesis.

It seems that Sophia and Noah relied on what they already knew and were comfortable with regarding writing to the rhetorical situation and employing their public voice in establishing the importance of their topic. For Olivia and Ava, both writers employed the "For the Reader" column of prolepsis, keeping in mind their audience and writing an opening that addresses the rhetorical situation and purpose for writing.

CEWAC Category 2: Advocates Civic Engagement or Action

This category focused on analyzing how the writing is crafted for their intended audience to raise awareness and establish the importance for their topic. The left side of prolepsis focuses on audience and the ideas the student writer intended to convey. Out of all three categories, this one has a stronger correlation with prolepsis and the post-test because prolepsis focuses on the writer's intent for her audience. Also, the teachers and I purposefully guided our students to refer to their prolepsis as they wrote their drafts.

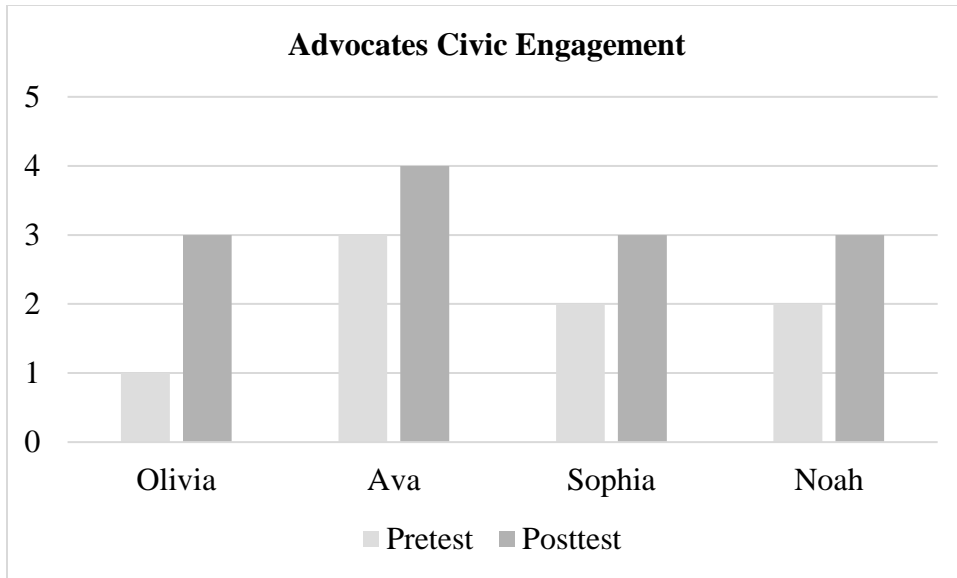


Figure 3. Advocates Civic Engagement or Action

As Figure 3 displays, all four students showed significant gains in their post-writing sample.

Olivia, Sophia, and Noah satisfactorily raised awareness about and also established the importance of their civic issue while Ava’s essay was effective. In Ava’s posttest, she effectively directs her audience to the importance of stopping the stereotyping of Hispanics through the use of data signifying that many Hispanics come from European descent before closing with this assertion, “there are no set rules to what a Hispanic person looks like and those stereotypes are not always true.”

Sophia’s posttest is satisfactory in advocating for civic engagement. Like Ava, Sophia uses a call-to-action to encourage her audience to take up her suggestions for body positivity by “recogniz[ing] the feelings that are caused because of social media and its physiological emotional appeal.” Ava’s call to action is particularly effective as she closes her essay with a rhetorical question that summarized her major argument — “Why do [teenagers] not listen?” — and answers her question, “Because some teens don’t and ... result[s] in long term health issues... potentially ruin[ing] their lives.” Noah advocated for his topic on teenagers building a savings account by satisfactorily articulating how it is feasible through choosing the right saving

account. He shares the various types of savings, from a traditional savings account to certificate of deposit, unpacking what each means and how teenagers can best save their money.

CEWAC Category 3: Argues a Position Based on Reasoning and Evidence

This category focused on analyzing how effectively the writing used reasoning, evidence, and, if relevant, alternate positions. The left side of prolepsis focus on the writer’s content, including the arguments and potential evidence she would use.

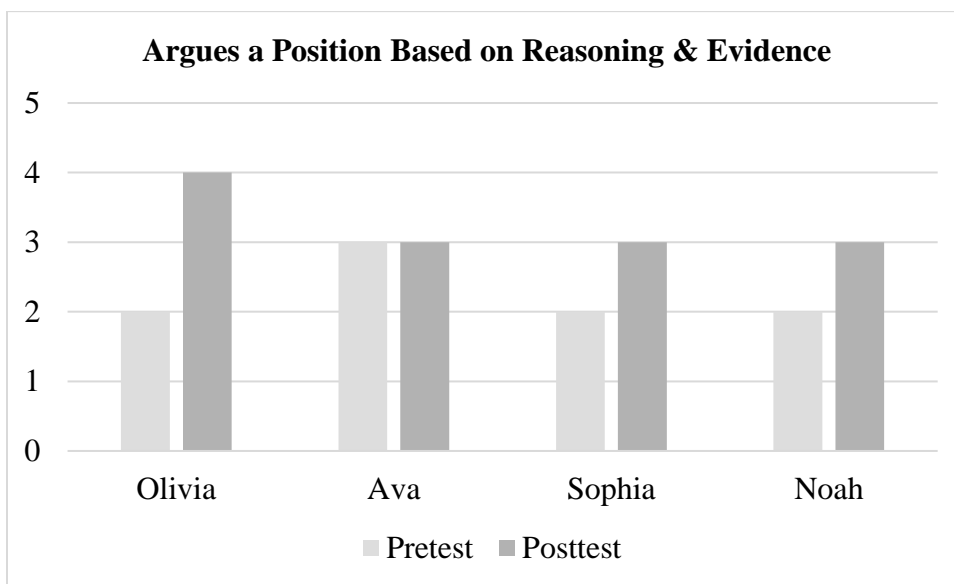


Figure 4. Argues a Position Based on Reasoning & Evidence

As Figure 4 indicates, Olivia, Sophia and Noah made gains in their post-writing sample. For Sophia, her score could reveal correlation between her writing sample and prolepsis. In her prolepsis she did focus on the arguments and evidence she wanted to use and carried it out in her final paper. She weaved claims, evidence, and commentary throughout her essay, using her evidence as interviews, then interpreting what her interviewees said before unpacking why it matters to her argument. For Olivia, the post-test score jump is not because her writing skills developed so much. Rather, her pre-writing sample was written in the genre of exposition, hence

her low score. However, the fact that she embedded effective evidence, reasoning, and alternative views in her post-writing sample can correlate with her prolepsis.

Like Sophia, Olivia wrote down the major arguments and evidence she wanted to use. And more than the others, Olivia referenced her prolepsis throughout the writing of the post-writing sample, which could be the reason why her score was the highest. In her post interview, Olivia said, regarding visiting her prolepsis during the writing process, “I took notes of different parts in prolepsis of what I [was] going to actually write. Like ... the questions ... [and] I definitely put what the answers would be and how exactly I would put that information, and then I'd tie it all in, in my main article.” By revisiting the questions she wrote on the left side of her prolepsis, Olivia was able to flush out her ideas.

For Noah, his score reveals a small correlation between prolepsis and arguing a position. His prolepsis indicated the major arguments and evidence he wanted to include in his essay and his final essay verifies it, where he unpacked the four types of savings account and how teenagers could benefit from it. Ava's pre-writing sample was satisfactory in her use of evidence, reasoning, and alternate views. There were no changes in her post-writing sample from her pretest in that she satisfactorily offered claims, relevant evidence, and sufficient commentary to argue her point regarding the dismantling of Hispanic stereotypes.

CEWAC Category 4: Employs a Structure to Support a Position

For this final category, the papers were analyzed on how organization and structure helped to develop their central arguments. The right side of prolepsis did focus on what rhetorical strategies the writer wanted to focus on. Only Olivia and Ava chose to focus on organization. Sophia focused on grammar; Noah focused on procrastination.

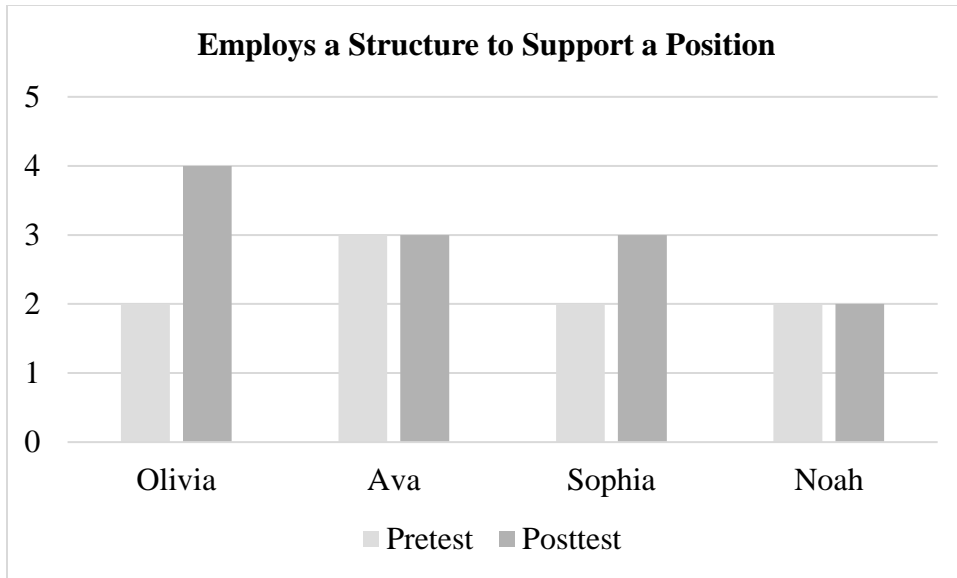


Figure 5. Employs a Structure to Support a Position

As Figure 5 shows, Ava and Noah’s score remained the same. Both Noah’s pre-and-post writing samples were incomplete, which accounted for the low score. However, Noah’s problem-solution organization is a departure from his pretest essay where he wrote a standard five-paragraph mode essay. His prolepsis revealed his intention for a problem-solution organization, with the problem being too many teenagers spend too much money but want to be wealthy when they are older, and the solution being to start a savings account. He also infused his posttest essay with humor, as demonstrated in his title, “How to Become a Millionaire Next Door (or Start Getting Close)”, which is another departure from his pretest.

For Ava’s posttest, her use of an opening and closing thought as well as transitions were consistently satisfactory, similar to her pretest. However, Ava’s prolepsis focused on adding purposeful transitions, and her posttest essay reveals purposeful transitions as she weaved quotes from interviews with her own synthesis of their thoughts through the use of rhetorical questions, such as “But does this still happen today?” as she transitioned from the cultural ramifications from the 1846 Mexican-American war to its effects in rural Arkansas today. Olivia’s post-writing sample score can be correlated with her use of prolepsis. She focused her rhetorical

strategies on organization and transitions, and her final draft of her posttest reveals significant gains in organization. She transitioned each section of her essay through her interviewees' words, using it to broach a new subtopic then adding relevant data as evidence before commenting on both.

While Sophia showed gains in her ability to employ a structure benefiting her argument, this jump in her post-writing sample may not be correlated with her prolepsis because her focus was on grammar. However, I noticed that in her posttest she purposefully added transitions between paragraphs, a move missing in her prettest. Some of those transitions include: "Think, how many times a day [do] you see a skinny, perfect ... model? ... Upon conducting 20 interviews ... While certain interviews were more conclusive than others ... Besides the models..." Although this move wasn't one she highlighted in her prolepsis, she did utilize it in her posttest, which contributed to the overall satisfactory score. Overall, the results seem to indicate that some students' writing skills increased through their use of prolepsis.

Qualitative Results: Prolepsis and Writing Skills

The CEWAC scoring results correlated with my qualitative analysis of their pre-and-post writing samples. In other words, the findings resulted that for three students, prolepsis did mediate and help improve their writing skills. For one student, prolepsis did very little.

Olivia

For Olivia, her pre-assessment was written as an explanatory essay with hints of argument in the closing paragraph. Most of the paragraphs involved facts about Isaac Murphy, an Arkansan politician, detailing his ancestry and rise to be a governor. Only at the end of the essay

did she offer claims about Murphy's character, arguing that he was a role model for the state, speaking up in a time when it was not popular.

Her post-assessment revealed marked differences in her writing. Olivia's focus was on organization and transitions. Her investigative article showed such improvement. In her pre-assessment, the paragraphs were longer, but in the post-assessment the paragraphs varied. Within the paragraphs, she used more conversational transitions to mark a turn in the topic. For example, she used a rhetorical question— "Why, some ask?"—to segue into reasons why teenagers vape and abuse drugs. She also used transition words like "along with", "If you", "this is more", and "then again" to signal shifts in the writing. She also ends her article with a rhetorical question.

For the reader's side, she included interviews from various viewpoints, from the high school counselor to teens who vape to high school teachers. She also added a catchy title, "One Choice, Many Challenges", and subtitle, "Teens struggle with the pressures of doing drugs all of the time, but do they really know what the consequences are?". Her pre-assessment lacked both. In her reader side of prolepsis, she wanted to focus on the effects of vaping, reasons teenagers vape, and triggers that lead to drug use. She wanted to warn her readers of the danger in vaping and help them avoid it. In stage three she organized what she would include in her article, including where she would add her interviews, what she needed to research, and how she would organize her thoughts. The results showed that even though she aimed at writing six paragraphs, she actually wrote 32 paragraphs, with some paragraphs being one-sentence transitions. She was successful in incorporating her interviewee's thoughts, sharing her research, and organizing her article in a fluid way. She did tackle utilizing more narrative techniques in her writing, something she did not mention in her prolepsis, but during the course of reading mentor texts wanted to employ.

Olivia's paper is one of two that were finished by camp's end, and it revealed that prolepsis did help her increase her writing skills. However, other changes, like weaving narrative techniques and paragraph variation, occurred from other learning activities she experienced.

Ava

Ava's pre-assessment was a traditional argumentative essay for her English class with a major argument, direct quotes used as evidence, and supporting details. Ava did include Jane Schaffer sentence starters—this means that, this shows that—when unpacking the direct quotes. The transitions she used was standard: “first of all”, “additionally”, “lastly”, and “in conclusion”. She did include a counter argument and refuted it, using citing evidence to support her reasoning. She did end her essay with a rhetorical question.

Her post-assessment revealed significant changes in diction, organization, and style. For the writer's side, Ava focused on constructive criticism and revising. For the reader's side, she focused on arguing why news and media's portrayal of Hispanics are stereotypes. She wanted her readers to “learn the difference between Latinx and Hispanic” as well as “respect the countries of Hispanic people.” In stage three, she organized how she would write her article by introducing the topic, then her argument and using evidence from research and interviews to support her beliefs, then concluding with a revisit to her original argument.

Ava did not finish her investigative article; however, she wrote enough to analyze. Ava's first draft read more like her pre-assessment, which was a traditional argumentative essay. But with each peer response group and the revisions she did, the writing changed. Instead of five paragraphs, she wrote eight. Based on feedback from her peers and the influence of unpacking mentor texts, Ava included more narrative techniques in her article, using dialogue to show her argument. She began her article with the research she found, weaving narrative elements in her

writing. She also used rhetorical questions as transitions and refrained from using traditional transition words that was found in her pre-assessment article. After a learning activity involving paragraph variation, Ava's current draft showed just that.

By comparing the pre- and post-assessment alongside her prolepsis, it is clear that her writing skills increased; however, like Olivia, the current draft revealed that other factors played into the changes found in it.

Sophia

Like Olivia, Sophia's pre-assessment article was a traditional five-paragraph mode argumentative essay. The first paragraph introduced her topic with the last sentence providing her thesis. Each of her body paragraph included a topic sentence, evidence, and some explanation of the evidence. Her closing paragraph summarized the major points in her thesis and ended with a strong statement about the importance of going to college.

In her prolepsis, Sophia wanted to focus on organization, grammar, and rhetorical strategies that would make her write more credible. For the reader side, her topic was on body image for teenagers, how magazines skew what an ideal body should look like, arguing that teenagers should love themselves as they are. She wrote short-term goals that was an outline of her writing process and chose not to write stage three.

Her post-assessment revealed that, like the others, prolepsis did help, somewhat, increase her writing skills. This article was not a five-paragraph mode essay. Unlike Ava and Olivia, her article was less narrative and more argumentative. She embedded quotes from her interviews, weaving their words to make her claims clearer. She also unpacked the research she found, and the interview quotes she embedded. Her revisions showed changes in her organization, from her first draft being chaotic with long paragraphs to her final draft following a train of thought.

Despite the changes in the writing from the first to last draft, Sophia's post-assessment revealed that prolepsis did not help improve her writing skills as it did Ava and Olivia. Perhaps it was because she chose not to write stage three, instead focusing on her own writing process, which was to write everything down first, then revise as she progressed through her article.

Noah

Like the others, Noah's article was an argumentative essay he wrote for English class. The three paragraphs were standard, with the first paragraph introducing his topic. His argument was revealed in the third and fourth sentence of the opening, with the closing sentence of the opening offering reasons why video games are not dangerous. The two body paragraphs unpack his reasons why video games are not harmful. He did not provide any sources to support his reasonings. The third paragraph ends abruptly without finishing the thought. There is no closing paragraph or idea.

For his topic, Noah focused on money and savings, with the hope that he can share with his readers the importance of saving. For the writer's side, he focused on procrastination. Stage three revealed his writing process, including introducing himself, then his topic, and the subheadings he wanted to use for each section of his article. He focused on being humorous throughout his article.

His post-assessment revealed that there was some increase in his writing skills, and it could be attributed to prolepsis. In his exit interviews, reflections in his writer's notebook, and the mid-camp interview, Noah articulated how he did not utilize prolepsis after writing it. His first draft of his piece was vastly different from the final draft, but the diction choice and humorous language was already present in the first draft. He used the humorous subheadings found in his prolepsis in his final draft. He did incorporate the research he found. He added just

one interview. Like his pre-assessment, his post-assessment was missing a closing. The writing, however, was funny and Noah successfully weaved narrative techniques like description and dialogue. Overall, however, Noah's post-assessment does not correlate with his prolepsis.

Prolepsis as a Mediated Tool for Students' Writing Experiences

The quantitative and qualitative results indicated that prolepsis can be an effective mediational tool for developing student writers. But the next question is how. How is it used as a mediational tool for learning? The results show that prolepsis can foster a writing process pedagogy that gives student agency and choice.

Ava

For Ava, prolepsis was a mediated tool that positively affected her writing experience. For Ava, her topic was on the stereotyping and clumping of all Hispanic ethnicities into one group of people. For the writer's side, she focused on revision and constructive criticism. One of the knows she wrote stuck out: "Letting more experienced writers critique my work will help it become better." She knew she would have ample time for others to read and provide feedback, and although she claimed during the first day of camp that she was scared to share her work, her prolepsis revealed a desire to let it that fear. Her stage three was detailed, with steps outlining the moves she needed to make regarding her topic. Ava was also one of the students who referenced prolepsis throughout the writing process.

Ava's mid-camp interview response revealed just how much prolepsis was a mediated tool for her positive writing experience. Regarding prolepsis, she wrote, "I like prolepsis because it helped keep me on task and know what I wanted to achieve. It helped me realize the things I wish I could change in the world (her topic) and showed me how I can change them in my own little way. By writing it down, it showed me what I wanted to do and, in a way, how to do it."

When asked how, if any, her participation in prolepsis impacted her attitude or beliefs about writing or being a writer, she wrote, “I think prolepsis ... have 1) given me more courage and 2) helped me find my own style of writing. I realized I am more confidence and I know what kind of writing I want to do.” More importantly, working through prolepsis opened her eyes to the topic that mattered most to her. She wrote, “It helped me realize the things that I wish I could change in the world and showed me how I can change them in my own little way. By writing it down, it showed me what I wanted to do and, in a way, how to do it.” Experiencing prolepsis offered Ava a chance to see how her writing can be an agent for change and that she is a writer.

When asked what made prolepsis easier than writing a traditional outline, she responded, “It was the questions. Being able to... that got my mind stirring a little more, but then it was also just being able to put it down myself. The questions [asked] you, what do you want to do? I think I could use that for every other [writing] you can think of. You could use it for everything because once someone asks you a question, ‘What do you think of this?’] it got my mind stirring up everything that I’d love to fix in the world, and showing how I can do it step by step, and putting it on a paper.” For Ava, the questions prolepsis asks was what made the difference. It caused her to think more deeply and purposefully on her chosen topic because she was thinking about her reader and what she needed to say and do in order to convey her thoughts to her projected readers. She said, “I realized that I always forget about the audience in my papers. I feel like I know what I want them to know, and I know what I want them to do, but I don't know how to portray it to them in a way that would make them understand it. I feel like prolepsis actually helped me sort—what do you want your reader to know, and how can you do it? —and that helped a lot.” To Ava, prolepsis was a mediative tool that refocused her attention on her audience, something she tended to forget.

More than that, she referenced her prolepsis throughout the writing process. On May 31, the day before we broke for the week break, she wrote in her notebook, “Read prolepsis stage three before writing draft.” On June 11 she wrote, “read stage three to make sure I have checked off all that I wanted to say and how I wanted to say it.” Out of the four students, Ava dutifully referenced her prolepsis as she wrote. This indicates the how valuable prolepsis was in her writing journey.

At the end of camp, Ava reflected on how her participation in prolepsis impacted her belief or attitude as a writer, to which she said, “I came in thinking I was pretty good, [then I] had a slight mental breakdown, but then I feel like I have actually become better because a lot of people have told me I'm a naturally good way writer, but I can never see it myself. Now that I was in this class [prolepsis] actually helped me see that I am a pretty good, decent writer, and that I could do good with it.” Ava’s experience with prolepsis was positive and affirming, in that it gave her the tools she needed to write effectively.

Olivia

Olivia’s topic was on the danger teenagers using drugs and vaping. For her writer’s side she focused on transitions and organization. Her stage three was detailed and organized, with clear steps on her writing process.

The mid-camp interview revealed clearly that prolepsis was a mediated tool because it helped her with organization, a weakness she wanted to strengthen. She wrote, “Prolepsis helped me with how I am going to organize my writing and my paper on my investigative journalism piece.” Prolepsis also helped shaped her beliefs about herself as a writer. In the same interview she wrote, “[Prolepsis showed me] how I can become a better write and what I can do to become a better writer. It has made me believe that my writing has potential and I can get better if I keep

working on my writing and practicing.” In her exit interview, Olivia reiterated how prolepsis was one of the best experiences she encountered during camp. She said,

Prolepsis was one of the best experiences. I loved how you could put as your writer, as a self, what to work on, because then you have goals and then you actually do them. And then for a reader, I put down my thoughts and then I definitely could, instead of having different things all over my paper, I could just focus on, I want the readers to know this ... I think it kind of ties into my organization skills because if I have one main thing, I want the audience to remember, at least when they read that paper, I can aim towards that when I'm writing it.

For her, prolepsis was an organizational tool for narrowing her focus and keeping her mind on what mattered most: reaching her readers. She also mentioned how prolepsis helped her with her writing goals, that it showed her how she “could fix what [she] had problems with” and that, by doing so, her writing “ended up working out.” When asked if she revisited her prolepsis during the writing process she said yes and explained how she used it: “In the beginning, mainly. I did actually make a paper before the one I actually did, and I took notes of different parts in prolepsis of what I'm going to actually write. Like, you know the questions? I definitely put what the answers would be and how exactly I would put that information, and then I'd tie it all in, in my main article.” Again, for Olivia, prolepsis was that organizational tool that made sense to her and her writing process.

When asked about how her participation in prolepsis impacted her beliefs about writing, she said, “I definitely learned that I can improve a lot throughout two weeks, well, three. And then I definitely learned once you confront yourself about what you need to work on, you can definitely get it done and improve in just a short amount of time. Prolepsis taught me that.”

Sophia

Sophia’s topic focused on body image and how magazines skew what beauty looks like for teenagers. For the writer’s side, she wanted to work on organization and grammar, specifically strategies that would help her writing seem more credible while also clear. In her

mid-camp interview, she wrote how prolepsis was both good and bad. She said, “I think prolepsis help[ed] me just as much as planning. I’m an organized person, but at the same time very scattered, and with writing I am scattered. For so long I have been writing and just planning messily, and it might be the format of the prolepsis that scares me, but it isn’t my favorite.” Sophia was absent on the day I taught stage one of prolepsis, but she completed stage one at home, which could account for why it was not her favorite. However, she further wrote, “[prolepsis] helped me to know what I needed to accomplish [and made me] slightly more organized [in] planning than usual.” Her stage two illustrated the organization of her paper.

However, in her exit interview, her thoughts towards prolepsis changed. She mentioned her frustration for being absent on the day I taught stage one and how she felt her “guide was off”, which made her feel that it would “have altered [her] writing because if [her] instruction was wrong, then [her] result [was] going to be wrong.” But she then said, “The knows and dos for the writer and reader was helpful. I just never thought about writing that way. And so, knowing what I want and starting to do what I want was just kind of like, wow, this is something I should be doing. And for the reader too because keeping my audience in mind, and even if I was unsure of my audience, I could still know what they should know and know what they should be doing or what they should develop after reading my writing.” Like Ava, Sophia saw the value in keeping her audience in mind as she wrote and how prolepsis helped her realize that importance.

When asked if she revisited prolepsis during the writing process, she said yes, especially stage three because it she considered it her outline. And when asked about her thoughts on her participation in prolepsis, even if it was stunted than the others, Sophia still acknowledged its importance in her writing process. She said,

I felt like before, if you gave me an assignment, I would just write it. But now thinking back to the prolepsis, back again with the knows and dos, I have almost like a mental checklist. I need to know this, I need to do this, my readers need to know this, they need to do this ... And then the stage three of the prolepsis, the one I did individually, that is usually my normal planning for an essay, is just writing paragraph one, do this, paragraph two, do this. I felt like seeing that more in depth and seeing that that is a way that people plan their writing made me feel better as a writer because then I knew that what I was doing was actually a credible way to plan essays.

For her, prolepsis stage three validated her own writing process, the one she brought with her into camp. While stage two opened her eyes to writing with the reader in mind, stage three solidified her confidence in her current writing process.

Noah

Noah's topic was on money and how teenagers need to know the various ways of saving. For the writer's side, he wanted to focus on procrastination and the tools needed to overcome it. In my field notes I wrote, "I wanted Noah to focus on rhetorical strategies and not on something abstract like procrastination. But it's important to him and I want to give him choice. I don't know what's gonna happen, but I need to trust the process. Even if it turns out negative, at least I'll know." Out of all the students, his prolepsis was the shortest. He did not consult his prolepsis once he finished. When asked why, he said, "I should have, but I didn't. I was lazy. I think it would have helped but I didn't use it once I finished it." To him, prolepsis was not a tool he valued for his own writing process.

Noah, out of all the participants, was most vocal about his negative experience. In the mid-camp interview, he wrote, "[Prolepsis] feels good, and should work in theory, but doesn't mean jack if you don't check back over it, which I have a habit of doing so far." He did note one positive way prolepsis mediated his writing: "I remember feeling excited about the fact that I was getting my problems [of procrastination] down on paper and basically sharing it with

others.” To take ownership of a writing issue he considered problematic and focusing on it on his prolepsis did seem positive.

In his exit interview, when asked about his experience using prolepsis, Noah said, “It’s a neat system.” I said, “You can be honest, Noah. If there were parts that you didn’t like, feel free to talk about it.” Noah replied, “Honestly? It’s a clever way of doing things ... most outlines you have to write in literal terms. Prolepsis is far more open ended to begin with, thought-provoking, sort of [a] concrete order of putting things down and having time to think about what you wanted to do here. I believe my writing would have benefited from it if I used it the way it was intended.” When asked if there was anything memorable during the writing of his prolepsis, he replied, “I just kept thinking, ‘wow, this is a cool new method of doing things.’” When I asked to further his thoughts about the connection between prolepsis and his writing, he said, “I don’t like planning because it’s not fun and [it’s] limiting, like you’re just dropping yourself in this specific thing, but the prolepsis for some reason feels more liquid, fluid, flexible.” When I asked how so, Noah replied, “You’ve got this idea, and the questions help answer it. By building the writing around those questions rather than some arbitrary way makes it more fluid.” When I asked him why he chose not to use prolepsis even though he saw its benefits he shrugged and said, “I don’t know. Work, life, my habit of procrastinating. I know what I should do but I just don’t do it.” Noah’s responses clearly indicated an understanding of how prolepsis can be a mediated tool for his writing process; however, it did not work for him.

For Ava and Olivia, prolepsis was an effective meditative tool for learning. It offered them choice and agency in what they wanted to write about and what skills they wanted to develop. They consistently referred to prolepsis throughout their writing, which indicated that they saw value to it. For Sophia, prolepsis did open her eyes to the importance of knowing one’s

audience; however, it was more an outline for her to complete the writing tasks she set for herself. For Noah, prolepsis did not work for him. It did not hold much value to his own writing process, which resulted in him dropping it when he started writing.

The data analysis answered my four research questions. Peer response groups, teacher conferring, reflections, small group and whole class discussions and guest journalists were some of the experiences that positively shaped students' beliefs about writing and about themselves as writers. Prolepsis, for the most part, positively affected students' writing experience of their investigative article. Although I cannot directly correlate the utilization of prolepsis with the increase in students' post-writing sample test scores, the data showed that, for the most part, students' writing skills did improve. It is now time to discuss the implications of these findings and how it informed my own thinking about why and how I teach.

Chapter 5: Discussion, Implications & Conclusion

In many ways, my study was a success: the supportive learning environment I fostered positively shaped students' beliefs of and attitudes towards writing; co-construction of knowledge between teachers and students, students and students, and guest speakers and students positively influenced their writing experience; purposeful reflection revealed changes in their attitudes and beliefs about writing; and prolepsis can be an effective mediative tool for writing instruction, depending upon its usage and context. However, it is also critical to take a step back and consider what additional questions might be asked: Namely, what are the factors that lead to effective writing process pedagogy? How can prolepsis be utilized within one's own writing process, so it offers students a mediative tool for transformation?

Writing Process Pedagogy: What Works

Co-construction of knowledge

This study confirms that Vygotsky's (1979) mediational tools, the human and the symbolic, are still valid. These tools, i.e., learning protocols, peer interaction, prolepsis, are necessary for the intervention and regulation of our (teachers) relationships with students and with ourselves (Kozulin, 2003). Co-constructing knowledge with others outwardly leads to internal cognitive development. But these tools, as Kozulin (2003) asserts, need to be mediated by teachers. Teachers guide students through the learning process, utilizing tools they know will help their students develop in their mental processes. In other words, graphic organizers and prolepsis are ineffective without the mediator. That is the role of teachers. We are the human mediators, and we use symbolic mediators like Socratic Circles to guide our students toward the

most important learning, that which happens internally, that changes how students think and see themselves in the context of the issues we study.

This is not new knowledge, but it is important. Learning occurs when the appropriate mediational tools are used, and the appropriate tools are used because of the human instrument, the teacher who mediates. This more experienced other is vital to student learning. According to Vygotsky (1979), students need the mediation of teachers, the more experienced other, to engage in activities that build learning (Dobber & van Oers, 2015). This happens when teachers are coinquirers with students and facilitate discussion and scaffold activities appropriate for the kind of participation needed within that community (Pardales & Girod, 2006). Scripted curriculum cannot offer the mediational tools students need the most (Demko, 2010; Ede 2006); rather, it is the teacher as coinquirer who can build effective curriculum for her students' needs.

Sociocultural space for learning

While Lave and Wenger's (1991) community of practice focuses on communities sustained for long periods of time, my study revealed that communities of practices do not need long periods of time to be effective. What it needs are teachers engaged in purposefully creating and fostering learning communities where students feel valued and seen as participating members. Students desire to be members of communities in which they are accepted, where they feel like they belong, where they feel cared for and respected (Tomlinson & Imbeau, 2010). During the last day of camp, Olivia approached me and said, "I wish you were my teacher." When I asked why she said, "Because each day you came excited to teach and to learn with us. You listened to my needs and helped me when I needed it." Christine, another student who was not part of this study, overheard our conversation and said, "Yes. You made learning fun. I felt that what I had to say mattered to you." Ten days of building community led to two students

feeling valued. Olivia's needs were met because I differentiated her needs by changing the learning process based on how Olivia learns in order to meet her where she was (Tomlinson, 2014). Christine's needs were met because she saw that I valued her ideas, her words. Collaboration through talk fostered the community Christine needed (Mahn, 2003). This was done through my commitment to use language that was inclusive and positive.

The dialogue between myself and students is what Bruner (1996) theorizes when he writes that through dialogue, we—students and teachers—come to know each other, our points of view and our stories. This is purposeful dialoguing. Whether the dialogue occurred through discussing mentor texts or engaging in peer response activities, it allowed for students to develop their sense of identity as writers because we talked through their ideas and I gave space for students to daily reflect on their experiences and how it connects to themselves as writers. And this leads to my next point.

Effective writing instruction is sociocultural

The results of the post-writing samples revealed that Olivia, Ava, Sophia and Noah did improve in their writing by at least two points. How did this happen? A possible explanation for this is found in Kwok, Ganding III, Hull, and Moje's (2016) meta-analysis that revealed essential characteristics of sociocultural approaches to writing instruction. They found four key characteristics: learning is embedded in practice; learning depends upon interaction with a more experienced other; learning depends on a range of explicit teaching practices; and learning is situated in and mediated by the cultural practices of the group, its interactions, the mediative tools used for meaning-making, the particular activities and activity systems in which literate activity occurs and the institutions in which these activities and systems are embedded.

According to the results of the data, I can infer that these characteristics took place within my study.

Learning is embedded in practice. Vygotsky believes that writing is a unique way to learn because it “requires more analytical thinking and is a process that is engaged in meaning making” (Dehagi et al., 2015, p. 115). Emig (1977) believes that we learn to write through the act of writing. Burke (2020) believes that we learn to write and write to learn. Yagelski (2009) believes that our writing can teach us. One way writing can teach us is through the use of peer feedback. My students engaged in peer responses for each draft they wrote, and their reflections revealed lessons they learned about themselves as writers. Noah realized that being open to criticism is important. Olivia found that while writing is hard, learning to pace herself improves her writing. Sophia discovered that her peers’ opinions helped her visualize her writing strengths. Ava gained confidence in sharing her words and accepting constructive criticism. This practice of small group collaboration gave students space to read and listen to each other’s’ ideas, wrestle with its content and form and offer suggestions for improvement. Again, this is not new knowledge, but its implications are important to me as I am about to enter into the secondary classroom again. I am reminded of the importance that learning is embedded in practice, and this practice needs to be collaborative, where students share in the meaning-making.

Learning with a more experienced other. Effective writing instruction occurs when a more experienced other is present to guide the learner. This could happen when teachers support dialogic exploration of ideas (Aukerman, 2013); when teachers give students agency and choice in their own writing process (Bazerman, 2016); when teachers use mediative tools that foster social interaction (Xin et al., 2011). During the ten-day camp, I curated a space where we talked daily. Students engaged in conversation with each other and with their assigned teacher. At the

end of the day, Charlotte, Mia and I stayed back and reflected on the learning that occurred and the changes we needed to make to help continue bridging our students' knowledge about and experiences with writing. Prolepsis allowed students to choose topics they valued and rhetorical strategies they wanted to focus on improving. We teachers, through conferring and writing feedback on students' drafts and through purposeful learning activities and discussions, fostered interaction between their thinking and ours.

Learning is situated in and mediated by its cultural practices of the group. One of these cultural practices is the rethinking and redefining of student and teacher roles (Atwell, 2015). In the 1987 edition of her seminal work, *In the Middle*, Atwell shares her workshop approach to teaching reading and writing that centered teachers as “creators” of writing curriculum. In her 2015 third edition, Atwell re-envisioned her approach, shifting the cultural practices of teacher-centered writing instruction to a more nuanced, interrelationship process between teachers and students. Atwell centers herself as the more experienced other, and fosters a more apprenticeship-like learning environment, one where she is explicit with her expectations of students and their writing (Atwell, 2015). She guides them through learning experiences, e.g. writing workshops, minilessons and conferring, allowing for student choice while also maintaining and sustaining the “interrelation of [student] writer, teacher, and larger rhetorical context” (Taylor, 2000, p. 49). In other words, Atwell fosters a practice where the writing teacher is like an editor, whose goal is to work individually and collectively with students to help develop their writing skills within the genres being studied. By doing so Atwell asserts that students are able to experience a more authentic writing environment. This is what happened in my study. I was clear with my expectations of students' investigative article, unpacking this genre through various learning activities. Students chose their own topic and rhetorical strategies and I guided them through

their writing journey, asking questions to spark cognitive dissonance and being direct when their writing was not working.

Students appreciated this. When asked about their takeaways from camp, Ava referenced the conferring with teachers and peers, the group and class discussions on writing, saying, "... I'm getting better with not only my writing but my confidence ... I have the courage to do something and become a better writer." She valued the authentic writing environment I attempted to curate and her thoughts confirm Atwell and my beliefs about the importance of fostering this type of writing environment.

Another cultural practice was the use of reflection. Mahn (2003) posits that

the adolescent begins to understand the complexity of "self" through the reflection and introspection resulting from conceptual thinking. This awareness of one's own internal mental processes through self-perception and reflection contributes to the fundamental change in the adolescent's perception and internalization of the experience of social interaction. (p. 134)

Keeping Mahn's ideas in mind, I built in reflection during almost all the learning activities we experienced as well as in the beginning and at the end of each day. The results were clear: all four students' writing identities were positively shaped by the experiences curated. Ava wrote, "I came into camp thinking I was a fairly good writer and that it would be easy. Then halfway through I thought I sucked at writing. But now I really do think I am a better writer." She left camp feeling empowered about her abilities to articulate her ideas; she left camp a better writer. Olivia wrote, "My writing can inform people too." She entered camp thinking journalism was just writing, but after experiencing the practices we built each day, she left camp understanding the power of what her writing can do for others. For Noah, his reflections revealed his need to "embrace curiosity, [to not] be hard on [himself], [and to] write." While I believed all my students were writers, I saw that writing came more naturally to Noah. His reflection helped me see that even a writer like Noah could change in his own thinking about himself as a writer.

Finally, Sophia reflected this in her writer's notebook: "Writing feels much different than any other writing I've done. Mostly in a school setting I care very little about what I'm writing. This camp is much different. I feel that I am improving, and growing, and just learning about something I now really love. And I have no doubt in my mind this camp will better me." Sophia embraced the cultural practices I fostered. She eagerly participated in peer response groups, she asked for more teacher-student conferring, she actively shared her ideas about writing and listened to others' opinions and she persistently shaped and reshaped her investigative article. The result? Not only did Sophia leave camp feeling better about herself as a writer but her post-writing sample revealed growth in her writing skills.

Learning depends on a range of explicit teaching practice. We know that evidence-based practices lead to effective learning outcomes (Graham, Harris & Chambers, 2016). Teaching mentor texts is a powerful tool for engaging students in situating themselves, their voices and experiences within other writers' stories (Newman & Fink, 2012). Peer feedback is an effective tool for improving the quality of student writing (Wakabayashi, 2013). Student discussions on the various genres of writing results in writing being understood (Wells, 2002). These explicit teaching practices work in concert with each other in creating and sustaining a community of practice through the common denominator of languaging. This is Gee's (2015) concept of Discourse, the social practices embedded within a community of practice. These social and evidence-based practices I utilized during the journalism camp resulted in students' writing skills increasing and their beliefs about writing positively changing.

All four students shared how conferring with teachers and each other helped them better their writing skills. In Ava's case, reading mentor texts and unpacking it through class discussions was the catalyst for the changes seen in her post-writing sample. In one reflection she

wrote, “Add more emotion. Also multiple POVs [point of view]. Make shorter paragraphs. More in-depth.” When reading her post-writing sample, I saw how she made those specific changes throughout the different drafts she wrote. The same thing happened with Olivia. After reading the mentor text I provided, she wrote in her journal, “... make my writing a bit more story like.” Her final draft reflected those changes in that she successfully wove narrative elements in her post-writing sample.

When it came to peer feedback, Olivia’s experience confirmed again its validity in writing instruction. She said, “I’ve never done really anything like that before, and I feel like it helped a lot because when I read out loud, I definitely saw a lot of things wrong with my writing, but then I also got to fix it right after.” Through the act of reading aloud she heard the errors in her writing and fixed them; this act was situated within a collaborative space where students were co-constructing knowledge. It harkens back to Bruffee’s (1973) seminal work that through small groups students can help each other learn to write.

Alongside these explicit teaching practices is prolepsis. One of the aims of my study was to see if prolepsis can improve students’ writing skills and how it can serve as a mediative tool for learning. While the quantitative results were unable to demonstrate conclusively that prolepsis effected positive change in students’ writing, I argue that the data shows that prolepsis works in the right context. Prolepsis is not a standalone strategy because teaching is not one-size-fits all. Prolepsis guides students but there is more to teaching than just guiding a student. While it does work, it should not be the only thing that teachers need to use. It needs to be used in connection with other strategies. It needs to be balanced.

Yagelski (2009) desires for writing instruction to be ontological, a transformative experience where writers write to become. I hypothesized that prolepsis fits into Yagelski’s

framework. My data results reveal that it is not true. Prolepsis is situated within writing process pedagogy because it is inherently process, where students start with their big ideas, narrow it down to writing goals, then outline their steps to achieve the goals they set forth. Prolepsis is also postprocess, in that it offers students agency and choice to determine what issues they want to explore. But prolepsis is not ontological; it does not fit within Yagelski's call for an ontology of writing. Prolepsis is not a "vehicle for change" or a "truth-seeking practice" (Yagelski, 2009, p. 8). I hypothesized that prolepsis, when used effectively, can become a space for student writers to focus on their act of writing, what Yagelski calls "a writer, writing" (p. 9). This study informed me that prolepsis on its own cannot be a change vehicle for students or a truth-seeking practice because at its heart it is a marriage of process and post-process writing pedagogy. However, Yagelski's focus on the writer writing as a transformative act can occur if prolepsis is situated within a learning environment that is inherently sociocultural, where students co-construct knowledge with peers and teachers, where meaningful discussions about writing happens and where reflecting about one's writing is at the heart of learning.

Implications for Future Research and Practice

The results confirmed my understanding of what effective writing instruction can look like, and its implications are exciting. However, in the current climate of uncertainty within public school education, I wonder how I can foster a sociocultural writing environment that cultivates a community of practice for each member. My study confirmed that face-to-face collaboration is key for the co-construction of knowledge between teachers and students. As mentioned previously, this knowledge is not new. But circumstances are shifting. Next year I am tasked with the prospect of teaching remotely or some hybrid of face-to-face and remote

teaching. What could that writing classroom space look like for remote teaching? What will co-construction of knowledge look like in the 2020-2021 school year? How can I translate my results into the practice of digital learning?

There are no easy answers. However, future research needs to be done to answer these questions in a time of rapid change. For instance, research on curating writing communities of practice in a digital space could benefit secondary English teachers who are tasked at teaching remotely. Research on building digital co-construction of knowledge in writing classrooms could also benefit secondary English teachers who value face-to-face instruction but now need to pivot to online instruction. Finally, research on best teaching practices that can be translated into remote or hybrid teaching environments could certainly help secondary English teachers navigate this new teaching space. I hope to address one or more of these issues in my future research on writing instruction.

Conclusion

As I prepare to teach 11th graders at the school where my study took place, I cannot help but reflect upon my own learning in this study. Bazerman (2016) says this about writing instruction: “The ideologies that shape education influence how we teach writing, what we assign, and what we value in writing” (p. 17). This study revealed to me the essence of who I am as an educator. What are the ideologies that shape how I teach, what I assign, and what I value in writing? It is this: writing instruction is inherently sociocultural, where the heart of learning resides in the intersection of co-construction of knowledge between myself and my students and the positive community of practice I foster. It does not matter if I utilize the pedagogical views of expressivist, cognitive, social or postprocess. It does not matter if I use prolepsis. What matters

are my students, myself and the learning environment. These three factors are what shapes how I teach writing, what I assign, and what I value most in writing.

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Appendices

Appendix A: Prolepsis for Writers

| Stage 1 – Desired Outcome | |
|---|--|
| FOR THE READER | FOR THE WRITER |
| <p>Understandings</p> <ul style="list-style-type: none"> – What are the big ideas? – What specific understandings about them are desired? | <p>Understandings</p> <ul style="list-style-type: none"> – What big ideas about writing do you want to understand? |
| <p>Essential Questions</p> <p>Know & Do</p> <ul style="list-style-type: none"> – Know: What key knowledge do you want your readers to acquire as a result of your writing? – Do: What should your readers eventually be able to do as a result of such knowledge? | <p>Essential Questions</p> <p>Know & Do</p> <ul style="list-style-type: none"> – Know: What key rhetorical knowledge/skills do you want to acquire as a result of this writing project? – Do: What should you eventually be able to do as a result of such knowledge and skills? |
| Stage 2 Project Plan | |
| <p>Short-Term Goals</p> <ul style="list-style-type: none"> – Based on what you created under Stage One, what steps do you need to take in order to meet those outcomes? | |
| Stage 3 – Writing Process | |
| <p>Overview – What the writer will do</p> | <p>Details – How the writer will do it</p> |

| | |
|---|--|
| <ul style="list-style-type: none">- Based on what you wrote (short-term goals) under Stage Two, what do you need to do to meet those goals?- Think about your desired outcomes for your readers, especially your essential questions. What do you need to write about in order for them to answer those questions and understand your big ideas? | <ul style="list-style-type: none">- Think about your desired outcomes for yourself as a writer writing (Stage One, For the Writer).- How will you answer those essential questions?- How will you write?- How will you address the ideas in the overview? |
|---|--|

Appendix B: Journalism Camp Pre-and-Post Writing Sample – Prompt

Take an issue that matters to you, research it, then write an investigative journalism piece. While the genre is predominantly expository, blending the genres of narrative, memoir, and/or argumentative is encouraged.

The requirements

- 750 to 1000 words
- 12 pt. Times New Roman, single-spaced with paragraph breaks
- Compelling Title
- Intriguing tagline of no more than 20 words
- If you include photos, be sure to write a brief caption and give credit to the photographer (even if it's you)

Timeline: three weeks to write and submit

Appendix C: Semi-Structured Interviews

1. Tell me about parts of writing that are easy for you.
2. Tell me about parts of writing that are hard for you.
3. What do you notice about your friends' writing?
4. Describe your experience using Prolepsis.
5. Describe your own learning [so far] about writing during this project.
6. Tell me something that happened during your composing of prolepsis that was memorable.
7. What are your takeaways from this experience?
8. In what ways, if any, has your participation in the project impacted your beliefs or attitudes about writing?
 - a. What evidence, if any, do you have of this impact?
9. In what ways, if any, has your participation in using prolepsis impacted your beliefs or attitudes about writing?
 - a. What evidence, if any, do you have of this impact?
10. In what ways, if any, has your participation in using prolepsis impacted your beliefs or attitudes about yourself as a writer?
 - a. What evidence, if any, do you have of this impact?

Appendix D: 10-day Agenda for NWP Journalism Summer Camp

| Stage 1 – Desired Results | |
|---|---|
| <p>Understandings (Big Ideas) Students will understand that...</p> <ul style="list-style-type: none"> – The act of writing is an act of becoming, of being (identity) – Effective writing happens within a positive, respectful social construct – Prolepsis is a writing process tool used for thinking through one’s writing journey – Journalistic writers need to recognize and manage their bias | <p>Essential Questions (how, what or why questions)</p> <ul style="list-style-type: none"> – How can the act of writing help me discover who I am becoming? – How can interacting with other writers help my writing develop in its effectiveness? – What is prolepsis, and how can it help me navigate my writing journey? |
| <p>Students will know:</p> <ul style="list-style-type: none"> – Writing strategies to help them unpack/discover who they are becoming as writers; – Protocols for positive interaction with other writers throughout the entire writing process; – What prolepsis is in relation to the writing process; – How to utilize prolepsis into their writing journey; – Strategies for interviewing; | <p>Students will be able to:</p> <ul style="list-style-type: none"> – Read and unpack mentor texts that could speak to their writer identity; – Develop their writer voice through various writing strategies (see Kittle and Gallagher’s work); – Participate in learning protocols that will build respect and trust with each other; – Participate in group writing protocols; |

Stage 1 – Desired Results

| | |
|--|--|
| <ul style="list-style-type: none">– How to pick credible sources;– Features of journalistic writing (inverted pyramid format) | <ul style="list-style-type: none">– Understand the purpose and intent of prolepsis through experiencing it first-hand;– Utilize their own prolepsis framework in their writing journey;– Conduct effective interviews;– Conduct effective research– Write under time constraints |
|--|--|

Stage 2 – Assessment Evidence

| Formative | Summative |
|---|--|
| <ul style="list-style-type: none"> – Shorter writing pieces used for experimentation – Learning protocols – Writing protocols – Peer group response – Teacher conferences – Quickwrites – Reflections – Feature/News articles intended for publication <ul style="list-style-type: none"> ○ Week 1 <ul style="list-style-type: none"> ▪ Restaurant review ▪ (Charlotte) Local business spotlight ▪ (Mia) Camps: Church, library, journalism camp ▪ (Jennifer) Building of new school ○ Week 2 <ul style="list-style-type: none"> ▪ (Charlotte) Outdoor recreation | <ul style="list-style-type: none"> – Published journalism piece(s), blending genres, e.g. narrative, expository, op-ed, argumentative |

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|---|--|
| <ul style="list-style-type: none">▪ (Mia) New business spotlight▪ (Jennifer) Reviews: Movies | |
| <p>Resources</p> <ul style="list-style-type: none">– Camp Activities/Learning Experiences– NWP Running Agenda– MT: High school online newspaper– How-To: Guides for Journalists by YR– Daily Resources (Google Doc)– School Journalism (lots of stuff for lessons)– Prolepsis for Writers | |

| Stage 3 – Learning Plan | |
|---|--|
| Learning Progress (what students will learn): | Learning Experiences (how students will learn) |
| <p>Effective writing happens within a positive, respectful social construct</p> <p>Writing strategies help unpack/discover who they are becoming as writers</p> | <p>Day 1 – Monday, May 27</p> <p>Getting to know each other (Charlotte)</p> <ul style="list-style-type: none"> – Photostream activity – Metro map – Odd-Type Writers / 2 Truths and a Lie <p>What is Journalism? (Jennifer)</p> <ul style="list-style-type: none"> – Chalk Talk – Video? – Mentor texts? <p>Quickwrite: What brought you to the summer camp?</p> <p>We write to discover what we know and don't know (Jennifer)</p> <ul style="list-style-type: none"> – First or most recent experience of investigating an issue important to you – 100-word memoir – Snowball fight: Getting rid of writing fears <p>Break time: Pass out consent forms (Jennifer)</p> <p>Journalistic Article #1: Restaurant review – leave no later than 10:40a so they can walk or drive (if they have cars)</p> <ul style="list-style-type: none"> – In pairs; eat at restaurant – Need mentor texts – Reminder: take pictures of experience, e.g. décor, food – Debrief |

| Stage 3 – Learning Plan | |
|--|---|
| | <p>Survey – Inventory of Process on Composition</p> <p>Homework: List of topics you’re interested in (5-10 topics; for each topic: what is it? Why does it matter to you?)</p> |
| <p>Prolepsis is a writing process tool used for thinking through one’s writing journey</p> | <p>Day 2 – Tuesday, May 28</p> <p>Writing into the day (5 min)</p> <ul style="list-style-type: none"> – From your experience at the restaurant, describe the place and food in as much detail as you can. <p>Restaurant review (Mia, 15 min)</p> <ul style="list-style-type: none"> – Write review and publish via Yelp or Google review – Author’s chair: Share writing <p>What is journalism? From <u>PBS</u></p> <p>What is Journalism: Interview (60 min)</p> <ul style="list-style-type: none"> – Artist-in-Residence: CCN Reporter – Why interview? – Interviewing skills – Setting up/scheduling appointments over the phone – Activity: Interview each other <p>Brain-break activity (Mia, 5 min)</p> <p>Concentric circles: Circle of influence (Charlotte, 20 min)</p> <ul style="list-style-type: none"> – Two groups → Bring together <p>Time to research: Investigating potential topics (All three, 30 min)</p> <ul style="list-style-type: none"> – During research time, teachers confer with students – Music playing |

| Stage 3 – Learning Plan | |
|---|---|
| | <ul style="list-style-type: none"> – Debrief: What did you find? – Outcome: Narrowing of topic <p>Prolepsis: Stage 1 (Jennifer, 45 min)</p> <p>Exit Ticket (5 min)</p> <ul style="list-style-type: none"> – 2 meaningful things you learned – 2 questions and/or concerns you have right now <p>Homework (5 min): Work on stage 1</p> |
| Prolepsis is a writing process tool used for thinking through one’s writing journey | <p>Day 3 – Wednesday, May 29</p> <p>Writing into the day (5 min)</p> <p>Prolepsis: Stage 1 (Jennifer)</p> <ul style="list-style-type: none"> – What is it? How will we apply it? – Reflection: two things you liked about the experience of prolepsis; two things you didn’t like about experience of prolepsis <p>Features/News article #2 (Charlotte)</p> <ul style="list-style-type: none"> – Stations <ul style="list-style-type: none"> ○ (Charlotte) Local business spotlight ○ (Mia) Camps: Church, library, journalism camp ○ (Jennifer) Building of new school – Mini Lesson <ul style="list-style-type: none"> ○ Introduce different topics ○ Explore different newspapers and articles ○ Assign topics |

| Stage 3 – Learning Plan | |
|-------------------------|---|
| | <p>What is journalism? Storytelling at its core</p> <ul style="list-style-type: none"> – Artist-in-Residence: CCN Reporter <ul style="list-style-type: none"> ○ Storytelling at its core ○ Structure ○ Word count ○ Who to interview for their specific topic / where to find these sources? ○ Mia – template – Goal: figure out who to interview and get contact info <p>Prolepsis: Stage 1</p> <ul style="list-style-type: none"> – Writer side – Reflection <ul style="list-style-type: none"> ○ 2 things you liked about this experience ○ 2 things you didn't like about this experience <p>Time to research: Culminating writing project</p> <ul style="list-style-type: none"> – During research time, teachers confer with students – Music playing – Debrief: What did you find? <p>Exit Ticket (5 min): What specific learning experiences from today helped you learn about yourself as a writer and thinker? What made it work for you?</p> <p>Homework (5 min): Finish stage 2; interview person/people for features/news article #1</p> |

| Stage 3 – Learning Plan | |
|--|---|
| <p>Prolepsis is a writing process tool used for thinking through one’s writing journey</p> | <p>Day 4 – Thursday, May 30</p> <p>Writing into the day (10 min): How did your interview go? What challenges did you face that you weren’t prepared for? What do you need to do to improve or your next interview?</p> <p>Journalistic article #2 (90 min)</p> <ul style="list-style-type: none"> – Writing article: stay in station groups <p>What is journalism? Fact-checking & embedding interview (30 min)</p> <ul style="list-style-type: none"> – Artist-in-Residence: CCN Reporter <p>Journalistic article #2 (45 min)</p> <ul style="list-style-type: none"> – Peer response group <p>Prolepsis: Stage 2 (30 min)</p> <ul style="list-style-type: none"> – Set short-term goals – Reflection <p>Journalism Bible: Web Literacy for Student Fact-Checkers (20 min)</p> <ul style="list-style-type: none"> – Jigsaw reading <ul style="list-style-type: none"> ○ Read your article, annotating key ideas that strike you as important as your job as a journalist-researcher ○ With your group, create clear guide that we can use as we research – Readings <ul style="list-style-type: none"> ○ Table 1: Check for previous work ○ Table 2: Go upstream to the source |

| Stage 3 – Learning Plan | |
|---|---|
| | <ul style="list-style-type: none"> ○ Table 3: read laterally ○ Table 4: Evaluating a website or publication’s authority <p>Exit Ticket (5 min): 3-2-1</p> <p>Homework (5 min): Who are you going to interview? 5 perspectives</p> |
| Prolepsis is a writing process tool used for thinking through one’s writing journey | <p>Day 5 – Friday, May 31</p> <p>Writing into the day (5 min)</p> <p>Share out Jigsaw activity (15 min)</p> <p>Journalistic article #2 (45 min)</p> <ul style="list-style-type: none"> – Peer response group – Edit and revisions (self and peer) <p>Prolepsis: Stage 3 (60 min)</p> <ul style="list-style-type: none"> – Jennifer will cover this – Goal: Check off stage 3 <p>Activity: Evaluating a site (15 min)</p> <p>Time to research / write (90 min)</p> <ul style="list-style-type: none"> – During research time, teachers confer with students – Goal: 3-4 articles with varying viewpoints – Music playing – Debrief: What did you find? <p>Exit Ticket (5 min): 3-2-1</p> <p>Homework</p> |
| | Intermission (one week) |

| Stage 3 – Learning Plan | |
|-------------------------|---|
| | <p>What should our students be working on during the week break?</p> <ul style="list-style-type: none"> – Write a draft of their culminating project; completed before Day 6 – Interview their person/people – Small group peer response (Mia will guide us through it) |
| | <p>Day 6 – Monday, June 10</p> <p>Writing into the day (5 min)</p> <ul style="list-style-type: none"> – Two things that went well during your independent work week – Two setbacks you encountered during your independent work week <p>Mentor Text: Investigative article</p> <ul style="list-style-type: none"> – Targeted: A family and the quest to stop the next school shooter – See-Think-Wonder <ul style="list-style-type: none"> ○ Reading like a writer: What moves does the writer make to investigate his / her topic? (mark as you read) – Other MTs – Affinity Mapping protocol: what are the characteristics of an investigative journalism piece? <ul style="list-style-type: none"> ○ Small group |

| Stage 3 – Learning Plan | |
|-------------------------|--|
| | <ul style="list-style-type: none"> ○ Goal: To create an anchor chart <p>What is journalism: How to be an ethical journalist</p> <ul style="list-style-type: none"> – Artist-in-Residence: CCN journalist <p>Peer response group – focus on major revisions</p> <ul style="list-style-type: none"> – Investigative article – Using anchor chart, provide feedback <p>Time to research/rewriting/revising</p> <ul style="list-style-type: none"> – Investigative article – Revisit prolepsis, especially your RQs for your readers. <p style="padding-left: 40px;">Let those questions guide your writing</p> <p>Interview: Google Form</p> <p>Exit Ticket (5 min): two things that you need from us teachers; two things you learned about yourself as a writer and thinker</p> <p>Homework: Revise your investigative article. Aim for revising 30% of it.</p> |
| | <p>Day 7 – Tuesday, June 11</p> <p>Writing into the day (5 min)</p> <p>Peer response group – focus on major revisions</p> <ul style="list-style-type: none"> – Investigative article <p>What is journalism: Revising & Getting rid of our darlings</p> <ul style="list-style-type: none"> – Artist-in-Residence: CCN journalist <p>Journalistic article #3</p> <ul style="list-style-type: none"> – Stations – Writing article – stay in station groups |

| Stage 3 – Learning Plan | |
|-------------------------|--|
| | <ul style="list-style-type: none"> – Publish it <p>Peer response group – focus on major revisions</p> <ul style="list-style-type: none"> – Journalistic article #3 <p>Time to research/rewriting/revising</p> <ul style="list-style-type: none"> – Investigative article – Revisit prolepsis, especially your RQs for your readers. <p>Let those questions guide your writing</p> <p>Exit Ticket: 2+2</p> <p>Homework</p> |
| | <p>Day 8 – Wednesday, June 12</p> <p>Writing into the day (5 min)</p> <p>What is journalism: Editing</p> <ul style="list-style-type: none"> – Artist-in-Residence: CCN journalist <p>Journalistic article #4</p> <ul style="list-style-type: none"> – Stations – Writing article – stay in station groups <p>Peer response group – focus on editing, style</p> <ul style="list-style-type: none"> – Investigative article <p>Time to research/rewriting/revising</p> <p>Exit Ticket: 2+2</p> <p>Homework</p> |
| | <p>Day 9 – Thursday, June 13</p> <p>Writing into the day (5 min)</p> |

| Stage 3 – Learning Plan | |
|-------------------------|--|
| | <p>What is journalism: The future of journalism</p> <ul style="list-style-type: none"> – Artist-in-Residence: Andrea Bruce <p>Journalistic article #4</p> <ul style="list-style-type: none"> – Stations – Writing article – stay in station groups – Publish it <p>Peer response group – focus on editing, style</p> <ul style="list-style-type: none"> – Investigative article <p>Time to research/rewriting/revising</p> <p>Exit Ticket: 3-2-1</p> <p>Homework</p> |
| | <p>Day 10 – Friday, June 14</p> <p>Writing into the day (5 min)</p> <p>Survey – Inventory of Process and Composition</p> <p>Celebrating our publications</p> <ul style="list-style-type: none"> – Author’s chair <p>Carroll County News or more local piece</p> <ul style="list-style-type: none"> – Could be a special feature? – Memoir piece is a different kind of writing? <p>Publishing their investigative article</p> <p>Prolepsis reflection</p> <ul style="list-style-type: none"> – Review published piece and compare/contrast it to what was written in their prolepsis |

| Stage 3 – Learning Plan | |
|-------------------------|--|
| | <ul style="list-style-type: none">– Reflection questions TBD <p>What happens next?</p> <p>*Exit interviews throughout the day*</p> |

Appendix E: National Writing Project Civically Engaged Writing Analysis Continuum for Public Writing

Analyzing public writing that focuses on civic issues of significance to the writer, the community, or the public

| EMPLOYS A PUBLIC VOICE Analyzes how the writing employs rhetorical strategies, tone and style to contribute to civic discourse or influence action, and how it establishes a writer's credibility. Public voice is directed beyond one's immediate family and friends. | | | |
|---|--|--|---|
| 1. The writing: <ul style="list-style-type: none"> • [Tone/Style/Rhetoric] Employs rhetorical strategies, tone, and style that are ineffective or undermine the purpose of encouraging civic discourse or convincing the intended audience to support the argued position. • [Credibility] Undermines the writer's credibility, losing trust and confidence of the audience, by making highly problematic choices or exhibiting inaccuracies in content or language. | 2. The writing: <ul style="list-style-type: none"> • [Tone/Style/Rhetoric] Employs rhetorical strategies, tone, and style that are somewhat ineffective for the purpose of encouraging civic discourse about the issue or convincing the intended audience to support the argued position. • [Credibility] Limits the writer's credibility hindering trust and confidence of the audience, by making problematic choices about content or language. | 3. The writing: <ul style="list-style-type: none"> • [Tone/Style/Rhetoric] Employs rhetorical strategies, tone, and style that are satisfactory for the purpose of encouraging civic discourse or convincing the intended audience to support the argued position. • [Credibility] Satisfactorily establishes the writer's credibility, gaining trust and confidence of the audience, through choices about content and language. | 4. The writing: <ul style="list-style-type: none"> • [Tone/Style/Rhetoric] Employs rhetorical strategies, tone, and style that are effective for the purpose of encouraging civic discourse or convincing the intended audience to support the argued position. • [Credibility] Effectively establishes the writer's credibility, gaining trust and confidence of the audience, through thoughtful choices about content and language. |
| ADVOCATES CIVIC ENGAGEMENT OR ACTION Analyzes how the writing, as crafted for an intended audience, raises awareness and establishes the public importance of a civic issue. When appropriate, advocates for a desired change or civic action, explaining why the action is reasonable and feasible. | | | |
| 1. The writing: <ul style="list-style-type: none"> • [Public Awareness/Importance] Fails to raise awareness about and establish the public importance of a civic issue in relation to an intended audience. • [Reasonableness/Feasibility] When appropriate, presents a call for a desired change or civic action without articulating why the action is a reasonable or feasible OR presents an unreasonable or infeasible approach for addressing the issue. | 2. The writing: <ul style="list-style-type: none"> • [Public Awareness/Importance] Weakly raises awareness about and weakly establishes the public importance of a civic issue in relation to an intended audience. • [Reasonableness/Feasibility] When appropriate, advocates for a desired change or direct civic action, weakly articulating why the action is a reasonable and feasible approach for addressing the issue. | 3. The writing: <ul style="list-style-type: none"> • [Public Awareness/Importance] Satisfactorily raises awareness about and establishes the public importance of a civic issue in relation to an intended audience. • [Reasonableness/Feasibility] When appropriate, advocates for a desired change or direct civic action, satisfactorily articulating why the action is a reasonable and feasible approach for addressing the issue. | 4. The writing: <ul style="list-style-type: none"> • [Public Awareness/Importance] Effectively raises awareness about and establishes the public importance of a civic issue in relation to an intended audience. • [Reasonableness/Feasibility] When appropriate, advocates for a desired change or direct civic action, effectively articulating why the action is a reasonable and feasible approach for addressing the issue. |

| ARGUES A POSITION BASED ON REASONING AND EVIDENCE Analyzes how the writing uses reasoning, interprets and presents evidence, and, when appropriate for purpose and audience, addresses alternate positions or perspectives. Evidence may include personal experience as well as primary and secondary research. | | | |
|---|---|--|--|
| 1. The writing: <ul style="list-style-type: none"> • [Reasoning] Uses very limited or flawed reasoning in an attempt to develop and support a position on a civic issue, using a value structure that somewhat informs the position. • [Evidence] Presents very limited or no interpretation of information or facts, so lacks evidence to support the argued position. • [Alternate views] Does not acknowledge OR misunderstands or mischaracterizes alternate perspectives, thus undermining the argued position. | 2. The writing: <ul style="list-style-type: none"> • [Reasoning] Uses limited or uneven reasoning in an attempt to develop and support a position on a civic issue, using a value structure that somewhat informs the position. • [Evidence] Presents a limited interpretation of appropriate evidence, or presents evidence insufficient to support the argued position. • [Alternate views] When appropriate for purpose and audience, acknowledges alternate positions or perspectives but without explanation, thus weakening the argued position. | 3. The writing: <ul style="list-style-type: none"> • [Reasoning] Uses satisfactory and logical reasoning to develop and support a position on a civic issue, using a clear value structure to inform the position. • [Evidence] Satisfactorily interprets and links appropriate and sufficient evidence to support the argued position. • [Alternate views] When appropriate for purpose and audience, briefly discusses and counters alternate positions or perspectives, thus supporting the argued position. | 4. The writing: <ul style="list-style-type: none"> • [Reasoning] Uses effective and logical reasoning to develop and support a position on a civic issue, using a clear value structure to guide the position. • [Evidence] Thoughtfully interprets, synthesizes, and links appropriate and sufficient evidence to support the argued position. • [Alternate views] When appropriate for purpose and audience, analyzes and counters alternate positions or perspectives, thus strengthening the argued position. |
| EMPLOYS A STRUCTURE TO SUPPORT A POSITION Analyzes how organization and structure help develop the central argument, including openings, closures, and linkages. | | | |
| 1. The writing: <ul style="list-style-type: none"> • [Organization] Employs an organization that is a simple listing of loosely connected content with no clear central argument. • [Opening/Closing] May include an opening and closing that are inappropriate, unconnected to the call for civic engagement, or missing. • [Linkage] Includes few or no links among ideas. | 2. The writing: <ul style="list-style-type: none"> • [Organization] Employs an organization that muddies or weakens the central argument. • [Opening/Closing] Includes an opening and closing that may be weak or only vaguely related to the call for civic engagement. • [Linkage] Weakly links ideas or ideas may pertain to the topic but not to each other. | 3. The writing: <ul style="list-style-type: none"> • [Organization] Employs an organization that makes clear and satisfactorily develops the central argument. • [Opening/Closing] Includes a clear opening and closing that support the call for civic engagement. • [Linkage] Satisfactorily links ideas. | 4. The writing: <ul style="list-style-type: none"> • [Organization] Employs an organization that makes clear and effectively develops the central argument. • [Opening/Closing] Includes a strong and purposeful opening and closing that establish significance and strengthen the call for civic engagement. • [Linkage] Competently links ideas to create cohesion, clarify relationships, and maintain a consistent flow of ideas. |

Appendix F: IRB Approval Letter



To: Jennifer O Penafiora
BELL 4188

From: Douglas James Adams, Chair
IRB Committee

Date: 05/24/2019

Action: **Expedited Approval**

Action Date: 05/24/2019

Protocol #: 1905198101

Study Title: Prolepsis: A mediating tool for writing instruction

Expiration Date: 05/23/2020

Last Approval Date:

The above-referenced protocol has been approved following expedited review by the IRB Committee that oversees research with human subjects.

If the research involves collaboration with another institution then the research cannot commence until the Committee receives written notification of approval from the collaborating institution's IRB.

It is the Principal Investigator's responsibility to obtain review and continued approval before the expiration date.

Protocols are approved for a maximum period of one year. You may not continue any research activity beyond the expiration date without Committee approval. Please submit continuation requests early enough to allow sufficient time for review. Failure to receive approval for continuation before the expiration date will result in the automatic suspension of the approval of this protocol. Information collected following suspension is unapproved research and cannot be reported or published as research data. If you do not wish continued approval, please notify the Committee of the study closure.

Adverse Events: Any serious or unexpected adverse event must be reported to the IRB Committee within 48 hours. All other adverse events should be reported within 10 working days.

Amendments: If you wish to change any aspect of this study, such as the procedures, the consent forms, study personnel, or number of participants, please submit an amendment to the IRB. All changes must be approved by the IRB Committee before they can be initiated.

You must maintain a research file for at least 3 years after completion of the study. This file should include all correspondence with the IRB Committee, original signed consent forms, and study data.

cc: Vicki S Collet, Investigator

Appendix G: Codebook

| Code | Sub-codes | Themes | Example |
|------------------------|--|--|---|
| Prolepsis | Prolepsis in helping organization; reflecting on teaching prolepsis; using prolepsis in teaching; experiencing prolepsis; observing student prolepsis experience; observing student prolepsis; revisiting prolepsis during writing | Prolepsis is a cognitive tool used for critical thinking, writing, and teaching. | “I just feel that with prolepsis it was easier to put what I wanted. I could do what I wanted with it, instead of just, ‘You have to do this. If you don't, I'm going to kill you.’” |
| Writing | Being a writer; developing as a writer; gaining writer confidence; writing strengths; writing weakness; impact of prolepsis in writing; experiencing writing process | Writing is an act of discovery, of finding one's voice while in the process | “About writing, I think I have realized how much you can express yourself through writing. How no matter who you are, just like with some people, and things like that can... Like Andrea Bruce how she shares her stories, and shows people through photography. Writing, which is just another form of art, you can also show people, and it doesn't matter who you are because if you can put it on paper, the people will actually read it. Like I said, I've never been listened to on anything, and I feel like writing is a way that I could show people what's wrong, and what I can do.” |
| Sociocultural learning | Curating supportive learning environment; talking with more experienced other; sociocultural learning works; affirming peer activity; more experienced other; peer response; value in conferring | Sociocultural learning is a symbiosis between teacher and student and students with each other | “... here I had people telling me that I could do things, and that showing it to me like I said before my voice matters, and things like that. That meant a lot because it's the first time I've gotten that, and I don't know, I usually liked that, and it pushed me a little more.” |
| Reflecting | Thinking about learning; reflecting to learn; student reflections on prolepsis | Reflection is an act of self-discovery on who a writer is becoming. | “We sort of have to see and reflect on where we're weak and make those decisions on what we want to focus on, because you can't fix everything.” |
| Student agency | Student choice | Effective, genuine learning happens when students are given choice and agency. | “I loved how you could put as your writer, as a self, what to work on, because then you have goals and then you actually do them.” |