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Responsive Classroom Ecologies: Supporting Student Inquiry And Rhetorical Awareness In College Writing Courses

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RESPONSIVE CLASSROOM ECOLOGIES: SUPPORTING STUDENT INQUIRY AND RHETORICAL AWARENESS IN COLLEGE WRITING COURSES

by

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DEDICATION

This project is dedicated to my family, who has given me the time and space to pursue my education and research. For Josh, who has let me get to quiet(er) corners of the house; for Jordan, Kari, and Logan who have (sometimes) patiently waited for my attention; and for my mom and Jan, who have shared so much of their time caring for these little people so I could work. Thank you.

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TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

Chapter One: Conceptualizing the Inquiry Environment in Composition through Discussion about Transfer, Ecology, and Student Agency

Introduction

This chapter describes the scholarship, theoretical framework, and methodology informing a teacher-research study on whether and how inquiry-based and reflective teaching and learning strategies impact students' preparation for future learning in a first-year composition course. The project, which grew from a personal investment in exploring inquiry-based teaching as well as from a contextual, programmatic need to investigate teaching and learning strategies that support knowledge transfer, is the result of several years of personal inquiry and a semester of formal classroom research. This research speaks to questions about alternative pedagogies and student learning both in the field at large and in the local context of the Composition program at Urban University, a Midwestern research university.

In the sections below I will outline the major composition scholarship informing this project. The first section, on transfer scholarship, outlines work in composition done in the last ten years in response to studies in educational psychology centered on learning and knowledge transfer. This scholarship discusses both the role the composition course plays in students' general learning across the institution and the theoretical and pedagogical imperatives behind "teaching for transfer" and studies of teaching and learning in our field. From there, I outline the progressive roots of this study, exploring the possibilities provided by progressive pedagogy in developing theory and practice responding to these recent studies on students' knowledge transfer. Finally, I look at scholarship on classroom ecology that foregrounds both the theoretical framework and methodology of this project. This review of literature sets the groundwork for a

description of this study, a semester-long look at inquiry-based learning and reflection and the impact on the learning of fifteen students in my introductory college writing course.

Studying Knowledge Transfer in Composition

Understanding composition's recent work investigating students' transfer of writing-related knowledge is important for this study, one which is grounded in understanding whether and how students are taking up the learning strategies emphasized in the course to support their movement through their writing projects. Composition's work on students' transfer of writing-related knowledge draws heavily from research on learning transfer more broadly, particularly from work done by Salomon and Perkins and Bransford et al. Salomon and Perkins suggest that we need to understand what transfer is and how it works, and that because it is not a "unitary phenomenon," but is conditional, we need to attend not to *what* is being transferred, but *how* it is transferred (115). Because of the time needed to create the conditions for low-road transfer, which requires practice, it is difficult to see evidence of this in the classroom, however Salomon and Perkins suggest we may see evidence of high-road transfer, which requires mindfulness and abstraction, in such a setting (115; 136). More recently, in a National Research Council report (2000), Bransford et al argue that are subject matter mastery, time, deliberate practice, feedback, motivation, and a sense of usefulness are key to impacting transfer (53; 56; 59-61). Like Salomon and Perkins, the authors argue that abstraction can help promote transfer, which they describe as an active, dynamic process (62; 66). Bransford et al also note that teachers may need to help students activate this prior knowledge, and metacognitive approaches will support this (68). Together, these two studies suggest several necessary learning conditions and teaching strategies for fostering transfer, suggestions that we see taken up in the work of composition

scholars looking to theorize and develop pedagogical practice for supporting students' writing-related knowledge transfer.

Recent studies in composition have worked to examine how the work of the composition classroom is integrated into students' overall learning in the institution, specifically how students transfer learning from the composition classroom into these other learning contexts (i.e. Wardle; Bergmann and Zepernick). Whereas studies in previous decades have centered on examinations of the individual student writer's process, this recent work emphasizes whether and how the work of the composition course prepares students to navigate new writing contexts. Following the key studies in education research described above, these scholars in composition study whether and how students take what they have learned in composition courses with them into other academic, professional, or social contexts. These arguments and studies often center on larger questions about the focus of composition as a discipline (Smit) and on the value of the first-year writing course and revision of this course to include the needed pedagogy for developing conditions for knowledge transfer (i.e. Wardle; Bergmann and Zepernick; Downs and Wardle; Beaufort; Driscoll). Because performance assessment is often central to institutional work, transfer studies in composition take up this call as well, examining how this classroom emphasis on transfer can be measured in terms of individual student performance. However, how to assess transfer in composition, is, as in other disciplines, a complex study, and scholars are beginning to argue for assessment that moves beyond a single moment of writing and considers multiple factors (Slomp; Driscoll and Wells).

In his 2004 book *The End of Composition Studies*, David Smit critiques contemporary pedagogical practice in composition, arguing that the way writing courses are designed is ineffective for impacting transfer of writing-related knowledge into new contexts. While there is

a cross-disciplinary consensus that writing is contextual, and people learn through immersion in a discourse community, notes Smit, the composition course has often been taught as prescriptive, which poses problems for how students can use the knowledge built in the course in their work across the university. When composition focuses on academic discourse rather than emphasizing writing's response to rhetorical context, students do not have all the context, subject knowledge, or information they would need to really do the writing in "real life" (149). Even when we intend to teach for transfer to other courses, says Smit, we (as teachers) do not know what is being done in other classes, what exactly students will need, or how to help them apply their writing knowledge in new situations.

While teachers and scholars recognize this disconnect, so do students. Two 2007 studies, one by Elizabeth Wardle, and one by Linda Bergmann and Janet Zepernick, highlight the disconnect composition students feel between the kinds of writing they learn to do in the composition course and the writing they are required to do across and outside of the academy. Using a framework that considers "context, purpose, and student perception of writing both in and beyond FYC [first-year composition]" (70), Wardle finds in her study that though they reported learning writing skills in FYC, students did not use or need to use the skills they learned in FYC in their other courses (73), with one exception: "The only ability students seemed to consistently generalize from one writing task to another within the various activities of schooling was meta-awareness about writing: the ability to analyze assignments, see similarities and differences across assignments, discern what was being required of them, and determine exactly what they needed to do in response to earn the grade they wanted" (76-77). Students were only using "all of their writing-related knowledge and abilities" when they found an assignment to be especially "engaging" (77).

This question of relevance and personal engagement is reflected in Bergmann and Zepernick's study as well. The authors find the following themes coming from their study: 1) "Students tend to think of writing in English classes as personal and expressive rather than academic or professional"; 2) "Students think of this personal writing (that is, the writing they do in English classes) as a "natural" act—like engaging in conversation—for which there are only a very few simple, concrete, and universal rules"; and 3) "Students do think of writing skills as "portable" from one discipline or context to another" (though, as noted above, they don't find the writing done in English classes as relevant to other disciplines) (129). In short, students find writing in English courses as distinctly separate from writing in all other courses. Bergmann and Zepernick find this problem stems from several issues, including the "disparity" between sections of FYC at the university, the conflation of literature and composition courses, students' view of composition and literature as lacking disciplinarity, students' view of English course writing as subjective, and students' perception of teacher comments as "meddling" (131-132). Bergmann and Zepernick find that, overall, students see their writing work in FYC as arbitrary and completed for grades and teachers' preferences. The authors write, "Students seemed to be completely unaware that the purpose of FYC might be to help them turn their rhetorical "street smarts" into conscious methods of analysis—of situation-specific audiences, discourse communities, rhetorical situations, and relevant textual models—that they could then apply to writing situations in other contexts" (134).

Whereas Bergmann and Zepernick find that when students are disposed to thinking that there are no connections between their work in FYC and other courses, they struggle to transfer writing-related knowledge, Jennifer Wells finds in her 2011 dissertation that when students hold dispositions *toward* transfer—that is, when they believe there are connections between their high

school writing courses and their college courses—they are able to make these key connections. In Dana Driscoll and Jennifer Wells' article, "Beyond Knowledge and Skills: Writing Transfer and the Role of Student Dispositions," the authors argue "value, self-efficacy, attribution, and self-regulation," are four key dispositions that increase potential for transfer. Driscoll and Wells argue that these dispositions "are a critical foundation upon which learning is built and potentially transferred". Both Bergmann and Zepernick and Wardle suggest that one issue impeding transfer is that many students cite FYC as rather peripheral to their educational focus and/or as irrelevant to their major coursework. However, this disposition—one's attitude toward the class, one's motivation—may be integral to students' success in a course. In their presentation of Julie, Driscoll and Wells, demonstrate how attitude and motivation can hamper students' learning:

> Julie, a sophomore in animal science, placed a very low value on her rhetorically focused FYC course, which created problems with transfer and a disconnection between divergent genres at the university…She expressed negative views concerning the transferability of most of her FYC course content because she saw it as completely disconnected from her career goals in animal science.

As Driscoll and Wells put it, Wardle sees this problem as belonging to instructors, "who do not create the kinds of conditions that will motivate students to put forth effort in transferring" (9). Driscoll and Wells, however, argue for further research "between dispositions and the larger activity systems that support/inhibit transfer" (12). Here, we see a move toward developing conditions of learning that respond to students' dispositions more broadly.

Because transfer is not only forward-reaching, impacting students' perceptions of the value of their writing work for transfer to subsequent contexts, but also backward-reaching, emphasizing students' ability to draw from prior knowledge, this attention to disposition may be significant in courses across the discipline, for which students might draw from this writing-related knowledge built in the composition course. In her 2011 article, "Connected,

Disconnected, or Uncertain: Student Attitudes about Future Writing Contexts and Perceptions of Transfer from First Year Writing to the Disciplines," Dana Driscoll studies students' perceptions about transferability through their FYC course and into their writing in other disciplines. She finds that while "students were largely hopeful about the transferability of the material learned in FYC" at the beginning of the semester, this attitude often faded by the end of the semester. Driscoll places students in four categories in terms of their feelings about transfer and the "usefulness" of FYC: explicitly connected, implicitly connected, uncertain, and disconnected. Those students categorized as "explicitly connected" responded in their interviews that the most valuable material they retained from the FYC course was that which directly connected to future writing contexts. Driscoll raises questions about whether and how instructors can impact students' attitudes and beliefs about the content of FYC, and suggests that metacognitive reflection, explicit teaching, scaffolding, and making connections to both prior knowledge and future contexts are important pedagogical practices for teaching for transfer. Driscoll's findings mirror Bergmann and Zepernick's, in that that teaching students "*how to learn to write"* (Bergmann and Zepernick 142, emphasis theirs) will better foster transfer of learning than teaching students how to write in a general sense. They write, "Such an approach to teaching students how to learn to write would help students recognize that they are making choices, and how to make those choices consciously, based on knowledge about the discourse community and rhetorical situation in which they are working" (142). Similarly, Wardle finds that "*meta-awareness about writing, language, and rhetorical strategies* in FYC may be the most important ability our courses can cultivate" (82, emphasis hers). These scholars' findings about meta-awareness are influential to pedagogical practices, as I will explore in the section below.

Examining these points of transition between high school and college writing, or between FYC and subsequent coursework, several composition scholars have looked at how students deal with prior knowledge of writing in their approaching of new writing tasks, naming the processes by which students do and do not experience positive transfer.

In their 2008 study, Rounsaville, Goldberg and Bawarshi describe the importance of helping students develop a metacognitive awareness of whether and how they draw from prior knowledge as they work through their writing courses. Their finding that students draw heavily from their prior knowledge of academic genres is further supported in studies by Reiff and Bawarshi, Nowacek, Rounsaville, and Robertson, Taczak, and Yancey, which describe the ways students apply, adapt, or misuse this prior (genre) knowledge in their writing work. These discussions are further developed in Chapter Two, where I explore how several students in my course worked through the initial assignment sequence and dealt with their prior knowledge of college writing in assigned reflections as they navigated this new classroom.

This emphasis on helping students develop meta-awareness grounds the major approaches taken by composition scholars for supporting knowledge transfer. In the section below, I will outline three major approaches to teaching for transfer through the support of students' development of meta-awareness: the study of discourse communities, the use of a writing studies framework, and the implementation of reflective writing about writing. While there is significant overlap in these three approaches, I will explore where there are points of departure, in an effort to preview the pedagogical approaches I employed in the course described in this study.

Teaching for Transfer: Supporting Meta-Awareness

Following the studies described above, composition scholars have developed various pedagogical approaches for teaching students "*how to learn to write"* (Bergmann and Zepernick 142). Specifically, approaches emphasizing discourse communities, writing studies, and writing reflection have been taken up by (teacher-)scholars in their efforts to teach for transfer. In this section, I will explore these three approaches, building toward a discussion of how one of them, writing reflection, will be integral to the work of this project.

In "College Writing and Beyond: A New Framework for University Writing Instruction", Anne Beaufort examines how writing courses can be redesigned to provide students with the skills to successfully transfer knowledge from one setting to another. Beaufort argues for "a more inclusive model [of expertise] to account for the multiple knowledge domains activated in expert writing performances" (18). She works off of the model of her 1999 study of "five overlapping yet distinct domains of situated knowledge entailed in acts of writing: discourse community knowledge, subject matter knowledge, genre knowledge, rhetorical knowledge, and writing process knowledge" (18). Beaufort suggests that such a theory of discourse communities can serve as a heuristic by which students work to articulate abstractions that will help them transfer knowledge. She follows one student, Tim, through his FYC course, other general education courses, courses in his major, and then to his workplace, to study how her five knowledge domains apply. In one example of negative transfer from English to history courses, Beaufort finds that Tim, drawing from his FYC course, applies inappropriate writing strategies to his history papers. Based on this and other evidence from her study, Beaufort concludes, among other things, that "all faculty should acknowledge and make clear the socially situated aspect of the writing they assign, so that students understand the connection between writing conventions

and the work those conventions are meant to accomplish in given discourse communities" (149). In other words, teaching students to understand writing as a contextual practice is one key step for helping them understand writing strategies as able to be abstracted, but not necessarily immediately applicable from one course (or setting) to another. Teaching students to use the five knowledge domains to think through navigating new writing contexts is one strategy for helping them learn metacognitive, reflective practice in writing.

While Beaufort's approach depends on this heuristic of knowledge domains, Downs and Wardle's Writing About Writing curriculum emphasizes writing studies as the emphasis of FYC. Downs and Wardle justify this curriculum by suggesting "writing studies is a discipline with content knowledge to which students should be introduced, thereby changing their understandings about writing and thus changing the ways they write" (553). The emphasis of the course, then, rather than on "academic writing," which Downs and Wardle point out is difficult to define concretely, is on helping students explore writing as an activity. Specifically, in a Writing About Writing (or WAW) approach, students conduct primary research and use qualitative research methods to study writing in various contexts. The authors argue, "This course would serve as a gateway to WAC and WID programs better able to address issues of specialized discourse within specific academic disciplines" (558). In other words, such a course would better facilitate transfer of knowledge across the writing sequence because of its emphasis on writing studies itself as a specialized discourse.

A third pedagogical approach, writing reflection, can be found in composition scholarship and descriptions of pedagogical approaches going far back, though, as Kathleen Blake Yancey reports in her 1998 text "Reflection in the Writing Classroom", the use of reflective writing in composition courses has been undertheorized in the discipline. Teaching

students to write reflection is one way to harness this metacognitive power. In a 2011 CCCC presentation, drawing from her dissertation research, Kara Taczak describes the role of reflection in teaching for transfer as follows: "(1) it is the practice by which students articulate their understanding of key terms and concepts using their own language; (2) it is the practice that allows students to create connections between readings and assignments; and, (3) it is the practice for students to begin to theorize about their writing" (2). Taczak argues that through developing a theory of writing and articulating and developing writing practices, students develop writerly identities, all of which support their transfer of writing-related knowledge. Reflection writing is "vital" to FYC, she argues (10), a position that will be supported through the work of the study described below.

Studying Transfer

While developing pedagogical practice from studies of transfer is important work for composition scholars—after all, supporting knowledge transfer is dependent on purposeful classroom practice, as we see above—rethinking how we study transfer in composition is the work of recent studies in the discipline. In this section, an exploration of approaches to studying transfer foregrounds the theoretical framework I have developed for the current study and explain later in the chapter.

Much recent scholarship in composition studies of transfer is based in activity theory (i.e. Wardle; Kain and Wardle; Wardle and Roozen; Driscoll). As David Russell suggests, activity theory is useful for examining "goal-directed, historically-situated, cooperative human interactions" within a complex, dynamic system (53). As Kain and Wardle describe it, of special value in this model are the "reciprocal relationships" between the various components in an activity system: the tools, subject, rules, community, motives, and division of labor (3). Because

activity theory accounts for both the parts and the whole of the system, Kain and Wardle demonstrate, we can use it to "[isolate] problems to develop solutions," (6), especially key as we look to study classroom teaching and learning to understand whether and how students are transferring writing-related knowledge. Beyond the classroom, our assessment of students' writing practices crosses sequences and programs. As Wardle and Roozen note, "To more fully support and assist students developing as writers, our writing programs and structures are becoming more complex, vertical, and integrated" (111). Activity systems theory provides scholars a way to examine these curricular and institutional structures with their varying ecological nuances.

Without consideration of the overall context in which learning and transfer are taking place, our studies are limited, these authors argue. In "Challenges in Assessing the Development of Writing Ability: Theories, Constructs, and Methods" (2012), David H. Slomp makes the point that "traditional perspectives on knowledge transfer" are inadequate for assessing transfer of writing ability because such assessments "tend to capture a snapshot of ability," refer to knowledge as static, not dynamic, and examine knowledge a-contextually (82). Examining studies of transfer in writing studies, Slomp finds promising possibilities for future assessment based on broad context and intrapersonal factors (83-84). Critiquing Beaufort's analysis of Tim's development as a writer, he asks, "I wonder, though, if Beaufort had focused her lens more sharply on the intrapersonal factors that shaped Tim's development would she have seen aspects of his personality or motivations that led him to employ guesswork as a learning strategy?" (84). Slomp finds Bronfenbrenner's bioecological theory of development (1999) particularly insightful for this discussion of assessing transfer (85). Bronfenbrenner's emphasis on "dispositions, resources, and demand characteristics" in discussion with "proximal processes" like peer review

sessions provides a model that Slomp suggests works with theories of transfer (85). He argues, "Framing their work through the lens of this theory, researchers and assessment professionals will be able to examine not only how a students' [sic] writing ability is developing, but also what the array of intrapersonal, interpersonal, and institutional factors that either support or inhibit that development might be" (86).

In her 2011 book *Agents of Integration: Understanding Transfer as a Rhetorical Act,* Rebecca Nowacek draws from activity theory to develop a framework for her study of students' recontextualization of prior knowledge. She writes, "I have identified four avenues of connection, four resources that individuals employ as they draw connections among various contexts: knowledge, ways of knowing, identity, and goals" (20-21). These avenues can be "mapped onto" the activity-systems triangle, notes Nowacek, but she uses these terms instead, partially because of their accessibility, but primarily because her theoretical framework is developed from her classroom research, rather than directive of it (22), an approach I have taken with my own development of a theoretical framework, which I will describe below. Such an approach holds context as central not only in the application of theory, but in the development of theoretical frameworks that shape our discussion of classroom practice and, specifically, students' transfer of writing-related knowledge, which, as Salomon and Perkins and Bransford et al have pointed out, is itself contextual.

In the sections below, I will work toward the theoretical approach I took to designing this study and developing my pedagogical practice, one that, admittedly, draws from activity theory and Bronfenbrenner's ecological theory, as these other transfer scholars utilize them, but is based specifically in progressive approaches to classroom practice, and in the developing the conditions that support students' learning. Because of the emphasis on the child's relationship to

the environment and this study's focus on the classroom environment (and not environmental or contextual factors outside of the classroom), I find what progressive pedagogy has to offer this study particularly relevant. That is, because scholarship in progressive pedagogy is particularly interested in how the classroom environment shapes an individual's ability to learn and to make decisions about this learning, it has significant ties to composition's work on transfer. Beginning with a discussion of Deweyan pedagogy and its relationship to the kinds of conditions of learning idealized by transfer scholars in composition, I will argue for an approach to both studying and teaching for transfer that emphasizes classroom ecology and student agency.

Progressive Roots: John Dewey on Environment, Habits of Mind, and Agency

Because of his emphasis on classroom environment and student habits, returning to John Dewey to think about how we teach for the transfer makes good sense. Dewey's discussions of the whole child and of the child's relationship to others and to the environment at large can be found implicit in disciplinary discussions of knowledge transfer that look at dispositions, attitudes, and the value of studying context to understand the viability of our pedagogy. Of particular importance in Dewey's 1917 text *Democracy and Education* are the concepts of the classroom environment, the development of habits, and the pursuit of personally relevant topics. Dewey describes education as a means of social preparation, and, as such, argues that the process of raising an individual up in a social group is determined more by the means of nurturing and the overall environment than the content that is delivered in the process. He writes, "The required beliefs cannot be hammered in; the needed attitudes cannot be plastered on. But the particular medium in which an individual exists leads him to see and feel one thing rather than another; it leads him to have certain plans in order that he may act successfully with others" (12). In other words, the cultivation of particular conditions in the environment is what helps an

individual develop certain characteristics (12), and the environment impacts the individual, whether intentionally or not (19). Dewey writes, "We never educate directly, but indirectly by means of the environment. Whether we permit chance environments to do the work, or whether we design environments for the purpose makes a great difference" (20).

Key to this deliberative design for Dewey is "balance," a consideration of how elements in the environment are connected to one another and how habits contribute to the maintenance of an individual's "balanced connection with things" (86). Through the development of particular critical, flexible habits, we can modify our behaviors accordingly, and remain in tune with the always-changing environment. We see from Dewey that habit can be shaped by the environment and can be responsive to environment, thus informing the development of the individual. This means ensuring that the classroom environment promotes conditions for individual growth.

One of these conditions for individual growth involves cultivating the individual's investment in the environment. In describing the differences between a "spectator" and an "agent," Dewey writes,

> The former is indifferent to what is going on; one result is just as good as another, since each day is just something to look at. The latter is bound up with what is going on; its outcome makes a difference to him. His fortunes are more or less at stake in the issue of events. Consequently, he does whatever he can to influence the direction present occurrences take . . . The attitude of a participant in the course of affairs is thus a double one: there is solicitude, anxiety concerning future consequences, and a tendency to act to assure better, and avert worse, consequences (136).

Capturing this attitude of agency and participation in the classroom takes attention. The environment must promote training of mind (151), a concept taken up by those in composition studies who promote writing reflection as a key method for teaching. Dewey suggests that training our minds through reflective practice means we are better able to predict what consequences our actions will have. More importantly, this training can prepare the individual

for acting responsively and responsibly within a greater social context: "Only gradually and with a widening of the area of vision through a growth of social sympathies does thinking develop to include what lies beyond our *direct* interests" (161). This discussion of rhetorical and responsible agency latent in Dewey's text places the individual in a meaningful relationship with others in the classroom environment, a concept explored by progressive scholars in their discussion of how to develop classroom practice that harnesses attention to the impact of this agency. Dewey's discussions of the student and environment thus ground the composition and education scholarship important to this study.

Classroom Environment and Ecology

Work on ecology and classroom ecology in composition primarily addresses the learner's understanding his or her relationship to others (things, people) through writing, whether this means writing to consider one's relationship to other people, places, and things (as presented in the assignment sequence Derek Owens includes in *Composition and Sustainability*), or considering one's relationship with an audience (and the impact on that audience) while writing (Cooper; Newcomb). As I will explore in this section, Neil Postman and Charles F. Weingartner's concern about ecological imbalance in their 1969 text *Teaching as a Subversive Activity* suggests a possible new avenue of discussion on classroom environment and ecology and gives us a way to think about how the value of considering ecology in composition scholarship.

Scholarship on ecology and classroom ecologies developed near the time period of critical pedagogy and critiques of critical pedagogy, and also in response to process theory. In particular, Marilyn Cooper, in her 1986 article, "The Ecology of Writing," responds to the seeming deficiency of the cognitive process model of writing, in suggesting that the cognitive

process cannot be everything that influences the act of composing. The solitary author displayed by the cognitive process theory works alone, out of the context of real social situations. With others (Bruffee; Trimbur; McComiskey), Cooper argues that writing is a social activity. She explores what she calls "the ecological model of writing": "writing is an activity through which a person is continually engaged with a variety of socially constituted systems" (367). Key to Cooper's work is the idea that in the ecological model, real people interact through writing, not with imaginary others (373). In other words, an ecology is something we can observe or account for. This is not the same as contextual models, Cooper notes, because an ecological model "encompasses much more than the individual writer and her immediate context" (368). She points out that the elements of an ecology are dynamic: changing in relationship to each other: "An ecologist explores how writers interact or form systems: all the characteristics of any individual writer or piece of writing both determine and are determined by the characteristics of all the other writers and writings in the system" (368).

Other explorations of writing as a social activity in work by Kenneth Bruffee and John Trimbur imply the ways in which the classroom functions as an ecology. Bruffee writes about the collaborative classroom containing "transition groups" that help students make the move from one discourse community to another; through participation in transition groups, students experience a process of "reacculturation" (54). He expands his work to explore the social construction of knowledge overall. While Bruffee highlights consensus as key to collaborative meaning making, John Trimbur looks at dissensus as important to this work. These explorations of dialogue in the classroom highlight a concrete, observable classroom ecology, with instruction based in a concept of the social dimensions of writing. Though these authors do not specifically

use the term classroom ecology, they describe components of the classroom environment that, through interaction, are shaped and reshaped.

Considerations of ecology in composition extend from descriptions of the rhetorical context and social construction of texts to ideas about sustainability, which sometimes move to consider elements outside the realm of the classroom. In *Composition and Sustainability,* Derek Owens aims to use the concept and goals of sustainability as a curricular motive in composition, as a way of asking students to think about their interaction and experience with their communities (xi-xii). This disciplinary intersection is possible in composition, says Owens, because composition teachers "can orchestrate zones of inquiry that juxtapose eclectic webs of information, inspiration, and provocation, the likes of which can't easily be generated elsewhere in academe" (6). Students, as well, can heavily influence such a classroom environment:

> While no course is a tabula rasa—like any classroom environment, the territory of the writing workspace is shaped by a host of ideological impulses swirling around the professor, the institution, the students, the local region, and other involved parties—students in composition classes play an obviously greater role in that interior decorating, and the conversations cannot help but be more variegated and more unexpected—and often riskier—than in so many other classrooms beholden to the parameters of some predetermined subject (6).

Owens' comments on the possibilities of the composition classroom environment point to progressive ideals and challenges: the classroom shaped by students' interests and inquiries and the risk undertaken by those teachers who are willing to allow such levels of improvisation in their classrooms.

More recently, Matthew Newcomb also takes up the topic of sustainability in composition, arguing that students must be asked to think about the long-term impact of their writing on audiences beyond those in the immediate classroom. Emphasizing "designing sustainable relationships with many others through writing," Newcomb echoes Cooper's ideas

about writing as a web of connections (601). Ultimately, such pedagogical practice points students toward understanding themselves as undeniably connected to their writing and other classroom work. That is, students considering the long-term impact of their writing on others and understanding how their relationships with others impact their writing and development of ideas, are asked to see themselves as integral to this teaching/learning/meaning-making environment.

This work on sustainability and its emphasis on ecology is valuable for thinking about how "ecology" is conceptualized in composition scholarship. While Owens and Newcomb primarily intend to examine ecological relationships external to the classroom, their work highlights an emphasis on the ongoing impact of rhetorical decisions on these relationships, a concept important *within* a classroom ecology as well as external to it. Thus, these ideas about sustainability point us to consider what it means for students to develop what Cooper calls "responsible agency," a term I will discuss below. As Owens writes, "[T]hinking sustainably requires that we envision ourselves less as autonomous individuals than as collaborators who are not only dependent upon but literally connected to our local environments in complex ways" (1). In the work of composition broadly, discussions of ecology and classroom ecology, particularly as they emphasize students' understanding of how they interact with and act within their environments, hint toward similar questions addressed by transfer scholarship—questions about how students understand how to move between environments and what "strategies for survival" (Postman and Weingartner) will benefit them as they make such moves.

These ideas about ecology and classroom ecology contribute several concepts to a depiction of the writer's environment:

- An ecology is something we can observe or account for (Cooper).
- Writers write for real, not hypothetical audiences, and can see the impact of their writing on others in the classroom (Cooper).

- Dialogue with other students and with the instructor may influence the writer's choices and development of ideas (Bruffee; Trimbur).
- Students influence the subjects explored in the composition classroom; for example, in exploring their interaction with their communities, these relationships become central to the work of the course (Owens).
- Particular course design may allow students to understand their positions (in the classroom or in the community at large) as influencing others (places, people, things, ideas) (Owens).
- Particular course design may allow students to think about the long-term impact of their writing, on audiences beyond the immediate classroom (Newcomb).

In short, the writer's environment as depicted in this work on ecology and classroom ecology contains more than the rhetorical problem and the text being shaped. The environment also includes a set of relationships, some of which extend beyond classroom walls.

One text that takes up these questions of relationships in the classroom ecology is Neil Postman and Charles F. Weingartner's 1969 text *Teaching as a Subversive Activity,* which addresses many Deweyan concerns about education including the problem of teaching for predetermined outcomes, the value of engaging students in personally meaningful inquiry, and the importance of considering the whole classroom in developing effective pedagogy. While the text is centered on the promotion of what Postman and Weingartner call the inquiry method, they stress the impact of the classroom environment on the individual doing the learning:

> … the most important impressions made on a human nervous system come from the character and structure of the environment within which the nervous system functions; that the environment itself conveys the critical and dominant messages by controlling the perceptions and attitudes of those who participate in it. Dewey stresses that the role an individual is assigned in an environment—what he is permitted to do—is what the individual learns. In other words, the medium itself, i.e., the environment, is the message. "Message" here means the perceptions you are allowed to build, the attitudes you are enticed to assume, the sensitivities you are encouraged to develop—almost all of the things you learn to see and feel and value. You learn them because your environment is organized in such a way that it permits or encourages or insists that you learn them (17).

On one hand, these comments on environment speak to the aims of critical and feminist pedagogies that promote the individual's critique of his or her environmental influences (i.e.

Freire, Berlin). On the other hand, these comments speak to an important possibility regarding the environment: an environment which "permits or encourages or insists" upon particular dispositions for learning will ensure, or at least make ripe, conditions for development of these dispositions for the learner. This latter idea provides a key tie to transfer studies in terms of considering how students' dispositions toward learning (or writing) impact their learning, and how dispositions that foster transfer may be better developed. Postman and Weingartner address several aspects of these dispositions, describing what they call "good learners":

> Bear in mind that the purpose of the inquiry method is to help learners increase their competency *as learners*. It hopes to accomplish this by having students *do* what effective learners do. Thus, the only reasonable kind of logic or structure that can be applied to this environment is that which is modeled after the *behavior of good learners*. Good learners, like everyone else, are living, squirming, questioning, perceiving, fearing, loving, and languaging nervous systems, but they are good learners precisely because they *believe* and *do* certain things that less effective learners do not believe and do. And therein lies the key (31).

Essentially, the characteristics they describe suggest that good learners approach learning with confidence they can learn something, with the ability to judge what information is relevant to their learning process, and with questioning and reflecting habits that help them cultivate these first two qualities, and push along the learning process. For Postman and Weingartner, the inquiry environment fosters these behaviors; it is an environment "in which the full spectrum of learning behaviors—both attitudes and skills—is being employed all the time" (33). Such an environment, they say, is made up of "four major components: the teacher, the students, the problems, and the strategies for solving problems" (33).

Postman and Weingartner's descriptions of the attitudes and dispositions of learners are recounted above. The teacher in the inquiry environment also displays key behaviors, including a disposition toward asking questions, denying simplified answers, encouraging interaction between students, and allowing for a distinctive level of improvisation in the classroom,

developing class plans based on students' questions and needs. The teacher's primary goal in the inquiry environment is not to impart a particular content to students; instead, the teacher aims to change student behavior, to help students develop particular dispositions toward learning (34-37).

The other two components of the inquiry environment, the "to-be-learned" (content) and the strategies for learning, are developed through students' articulation of questions, based in "problems that are perceived as useful and realistic by the learners" (81). In other words, the inquiry environment is based in a concept of problem-posing, but in different terms than other critical and progressive pedagogical environments (i.e. as described by Freire), in that, though teachers model question-asking, the problems explored in the course are developed by students. They write, "[I]n an inquiry environment, the lesson is always *about* the learner. He is "the content." It is about the meanings he has in his head (including the meanings about himself as a learner), and the possibility of his modifying and extending those meanings" (96)[1].

Further, Postman and Weingartner tie their concerns about the classroom environment to their emphasis on critical practice. In developing critical practice, Postman and Weingartner suggest we need to move past identifying what is happening in a situation to examining what the situation is doing to us; to do this, we must first believe that the situation, the environment, *is* doing something to us. Postman and Weingartner suggest that educational discourse has a hard

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[1] This development of a pedagogy promoting learner identity, along with Taczak's discussion of writerly identity (described above), becomes important for a composition classroom promoting a sense of responsible agency through the development of reflection assignments promoting rhetorical identity, a concept I argue for in the larger text.

[2] In Chapter Four, I describe the pedagogical challenges imposed by the classroom, and in Chapter Five, argue the importance of considering physical context both in students' reflective writing and in studies of teaching and learning. The methodological challenge of the limited scope of the video camera serves as a useful example of how the physical setup of the classroom impacts individuals' relationships with others.

[3] Other studies of inquiry-based writing projects, like Minnick and Aungst's "Insistent/Resistant: Re/Visiting the I-Search," or Ann Johns' "Students and research Reflective feedback for I-

time taking this up, and discuss this through a look at the difference between content and method. Typically, "Content, as any syllabus proves, exists independently of and prior to the student, and is indifferent to the media by which it is "transmitted." Method, on the other hand, is "merely" the manner in which the content is presented" (18). However, following McLuhan (and Dewey before him) Postman and Weingartner argue, "*the critical content of any learning experience is the method or process through which the learning occurs"* (19, emphasis theirs). Method trumps content. "What students do in the classroom is what they learn (as Dewey would say), and what they learn to do is the classroom's message (as McLuhan would say)" (19). Thus, for example, if students learn reflective practice in the classroom, through the employment of reflective writing assignments about writing process and rhetorical impact, they take these practices on as habits.

Postman and Weingartner argue, in short, that the environment must change—the foundations of classroom work need to be completely re-imagined. This is to be done through emphasizing the learners' relationship to content. They write, "There is no way to help a learner to be disciplined, active, and thoroughly engaged unless *he* perceives a problem to be a problem or whatever is to-be-learned as worth learning, and unless he plays an active role in determining the process of a solution" (52). While the teacher may play a role in suggesting what might be studied, it is imperative in the inquiry environment that the student pursues those questions that are personally relevant. Otherwise, the emphasis remains on content, while the method, instead of being integral, becomes a sort of phony tool for accessing predetermined content. Instead, it is key that there is an "emotional base" to what students pursue. Critiquing the work of Jerome Bruner and others, Postman and Weingartner argue that while work has been done on discovering how people learn, how they come to know things, the question "What's worth

knowing?" has been largely ignored. "Thus, they have insured that there will be an ecological imbalance in the new learning environments they have tried to create" (53). It is key, then, that the work of the classroom be tied to "relevant problems in the society, as those problems are perceived by learners" (54). While Postman and Weingartner *do* include real classroom examples of the inquiry method at work, the key implication for daily classroom practice found in this text is that the strategies for learning are essentially shaped via students' questions.

This description of the inquiry environment provides us with an illustration of how the inquiry-based composition classroom may function as an ecology, and how such a learning environment might help us understand how concepts of ecology might be further explored through pedagogical practice in composition. Postman and Weingartner's text thus extends discussions in composition about transfer, student agency and classroom ecology. Their concept of a balanced ecology can help us understand how responsible agency and learning transfer can be cultivated within an inquiry-based composition classroom. While both explore the impact of the environment on the individual's writing process (to different degrees), work on ecology and classroom ecology begins to point us toward the idea that the writer has something to gain from considering the impact of his or her writing and other classroom work on others *and* that the writing course can be designed specifically to foster such consideration.

Attitudes and Agency

Understanding the student's position in the inquiry-based composition classroom and his or her dispositions toward learning is key for this project centered on the classroom ecology's impact on student learning. In the inquiry environment, as Postman and Weingartner describe it, the learner establishes the questions to be pursued, or, a significant portion of the "to-be-learned". This placement of learner as central to the development of course content

acknowledges student agency in a way that speaks to ideals in composition pedagogy (student writers writing about topics they have authentic connections with) and discussions about the definition of agency, particularly as explored by David Wallace and Helen Rothschild Ewald, Linda Flower, Rebecca Nowacek, and Marilyn Cooper. However, as argued by John Dewey, Postman and Weingartner, and Ira Shor, the development of student agency is grounded in and sometimes hampered by habits reinforced by the traditional classroom environment.

Dewey's agent, "tied up" as he is "with the doings of things and persons about [him]" (137) is interested in influencing a course of action in such a way that the environment suits his needs. The student's development, through reflective practice, of an engaged inquiry process and attention to the impact of his/her actions on others is an integral part of learning, he suggests (142). In composition, we often think about students' writing processes as habits. Early studies of process (Emig; Sommers; Perl) show a very limited, habitual, and acontextual process. While studies beyond this have worked to examine process in different ways (as cognitive—Flower and Hayes; as social construction—Cooper; McComiskey; Bruffee), we might also look at process as it enters the classroom, as a sort of solidified habit that may need to be revised, through student and teacher effort. These cognitive-behavioral habits (where one sits in the classroom; how one approaches a writing assignment; how one operates during class discussion) are the result of affective considerations (Rickert; Stenberg; Lindquist; Slomp; Driscoll; Driscoll and Wells), considerations that, via the development of what we might call more positive behaviors (reflexive inquiry, reflection), students can identify and perhaps repurpose their cognitive and behavioral habits in their work. This identification and repurposing of behaviors may be seen as another approach to considering student agency.

This approach to the development of responsible, rhetorical agency is integral to the project I describe in this chapter. Definitions and explorations of student agency in composition scholarship also examine pedagogical imperatives for this development of agency. In this section, I begin with a description of Postman and Weingartner's discussion of the impact of environment on student agency and then explore conceptions of student agency outlined in composition (Shor; Wallace and Ewald; Flower; Nowacek). I trace how these definitions point us to a need to examine student agency in light of discussions of ecological impact. Specifically, I work toward describing how this project aims, in part, to consider how we might develop a "pedagogy of responsibility," as called for by Marilyn Cooper in her 2011 article, "Rhetorical Agency as Emergent and Enacted".

Postman and Weingartner critique typical teacher-centered discussion practice, in which students are asked to provide responses to questions teachers already know the answers to: "It is practically unheard of for students to play any role in determining what problems are worth studying or what procedures of inquiry ought to be used" (19). In working to provide the "Right Answer" for the teacher, the authors argue, the students are learning more about how the classroom works than about the content of the course (20). Students learn to play a particular knowledge game in the classroom that does not deal in making knowledge, but in mere reporting of it. Freire calls this the banking model of education. In Freire's description of the banking model, students' "doings" include "receiving, filing, and storing the deposits" of knowledge given to them by the teacher (72). Such mechanical action is evidence of teacher and students buying in to a narrative about school, says Freire, a narrative that hampers critical consciousness (71). The classroom environment has reinforced this, Postman and Weingartner argue, even if teachers do not explicitly state these values:

> It is not part of the "content" of their instruction. No teacher ever said: "Don't value uncertainty and tentativeness. Don't question questions. Above all, don't think." The message is communicated quietly, insidiously, relentlessly, and effectively through the structure of the classroom: through the role of the teacher, the role of the student, the rules of their verbal game, the rights that are assigned, the arrangements made for their communication, the "doings" that are praised or censured. In other words, the medium is the message (22).

We see here that classroom environment and the development of student agency (or lack thereof) are inextricably linked.

Postman and Weingartner emphasize the discursive space of the classroom as influential on students' learning and development of agency, however I suggest that *both* the physical and discursive spaces work together to impact student agency. Ira Shor addresses this phenomenon in his book *When Students Have Power: Negotiating Authority in a Critical Pedagogy*. Shor considers the physical properties of the institution, including the parking situation and the placement of his class in a windowless basement room, as impacting the learning environment. Even the syllabus, as a part of the classroom structure, articulates key ideas about the learning environment, sending messages to students about *how to be* in the classroom. This experience with institutional structures sets up an automatic problem at the beginning of a course, where students expect a non-negotiable environment to be in place, and see themselves as relatively unimportant to the classroom ecology. With these preconceived notions in mind, students take on habitual roles. Shor introduces what he calls the Siberian Syndrome, where students place themselves in the farthest corner of the room from the teacher, choosing to remove themselves from active participation in the class. Students thus "empower themselves" through seating choices and demonstrate their perception of teacher as authority (26; 16). Shor examines these issues as conflicts that must be countered with invitations to students to participate in negotiation, but he admits the problems with authority and power that are already in place in the

classroom, describing his position as an educated white male who has been granted authority in the classroom, a position that is non-negotiable (19).

In their exploration of the implementation of alternative pedagogies in the writing classroom, Wallace and Ewald's look at student agency is couched in the pedagogical imperative "that student agency operate in a middle space between students' own experiences and the expectations of the discourse communities in which they will have to achieve voice" (5). The "mutuality" between student and discourse community expectations (represented by the teacher in the writing classroom) develops from an idea of knowledge as socially constructed in the classroom through transactive language (5-6). Wallace and Ewald point to the reflexive nature of these classroom relationships in a similar way to Postman and Weingartner's description of the classroom ecology. They identify the learner (student) and the teacher as part of this process of "transformation," and also point to the need for "transactive" language, or dialogue, which I suggest is integral to the inquiry-based classroom. Such transformative practice is achieved through three strategies, they suggest: "(1) reconstituting classroom speech genres, (2) redesigning the architecture of rhetoric and writing courses, and (3) valuing students' interpretive agency in classroom discourse" (6).

Wallace and Ewald define "interpretive agency" as distinctly different from, but related to, "agency":

> Agency is the ability to influence class tasks and topics as well as the ability to influence the choices that individual writers (including oneself) make. Interpretive agency involves bringing one's prior experience to bear in the construction of knowledge. An individual's interpretive agency depends on his or her unique perspective, which, in turn, is based on the set of life experiences that each person brings to classroom discourse or other communicative events. Although the concepts of agency and interpretive agency are clearly related in practice, the distinction is important in sorting out how differences in individuals' unique subjectivities affect the kinds of agency that can take place in school settings (16).

Both conceptions of student agency apply clearly to theoretical conception of the inquiry-based composition classroom. First, in terms of "interpretive agency," in accessing prior knowledge in order to frame and pursue relevant questions, students articulate this prior knowledge and experience, and it becomes part of the classroom discourse. Second, through classroom discourse, students exhibit "agency" in their influencing of the strategies-for-learning and content. As is suggested in Postman and Weingartner's theory of the inquiry-based learning environment, knowledge is constructed based on the questions pursued and the interactions that take place in the classroom. Wallace and Ewald write, "Valuing students' interpretive agency shifts the focus of instruction. Instead of concentrating on students' mastery of discrete units of received knowledge, instruction constitutes and reflects the knowledge being made at the intersection of students' varied experiences and disciplinary knowledge" (17). This does not only reshape the traditional constructs of teacher authority in the classroom; it also reshapes conceptions of agency as "self-fulfillment":

> Valuing interpretive agency in the classroom means that individual authority is not autonomous but is informed by participants' divergent perspectives. As participants in knowledge making, students must engage perspectives that are different from their own, whether those perspectives are expressed by a teacher or by a peer. Given this context, a romantic sense of agency is problematic in that it downplays the intimate role others play in personal achievements, the role interaction plays in learning, and, indeed, the role society plays in the very construction of self (19).

This "romantic sense of agency" might reference the student agent described in Linda Flower's social cognitive process theory. Flower argues that the cognitive process theory (developed earlier by Flower and Hayes) does not account for the influence of social context. She does not abandon cognition as integral to writing process theory, however. In exploring this conjunction, Flower writes,

> The strong case for cognition lies, I believe, in the fact that the agent in even a socially extended process of meaning making is not society, community, or a discourse; that is, meanings are not made by an abstract, theoretical construct but by individual writers,

> readers, speakers, and listeners who are interpreting inferred meanings around them, constructing their own, and attempting to share those meanings with or impose them on other members of their social or cultural collective. Individual meaning is not *sui generis*, but it is nonetheless a cognitive construction, created out of prior knowledge in response to the multiple layers of a writer's social, rhetorical, and cultural context (89).

This conception of the writer's process and agency accounts for the writer negotiating meaning individually in order to write, but suggests that the influences others play on the writer are implicit, that the writer must "infer" these meanings, working to construct meaning on her own. While Wallace and Ewald lean toward a more explicit exploration of these influences in suggesting that exploring "the role interaction plays in learning" is key for interpretive agency, both theories highlight the value of accessing prior knowledge in this interpretive process.

Discussing students (and teachers) as "agents of integration," Rebecca Nowacek examines the way "institutional structure has a significant effect on student and teacher perceptions of transfer," suggesting that because teachers are unaware of the connections between courses, students struggle with making connections themselves (36). Nowacek uses the term "agents of integration" to mean "individuals actively working to *perceive* as well as to *convey effectively to others* connections between previously distinct contexts" (38). For Nowacek, the distinction about how she uses agency to explore transfer is the emphasis "on the student's sense of self" (38). In this way, her discussion is in line with others investigating students' dispositions toward learning as integral to fostering transfer. She writes, "the agents-of-integration construct put the individual as meaning maker at the center of conceptions of transfer and integration" (39). Transfer is "a rhetorical act," Nowacek argues, during which the student rhetor draws from conscious or unconscious associations and considers her audience, sometimes reshaping the discursive space in which she acts (39-40).

Marilyn Cooper's 2011 text "Rhetorical Agency as Emergent and Enacted" takes up this discussion of interpretation and rhetorical influence. I extend discussion of her text in Chapter Four, where I explore the reflection writing assignments I employed in the course to highlight students' rhetorical positioning in the course, however here it is important to note a few key things about Cooper's article. In the article, Cooper centers on an analysis of a 2008 campaign speech by Barack Obama, working to understand the speech as a kairotic moment of intersection of rhetorical influences and effects. Cooper argues that this speech is an example of "embodied individual agency," in which the rhetor draws unconsciously from affective and rhetorical influences to produce a rhetorical act (422; 435). Because these rhetorical acts always have effects on others, Cooper says, we must work to help students understand their impact on others, to develop a sense of rhetorical responsibility, or responsible agency (443).

Most explorations of student agency focus this kind of attention on the student himself/herself, rather than on how this agency operates within a real classroom ecology. Even Nowacek's conceptualization of an agent of integration who may reshape a singular discursive space looks at a narrowed moment of reshaping, rather than a broader ecological space. The notion of student subjectivity and agency is thus limited to the development of that individual subject or agent, accounting for what influences that student writer, but not necessarily how that student writer operates as agent within the classroom (or beyond). Cooper's article raises questions about what it means to develop a "pedagogy of responsibility," which I will interpret as a pedagogy that supports students' understanding of both what influences their rhetorical decisions and how these rhetorical decisions impact others. This is where explorations of ecology, of the reflexive impact of the members of the classroom on each other, become important.

Theoretical Frame

As noted before, while scholarship on classroom ecologies thus far emphasizes students' understanding their relationships with others (people, places, things, ideas) through their writing, or students' understanding how their writing impacts their relationships with others (in the classroom, in the community, in the future), it does not yet examine how students understand themselves as part of a classroom ecology in which the parts of the ecology reflexively shape each other. That is, in this scholarship on ecologies, we have not yet looked at how students may come to understand themselves as impacting and learning from other students. Examining the classroom ecology as a key part of the process of students preparing to transfer knowledge from one context (namely, the composition classroom) to another (academic or professional context), extends transfer scholarship beyond that single moment of writing, as well, taking into consideration what possible classroom environments foster "strong dispositions" toward transfer. Such an examination will consider transfer as a dynamic, rather than static, concept and will heed calls in transfer scholarship for understanding pedagogical practice that fosters transfer particularly as this practice is understood as including this overall classroom context/environment, rather than as stand-alone strategies.

But how to study such pedagogical development remains in question. As I described above, transfer scholars have often drawn from activity systems theory to think about how knowledge transfer works (Wardle and Kain; Wardle; Wardle and Roozen; Driscoll). While Kain and Wardle develop a useful version of the activity system model centered on the class as an activity system, noticeably missing from this conceptualization of the model are the elements of the physical environment of the classroom. While Kain and Wardle mention elements like the computers and blackboards as tools, that is, they do not examine these as physical agents in the

classroom, but as media for classroom work. Slomp, using Bronfenbrenner's bioecological model, has deepened this look at writing as an activity system to consider both intrapersonal and contextual factors. While I acknowledge the value of these ecological approaches, I will explain here how, through my study, I found myself working through a framework that was centered in classroom learning, one that considers both the teaching and learning strategies and the relationships between members of the classroom.

Postman and Weingartner's conception of the four components of the classroom ecology (the learner, the teacher, the to-be-learned, and the strategies for learning) was a useful starting point for me, as it articulates the complex, reflexive relationships integral to an inquiry-based classroom (or, any progressive classroom, for that matter). However, while my study explores these various components, as well as the relationships between them, it is not a study of how a classroom ecology emerged from these relationships. Instead, it is a study of whether and how the strategies for learning employed within this inquiry-based composition course impacted students' preparation for future learning. So, with the emphasis on teaching and learning strategies, I turned instead to a literacy learning framework that acknowledges these various elements, that responds to the concept "the medium is the message": Brian Cambourne's conditions of learning.

Cambourne's model, which I describe more fully in Chapter Three, is comprised of eight elements that he sees as integral to supporting students' development of literacy practices: immersion, demonstration, engagement, expectations, responsibility, employment, approximation, and response. Cambourne writes in his discussion of this model, "I want to convey the notion that the conditions I identified in this research are particular states of being (doing, behaving, creating), as well as being a set of indispensable circumstances that co-occur

and are synergistic in the sense that they both affect and are affected by each other." Together, that is, these conditions make up the classroom environment that supports literacy learning.

My taking up of "the Cambourne Heuristic," as John Dinan calls it, was more inductive than prescribed by the initial setup of my study. While I planned class sessions and took field notes, I found myself referring to Cambourne's terms, which I had been introduced to in my master's work. This innate employment of Cambournian literacy learning strategies was uncovered in my data analysis in Chapter Three, where I examine the teaching and learning strategies I employed to support students' development of question asking. Upon reflection, I find I can apply this literacy learning framework to the development of a theoretical approach for which I will borrow and develop another one of Dinan's terms, "Ecologic Pedagogy".

As I will use it, a theoretical framework grounded in ecologic pedagogy is based in two major concepts: the reflexive relationships that make up a classroom ecology and the teaching and learning strategies employed in that classroom that draw on and support these relationships. Thus, a study utilizing an ecologic pedagogy framework examines both of these components, and considers the relationship between them; it represents a pedagogical orientation toward the whole classroom environment.

Study Rationale

This study responds to a need for work in composition to examine the environmental impact of the classroom on the learner, and the learner as impacted by and impacting other components of the classroom ecology. It will do so by describing the inquiry environment in composition as a specific classroom ecology. This exploration provides an illustration of a particular classroom environment that may inform pedagogical practice in teaching for transfer and impacting the development of responsible agency. The study thus takes up calls by Driscoll

and Wells and Cooper seeking such pedagogical possibility. Specifically, this study, in examining the classroom ecology, especially inquiry- and reflection-based teaching and learning strategies, will look at students' use of question-asking and writing of reflection as key in their understanding of their roles in this ecology and the development of writing-related knowledge and responsible rhetorical agency.

Following the progressive pedagogical practices outlined above, the classroom work of this study, namely the dialogic and reflective approaches, will aim to mirror ecological function. That is, as students and teacher work through meaning-making in dialogue and reflective writing, they 1) learn individually through dialogue with others, 2) impact the learning of others through dialogue, 3) cement this learning and reshape pedagogical practice and writing and inquiry strategies through writing reflection, and 4) use this reflection to fuel further dialogue. Such regular classroom practice reflects both the research inquiry at hand (regarding classroom *ecology* over and above any single element—i.e. teacher, learner, strategies for learning, content) and the methods for studying this classroom, as described above and detailed in the sections to follow.

Methods

Because of its mirroring of progressive ideals like reflective practice and reflexive inquiry, specifically its intention to improve the work of the classroom, this study will use teacher research as its primary methodological perspective. If the inquiry-based composition classroom can be characterized by the posing of meaningful questions and an understanding of the components of the classroom as reflexively shaping each other (including the strategies for learning being shaped by students' questions rather than by teacher alone), teacher research is a methodology that mirrors these ideals. I argue that a mirroring of research and pedagogical

methods may be beneficial for the work of the classroom, and, in fact, takes up a position of "Ecologic Pedagogy". The teachers' modeling of research methodology based in inquiry demonstrates to students a particular disposition toward classroom work. That is, reflexive inquiry, as we typically understand it, involves the teacher or researcher considering what in her experience has influenced her to make the research/teaching decisions she has made (Stenberg; Ray; Kirsch and Ritchie; Chiseri-Strater; Holmsten), but this reflexivity may be expanded to influence not just the work of the classroom or one's own research, but both, through the use of research methods and teaching practices in which student voices and teacher reflection are integral not only to the work of the classroom but also to the construction of knowledge. Further, modeling such reflective and reflexive practice is integral to helping students develop such dispositions toward their own learning.

Teacher research can be defined as "systematic and intentional inquiry carried out by teachers" (Cochran-Smith and Lytle, as cited in Ray). Ruth Ray describes teacher-researchers as having different dispositions toward their research than others who research the work of the classroom. Rather than imposing theory from outside of the classroom to the work of the classroom, teacher research explores "change from the inside out" (173), targeting, as its primary audience, other teachers (174). On the research disposition of teacher researchers, Ray writes, "It is their belief in the social construction of knowledge and their actions based on this belief that set teacher-researchers apart from other teachers and that distinguish their kind of research from other kinds of inquiry. Successful teacher research is usually conducted by an open-minded, inquiring teacher who sees the classroom as an egalitarian community in which he or she is but one of many learners" (175).

Cathy Fleischer (1995) echoes the value of this contextual view of the classroom:

> Traditional researchers, in order to fulfill their research mission, always seemed to limit what they could talk about in the classrooms they visited. Because they had to strip away as much context as possible in order to isolate some kind of variable (which would then be used to separate a control group from an experimental group), these researchers seemed to focus on one specific or another—in striking contrast to the teachers I knew who had to see the classroom in its contextual fullness (13).

Working against the field's notion of practitioner research as "lore", says Fleischer, teacher research considers "the multidimensional and multifaceted nature of teaching and learning" (14). She writes, "Present day in and day out, teachers are able to observe classrooms in their fullness: They are able to observe their teaching and their students' learning, and are able to reflect productively on the relationships between that teaching and learning" (14). In other words, the teacher-researcher's reflection on his/her work in the classroom and on students' learning can reflexively shape future teaching and learning. Such a disposition toward teaching and researching reflects ideas about classroom elements (the learner, the teacher, the strategies for learning, and course content) being reflexively shaped throughout a semester.

The methodology of teacher research is similar to that of participant-observer ethnography. Field notes, observation, interviews, and text analysis serve to give the teacher-researcher a full understanding of the classroom context. Narrative is a crucial component of how the teacher-researcher works to understand "the complexity of the classroom experience" (Ray, *The Practice of Theory* 58). A key difference between teacher research and other ethnographic research, however, is that in addition to understanding the classroom context, the teacher-researcher aims to improve his or her teaching through the research. That is, the research is a form of reflexive inquiry that helps the teacher revise pedagogical practice. Thus, teacher research, it would seem, *is* the method of an Ecological Pedagogy framework.

Responding to critiques that teacher research lacks rigor, because of potential problems with generalizability and objectivity, Robert P. Yagelski writes that teacher research "resists the

idea . . . that there is only one methodology that can yield "valid" knowledge. Indeed, it resists the very idea of a fixed and stable definition of *knowledge*" (165). Yagelski is careful to caution that teacher-researchers cannot play the reverse and "dismiss other, more conventional forms of knowledge making, especially traditional methods of empirical study" because the goal of teacher-research is to improve the work of the classroom and to serve students (165). Also responding to critiques that teacher research lacks rigor, Ruth Ray points to two key ideas: 1) teacher-researchers are responsible to themselves and their students, not to the research community at large, "Thus it is the teachers' criteria for rigor, not the researchers', which must be met"; and 2) if teacher research takes up ethnographic research methods, including triangulation, validity can be strengthened (*The Practice of Theory* 64). While teacher research is thus justified as a reliable research method, it is also seen as key for teacher development and pedagogical improvement. bell hooks argues that critical dialogue between teachers is integral for developing change (129). Gallagher, Gray, and Stenberg (2002) suggest that teacher narratives in dialogue with each other are a valuable knowledge-making tool.

In light of these suggestions, this study aims to contribute a reflective study of teaching within an inquiry-based composition classroom to the larger discussion of teaching for transfer and implementing progressive pedagogy into the composition classroom. This present study takes place during a period of program curriculum revision at Urban University. In this light, a teacher-research study examining one approach to teaching the first-year composition course may be valuable as it can contribute to the discussion for how to implement a variety of teaching approaches that will serve programmatic goals. In "Local Research and Curriculum Development," Weiser argues that circulation within the research site can be more important than research done for publication (102). Additionally, Weiser's work suggests that such local

research emphasizes the importance of research for improving students' learning. In this way, the research serves as an example of pedagogical practice in one context—an example that can be considered as other programs work to think through curriculum revision and pedagogical practice at their own institutions. Additionally, what teacher-research can do that some quantitative research cannot is provide valuable contextual data in a relatively short period of time. The data for this study, collected over the course of one semester, and representing several students' work in the inquiry-based composition classroom, provides evidence of whether and how these teaching strategies supported students' meeting of ENG 1020 (Introductory College Writing) outcomes and helped them develop habits of mind that aid in the transfer of knowledge to other courses across and outside of the composition sequence. The reflective inquiry on the part of the teacher (and students, in this pedagogical model), however, will have immediate pedagogical impact.

The research questions for this study are as follows:

- How are students using inquiry-based and reflective strategies to prepare for future learning / transfer?
- How do students in an inquiry-based and reflective class experience transfer between assignments? How do they engage in preparation for future learning (and anticipation beyond the course)?
- How does a classroom focused on reflection promote a writer with these behaviors of responsible agency?

Because of my interest in studying teaching and learning strategies and the overall classroom ecology, data collection for this project was intended to help me "cast a wide net" (Emerson, Fretz, and Shaw), and included field notes, video and audio-taping, and analysis of student texts. As a study of the impact of these inquiry-based and reflective teaching and learning strategies on students' preparation for future learning (PFL) within the semester, the project did

not require follow-up interviews, though, as I note at various points throughout the larger project, fuller data collection in some areas may have strengthened the study.

Following recommendations for participant-observer study (Merriam; Emerson, Fretz, and Shaw), and teacher research (Ray; Fleischer), I took field notes during each class meeting throughout the semester. These field notes contained both my observations/documentation of what happened in class, including interactions between student and teacher, student and method/content, and student and student.

Video and/or audio taping of several class sessions was conducted to capture both formal and informal class discussion, including large and small group discussion. The goal of audio taping class sessions was to serve as a record of the discussion not fully captured through field notes. Additionally, in a couple of instances, I asked one group's permission to record their small group discussions about the collaborative writing assignment. The goal of video taping some class sessions was to be able to better identify relationships or feedback between the elements of the classroom ecology, typically visible through nonverbal cues not identified on audiotape. However, the physical setup of the classroom made positioning the video camera to capture more than one or two students at a time a challenging enterprise, and this data was not usable for the overall project[2].

All student work for the course was collected for text analysis, including reflective writing, informal writing (on blogs, for example), formal, academic writing (projects and essays), and the portfolio and reflective argument essay. Texts were analyzed for evidence of

[2] In Chapter Four, I describe the pedagogical challenges imposed by the classroom, and in Chapter Five, argue the importance of considering physical context both in students' reflective writing and in studies of teaching and learning. The methodological challenge of the limited scope of the video camera serves as a useful example of how the physical setup of the classroom impacts individuals' relationships with others.

developing questions, reflective behaviors, and students' descriptions of their participation in the classroom ecology. Through an analysis of student texts, I explored whether and how writing activities such as the KWL (in which students articulate what they *know, want to know,* and *have learned* about a subject), the I-search paper, and subsequent genre analysis, argument, and genre-creation activities helped students develop strategies for pursuing an inquiry, shape questions, analyze information, and form convincing arguments. An analysis of students' work developing a genre-based presentation of their proposal allowed me to investigate whether and how students were using the skills and habits of mind developed in the inquiry environment to approach and complete a new learning task. Analysis of students' comments about their own learning in the reflective argument letter helped me understand whether and how reflective writing assignments designed to make students think about their participation in a classroom ecology help them understand the ways in which they are learning through dialogue, development of questions, and reflection. Further, this analysis allowed me to understand how students saw themselves as part of the classroom ecology. The coding processes developed for these analyses are described in the chapters that follow, and work from standard qualitative procedures in which codes are developed inductively from the data (Emerson, Fretz, and Shaw).

Several key terms influenced the structure of this study and/or emerged from my developing analyses of student work. In particular, my use of Bransford and Schwartz's term "Preparation for future learning" (PFL) focuses my study of transfer narrowly enough to look at how students use inquiry-based and reflective strategies *within* and *between* their work on their major projects in this course. As Bransford and Schwartz describe it, PFL is cultivated through students' experiences with differentiated instruction and learning experiences through which they consider the relevance of their prior knowledge and strategies for handling new information. For

example, in the composition course, discussion of rhetorical situation (in readings, in preparation for writing) and analysis of genre (in readings, as a part of a writing project) are differentiated activities which may help students demonstrate PFL in an assessment situation, in which they are asked to create a document in a genre suitable for a particular audience (or discourse community). Such an assessment, Bransford and Schwartz argue, should be conducted dynamically, however. With this in mind, this study will need to examine students' actions, reactions, dispositions, reflections, etc. in other areas. For such an analysis, Bransford and Schwartz offer a useful set of questions as examples:

> Are they using what they know to define learning goals? Are they carefully evaluating new information rather than assimilating it to existing schemas? Are they able to work collaboratively with others? Are they reaching sound conclusions based on existing evidence? Are they able to reflect on their learning processes and strategies? (94).

These questions serve to help me develop a heuristic for examining how inquiry-based and reflective strategies support students' preparation for future learning in Chapter Three.

Other key terms for this project emerged from data analysis, however. *Other-orientation*, for example, a term I develop in Chapter Four, evolved from my examination of students' descriptions of the influences on their developing projects early in the semester. As I explore in that chapter, I was able to identify in these early texts whether students were primarily teacher-oriented, self-oriented, or other-oriented as they learned about and constructed various writing projects. These orientations, I find, have implications for whether, how, and to what degree students are able to develop *networked self-awareness,* a disposition integral to responsible agency.

Overview

Below I lay out the structure of the overall project, outlining how I will build toward the major arguments I pursue here. Ultimately, through this dissertation, I will argue the following:

first, that alternative pedagogical approaches like an inquiry approach take careful classroom construction and explicit teacher feedback, though it may seem counterintuitive to the politics behind these progressive approaches, which often decenter teacher authority and privilege student choice; second, that revisions to the FYC curriculum at Urban University can better support students' development of rhetorical identities and responsible agency; and third, that attention to the physical spaces of the classroom is integral to both our studies of transfer and our work with students on the development of rhetorical awareness. The chapters below support my development of these arguments through descriptions of classroom teaching and learning strategies and moments and analysis of student texts.

Chapter Two

With an emphasis on students' use of prior knowledge, this chapter focuses on the initial inquiry-based writing assignments of the course, which were designed to support students' recontextualization of prior knowledge and to help them establish personally meaningful inquiries that would drive their major writing projects for the semester. This course design thus responded to two pressing needs I felt as an instructor working to develop my approach to teaching our shared FYC curriculum: first, to develop a teaching approach that emphasized my teaching cohort's shared goal of teaching for transfer and second, to maintain my own pedagogical ideals in developing this approach, finding ways to incorporate a progressive approach to the course that still met with course outcomes. Descriptions of several inquiry-based activities and assignments are intended to demonstrate how I worked to incorporate these aims in my teaching and course design.

The analysis in this chapter focuses on four of the fifteen students in my study. I describe how my coding process led me to focus on Charlotte, Lily, Felicity, and David, and their

progress through the initial assignment sequence of the semester. The findings of this chapter emphasize a need for directive teacher feedback in supporting students' recontextualization of prior knowledge and inhabitation of dispositions of inquiry. Whereas such an approach may seem contradictory to the aim of decentering teacher authority in an alternative pedagogy, the chapter outlines the need for supporting and facilitating students' engagement with an inquiry-based environment as they learn such a disposition.

Chapter Three

This chapter centers on analysis of students' reflective texts, field notes, and transcriptions of class sessions as I look to identify evidence of students' development of question-asking as a habit of mind. The WPA Framework for Success in Postsecondary Writing defines habits of mind as "ways of approaching learning that are both intellectual and practical and that will support students' success in a variety of fields and disciplines" (1). Because of the emphasis on question-asking and extended, student-centered inquiry in this classroom environment, I am especially interested in evidence of students' developing abilities to articulate meaningful questions, in their reshaping and revising of research questions, and in whether and how they make connections between writing and extended inquiry. The dialogic and written work of several students appears in this chapter. In addition to revisiting the students central to Chapter Two, I include the dialogic and written work of the other students in the study: Alison, Arun, Christina, Ethan, Inara, Luke, Maiya, Melissa, Michelle, Shawn, and Yasmine. Most of these students, with the exception of Luke and Yasmine, are traditional, first-semester freshmen at Urban University. The analysis of students' questions in this chapter demonstrates students' emphasis on administrative and task-oriented questions, and, similar to the argument I make in

Chapter Two, I argue that students first need to learn how to ask the kinds of questions that will support their writing tasks before they can employ this learning strategy effectively.

Additionally, this chapter examines students' preparation for future learning (PFL) through an analysis of students' proposal assignments and reflective argument essays. In particular, referring to Bransford and Schwartz's conception of PFL (preparation for future learning), I explore whether and how question asking helps students develop PFL and do well on a presentation assignment in which they must investigate appropriate genres for their proposal presentation and select and design content for such a presentation. An exploration of two students' navigation of this final sequence of the course cements the results earlier analysis in the chapter: the degree to which students take up question-asking as a meaningful activity is dependent on their need to ask questions and their ability to formulate the kinds of questions that will aid in their writing tasks.

Chapter Four

In this chapter I look primarily at students' relationships with others in the course through the classroom structures designed to facilitate these relationships. First, an examination of the physical environment of the classroom suggests obstacles that inhibited students' development of relationships that might have positively influenced their preparation for future learning. This analysis of classroom furniture and setup previews an argument I make in Chapter Five about the need to consider the whole classroom environment—that is, both the physical and discursive spaces—in studies of students' preparation for future learning.

A description and analysis of reflection assignments designed to call attention to students' classroom roles and the influences on and of their rhetorical decisions leads to a discussion of *other-orientation* and *networked self-awareness*, terms I will use to discuss the

dispositions integral to the development of responsible agency. An analysis of field notes in this chapter focuses on five students who display this other-orientation in different ways: Melissa, Arun, Felicity, David, and Yasmine. I show in this chapter that while the reflection assignments prompted students to think about their role in the classroom, they were less reflective about the impact of their rhetorical decisions on others. This analysis foregrounds the pedagogical implications I lay out in Chapter Five.

Chapter Five

In the final chapter of this project, I discuss the implications of my research for both the local context, the composition program at Urban University, and the field at large, in response to questions of pedagogical practice supporting students' transfer writing-related knowledge, the development of alternative pedagogies, and possibilities for future study. Following the arguments I present in Chapters Two and Three for more explicit direction and structured support of students' question asking, I describe teaching strategies for helping students learn how to ask questions that help them develop rhetorical and genre knowledge. Then, I suggest revisions to our local curriculum, a WAW-based approach to teaching first-year writing, in an effort to better attend to students' developing rhetorical awareness and responsible agency. Finally, I look at the value of developing a pedagogy of responsibility in the composition classroom through a framework of responsivity, and I consider the value of examining the whole classroom context or ecology in our studies of transfer and students' developing rhetorical identities.

Chapter Two: Supporting Students' Recontextualization of Prior Knowledge and Development of Meaningful Inquiry through an Inquiry-Based Approach to Composition

Introduction

Questions of alternative pedagogies in composition have proven to be perennial, perhaps because of the discipline's tie to Deweyan emphasis on authentic writing and classroom environment, and because of our teacherly desire to get our pedagogical practice "just right," to engage students in the work of the composition course in ways that move their attention beyond merely "passing". Several texts often cited in composition research highlight this attention to the influence of progressive or critical pedagogy, though without the emphasis on ecological relationships or environmental impact I am interested in in this study. For example, in *Radical Departures: Composition and Progressive Pedagogy*, Chris W. Gallagher discusses the tension between progressive pedagogy and administrative progressivism as they influence the teaching of composition, but he looks at the discipline at large, rather than how these movements influence the individual classroom. A study by Stephen Fishman and Lucille McCarthy, while providing useful examples of classroom practice, does not center on first-year composition, and therefore does not address the implications of the integration of an alternative pedagogy into a composition course. David Seitz and Russel Durst, while their individual studies respond to critical pedagogy, specifically take up questions of instrumentalism in developing pedagogical approaches. Finally, Ira Shor and David Wallace and Helen Rothschild Ewald, who do specifically examine the incorporation of alternative pedagogies in composition, are interested primarily in examining how a mutual discourse is achieved through the construction of course architecture and alternative speech genres, and thus are interested in more politically nuanced questions of student agency, and not on questions of whether and how such learning environments impact students' preparation for future learning.

Likewise, work specifically on inquiry environments in composition is limited, with much discussion of inquiry-based learning centering on particular writing projects (like the I-Search paper I explore in this chapter) and not on the classroom environment itself. For example, Bernice Olivas's article on constructing research questions for the inquiry-based writing project and Jeffrey Klausman's article on the I-Search as a means of engaging students in research provide useful discussion of pedagogical approaches to implementing inquiry-based writing projects, but do not address the overall construction of environment in the inquiry-based classroom.[3] Similarly, Muchmore et al's analysis of student learning in the I-Search paper provides support for the project's implementation in composition curricula, but does not explore the broader implications for classroom environment. Research in educational psychology, like Kirschner, Sweller, and Clark's "Why Minimal Guidance During Instruction Does Not Work: An Analysis of the Failure of Constructivist, Discovery, Problem-Based, Experiential, and Inquiry-Based Teaching," which I discuss later in this chapter, highlights the problem of attention to the pedagogical appeal of inquiry-based learning without attention to scaffolding students' learning in the classroom. Additionally, as I have explored in Chapter One, recent moves in transfer studies to explore student dispositions and the use of a bioecological model (Slomp; Driscoll and Wells), have indicated, to me, the value of studying the impact of the classroom environment on students' dispositions and preparation for future learning in addition to other contextual and intrapersonal factors. In this chapter, I work from these points of departure to explore my implementation of an inquiry-based assignment sequence in my introductory college writing course, as I worked as part of a cohort researching students'

[3] Other studies of inquiry-based writing projects, like Minnick and Aungst's "Insistent/Resistant: Re/Visiting the I-Search," or Ann Johns' "Students and research Reflective feedback for I-Search paper" examine the project as it plays out in K-12 or ESL classrooms, respectively.

preparation for future learning in the composition sequence at Urban University. While in this chapter I specifically explore the effects of the initial assignment sequence in the semester on students' recontextualization of prior knowledge and development of dispositions toward learning, later I explore the broader implications of the conditions for learning constructed in this classroom, and the implications of an inquiry-based composition classroom on students' preparation for future learning.

In this chapter I consider the pedagogical approaches in the inquiry-based composition classroom as those open to create fertile ground for the development of habits like question-asking, reflection, flexibility, and responsibility. I suggest that such openness becomes possible through deliberate construction of the classroom environment, including the assignment sequence. Despite the physical limitations of the classroom space (those which made dialogue challenging), the discursive spaces created in this classroom, including the inquiry-based assignment sequence, were meant to promote this openness and flexibility. Through activities in which students access and draw from their prior knowledge, flexible genres like the I-Search paper, and reflective assignments that ask students to make connections about their learning, the composition course described in this chapter aimed to help students transfer prior knowledge and prepare for future learning tasks. I work here to theorize the inquiry-based composition classroom as amenable to helping students develop habits of mind that aid in their navigation of new contexts.

Though, as I demonstrated above, literature on the impact of the classroom environment on student learning is thin, I begin this chapter with a review of literature in composition pedagogy that can support our understanding of the inquiry environment as an approach that takes up particular conditions of learning in its implementation. In particular, scholarship in two

areas supports my description of the discursive elements of this environment: progressive and critical pedagogy, both within and outside of composition (Dewey; Postman and Weingartner; Durst; Seitz; Wallace and Ewald) and transfer studies (Rounsaville, Goldberg, and Bawarshi; Rounsaville; Nowacek; Driscoll; Robertson, Taczak, and Yancey). Then, I describe the institutional context of the study, explain the methods I used to identify the four students at the center of this chapter, and describe these four students—three traditional freshmen and one non-traditional returning student. Next, using the initial assignment sequence of the semester to demonstrate my incorporation of an inquiry-based approach to teaching and students' uptake of this approach, I work through discussion of assignments and student texts to explore whether and how students worked to negotiate their prior knowledge and take on dispositions of inquiry as they developed personally relevant writing projects. Finally, I argue in this chapter that the inquiry-based composition classroom centered on the development of habits of mind that facilitate preparation for future learning can be characterized by three key pedagogical approaches: space for the development of meaningful inquiries about course learning objectives via activities and assignments that draw on prior knowledge and allow for the use of the personal and familiar in navigating these new contexts; carefully structured feedback mechanisms to support students' development of inquiry-based dispositions toward research and writing; and attention to the conditions of learning in which students develop habits like question-asking, reflection, and responsible agency.

Rethinking Progressive Approaches: Inquiry and Instrumentalism

In this section I explore literature that rethinks progressive and critical approaches to teaching composition, in an effort toward theorizing the inquiry-based composition classroom as a space that supports students' preparation for future learning through the development of

specific approaches to learning, including establishing meaningful inquiries. This review of literature is also intended to demonstrate the place of discussion of knowledge transfer in progressive pedagogy and vice versa, showing the relationship between these two areas of our discipline. My discussion begins with Postman and Weingartner's argument for inquiry-based learning and Dewey's discussion of educational aims. The conversation often returns to Postman and Weingartner as I flesh out their description of the inquiry environment with an eye toward introducing my conceptualization of this environment in composition. David Seitz and Russel Durst's responses to finding a balance between instrumentalism and critical pedagogy and Rebecca Nowacek's discussion of the role of instructors in facilitating knowledge transfer and of the creation of "pliable genred discursive spaces" provide key theory for the construction of an inquiry-based composition classroom that aims to foster development of particular habits of mind. Then, I move on to look at how transfer scholars and progressive educators discuss how to tap into students' prior knowledge and bring that knowledge into the work of the course. Here, the work of Rounsaville, Goldberg, and Bawarshi, Rebecca Nowacek, Angela Rounsaville, and Roberston, Taczak, and Yancey will supply terminology for an examination of students' *recontextualization* of prior knowledge (Nowacek's term). Reflections on the efforts of Fishman and McCarthy to implement continuity will also address students' ability to make connections across courses. Finally, in this literature review, I will examine scholarship on the teacher's role in prompting transfer, returning to Postman and Weingartner's description of this role, and utilizing the work of Wallace and Ewald, Dana Driscoll, and Rebecca Nowacek to think about how teacher intervention is integral to prompting students' knowledge transfer.

Curriculum and Instrumentalism

In *Teaching as a Subversive Activity*, Neil Postman and Charles F. Weingartner present a case for the use of the inquiry method. In essence, they suggest abandoning all that we know about curriculum in order to focus instead on questions that students genuinely *need* to know the answers to. Ultimately, they want their reader to come to two conclusions along with them: 1) "*Any* curriculum of a new education would, therefore, have to be centered around question asking" and 2) " . . . question asking, if it is not to be a sterile and ritualized activity, has to deal with problems that are perceived as useful and realistic by the learners" (81).

Their chapter "What's Worth Knowing?" sets out a "possibility" for the teacher-reader:

> [S]uppose that you decide to have the entire curriculum consist of questions. These questions would have to be worth seeking answers to not only from your point of view but, more importantly, from the point of view of the students. In order to get still closer to reality, add the requirement that the questions must help students to develop and internalize concepts that will help them to survive in the rapidly changing world of the present and future (59).

The questions Postman and Weingartner present as examples are "questions which, in [their] judgment, are responsive to the actual and immediate as against the fancied and future needs of learners in the world as it *is* (not as it *was*)" (60). As justification for these questions, they note, "We can, after all, learn only in relation to what we already know" (62).

What is key, though, is that these questions come from students, not teacher. This does not mean that the teacher does not pose questions, nor that students are left alone in their pursuits of questions, but that questions originate with students. In *Democracy and Education,* John Dewey says that "aims" in the isolation of teacher-directed exercise are "nonsense"; it is key that the outcome is personally relevant for the student (112). This means more than students having a curiosity about subject matter; it means learning the subject *matters* for their experience. He argues that "all good educational aims" are based on the intrinsic needs of the individual and

must work with the methods that can reach them (Dewey 119-120). Such classroom work might prompt students to understand question-asking as a valuable, meaningful learning strategy, beyond its typical use as a means of understanding details like assignment formatting and due dates. Postman and Weingartner note that an inquiry-based curriculum that is working the right way will produce more questions than the initial question in the pursuit of an answer.

Russel K. Durst and David Seitz each explore this negotiation between instrumental and progressive aims in the composition classroom, and an examination of the pedagogical implications of their studies may be useful for understanding how the inquiry-based composition classroom may also strike such a balance. In *Collision Course: Conflict, Negotiation, and Learning in College Composition,* Durst acknowledges instrumentalism as "a fundamental characteristic of our students" and suggests that rather than dismissing instrumentalism as one of our aims we need to better attend to it in the composition classroom. Durst proposes "reflective instrumentalism", which "seeks to establish a truly common ground between student and teacher by welcoming, incorporating and then building upon students' primary reasons for coming to college and studying composition" (178). Such an approach, he writes, "adds a reflective dimension that, while itself useful in the work world, also helps students place their individual aspirations in the larger context necessary for critical analysis" (178). That is, while students develop an understanding of a personally relevant topic or issue, they also develop the critical literacy skills necessary for their navigation of other contexts. Here a Deweyan emphasis on personal relevance and resistance to mere instrumentalism finds a balance. Durst describes a first-year writing course in which students read and write about issues related to higher education and "learn new academic literacy strategies even as they develop a deeper, more varied sense of what it means to be a college student" (178).

David Seitz, in *Who Can Afford Critical Consciousness,* responds to students' instrumentalist tendencies. Seitz argues for an emphasis on ethnographic research: "I show how we need to see the ethnographic habit of mind as critical literacy for life-long learning, which may hold more internally persuasive critical use value in students' future lives than the claims many critical writing teachers make for more text-based critical analysis" (26). For Seitz, teaching ethnography is important for the development of "humility" in the critical writing teacher (in reminding us there is only so much we can "impart" to students); it recognizes that students' have valid, useful, important, inescapable experiences to draw from, and that they are all operating out of different contexts as they meet in our classrooms. Calling for an inductive approach to developing theory, Seitz suggests a pedagogy that "defers" critique. He writes, "When students adhere to the inductive processes of ethnographic methodology that I have discussed, the method helps them continually reexamine conventional assumptions with each new contradictory interview, observation, or cultural inference" (229). In other words, they are developing open-mindedness and an ability to synthesize and analyze. Seitz identifies four conditions "that must be active within a teacher's critical pedagogy if she wishes to promote students' internal persuasion of social critiques":

1. assignment sequences allow for "a level of unpredictability"
2. students build their own theories, rather than merely applying the theories of others
3. students' prior knowledge counts
4. writing and inquiry are presented as recursive and revisionary (232)

Again, like the I-Search project described later in this chapter, Seitz's ethnographic methodology and inductive theorizing ask students to explore an idea, to think about what they find, and then come to tentative conclusions—not to write in support of an already determined thesis. This approach may combine students' interests in finding the answers to very pragmatic questions with a developing critical literacy about the sites and topics they explore.

Each of these discussions about the place of students' inquiries in the classroom is significant for my development of an inquiry-based approach to composition that works to find a balance between course learning outcomes and students' own goals and motivations. I will return to this work throughout the chapter.

Prior Knowledge and Preparation for Future Learning

Recent composition scholarship on students' transfer of writing-related knowledge brings into focus whether and how students make meaningful connections between their prior knowledge and the composition course. This scholarship is significant for discussion of an approach to teaching that asks students to develop inquiries based on this prior knowledge and their personal interests. In this section, I will discuss the terms these scholars use to name and describe the processes students work through as they negotiate prior knowledge in this new setting, terms which will be important for my discussion of students' work throughout the chapter.

In their 2008 article, "From Incomes to Outcomes: FYW Students' Prior Genre Knowledge, Meta-Cognition, and the Question of Transfer," Rounsaville, Goldberg, and Bawarshi argue for the value of emphasizing metacognition in the first-year writing course: "The ability to seek and reflect on connections between courses, to abstract from skills and knowledge, to know what prior resources to draw on and what new resources to seek, and to be rhetorically astute and agile are all hallmark strategies that effective writers bring with them to any new writing context" (98). Rounsaville, Goldberg, and Bawarshi find that students draw more heavily from genres associated with school than with extracurricular contexts, and "despite the fact that they have a wealth of genre knowledge and have written in a number of different domains [students] tended not to draw on the full range of their discursive resources when confronted

with a new writing task in college" (105). The authors argue that prompting and encouraging students to reflect on what prior knowledge is influencing their approaches to new writing tasks is key for their development of metacognition (108). Rebecca Nowacek, looking at transfer as an act of reconstruction or recontextualization, and Angela Rounsaville, examining this grappling with prior knowledge via the concept of "uptake," argue that students work through a negotiation between prior knowledge and present task. Rounsaville suggests that "uptake" allows us to think about high-road transfer as "a dynamic, problem-solving endeavor where writers can be encouraged to proactively sort through and make selections in and amongst a "long, ramified, intertextual memory" (Freadman 48) of prior genre knowledge". Nowacek also ties this negotiation to personal relevance and meaning:

> When students sense an opportunity to connect what they have been learning, they want to chase those connections—as a means of invention, yes, but also for personal satisfaction . . . To adopt a view of transfer as recontextualization, then, is to recognize that evaluations of "positive" and "negative" transfer might be assessed not solely according to performance on an academic assignment but also within an individual student's conception of self and a larger trajectory of intellectual and emotional development (27).

Working to tie prior knowledge to personally relevant writing tasks is one of the goals of the inquiry-based composition classroom. Prompting students to explore their prior knowledge about both personally relevant topics and writing strategies for exploring topics of interest can engage students in a process of, to use Nowacek's term, recontextualizing this prior knowledge for writing in this new context: the first-year writing course *and* the inquiry-based writing task. When such recontextualization does not happen, other processes may occur. Liane Roberston, Kara Taczak, and Kathleen Blake Yancey, in their article "Notes toward a Theory of Prior Knowledge and Its Role in College Composers' Transfer of Knowledge and Practice," identify two processes in addition to "remixing" (their term for recontextualization): "assemblage", an

adding of new knowledge onto prior knowledge without recontextualization, and the encountering of "critical incidents," when students apply prior knowledge with little or no positive impact, and *then* return to revise their practice. If prior knowledge and experience drives student question-asking in the inquiry-based composition course, then these processes of recontextualization or remixing, assemblage and encountering of critical incidents, become a part of the trajectory of student inquiry and writing. As I will explore later in this chapter, attending to these moments of negotiation, the instructor, in giving feedback to the student, plays an important role in productive intervention.

Progressive Pedagogy Addresses Knowledge Transfer

Scholarship in progressive pedagogy has touched upon discussions of knowledge transfer, though in its own terms. Through the use of terms like "continuity" and "survival," progressive educators (i.e. Fishman and McCarthy; Postman and Weingartner) talk about transfer in ways not unlike the transfer scholars described above. In *John Dewey and the Challenge of Classroom Practice,* Stephen Fishman and Lucille McCarthy explore Fishman's attempts to integrate Deweyan pedagogy in his philosophy course. Fishman writes,

> Given that enriched experience is Dewey's ultimate educational goal, his notions of continuity and interaction are crucial, since they help us explore how enriched experience develops, the ways in which it constructs its connections, meaning, and significance. In understanding these two dimensions of experience, I am helped by thinking of individuals as trains trying to fashion a purposeful course by choosing from alternate tracks (continuity) while, at the same time, readjusting their direction as they learn from new passengers (interaction) who board along the way (31).

Fishman notes, "…for Dewey, *every* experience has continuity; it is permeable, taking something from the past and leaving tracks which shape the future" (31). One of the ways Fishman works to capture this continuity is through student-curriculum integration. Reflecting on prior teaching strategies, he writes,

> …the centerpiece of my student-curriculum integration strategy was the term project essay. The results were disappointing, however, because I had provided pupils with too few genuine reasons for tilling the soil of my disciplinary texts, and, as a consequence, they were unable to use these texts to enrich their essay projects. I had failed to heed one of Dewey's often repeated principles: "The educator [must] *determine the environment of the child,* and thus by indirection to direct" (*Child* 209, italics in the original) (105-106).

Fishman's solution is to help students develop their own questions about course material through a letter writing activity, in which they pose questions about course readings, exchange letters, and respond. McCarthy describes the results of these letter exchanges in the final class of the semester, during which Fishman asks students to reflect on and share what they learned from answering each other's questions. The results of the activity include many students drawing from "ongoing class themes" and participating in "energetic discussions" (145-146). Fishman and McCarthy conclude, "…without the sort of connections that [students] develop, classroom interactions are often useless, going "in one ear and out the other," because they are not rooted in students' pasts or tied to their futures" (179).[4] Later, in my discussion of pedagogical practice, I will explore how two classroom activities—the About Me page and the KWL—work to prompt students to articulate their prior knowledge and begin to drive students' inquiries for the semester.

Through designing opportunities for students to attend to their instrumental interests, recontextualize their prior knowledge, and develop their own theories about writing, the inquiry-based classroom is fertile ground for fostering preparation for future learning. Postman and Weingartner hint toward knowledge transfer in their discussion of students' survival ("…the questions must help students to develop and internalize concepts that will help them to survive in the rapidly changing world of the present and future" (59)). Here, the ability to transfer

[4] McCarthy reports only partial success with this approach, writing, "Fishman's indirect pedagogy is only moderately successful in promoting student-curriculum integration, but his record is somewhat better concerning Dewey's ideal of intelligent, moral practice" (178).

knowledge is equated with an ability to "survive" movement into new contexts. While Postman and Weingartner are exploring such survival via a critical pedagogy approach, and not through the same kind of metacognitive strategies argued for by transfer scholars in composition, both approaches can be seen as falling under the blanket of helping students develop critical literacy skills they can employ in their negotiation of new (learning) contexts, particularly through the promotion of students' investigation of these new contexts (through skills like question-asking, genre analysis, reflection, etc.).

The Teacher's Role in Prompting Transfer

As I explored in Chapter One, scholars studying transfer discuss the teacher's role in prompting students' articulation and recontextualization of prior knowledge. Here I will explore how several progressive and composition scholars (namely Postman and Weingartner, Wallace and Ewald, Driscoll, and Nowacek) describe the role of the teacher in facilitating students' integration of prior knowledge and/or constructing the conditions wherein the classroom provides space for the development of meaningful inquiry.

Postman and Weingartner are careful to point out the role of the teacher in helping students develop such skills, laying out eight key behaviors for the teacher in the inquiry environment:

- "*The teacher rarely tells students what he thinks they ought to know."*
- *"His basic mode of discourse with students is questioning."*
- *"Generally, he does not accept a single statement as an answer to a question."*
- *"He encourages student-student interaction as opposed to student-teacher interaction. And generally, he avoids acting as a mediator or judge of the quality of ideas expressed."*
- *"He rarely summarizes the positions taken by students on the learnings that occur."*
- *"His lessons develop from the responses of students and not from a previously determined "logical" structure."*
- *"Generally, each of his lessons poses a problem for students."*
- *"He measures his success in terms of behavioral changes in students:* the frequency with which they ask questions; the increase in the relevance and cogency of their questions;

> the frequency and conviction of their challenges to assertions made by other students or teachers or textbooks; the relevance and clarity of the standards on which they base their challenges; their willingness to suspend judgments when they have insufficient data; their willingness to modify or otherwise change their position when data warrant such change; the increase in their skill in observing, classifying, generalizing, etc.; the increase in their tolerance for diverse answers; their ability to apply generalizations, attitudes, and information to novel situations" (34-37, italics in original).

Postman and Weingartner write, "[W]hen the teacher assumes new functions and exhibits different behaviors, so do his students" (38). They suggest that what needs to change in the classroom environment is not primarily the content of the classroom, but the behavior of the teacher.

David Wallace and Helen Rothschild Ewald present a take on the discursive disposition of the classroom in their text *Mutuality in the Rhetoric and Composition Classroom.* They describe the following teacher moves as emergent from "attempts to engage [their] students in alternative speech genres":

1. *Teachers use structure and solicit moves to implement course architecture that invites students to take active roles in knowledge making.*
2. *Teachers endure long silences when necessary.*
3. *Teachers use uptake to validate and invite elaboration on topics introduced by students.*
4. *Teachers encourage students to elaborate with direct or indirect affirmations.*
5. *Teachers ask real questions.*
6. *Teachers make direct interventions in class discussions* (54-58).

Wallace and Ewald's catalogue of pedagogical moves for the implementation of alternative speech genres reflects some of Postman and Weingartner's concerns, though they better highlight the need for teacher intervention in student discourse, a concern that will be explored in this chapter.

Examining transfer specifically, Dana Driscoll, in her article "Connected, Disconnected, or Uncertain: Student Attitudes About Future Writing Contexts and Perceptions of Transfer from First-Year Writing to the Disciplines," suggests several ways that teachers can work to prompt

students' awareness of whether and how to use writing-related knowledge. From the results of her study of students' attitudes about transfer, Driscoll prescribes the following pedagogical approaches: encouraging metacognitive reflection; learning about potential future writing contexts; explicitly teaching for transfer; encouraging students' practice with (application of) skills; making connections between prior knowledge and course tasks; making sure students know how to make these connections. These suggestions highlight the myriad ways that teachers can prompt and attend to students' recontextualization of prior knowledge.

Rebecca Nowacek's discussion of teachers as handlers is an especially useful framework for the teacher role in this inquiry-based composition course. Nowacek argues that in creating a "genred discursive space," open to making connections, instructors facilitate transfer: "To help students see and sell connections, handlers seek to find and to create more pliable genred discursive spaces—spaces that are not already saturated with prior association" (87). That is, it is not just in the spoken genres of the classroom where we might facilitate talk about transfer, and, in fact, the possibilities for designing writing assignments that encourage students' recontextualization of prior knowledge moves beyond designing reflective writing assignments. The assignment sequence I will describe in this chapter aims to enact such a discursive space.

Postman and Weingartner's text primarily hypothesizes a classroom environment, while these other texts bring us into modern composition classrooms, revealing the tensions that develop from the implementation of alternative pedagogies, and providing valuable perspectives for developing a discussion of how classroom environments impact students' preparation for future learning. These studies of alternative pedagogies (Fishman and McCarthy; Wallace and Ewald; Durst; Seitz) and students' transfer of learning between contexts (Rounsaville, Goldberg, and Bawarshi; Rounsaville; Nowacek; Driscoll; Robertson, Taczak, and Yancey) when put in

dialogue with my classroom research, elicit implications for developing classroom environments that respond to students' prior knowledge and authentic questions while preparing them for navigating new learning and writing contexts. In short, these texts highlight the need for finding a balance between critical and instrumental goals and the importance of directive teacher feedback in the implementation of an inquiry-based approach to composition, if preparation for future learning, specifically, supporting students' navigation of future writing and learning contexts, is the ultimate goal.

In the sections below I will describe inquiry- and reflection-based teaching and learning strategies implemented to immerse students in question-asking and reflection, and will trace the movement of four students through these activities and assignments, looking at whether and how these activities and assignments prompted students application or recontextualization of prior knowledge as these students encounter what is, for most of them, their first research writing project in college.

Studying the Impact of an Inquiry-Based Assignment Sequence on Students' Recontextualization of Prior Knowledge and Development of Meaningful Inquiry

As I described in Chapter One, this study of inquiry-based and reflective learning strategies and their impact on students' preparation for future learning was conducted during the implementation of a pilot curriculum in our program's introductory college writing course. Integral to our pilot program was the incorporation of several different approaches to teaching the composition course. While each course emphasized four core concepts (discourse communities, genre, reflection, and rhetorical situation), supported students' work toward four learning outcomes (writing, reading, researching, and reflecting), and scaffolded reflection assignments in preparation for students' composition of the reflective argument essay, the capstone assignment of the course, instructors were free to design their own projects and

pedagogical approaches. In my sections of the course, I implemented the inquiry-based curriculum I describe in this dissertation in an effort to understand whether and how inquiry-based and reflective teaching and learning strategies influenced students' preparation for future learning. In particular, I wanted to understand whether and how students used these approaches as they moved from assignment to assignment within the course.

Throughout the semester, I collected all student assignments (both formal and informal texts), audiotaped several class sessions, and took field notes on each class meeting and one set of conferences with students. As I began working through coding for this chapter, and sifted through all of the material available to me, I understood that I wanted to examine all student work from the initial reflections through the completion of the I-Search project—essentially the first five weeks of the semester. In the fourth week of the semester, I held conferences to discuss students' I-Search projects with them, as they worked to revise for final submission of the assignment. Because these conferences offered insight into students' decision-making processes with the project, I wanted to focus especially on students in the study on whom I had conference notes. The four students I write about in this chapter—Charlotte, Lily, Felicity, and David—were selected because of the availability of notes on their conferences with me about the I-Search paper, allowing me to explore both textual and dialogic moments in their processes of working through their prior and developing knowledge and writing the project. Because I had this extra data on key conversations with these students about their processes, I believed I could gain a greater insight into whether and how these students were working through recontextualizing prior knowledge as they worked through the sequence, as well as how I factored into that process. Below, I will briefly introduce these four students, whose student-writer identities will be further fleshed out in the analyses to follow.

Charlotte sat next to her identical twin sister Christina the entire semester. Both were petite with dark curly brown hair, and sat in the same chairs from the beginning of the course. Charlotte often wore her hair piled in a bun on top of her head. Charlotte shared with us in her personal introduction that she liked baking, tennis, hiking, and the outdoors, and that she was here to study, was pre-med, and was on scholarship. She said she loved the culture in Detroit. Charlotte worked for Red Robin, which was the basis of her work for the term, including the group project.

Lily came to Urban U on a scholarship, and was from a small school in a small town. Lily was a quiet but pleasant student who did not command much attention in the class or in her small group. She was unsure about her major and hoped to figure it out while taking general education classes. Much of her work the first part of the semester showed her interest in finding her place at Urban U. In the group project on supporting student veterans, Lily proved to be a quiet leader in her group, along with Luke.

Felicity, a freshman with long brown hair, and the youngest of four children, spoke in her personal introduction about wanting to move away from her family. At some point, she wrote about wanting to do things differently than her older sister. Felicity was captain of her golf team in high school, and wrote about this discourse community in her I-Search and genre analysis papers. Her role as team captain seems to have been transferred into her collaborative group experience where she appointed herself group leader, and regularly dictated tasks to her group and served as the mouthpiece for the other four (especially for Christina and Charlotte). Though she claimed this leadership role, she also expressed dissatisfaction with it at times, complaining to her group about their lack of initiative or unwillingness to speak up. While Felicity regularly participated in group discussions, sometimes responding, sometimes raising questions, she was

often focused on other tasks during group work or individual work time. Much of this attention was directed toward her honors class or scheduling classes for the upcoming semester. On a couple of occasions, she shared with me her frustrations about the lack of constructive teacher feedback on her honors class assignments, though most of this conversation took place between her and Christina.

David was the oldest student in class, in his 60s—a tall, African American man who was returning to school after working for the auto industry. The questions of roots and identity we raised in the beginning of the semester seemed to linger with David throughout his work, and he would return to these in comments made in class discussions throughout the term. In his personal introduction, David wrote, "where you come from establishes your being," and that the past "structures" the present. My discussions with David often took place while other students were packing up to leave the class. Often, we talked about current events (politics, sports), but we also had several conversations about his revision work and about the dynamics of the group he was working with in the second part of the semester. Several times, David commented to me about feeling he did not fit in because he was older, and explained to me how he was trying to engage with his group members. David participated in every class discussion, both responding to questions and raising them. I often had to clarify his questions or responses, stating them in a way that others could understand them, or reframe them to make them "work" in the discussion when the connections he was making were implicit.

The work of these four students provides the basis for the discussion in the rest of this chapter. Below I will work through descriptions of the key assignments and class discussions we worked through in the course, as these students explored their prior knowledge about college

writing, developed meaningful questions for the I-Search project, and worked through researching and writing this project.

Activities for Accessing Prior Knowledge

About Me: Who am I? Where am I coming from? Why am I here?

The first writing students were asked to complete for the course was an "About Me" page for their individual blogs, written in response to Gee's exploration of primary and secondary Discourses and Langston Hughes' poem "Theme for English B" (Appendix A). The primary goal of this exercise was to grant a space for students to introduce themselves to the class through the lens of one of the concepts we would be discussing throughout the term (discourse communities). A secondary goal of this exercise was to invite students to attempt a genre they may or may not have been familiar with, the About Me page on a blog, and to ask them to reflect on their experiences with the kind of open writing space created by the teacher in the poem. Ultimately, the writing task served the purpose of highlighting students' articulation of their backgrounds, motivations, and associations with certain kinds of writing activities. In analyzing Charlotte, Lily, Felicity and David's About Me pages, I aim to discover what they cite as their primary motivations for attending college and learning in this writing class, and to understand whether any of these motivations influenced their writing of the I-Search paper.

In her page, Charlotte described her connection with her family and her desire to attend graduate school and work in the medical field. She wrote, "[the university's] variety of research opportunities, health clubs, and great medical school all appeal to me. I attend [the university] to gain knowledge, work through new experiences, and enroll in classes that interest me."

Lily was undecided about her major, but said she was interested in science. She was attending Urban University on a scholarship, and wrote, "That plays a huge part in the reason I

came to this school. That's not the only reason though; I really just wanted to try something new. The small town I grew up in is nothing like [the city]."

Felicity was also attending the university because of a scholarship, and added, "Another reason I am here is to learn, I want to challenge myself and learn as much as I can. I want to be prepared for law school and any other endeavor that I encounter during my life." She also described her desire to take a different path than her older sister: "…I want to be on my own and break away from my home life. I have always been compared to my amazing and intelligent older sister. We have always done the same things and I have been pushed to follow her footsteps." Felicity's choice of Urban University put her on a different path than her sister, who attended another major state university.

The prompt also asked for students' responses to "the kind of open assignment described in the poem." In her About Me page, Charlotte connected "open" genres like the "page" described in the Hughes poem to poetry: "Such an open assignment reminds me of when I wrote two poems in high school and was told they could be about anything. It took me several hours to write these two poems because I could not think about what topics to write about. I finally chose a personal topic for one of the poems and the words just seemed to flow out of me. As I was writing it I found myself constantly revising it, deleting lines, and adding lines." Lily also connected such open assignments to poetry, writing, "I feel that when you write poetry, that's when you're allowed to be the most expressive. You can put sentences together that may not make sense to other people, but make perfect sense to you." While both students make a connection between poetry and freedom of expression, Charlotte's seems bound by a sense of purpose or audience ("I found myself constantly revising it") while Lily suggests that poetry is

not bound by consideration of audience ("You can put sentences together that may not make sense to other people, but make perfect sense to you").

Lily also described her problems with free writing: "I overthink everything when I make a paper, so a free write isn't much of a "free" write. I like having something to work off of and gain new knowledge from." This concern was repeated in her Reading Response 2 assignment, as she prepared for the I-Search paper:

> Determining what I would want to explore personally would require quite a bit of self-reflection. I have no clue what I want to major in yet, so in my opinion I don't know if self-reflection is something easy for me. I have to think about what I truly have a strong want to know. The idea of having the freedom to write about anything without many restrictions is of interest to me, so if I thought about it for a few days I'm sure I could come up with a topic.

By this second writing occasion, Lily was becoming more comfortable with the idea of having an "open" assignment, though she did not know what she wanted to write about yet.

Felicity also reported struggling with free writing in response to prompts:

> That writing assignment reminds me a lot of when I was in high school and we would receive writing prompts. My teacher would write the prompt on the board and we had about 4 minutes to answer them. One prompt that I distinctly remember was "Tell me who you are." Seemed easy enough; however, we were not allowed to use any descriptive words or basic things about ourselves such as what we did for fun, our jobs, or family. That prompt drove me nuts, I ended up using the entire amount of time trying to figure out how to answer the prompt and never wrote anything done but "I am me."

Understanding these associations with "open" genres leads me to ask how a student's associations with "open" assignments frame her approach to the I-search paper. While my intention was just to get students to think about how they respond to a level of openness in classroom assignments, analyzing their early responses to these assignments may allow me to gauge students' approaches to encountering new or unfamiliar genres, or their willingness to play with genres, in future assignments. Or, it might suggest the degree to which students want or

need feedback as they approach these assignments. I will come back to this question in my discussion below of each students' overall approach to writing the text.

I have saved my analysis of David's About Me assignment for last because he approached the assignment quite differently than the other three students. David completed his About Me assignment in two posts: one, a response to "Theme for English B," and one an exploration of his personal history, addressing the topic of primary Discourse. In his first post, responding to the poem, David works to explain the context and content of the poem, to explore personal connections, and to tie this to the subject of primary Discourse. In the opening of the post, David writes,

> The Student from Winston-Salem who is of colored, when to a college on the hill in Harlem. He has to write a letter to his instructor for a Theme for English B. I can identify with him. It is hard to be the only colored person in class. I can relate to that as I am the oldest in class. It hard to write a theme for english using a blog.[5]

In these sentences, David makes some key statements about his challenges entering this composition course: at sixty-three, he is significantly older than the other students in class, and he is unfamiliar with some of the technologies we used in the course. In the end of his post, he writes, "Finally, I had a hard time of doing this posting on my blog. It was the first time I am using this system. I hope that I had satisfy your assignment." Discussing strategies for writing, David describes the templates in one of the textbooks as "hard" to use: "It take some practice to do and remember what you are trying to say. The strategies that I use before was simply you just try to tell a story to your listener." This storytelling approach is evident in the second post of David's About Me assignment, in which he traces his personal history from childhood through to joining the Navy a few months after high school. He begins the post, "The question of who am I?

[5] Throughout the dissertation I use students' texts as written, without editing error in their writing.

Is not important then, Where did I come from? or Why am I here? Where did I come from? shows so much of ourself that it bring all the discourse of who am I. The mire thought of you, and all that you know, is where you came from." For David, this idea of history and narrative will be important throughout the semester. While David's work displays significant issues with use of standard English and academic discourse, it also displays attention to prior knowledge and experience and consideration of how these shape one's present experience. This trajectory is evident throughout his work on the I-Search project.

As I will explore in the sections below, as well as in Chapter Three, students' motivations as highlighted in these About Me pages are reflected in their I-Search topics. Charlotte, for example, cites several instrumental reasons for attending school and ultimately explores a work-related topic for the I-Search project. Lily's goal to "try something new" is reflected in her I-Search exploring activities on campus. Their announcements of interests and motivations in these pages provide starting points for dialogue about what kinds of research questions will prove useful and meaningful in these writing projects.

KWL

While above I described Fishman's letter writing activity as one way in which teachers create assignments which prompt students prior knowledge, here I will describe a literacy activity designed to prompt students' prior knowledge about subject matter they will encounter in reading, and how I utilized this strategy to capture students' prior knowledge on both a shared and individual level, and encouraged them to adapt this strategy for their own reading and writing purposes. Donna Ogle's KWL strategy is an approach for engaging elementary students in reading nonfiction texts, "To help teachers honor what children bring to each reading situation and model for their students the importance of accessing appropriate knowledge sources before

reading" (Ogle 564). In her article "K-W-L: A Teaching Model That Develops Active Reading of Expository Text," Ogle describes the three-step process and how it works to help students articulate knowledge and questions throughout their reading of a text. Teachers provide a specific stimulus and engage with students in discussions about prior knowledge, offering extended questioning when needed. Together, they categorize the kinds of information they know and are looking for as they read. Students then articulate in writing those questions which they are most interested in answering, so as to read purposefully and personally. Finally, they discuss and record what they have learned from the reading (Ogle).

The KWL may serve as a way to mediate the students' exposure to (/negotiation with) the common syllabus and to get them to articulate their curricular needs (Figure 1). Before students read a text, they work through what they know about the subject already and what they want to know. Then, they isolate questions from this "want to know" list that are particularly important to them, and read the text with an eye for these things. After everyone has read the text, they discuss what they found. They may also revise or add to their questions to see what else they would like to know. This strategy, used at the beginning of the class, can foreground the knowledge that students are bringing with them into the classroom. The teacher understands the students' ideas about writing, what they have been taught in other settings, and thus opportunities for discussion and for supporting students' recontextualization of prior knowledge (Nowacek) are fostered, and students' lives outside of the classroom are seen as connected to their lives within the classroom. Further, the prompting of questions in the KWL may promote the novice disposition needed for "boundary crossing" (Reiff and Bawarshi) in that, in addition to recognizing the wealth of prior knowledge they are bringing to this new writing context, students also identify where they are lacking knowledge about this new domain (college writing).

Granting the space for this novice stance (encouraging students to take on such a stance, to be open to accessing new writing methods and concepts as they approach writing tasks) is important for the inquiry-based composition course.

Figure 1.

K What do I KNOW about college writing?	W What do I WANT to know about college writing?	L What have I LEARNED about college writing?

In the semester being studied, we used the KWL in a few ways to activate prior knowledge and pose questions for discussion or investigation. Several class discussions and two reflective writing assignments specifically engaged this topic. Here I will trace Charlotte, Lily, Felicity, and David's exploration of prior knowledge and inquiries based on the course learning outcomes and discussions of college writing.

In Reading Response 2 (Appendix C), students were asked to read Macrorie's "I-Search" and Postman and Weingartner's "What's Worth Knowing," and to address what they know (about writing), to explore how this prior knowledge connects to what is presented in the Macrorie and Postman and Weingartner texts, and to identify what they want to know (about a specific topic or discourse community). The reading response was designed to introduce strategies for learning that would be important in the course: asking questions (explicitly addressed in the readings and prompt) and reflection (implicitly addressed).

Continuing this exploration of prior knowledge, in Reflection 1 ("Accessing prior knowledge, experience, and motivation"), students responded to the following prompt:

> Think about your prior experiences with writing to consider what you know about college writing and about what it means to be a student in a composition course. Think through the questions below, writing about whatever seems relevant:
> What do you see as key characteristics of college writing? Where do these ideas come from?
> What goals do you have for this class? Why is achieving these goals important to you?
> What do you understand about what it means to be successful in a college writing course? That is, how do you think you will be a successful student in this class, achieving your goals? How do you think you will work to write successfully in other courses?
> After reviewing the learning objectives, how would you put the goals of the *course* into your own words? What questions do you have about these learning objectives?

Both Charlotte and Lily explicitly make connections between high school and college writing in Reflection 1 (Felicity ignores this part of the prompt, and focuses on her goals and strategies for improvement). Charlotte writes that she understand the expectations for college writing are "very different" from the expectations she faced in high school. They require "in depth reading and researching"; "mature," "sophisticated," and layered topics; complex vocabulary; clear ideas "supported with evidence and facts"; acknowledgement and refutation of opposing viewpoints; and "structured," error-free writing.

In addition to organization, proper grammar, and clear communication, Lily's prior knowledge of what is important in college writing involves "stick[ing] to the assignment." She writes in Reflection 1, "I've noticed that, contradictory to my views, college papers don't necessarily have to be longer that the papers I've written in my previous high school years. As long as your paper has the basic requirements, you can get a decent grade."

Unlike the other three students, for whom high school is very recent, David does not draw the distinction between college and high school writing, and instead discusses the kinds of writing needed for different purposes and the importance of audience: "There are a lot of fields to write in. Science, arts, technical, and liberal all provide different style of writing. I need to put

in new study practice to learn how to get my message out to people. Writing is fundamental to speaking to others."

The four students' goals range from improving mechanically to developing methods of inquiry and analysis to learning to write effectively for particular audiences. Charlotte writes in Reflection 1 that she "would like to acquire new ways of thinking or approaching a paper." She also wants to learn "new reading, writing, and learning strategies," gain research experience, "develop questions regarding a reading," understand complex readings, and improve her "drafting, research skills, grammar, and creativity". Lily also hopes to gain new reading strategies and to develop her writing style. Felicity's goals include understanding how to use semicolons and commas correctly, knowing how to organize papers, understanding readings and applying them to her writing, and being confident in her writing ability. David's goals for the course are centered on being able to do the kinds of writing he needs to do in other settings, and he cites his work as secretary of a union and his future college courses as key writing contexts.

In writing both Reflection 1 and Reading Response 2, Charlotte, Felicity, and David identify several strategies for learning and writing. In Reading Response 2, Charlotte writes,

> The "I Search" piece taught me several strategies that dealt with writing and learning. It emphasized finding a topic that has personal meaning. The paper made me realize my search would not come quickly and I should keep a pen and paper next to me to write down possible ideas. The paper mentioned that the answer to my question should fulfill a need in my life. I should let ideas come to me and once I find one I should interview experts, ask where I can find more information, look at first hand reports, and read articles.

She identifies the following strategies as important to college writing: identifying personally relevant topics, keeping track of writing ideas, and working inductively to find answers to meaningful questions.

In Reflection 1, Charlotte describes reading and annotating assigned articles, working through a writing process, taking time to think and write, and following guidelines for assignments as key to her success. Felicity mentions free writing as "helpful in finding the direction of [her] paper" and "putting a lot of time into [the] class" as key strategies. The strategies David cites in these two assignments include "practice" and the importance of "research[ing] the subject that you are writing about."

These reflections represent a moment where students may grapple with prior knowledge, working to identify what is relevant in this new writing and learning context, and what may need to be repurposed or recontextualized (Nowacek). In Reading Response 2, Charlotte demonstrates that she is working through her prior knowledge in response to reading these texts:

> Postman and Weingartner described that learning involves deep thinking and drawing relationships that were not seen by others…The strategy of learning presented by Postman and Weingartner connect with my knowledge about writing because they emphasized the idea of learning involving thinking and the learners wanting to learn just like writing involves thinking and inspiration. In addition, the strategies connected with what I know about writing because it made me realize the structure and length is not what makes a good paper.

Here Charlotte identifies her associations with college writing and states that she understands that "deep thinking and drawing relationships" are more important than "structure and length".

Lily also demonstrates her negotiation with prior knowledge in two places in this reading response, addressing perception and research:

> In reading this, the most eye opening part for me was when both men talked about how the meaning of what's out there is assigned a meaning by who is perceiving it first. All of my life I know that I've learned most of what I have from teachers, parents, or any other type of authority figure, without much question. I liked how they described that children would be better with perceiving new things if they were allowed to more freely seek out questions and answers.

And,

> Finding experts who know about your topic and interviewing them is a great source for one of these papers. Sources such as books and magazines are useful tools as well. In any

> type of research paper I've done, the only sources I've used have been secondhand sources. I never thought about talking to someone with personal experience. To me that idea is attractive and interesting.

In these moments in her text, Lily describes a broadened sense of research possibilities. While these new ideas do not replace her previously held views of research, they do add to the possibilities she will consider. Both Charlotte and Lily seem to be beginning to work through a process of "remixing," what Robertson, Taczak, and Yancey call the process of revising prior knowledge to "*incorporate* new concepts and practices into the prior model of writing."

While David does not explicitly state that the readings impact his prior knowledge of college writing, again, perhaps because his prior writing experience is so far in the past, he does explore his prior knowledge on the subject he hopes to write about for the I-Search paper:

> I know little about fishing. I want someday to go fishing with my friend. He has a boat and tell me that its lot of fun. The last time I went fishing, I was around five or six. I never thought about it much. But the time has come when there only so much that you can do to enjoy yourself. I writing this paper to find others way to have a little fun with others and fishing is one of those thing that don't cost a lot of money. You can sit in the shade and wait for the fish to bite. Anyone can do it, the old and the young along can go fishing. We will have a good time I bet.

In this passage, David again relies on personal anecdotes ("The last time I went fishing, I was around five or six") and on his guesses about what fishing is like to think about what he will learn through his research. David's work throughout the course might be categorized as a series of "critical incidents," and though I will not explore this application of the term to David's experience or our classroom here, I will suggest throughout the chapter, in my own terms, that teacher feedback is integral for students' movement from such critical incidents to successful recontextualization. [6]

[6] A separate study of David's trajectory through the course, as he worked to negotiate this new learning and writing context, could be valuable for investigating how a non-traditional student encounters such moments and recontextualizes prior knowledge.

In these reflections, Charlotte, Lily, and David each identify possibilities for the growth of new knowledge when they negotiate their prior knowledge with this new learning and writing context. However, rather than grappling with prior knowledge, Felicity only works to tie what she learned in the readings to what she already knows:

> I learned a lot from these readings but there were some things that I already did know. With Macrorie's piece, I already knew a lot about the interview process. Such as you have to really consider what the best way to reach a person is and that depends on that person and your topic. I also knew that you should always have questions to ask but you should also know some things about your topic before you go to the interview, even if you have to go and research it. Lastly, I knew that you should usually include why you were writing this paper and what you learned from it. Then from Postman and Weingartner's text I didn't really know anything about writing that they said. However, I did know some about the questions. I knew you should always look deeper into a question. I also knew or at least thought that a discussion organized like the one in the reading was a good learning tool for students because it helped to answer questions and think more about the questions.

Instead of exploring or attending to the portions of the text she does not understand, Felicity dismisses those in her writing ("…I didn't really know anything about writing that they said. However, I did know some about the questions"). In this moment, while she attends to her prior knowledge, she does not attend to new information with an effort to integrate or recontextualize her prior knowledge as it meets or challenges the information in this new text. Felicity might be working through what Robertson, Taczak, and Yancey call "assemblage," or "grafting isolated bits of new knowledge onto a continuing schema of old knowledge."

Of these four students, only Charlotte takes up the invitation to pose questions about college writing in Reflection 1. Charlotte mentions two questions about the learning objectives of the course: "…I question how to properly cite sources. In addition, I question how students will be able to formulate relevant questions." While this assignment was due after Reading Response 2, Charlotte may have composed it beforehand. Because she cites several personally relevant

questions in RR2, it seems that she has a handle on how to "formulate relevant questions," unless she is uncertain that these questions are "valid". This leads me to wonder to what degree students, at this point in the semester, posed questions when prompted *because* they were prompted, but not because they had authentic questions about the learning objectives themselves. While, in RR2, Charlotte and Lily seem to buy into posing personally relevant questions as key to learning, they still need to learn *how* to pose such questions. While this chapter emphasizes immersion as a strategy for developing question-asking as a skill or habit, in Chapter Three I will explore other ways this is developed via the conditions of learning.

In the section below, I will describe the I-Search assignment, and will revisit Charlotte, Lily, Felicity, and David and describe and analyze their work on the I-Search paper, from the conception of their research questions, through drafting and revision, to their final submissions. Following initial classroom work on accessing prior knowledge and developing meaningful inquiries, the I-Search project put the responsibility on students for making these rhetorical moves on their own. This examination will explore whether, how, and to what extent students have taken on these practices in their own writing, looking at how the classroom environment, including assignment sequence, supports the development of these habits.

The I-Search Paper

A central theory behind John Dewey's pedagogy is that personal relevance is key to students' increasing knowledge, and to their ability to learn and apply this learning in new contexts. Such personally relevant content cannot be imposed on the student from the teacher. Dewey writes, "…no thought, no idea, can possibly be conveyed as an idea from one person to another. When it is told, it is, to the one to whom it is told, another given fact, not an idea" (Dewey 174). *Interest,* "the engrossment of the self in the object," is key for Dewey (138).

Interest, this active state, this emotional connection to one's experience, takes time to develop (138). Driscoll and Wells, drawing from several transfer theorists to explore key features of dispositions, state, "Dispositions determine students' sensitivity toward and willingness to engage in transfer"; if a student is not interested in taking up opportunities for transfer, then such activation and engagement will not occur. Ken Macrorie's *The I-Search Paper* explores the establishment of a relevant inquiry (or personal question) as key to initiating this interest or engagement. In this course, the I-Search project gave students an opportunity to explore inquiries of interest and importance that they would not get to explore in the class otherwise. In Macrorie's I-Search paper, student research comes out of real, significant, authentic questions, and the student writer's personal knowledge and accessible primary resources foreground the research. In fact, "research" is not an adequate term, suggests Macrorie. He writes that the essentials of this work are "the basics, which are not footnotes, but curiosity, need, rigor in judging one's findings and the opinions of experts and helping others test the validity of the search." Macrorie argues, "If, in the first weeks, freshman write I-search projects in which they examine and respect their experience and needs, school becomes a place where initiative and self-discipline are developed instead of passivity." These dispositional qualities may be integral for knowledge transfer. Driscoll and Wells note, "A learner's self-efficacy becomes especially important when faced with a task that at first seems overwhelming or unfamiliar." If research writing is such a task for students, then approaching college-level research and writing in a way that promotes "initiative and self-discipline" (Macrorie) and which allows students to first draw from their well of prior knowledge seems important for helping students see this work (research) as possible and important.

The emphasis on inquiry and examination of discourse communities used in the pilot ENG 1020 course examined in this study may also represent an approach to developing what Durst calls "reflective instrumentalism." For example, the I-Search paper, described below, grounded in students' inquiries about their discourse communities, provides students with an opportunity to explore topics related to their progression or development within these discourse communities. In this way, the project serves both a pragmatic purpose (allowing students the space to explore a question related to their personal goals and movement within a discourse community) and the aims of critical literacy (allowing students the space to explore questions related to the goals, membership, and communicative practices of that discourse community). In the exploration of I-Search projects below, I describe how Charlotte researches a question related to her job as a server and trainer at a local chain restaurant. For Charlotte, this inquiry has personal and instrumental implications: improving the quality of her work environment. Other students' projects also demonstrate this balance between personal interest and practical application (like Luke's exploration of whether or not he should pursue his Ph.D. in clinical psychology or Melissa's exploration of what she needs to consider and prepare to enter the Peace Corps). The I-Search allows students to begin in the more familiar realm of the personal narrative, whereas Seitz's ethnographic approach, while employing similar genre conventions, requires students to engage in a discipline-centered genre, rather than an academic genre, requiring them to make a significant "boundary crossing" move. The I-Search allows for the development of writerly authority required for such a rhetorical transition.

Broadly, Macrorie's text responds to the need to make composition courses relevant to students and to honor the knowledge they are bringing into the classroom. In terms of transfer, the writing of the I-Search requires students to begin by articulating what they already know

about a topic. Further, writing the paper helps them describe and reflect on the processes of research and writing they are using in order to determine what has been effective, what is contextually appropriate, etc. In writing about their research processes, students have the opportunity to practice metacognition and to receive feedback on what is "working" in their research and writing processes. In the composition classroom, the I-Search may serve as a way of extending the KWL into the writing work of the class, perhaps as the connective tissue between the students' questions about writing and their formal writing work. In fact, Macrorie's description of the steps of the I-Search mirrors the KWL framework:

1. What I Knew
2. Why I'm Writing This Paper
3. The Search
4. What I Learned (Macrorie 64).

Additionally, the I-Search may serve as what Nowacek refers to as a "pliable genred discursive space," because, as a genre, it is both unfamiliar to most students (thus lacking "prior association") and flexible enough to accommodate the myriad rhetorical purposes with which students might approach it. That is, while the I-Search paper is at once a research paper, narrative essay, and reflective text, it is not any one of these things alone, and because of its emphasis on students' questions and the lack of necessity for "final" conclusions, it leaves space for students to negotiate these genres and their understanding of college level writing and research. The I-Search allows students to practice academic research and writing while still playing in the familiar space of their prior knowledge and writing voices. As Muchmore et al point out in their analysis of student learning in the I-Search paper, while critics of the I-Search are often concerned that the project "lacks rigor and that by foregoing the traditional research paper in favor of the I-Search, students will not be adequately prepared for the kinds of writing and

thinking that they will be required to do in college and the workplace," (53) an analysis of student work on the I-Search show writing that became "*more* analytical and provided *greater* evidence of student learning" (68). In this chapter, I will explore students' opportunities for recontextualization of prior knowledge about college writing as one of the reasons for this evidence of analytical writing and increased student learning. That is, I will posit that because the I-Search paper serves as an example of a "pliable genred discursive space," students have the room within the project to engage in and analyze the writing process in a way that prepares them for future writing tasks.

In the sections below, I will work through the stages of the I-Search project as they played out in class and in students' assigned writing work, looking at how students developed questions for the project, dealt with feedback from me on their work, and presented their findings in the final drafts. In examining this project, I hope to understand whether and how students recontextualized their prior knowledge of writing through this assignment, which was designed to allow for flexible movement into an unfamiliar genre.

Reflections on Prior Knowledge and Meaningful Inquiry

In the About Me pages, students identified discourse communities they participated in. Because of the emphasis on discourse communities in the subsequent intermediate writing course and the ENG 1020 Pilot Committee's negotiation of this emphasis as it pertained to the introductory course, the I-Search assignment was framed around the question, "What Do I Want to Know about (Writing/Communication in) my Discourse Community? Emphasis on writing and/or communication was set forth as a possible, but not necessary, emphasis in students' projects, depending on their levels of expertise in their discourse communities (Some students, like Melissa, opted to explore discourse communities they hoped to join, but had not yet). To

prepare for discussion of the project, students read a chapter from Macrorie's book *I-Search* and Postman and Weingartner's "What's Worth Knowing?" and wrote a response blog highlighting the main ideas of each text, connecting these ideas to prior knowledge, and exploring potential topics for the project. These response blogs were posted before the class session.

In Reading Response 2 (RR2), Charlotte lists several questions she may be interested in pursuing in the I-Search project, saying, "I would like to explore something that is a prominent part of my life, is exciting to me, or is a dream. In addition, I would like to explore something that I am dying to know more information about." She comes up with the following questions (providing rationale for each one in her paper):

- Is a server a good job for a college student?
- What makes a good tennis player?
- What makes a good doctor?
- What is needed to make the perfect chocolate chip cookie?
- What is the best destination for a girl's vacation?

The questions about tennis, doctors, and baking all reference interests Charlotte discussed in her About Me page. Her first question, about being a server at a restaurant, connects to the idea she and her sister will write about for the remainder of the semester: their work at a local restaurant.

The question Lily poses in her RR2 assignment reflects a subject that came up in one of our first class discussions: the question of Facebook as a discourse community. She writes, "In exploring a topic with a discourse community, I would lean towards something I can relate to; for example, social websites like Facebook and Twitter. I might ask questions like why people talk different online than in person. Another question could be about the different trends in online language." Here she works off of the class discussion to begin to think about questions of language or communication in discourse communities. This is articulated later in the RR 2 assignment as well:

> For Project #2, I was considering writing about the language on social media websites. Where did all of the shorthand language and trends like hashtags start? I know that people make shorthand language because they might be too lazy or they know that it's quicker to type something if it's shorter. I also know that people can be, and talk like, someone completely different than they actually are in person, creating a different online language for themselves. I'm interested in exploring this question because Facebook and Twitter are sites that I use everyday.

Felicity also picks up on this class discussion as she begins to pose possible questions for the I-Search paper and connects this question to prior knowledge:

> My question for my project 2 is How important is writing in the discourse community of the social media specifically Facebook?
> -I already know that is important but not the main thing
> -there are other major forms of communication in this discourse
> -that writing grammatically correct does and doesn't matter in certain situations depending on who the person is and their other discourses.
> I am writing this paper because it is a requirement. However, I chose this certain topic because I never really thought about Facebook as a Discourse before. Also since it is mainly writing people probably think that writing has everything to do with it but I feel differently. Also I feel it would be interesting to learn more about that.
> Or if we don't have to talk about writing, I would like to choose the discourse golf.

Felicity's final statement in this assignment points back to one of the priorities she mentions in her About Me page, and this topic (golf) is what she will write about for the I-Search paper.

In RR2, David makes clear his research plans for the I-Search paper:

> My initial ideas for Project 2 is "Going Fishing". I had some friend who fish and they said they had a good time. The first question is where and what license do I need? I will call the Fish and Wild Game Department to find the answers. What type of bait to use for fishing? I will ask my friends who fish regular about what bait they use for fishing. Where are the fish biting? I find out through my friends and others who fish regularly. I also can look at the people on Jefferson who fish off the pier. What is the best place to go for fishing? I can look up fishing in the Detroit Magazine or ask my friend who catches fish on a regular basis.

In this paragraph, David lays out several possible research questions and sources, highlighting his personal interest (wanting to go fishing with his friend) and showing he will rely on primary research for this project.

Dialogue With Students: Conferences and Draft

In place of meeting as a whole class, and to give students a chance to begin working on their primary research, I held conferences with students on 9.18.12. In my conference with Lily, I found that she had taken on a different topic than the one she initially proposed in RR2:

> She indicated that she was interested in looking at the differences between how people find out about things in her town and how they find out about events and what's happening on campus. In her town, it's by word of mouth, but on campus it seems to be on posters. I ask her how she's planning on investigating this question, and she mentions talking to the RA or to someone who teaches a class she's in and works in career services, so find out where to go to find out about campus events. I clarify why she wants to know this. Does she want to get more involved? Yes, that's what she hopes.

The emphasis in this discussion was on understanding Lily's motivation for researching this topic and affirming her research plans and strategies. She stated her initial research plans (talking to an RA or someone in career services) and I was able to suggest an additional resource (looking at the school website and her email). Lily discussed how information is spread by word of mouth in her town; this is an example of how prior knowledge is playing a role in this assignment. I reminded her that this prior knowledge fits into a certain section of the I-Search paper.

When I conferenced with Felicity, I found that she, too, had abandoned the class's initial interest in examining Facebook as a discourse community, and was instead pursuing the interest she mentioned in both her About Me page and at the end of her RR2 assignment:

> She has coffee and a notebook open with a bunch of notes in it for her paper. I sit down and ask her what she's thinking about her project, and she squares up the notebook and uses her finger to point out her ideas while she moves down the list. She is writing about communication and golf, and lists several questions she has about how communication impacts the players—communication between players, between coach and players--how it impacts their game. She leads me through her research plan to talk to people about how they experience this communication. After listening, I say it's interesting because I always think about golf as a solitary and quiet game; I don't think about the communication. She explains some things about how she experienced communication as a player, from her coach, with other players. I ask her about intimidation from opponents,

> and she cites examples of "smack talk". I ask her about the coach—did he ride around on a cart? Yes, and she explains how he couldn't tell them what to play, but they could figure it out through what he was saying. She also talks about how when she was captain of the team, other players would want her to give them advice. After we talk about these ideas, she asks if she can write the paper in first person, and how she should incorporate what her coach and players say, and I affirm she can paraphrase her interviews.

Felicity was prepared for this conference, with a written research and writing plan. My questions were meant to elicit further information about the role of opponents and the coach in communication during a match. Her questions to me were more about the technical aspects of the paper (writing in first person, integrating interviews) than about content. While I was working to push Felicity to think about aspects of communication in golf that she may not have already explored or could not write about from personal experience alone, Felicity's approach suggested a deductive rather than inductive approach to the I-Search project: posing a question for which she already had answers and using interview data to support the conclusions she wanted to make.

David's conference was immediately after Felicity's. He too had notes prepared for the meeting. In this conference, David returned to the writing strategy he cited in his About Me, telling me a story. I listened while he read a narrative about a conversation with his friends, and he returned to reading the narrative in response to my initial question about what he learned from that discussion. In my follow-up responses, I worked to help David frame a research question, and I brought up "ways of being" and "identity kit" as possibilities for tying fishing to the concept of discourse communities. He talked about finding out what fishing does for these men's relationships with each other.[7] David also expressed his concern about his writing ability,

[7] Interestingly, while these affective questions are implicit in his paper, David's research questions center on his ability to handle the physical aspects of fishing: "Am I up for this? Can I handle the pressure of bring in a boat for a long period of time? Am I physical enough? What if something goes wrong, like a water leak or some accident, can I handle it?" His questions center on his ability to handle the work of this community, even though his interest seems to lie in his navigation of the social aspects of the community.

something he had also written about in different ways in his first several posts (like in his About Me page when he writes, "I have a hard time trying to find and do new thing like blogging. I never had a blog before. This is new to me like the student in class for the first time."). Throughout the semester, David shared with me concerns about his performance in class, citing his difference in age as one of the primary reasons for his challenges with technology and group work.

My conference with Charlotte, even more so than the other three, was centered on affirmation of her project. Her RR2 question about working as a server had evolved into a more explicit question about the training program at her workplace, wondering whether it was effective. She told me she planned to talk to trainers, people who had been through the program, and people who were taking the training session the following week.

Our dialogue about student projects continued when students submitted completed drafts to me for feedback. While the RR2 posts and conferences allowed me space for intervention in students' projects, their submission of drafts of the I-Search for my written feedback was an opportunity for me to provide more developed and reflective commentary on their work. For this reason, I found myself interested in looking at how I approached this intervention as a means of supporting students' developing inquiries. Coding my marginal comments, I realized, could help me see how I chose to intervene, and what the results of those choices were. In coding my marginal comments on Charlotte, Lily, Felicity, and David's I-Search drafts, I developed the following categories of comment-types. In the chart below (Table 1), they are organized in terms of a continuum from most explicit to most implicit (what I will refer to as "encouragement").

Figure 2.

- **Explicit direction** comments are identified by the use of declarative and imperative statements. For example, to Lily, I write, "Check what's going on with pages, heading,

etc." Regarding organization, I tell Felicity, "Begin a new paragraph as you move into your interview with Sarah." On David's paper, I go so far as to demonstrate phrasing for research questions, and I comment, "Adding something like this will help you tie this idea more implicitly to the concept of Discourse Gee writes about."

- **Affirmation** comments show up in all but Felicity's paper (was this because she laid out her plan so thoroughly in our conference? I cannot be sure). These are signified by words like "Ok," "This is a great example…" or, "This sounds like a good plan."
- **Clarifying questions** tend to focus on issues of word choice, phrasing, or definition. For example, in Lily's paper, she writes, "Talking to my campus connector would definitely be beneficial." Highlighting "to my campus connector," I commented, "What is this?"
- **Content Development Questions** are those questions about content that are posed as straight questions without any qualifications (as encouragement comments have) or statements of feeling (as reader response comments have). For example, David writes, "Andrews and Johnson talked about the different technique in fishing." I commented, "Did this happen in a conversation you all had? When was the conversation? What were you thinking about as you listened to them talk?" Where Charlotte poses her research questions, I write, "Did something happen—or did you observe something specific—that made you wonder this? What was the catalyst for your curiosity?"
- **Encouragement** comments are either questions or statements that include qualifying phrases like "it seems," "might," or "maybe". I am marking these as different than explicit directions or content development questions because the qualifying phrases may be perceived as less directive and thus less important to respond to. For example, in David's paper, I comment, "This seems to fall under motivation, or Why I Am Writing This Paper. You might move it to the introduction in some way." In this comment, I hedge three times--"seems," "might," and "some way—trying to leave the power of decision-making in David's hands. When Felicity writes about her Coach's feedback style, I write, "Could you use this moment to reflect on how you remember his advice helping you? (Why you see this as "true"?)"
- Finally, **Reader Response** comments have feelings statements attached to them, or are inherently "musing," signifying my in-the-moment reactions as a reader, not a teacher (certainly not a directive editor). In a very explicit example, in Charlotte's paper, I write, "This makes me wonder, as a reader, who designs the course? Do the teachers have any input in content or how to deliver the content to the trainees?" I don't need Charlotte to respond to those questions in her draft for the paper to make sense, but I am modeling the generation of questions from my reading, demonstrating question-asking as both a reflective and generative act. At one point in David's paper, I write, "This feels like something you might say in your conclusion. Does it make more sense to put it toward the end of your paper?"

Table 1.

	Explicit Direction	Affirmation of rhetorical move	Clarifying question	Content Development questions	Encouragement of rhetorical move	Reader Response
Charlotte's paper	1	2	2	1	6	1

Lily's paper	1	1	2		4	
Felicity's paper	7				4	
David's paper	6	2	2	2	1	2

Charlotte and Lily, who early on demonstrated a flexibility and openness to new genres in their reflection papers, have received the most implicit and encouraging comments from me. While my comment sets are not devoid of explicit direction, my coding indicates I may have been more comfortable giving Charlotte and Lily less explicit direction and, as is evident in their final drafts, that they were open to taking on my suggestions in their revision. Felicity and David, on the other hand, receive far more explicit, directive comments from me. I sense that in my commenting patterns on Felicity's paper, I am trying to move her toward reception of a more implicit, suggestive commenting style. My comments on David's paper run the gamut of comment categories, and perhaps this shows my attempts to figure out what works with David as well as a desire to encourage his movement toward confidence in his writing style, encouraging him to take ownership of the revisions he makes to his essay. The variety of comment styles evident in these four drafts suggests two things to me: 1) the teacher in the inquiry-based composition classroom cannot utilize only that commenting-style which complements the theory of the inquiry-based classroom (that is, she cannot only use questioning as the main form of discourse); instead, she must identify to what kinds of commenting styles different students are receptive, and must dialogue accordingly with each student in order to help them get the most out of draft comments; 2) for those students who are resistant to or challenged by the disposition shift required for inhabiting inquiry-based assignments, a more directive, explicit commenting style may be needed to support this shift. The sections below, outlining students' work on their I-Search projects after these moments of teacher intervention, will support this suggestion that, for

Felicity and David, such direction was needed if they were to successfully recontextualize their ideas about writing into this new setting and writing task (and that, though I did provide a degree of directive commenting on their initial drafts, I may not have done enough to move them toward taking on an inductive, inquiry-based approach to writing).

Reflection and Revision

Moving from dialogue to reflection as a learning strategy, I also asked students to review and reflect on their drafts, and to make decisions about their writing. In In-Process Reflection 1: Tuning In (IPR1), students read their papers out loud to themselves and reflected on what they heard and planned to revise. In addition, they were asked to reflect on texts by Sondra Perl, Toby Fulwiler, and Nancy Sommers, and to apply these texts to their reflection and revision experiences.

Charlotte raises questions about audience and research methods in IPR1:

> As I was reading over the part in my paper regarding server training, I started to wonder if people would understand what I wrote. It was easy for me to understand what I had written about gemming because I work in a restaurant. In contrast, I do not know if people that are not familiar with the restaurant business will comprehend some parts of my paper. Additionally, I did not like how the interviewing portions of my paper did not seem very personal. I think I should have described my interviewing environment and mood a bit more. In addition, I wonder if the questions I asked during the interview process were relevant to my search and I fear I should have asked more questions.

This reflective moment creates some plans for revision for her, tied to meeting the needs of the audience and to more fully exploring her research question:

> There are some flaws in my paper that I plan on changing during my revision process. I fear I did not fully answer my question and I am not sure if I interpreted my findings from my personal interviews correctly. I plan on rereading and analyzing my interviews because maybe I will discover something brilliant. I would love to add some language and ideas in my paper that make it interesting to read. In addition, I would like to explain some of my observations more in depth. I feel I need to elaborate more on my reason for conducting my search so my readers understand the importance of my search.

In IPR1, Felicity reflects on how her question applies to the audience and thinks about how to

finish the paper:

> I have no conclusion yet, so I need to work on that. I am not sure though on what I am going to write for my conclusion. Yes, my question was answered for my team but it could affect other teams differently. But other teams don't really matter to me as much; my team was my family and my home. The only reason I wrote about this discourse for this paper is to see how communication affected my team to try and figure out ways to improve the scores. I should add that reason to my paper.

Here, Felicity has implicitly identified an authentic inquiry (how she can use what she knows about communication to improve scores), though she does not revise her project to explore this question. Later in the reflection, she asks, "How can they [the audience] possibly understand this communication when they have never met these people?" She muses, "Maybe I should be doing this paper on a broader subject, not just my home team but the instructions are to write about a discourse we are involved in. Maybe I should not have wrote about something I have so much experience in, or am less passionate about but then I wouldn't be as interested." This question about audience and purpose indicates Felicity working through some of the tensions of the rhetorical situation of the I-Search paper. It seems that, for Felicity, interest is tied to experience and prior knowledge. Her confidence in a topic comes from her knowledge about it at the point of project conception. The I-Search requires recontextualization of ideas about college writing (what it means to take an inductive rather than deductive approach to research, what the place of first-person voice and personal narrative is in writing academic projects, etc.), and, just as students need prompting to recognize moments when prior knowledge may be useful in a new context, they need support and encouragement for thinking through adapting their prior knowledge of college writing into new situations. This would have been a moment for me to push Felicity to think through the inquiries she is posing in this reflection, to help her see these ideas as key questions about writing: How do I help an audience understand a scene when they have not experienced it? How does my writing style change when I write about something I am

not passionate about? If the inquiry-based composition course centers on supported approximation of new genres and question-asking, which I will explore further in Chapter Three, then moments like this, which arise in students' reflection on their texts, serve as sites for feedback and dialogue aiding in this support. As Rounsaville, Goldberg, and Bawarshi argue, students need to be prompted and encouraged to reflect on their prior knowledge. Further prompting of dialogue about Felicity's reflection on these ideas about writing may have helped her begin to more successfully recontextualize her prior knowledge.

David emphasizes the feeling of his paper in his IPR1, again turning to issues of communicating ideas to audience, as he has written about in earlier posts: "I have a feeling that I can't get to what I really trying to tell my listeners. There is a rhythm to writing, and I can't find it. I can feel the rhythm, but I can't find it." He also struggles with the revision process, writing, "I might rewrite the whole paper to sound like what I want it to be. I fine part of the paper that I like and other part I don't like. If I take apart the whole paper then I risk losing the ideal that I trying to get to. This is a challenge for me, to find that balance between the like and dislike." For David, communicating this feeling in his writing centers on a memory of a friend. He writes, "Joe one of my best friend, pass away long time ago. While I was writing my draft the picture of him flashed in my mind. I thought about the time we spend together. I try to caught that feel on paper and bring that feel to my listeners in my writing." Overall, in this reflection David reiterates his concerns with communicating a story to an audience as well as his strategy of working from memory to begin to write.

Although she discusses her concerns about the paper and her plans for revision, Charlotte does not explicitly address the content of her paper in IPR1. We can understand from her revision plans that she wants to continue to analyze her interviews and see what else she can find

to answer her question, but she does not explicitly discuss the training process at the restaurant in this reflection. Lily also refrains from discussing her topic in IPR1, but does state plans for revision: "When I go back and edit my draft, I want to add in a larger variety of words. I'm also thinking about taking some paragraphs out. There are a lot of paragraphs that aren't straight to the point, like filler paragraphs." Felicity, drawing from my comments on her draft and a brief discussion she and I had in class[8], addresses specific concerns about the content of her I-Search paper in IPR1: "I need to add some more narrative to the paper, especially when I am talking about the golf game. I have so much to say about that, the look on my friends face when the coach told her that a teammate that she didn't like and was below her in rank was doing better than her. How her game completely changed, instead of giving her motivation like my coach thought it just made her so mad she could barely hit the ball."

Like the conferences and draft comments, these reflections provide a point of possible teacher intervention, where moving beyond the role of "encourager" is likely necessary. That is, in order to better support students' pursuit of these developing inquiries (about their topics and about writing), it may be necessary for teachers in an inquiry-based classroom to take a more directive role early in the semester as they scaffold students' initiation into the first-year writing classroom. Students' reflective writing helps balance this directive role, as students are initiating inquiries and writing tasks that may then be more directly and explicitly prompted by instructors. In the next section, I will explore the results of students' revisions of the I-Search projects,

[8] During the peer response session on 9.24.12, Felicity asked me, "Mrs. Jankens, do you think my paper has enough narrative?" I told her the parts where she described her interviews had a narrative feel, but the part that didn't so much was the one I pointed out in my comments, where she was writing about observations of a match. A lot of it felt like general commentary, and she could bring us more into that moment.

considering to what degree students successfully recontextualized their prior knowledge about college writing and developed inquiries via the I-Search project.

Final Drafts: Concluding the I-Search

One of the features of the I-Search paper that makes it especially suited to the inquiry-based composition classroom is, as part of its flexible structure and emphasis on inductive research processes, the conclusion, wherein students reflect on what they have learned about their research question and the research process as well as what they would still like to know. The space granted here to pose additional questions about their topics can push students' inquiry forward into subsequent projects or learning moments. At the end of Charlotte's I-Search, she poses questions that will eventually drive her next two projects:

> Although I could not interview someone that was currently in the class, I learned a lot from Michelle, Rachel, and Phil. I felt I was coming close to finding the answer to my question and new questions were popping into my brain. I learned the teacher of the class does not even believe in it, however when I was interviewing her, I realized I missed some crucial follow up questions. In addition, I began to think, "Does Red Robin need to assign new teachers to the classes?" I learned the teacher feels the classes are too unorganized for the students to understand and apply what is taught to their jobs. I learned that the students in the class are to overwhelmed with paperwork and have so many questions that they do not see the point of the class. They find the follow shifts to be more useful than the actual class especially because it was hard for them to attend the class in the first place. The answer to my question seems to favor the idea that servers do not benefit from the server classes. The classes are ineffective due to the overwhelming amount of paperwork and the lack of organization. After thinking about all the information I had learned, I began to think the classes need major revision. I thought, "Do the classes need new teaching materials? Does the length and timing of the classes need to be revised? " I am not sure if Red Robin will ever change the server training class. Based on my research, I have concluded that Red Robin needs to greatly consider the idea that the server training classes need major revision. This type of change would be beneficial to the improvement of the restaurant.

Charlotte's project reflects the kind of reflective instrumentalism Durst suggests is valuable for students finding relevance in their work in the composition course. In this project, Charlotte learns new approaches to research and writing as much as she develops knowledge about her

work environment and reflects on strategic improvements for the workplace. Also, through her primary research—interviews and observations—she works inductively toward her ultimate conclusion: "the server training classes need major revision". This movement in the project, to me, resonates with the work Seitz has students doing via ethnographic research, in encouraging the postponement of "critical judgments" until research has been conducted. He writes,

> …applying tenets of ethnographic methodology to situations in our lives helps discipline us to defer critical judgments until we understand more of the cultural, historical, and material contexts from insiders' perspectives. Once we better understand that local and embodied knowledge, we can locate moments of agency in which we may have more persuasive authority with possible allies toward needed ethical changes depending on each situation (220).

While Charlotte's exploration of a workplace training program may be more local than cultural, it is an example of her developing what Seitz calls an "ethnographic habit of mind as critical literacy for lifelong learning" (220) in that, through writing and research, Charlotte pursues a personally relevant question to a critically useful end: moving toward suggesting a specific procedural change in her workplace as a result of reflective research. As I will suggest in Chapter Three, this centering on an instrumental research question is important for helping students see question-asking as a relevant practice for preparation for future learning and for supporting them in the development of long-term projects.

Earlier, I raised the question of how students' feelings about "open" assignments might frame their writing of the I-Search paper. Overall, as an example of a "pliable genred discursive space," the I-Search paper allows these four students to make both rhetorical moves prescribed by the assignment or by my comments and moves determined by students themselves. All four students work to follow genre conventions of the I-Search paper, incorporating reflective and narrative passages as they describe their searches for answers to research questions. Charlotte,

for example, pays close attention to conventions of the genre and research methods she is using, demonstrating the following rhetorical moves in her paper "Red Robin Server Class":

- Highlighting her expertise along with detailed descriptions of prior knowledge ("I have taught the host and busser class before so I know about how the classes run")
- Defining key terms for her reader ("CDT" and "gemming")
- Stating her motivation ("I also teach one of the classes, so I want to know if it is a waste of time or if the trainees actually find it valuable")
- Stating her research questions as questions ("[D]o servers benefit from the one-hour classes for five days? If not, why are the classes ineffective?).
- Briefly describing her interviewees as she introduces them ("Michelle is in her thirties, married, has a son, and has worked as a bartended at Red Robin for over five years")
- Incorporating reflections on her interviews ("After listening to Rachel's responses, I realized she does not like the classes because they are held at inconvenient times and she does not find the information taught relevant")
- Reflecting on missed research opportunities ("I was hoping to observe his behavior during the class and ask him questions. I wanted to pick his brain and find out his honest opinion regarding the training process")
- Summarizing her findings ("The classes are ineffective due to the overwhelming amount of paperwork and the lack of organization")
- Raising questions for future research ("Do the classes need new teaching materials? Does the length and timing of the classes need to be revised?")

While Charlotte identifies key elements of traditional academic argument writing in her IPR1, in the I-Search project she utilizes her understanding of approaching open genres via addressing considerations of purpose and audience, recontextualizing her approaches as she considers the moves she needs to make when, for example, she incorporates interviews and reflection into her writing.

In the conclusion of Lily's paper "What's Going on Around Here," she responds to the time constraints of the project, discussing what she would do with more time, and ends by stating next steps in her process of getting more involved at the university. She is also not fully satisfied with her research methods, suggesting that if she asked different questions, she might have received more pertinent information about how to find out about campus activities. Like Charlotte's conclusion, Lily's indicates next steps which drive her to further pursue her inquiry

in upcoming projects: “My next steps would be to start using the advice of my interviewees and start scheduling in events on my calendar”.

The rhetorical moves Lily makes in her paper also lead her to possibilities for future research:

- Describing how information about social events is transmitted in her hometown (via word of mouth and the town newspaper)
- Stating her research question (“[H]ow do I find out about all these campus activities when I’m so new to Wayne State?”)
- Providing anecdotal evidence to describe her research path and support her conclusions (“I didn’t even know that someone could run for president of anything here before I was handed a free cookie and a slip of paper that read “vote for *Tiffany” by a girl standing outside of Ghafari Hall the other day”)
- Stating her motivation for writing the paper (“I’m writing this paper to hopefully help myself get more involved in campus activities or groups”)
- Noting dates of important moments in the writing of her I-Search paper (“So on the morning of September 24th 2012, I decided that was the day I was going to look for my answers”)
- Following an inductive research path (asking her roommate, “What do you know about how to find campus activities?” and using her response to make contact with someone else on campus)
- Reflecting on how what she found in her research did not answer her question (“They were good ideas but my question is more about how I find out about campus events on my own, she told me mostly about specific things I could get involved in”)
- Stating plans for next steps (“to start using the advice of my interviewees and start scheduling events on my calendar”)

Both Charlotte and Lily’s projects reflect Postman and Weingartner’s comment that part of a productive inquiry environment is the development of further questions. Additionally, both Charlotte and Lily suggest in their conclusions that with more time they could further pursue their research questions or revise their methods. This suggests that in addition to the flexibility in genre, teachers may need to grant more time for the I-Search project. In the semester studied here, students had three weeks to conceive, research, draft, and revise their projects. Reviewing students’ texts and the time allotted for the development of these projects, I can see that more time allowed for the project would allow for both more productive teacher intervention and more space for student revision.

David's project demonstrates his difficulty with recontextualizing the purpose of writing; his conclusion captures the narrative spirit present in texts like his About Me posts. He writes,

> "Going fishing" is really just about two or more guys in a fishing boat. They are doing something that they like. The whole world could stop for a moment: just relax sitting and waiting for that fish to bite. In the middle of the water where time doesn't count, this is the place to be, they tell me. I know it can be peaceful, when my wife and I go on cruises, or the time I spend in the Navy, I know the skies can be blue: I know that the water can be healing, but, I don't know about being in a small boat. I guess I would like to try it. One day, I will take them up on their offer.

This descriptive passage demonstrates the oral storytelling approach David finds integral to meaningful writing, according to his earlier reflections. Interestingly, he follows this paragraph up with a one-sentence statement: "In conclusion: I don't think that I will be going fishing this year, however, I still hopeful for next year." In this closing sentence, David seems to work to include a more academic conclusion, one that he feels conforms to both his conception of formal college writing ("In conclusion") and to the conventions of the I-Search paper (identifying future plans).

David makes these moves in his essay, "Why do I want to go Fishing?"

- Identifying his personal motivation for the project ("I don't have the companionship that I once had when I was working in the old plant many years ago")
- Incorporating personal anecdotes that illustrate interest in finding ways to spend time with friends ("One day we went to the race track, we both got a program. He had his horses that he would bet on, and I had mines")
- Connecting the past with the present ("Therefore, when I see Johnson, Andrews and Humphrey, talk about fishing. It reminds me of Joe and when we was working together in The Old Dodge Main Plant")
- Stating moments of personal reflection during the search ("I watch them talk and I have listened to their stories, and I wonder. Am I up for this? Can I handle the pressure of bring in a small boat for a long period of time? Am I physical enough? What if something goes wrong, like a water leak or some accident, can I handle it?")
- Distinguishing between the practical purpose of fishing and his personal reasons for learning how to fish fishing ("On the other hand, fishing means more to me then catching some fish. I am looking for the human aliment that bond people together")

- Incorporating indirect quotations from discussions with his friends about fishing ("Johnson on the other hand spoke of the peace he was getting away from his job. Quite, stress free, no worry about the stress at work")
- Developing descriptive passages that reflect storytelling practices (like his conclusion above).

While David works to take on genre conventions of the I-Search paper, employing narrative, his emphasis on descriptive storytelling may keep him from developing aspects of a research project (for example, actually trying fishing) that would make the I-Search a more meaningful project. He holds close to his prior knowledge about writing, and while he makes surface-level genre moves to mirror the conventions of the I-Search, he may not be successfully recontextualizing his prior knowledge in the face of this new writing project.

Ultimately, all four students demonstrate practice with the major components of the I-Search paper: addressing prior knowledge, stating motivations for research, articulating research questions, narrating a research path, and reflecting on conclusions. Reviewing students' texts, however, I see a marked difference in the way Felicity approaches this assignment versus how Charlotte, Lily, and David approach it in terms of investment in the I-Search paper as an opportunity to explore a personally relevant and temporally important or useful topic. At an early stage of the process, I see Felicity returning to a familiar topic (writing about her past, golf, instead of her present or future, as Charlotte, Lily, and David are doing with their work-, campus-, and leisure-based topics). While I encourage her to conduct a deeper observation of a golf match, the results of this "observation" are a mere cursory description of communication during a match, lacking specifics, which suggests that either she did not conduct an observation, and instead incorporated general commentary that she felt would suffice, or that she did not work to develop thorough enough notes on an authentic observation because it was a new research method for her. Further, while Felicity follows the genre conventions of the I-Search paper,

posing questions in the conclusion, because she does not pursue these questions any further in the semester, I cannot be sure that she finds them meaningful. Felicity sticks close to her prior knowledge, and does not work to tread new paths in her research. In her I-Search paper, there is one small shift in her thinking about communication during golf matches. In the first paragraph of her project, Felicity actually states a conclusion, an answer to her question before she has even posed her question: "The game is a very stressful and intense time for the players and when they start to experience that stress is when communication plays the most important role." Her research question ("I would like to learn more on how communication affects the players at different times during the game"), which comes in the next paragraph, seems to be answered in this earlier statement, at least in a very general way. However, Felicity's research, although reported in very general terms in the paper, does elicit one further, meaningful conclusion: "According to my research communication between opponents affects a player's game negatively." In terms of instrumental conclusions, Felicity reports, "This research showed me how to improve my team by modifying the communication during matches." However, because her exploration is centered on a past experience, and not on a discourse community she is currently involved with, there is little use value in her I-Search paper beyond developing research methods and reflection, both of which she does not yet develop deeply at this early part of the semester.

While Charlotte and Lily go on to explore their research questions further in Project 3, the genre analysis, Felicity, though she continues exploring golf, does not explore the aspects of communication during matches, instead choosing to pursue game regulations in her genre analysis. Felicity's I-Search conclusion serves to summarize the contents of the paper as a whole,

and follows the moves of reflection and question-posing toward the end of the paragraph. As Felicity notes, her research has helped her develop more questions about her topic:

> I want to know if other teams react differently to the different forms of communication. I also want to know if communication affects players differently depending on what level they are such as: high school, college and masters. What changes in communication would improve their scores? By answering my question I gained even more questions about the communication during golf matches.

Overall, though, while Felicity's project displays the question-posing and answering moves of the I-Search paper, much of her "search" is based in her exploration of memory rather than her exploration of primary sources during the time granted for researching and writing the assignment.

Felicity makes the following moves in her paper, "Communication in Golf":

- Addressing prior knowledge on the topic ("The game is a very stressful and intense time for the player and when they start to experience that stress is when communication plays the most important role")
- Highlighting her expertise ("I know from being the captain of my high school team that communication between players and their captain is extremely essential")
- Stating a research goal ("I would like to learn more on how communication affects the players at different times during the game")
- Providing general commentary on communication in golf (for example, "When observing a match with a lot of trash talking you can tell by how fast the players are moving and how hard they are hitting") with only one specific detail ("After watching the number four player, Shelby, for a while I observed her gripping her club tighter every time her opponent started directing conversation to her. Then I watched her take more practice swings then usual when her opponent was psyching her out")
- Using interviews to demonstrate different perspectives on communication between coach and players ("However, when interviewing my teammate I got a mixed review on how helpful coach's communication is")
- Developing conclusions for practical application ("This research showed me how to improve my team by modifying the communication during matches")

In terms of her ability to recontextualize her prior knowledge about academic writing, it seems that while Felicity can successfully move into a new genre, integrating key moves of the I-Search paper like reflection and question-posing, she does not do so well with adapting her approach to research, maintaining her deductive approach, conceptualizing and narrowing where her search

will take her before she begins it. This indicates that implementation of an inquiry-based approach to writing requires the integration of regular and very direct feedback mechanisms. Particularly early in the semester when students are learning the rhetorical moves and learning strategies of the inquiry-based composition classroom, explicit direction from the instructor about these strategies would seem to be integral to students' successful development of these habits of mind. At the first indication of Felicity's maintenance of a deductive approach to research, more explicit prompting toward revision of her research question and methodology may have helped her more successfully recontextualize her prior knowledge of how to approach the research process.

Conclusion

I do not want to try to draw such a great distinction between the four students in terms of how their final drafts of the I-Search paper look. Each of the four students poses personally relevant questions, describes their search for answers, reports conducting primary research to some degree, and concludes the essay by posing further questions or plans for potential future research or experiences. However, I can cite three noticeable differences. One difference evident in Charlotte, Lily, and David's work is the temporal space of the topics as they relate to their lives. These are projects that look at the present and future, rather than at the past, suggesting some use-value for the students. A second key difference is the way that Charlotte and Lily's I-Search projects set up research ideas for their future writing tasks in the course. Yes, they have taken guidance from me in establishing these future projects (from my comments on their drafts), but the willingness to follow those research paths seems significant. Additionally, the kinds of reflection happening in the conclusions of the I-Search papers suggest to me evidence of Charlotte and Lily grasping of the I-Search genre over and above Felicity's "boundary guarding"

use of academic conclusion moves. While Charlotte and Lily allow themselves to pose tentative conclusions, Felicity's exploration of communication during golf matches has closed. She poses questions for possible research, but does not ever explore them in the context of the class. Similarly, while David uses standard academic phrasing in his final sentence ("In conclusion"), he emphasizes elements of descriptive narration over and above reflection on the research process, whereas Charlotte, Lily, and Felicity provide commentary on both the research process and the conclusions of their search.

Throughout this assignment sequence, Felicity often ignores the prompting to make attempts to work through new material, simply choosing to attend only to those portions she feels confident discussing. While space has been granted to her to explore what she learns from the text, she instead sticks to discussing only her prior knowledge. In this sense, I might argue that Felicity takes on some of the characteristics of what Reiff and Bawarshi call "boundary guarding". While Reiff and Bawarshi use this term to discuss students' use of prior *genre* knowledge, I might adapt it here to discuss Felicity's (implicit) refusal to take up an invitation to explore new knowledge about writing, even tentatively. This reflects a concern Fishman and McCarthy pose about a student, John, when they explore the letter writing activity in Fishman's course. John "attempts little beyond personal response, never challenging his own views with serious interaction with new material. He remains, therefore, an interesting case for us because he makes clear the challenges for teachers who, like Fishman, attempt to integrate student interest and disciplinary methods" (178). This suggests to me that in taking pedagogical approaches aiming to "integrate student interest and disciplinary methods," teachers need to move beyond *making possible* to *actively supporting and encouraging* approximation of new genres, an idea I will explore in Chapter Three. As is evident in Felicity's I-Search project,

without explicit feedback and pointed direction regarding her research question and methodology, Felicity sticks close to her prior knowledge of college-level writing and research, and is successful only in meeting very surface-level conventions of the I-Search paper, not taking on the kind of inquiry or inductive approach that will prepare her for writing future projects in the course. While I provided Felicity with feedback, including questions and suggestions for revision, I see my lack of explicit direction to move her into an inquiry-based, inductive approach to research and writing as a missed opportunity for helping her develop the disposition toward research and writing that I hoped she would begin to take on in the beginning of the course.

In their article, "Why Minimal Guidance During Instruction Does Not Work: An Analysis of the Failure of Constructivist, Discovery, Problem-Based, Experiential, and Inquiry-Based Teaching," Kirschner, Sweller, and Clark argue, based on the function of long-term memory, that for novices to learn particular processes in the discipline, experts must provide specific, structured guidance. Whereas constructivist theories (like an inquiry-based approach) push for minimal guidance, "imply[ing] that instructional guidance that provides or embeds learning strategies in instruction interferes with the natural processes by which learners draw on their unique prior experience and learning styles to construct new situated knowledge that will achieve their goals," Kirschner, Sweller, and Clark write, "The past half-century of empirical research on this issue has provided overwhelming and inambiguous evidence that minimal guidance during instruction is significantly less effective and efficient than guidance specifically designed to support the cognitive processing necessary for learning" (76). My research findings and a review of the literature reveal a similar suggestion. In including Kirschner, Sweller, and Clark's study here, I aim to address a key weakness in traditional conceptions of inquiry-based

pedagogy in the composition classroom. That is, rather than utilizing an inquiry-based approach to teach for expressivist or traditional critical pedagogical goals—that is, rather than using the inquiry environment "subversively," as Postman and Weingartner suggest in their title—I aim to develop an inquiry-based composition classroom that serves as a means of helping students develop preparation for future learning. Much like Durst and Seitz's responses to critical pedagogy, I am aiming to develop an instrumental approach to this alternative pedagogy, one that, in supporting students' development of question-asking, reflection, and responsible agency, prepares them explicitly for navigating future writing tasks. In doing so, I do not deny the inquiry method's expressivist or critical power, but direct attention to these more instrumental outcomes.

In the inquiry-based composition class, I have noticed a marked tension between explicit direction and encouragement in my responses to students. While the theory behind a Questions Curriculum, as Postman and Weingartner describe it, would have students developing and following their own questions (and, thus, in the composition classroom, their own writing projects), Postman and Weingartner note, and I will argue here, that this does not mean the teacher is absent from giving direction. In fact, the teacher serves an important role in helping students shape questions, and in modeling question-asking. In *Teachers, Discourses, and Authority in the Postmodern Composition Classroom,* Xin Lu Gale categorizes descriptions of teacher authority based on shifting pedagogical paradigms. While her description of the teacher role favored by the Radical Educationists (Shor, Freire) may seem apt for the theoretical aims of the inquiry-based composition course (teacher moving from "teacher/initiator" to "peer discussant") (Shor's terms in Gale 26), I agree with Gale that we need "to recognize the double-sidedness of authority and discourse so as to use them more constructively in the classroom" (4)**.** To me, this means that in the inquiry-based composition classroom, teachers need to utilize their

positions of authority as students enter this new context, as a way to help students acclimate to and develop the habits and dispositions that will help them successfully inhabit the modes of inquiry in this alternative pedagogical setting. To use the terms provided by Wallace and Ewald, teachers need to provide structure and make interventions to support this transition. This echoes Driscoll's suggestions for how teachers can prompt and facilitate students' engagement with transfer of writing-related knowledge. Similarly, as Postman and Weingartner suggest, the behaviors modeled by the instructor will be highly influential to students, and in the case of demonstrating question-asking and other habits of mind, as I will explore in the upcoming chapters, modeling needs to be accompanied by explicit discussion of strategies.

In the case of the examples presented in this chapter, this teacher assistance applies to students' formation of research questions in the I-Search project. Instead of allowing Felicity and David to pursue their questions framed in the way they have as I sought to implement a pedagogy that allowed for a modicum of freedom, I might have instead offered more explicit direction that would better help these students develop the kinds of inquiring stances that would be valuable through other projects. While I offered both Felicity and David explicit feedback at moments in their I-Search drafts, this feedback was not centered on their recontextualization of prior knowledge or on the dispositional shift required for the project. My feedback to Charlotte and Lily, who seemed to more naturally grasp on to the research disposition needed to successfully navigate the I-Search project, was more encouraging, and I might have capitalized on those strong teachable moments for the benefit of other students, or used those as a way to address what Felicity and David were ultimately lacking.

The student work highlighted in this chapter demonstrates that efforts to implement inquiry-based writing sequences demand carefully scaffolded and supported development of

research questions and processes, as students learn to take on dispositions of inquiry, or inductive approaches to research and writing. Although inquiry-based approaches typically highlight students' ownership of writing topics and processes, without very pointed teacher feedback and direction in the early stages of the course, students' adoption of inductive approaches and dispositions of inquiry may be limited, perfunctory, or lacking. As students work to recontextualize prior knowledge about college writing, and teachers functions as "handlers" in this process, even in this "progressive" classroom environment, teachers must maintain relative authority in their response to and direction of student writing early in the process, as students work to develop the habits they will need to further develop their projects over the course of the term. In her discussion of helping students make connections between genres, Nowacek offers two possibilities for teachers-as-handlers to better facilitate such movement:

> Handlers who wish to help students see and articulate connections across previously unrelated contexts, then, might consider the possibility of not grading such assignments. Alternately, handlers might frame assignments within genres that do not have such strong disciplinary or academic associations. Such efforts will not inevitably meet with success, however, as the case of the medieval diary illustrates (85).

Examination of the initial inquiry-based assignment sequence and student texts in this study suggest that in addition to one or both of these solutions, in order to facilitate strong connection-making between contexts (or recontextualization of prior knowledge from one context to the next), teachers must provide students with supportive and specific feedback regarding research questions, methods, and revision, if they wish for students to not only successfully transfer writing knowledge from one task to another, but also to adopt inquiry-oriented transitions, inductive methodology, etc. This idea reflects Ogle's suggestion that teachers offer extended questioning when needed and Postman and Weingartner's note that "the ecology of the inquiry environment requires that the *students* play a central, but not necessarily exclusive, role in

framing questions that they deem important" (60). They write, "Very often, children make declarative statements about things when they really mean only to elicit an informative response. In some cases, they do this because they have learned from adults that it is "better" to pretend that you know than to admit that you don't… In other cases, they do this because they do not know *how* to ask certain kinds of questions" (60). Regular, explicit feedback is one way teachers can help students access or begin to develop the dispositions toward writing and research that are integral to the inquiry-based composition classroom. Had I incorporated such feedback mechanisms more strongly in the initial stages of the inquiry-based assignment sequence, Felicity and David may have been better able to recontextualize their prior knowledge about writing as they navigated this new context (the college writing classroom) and this new genre (the I-Search paper).

As Nowacek argues, because discursive spaces like the I-Search paper do not fall into conventional genres, students must recontextualize prior (genre) knowledge to write. Nowacek suggests these "pliable genred discursive spaces" offer students opportunities to make connections with prior knowledge without the restrictions of familiar genres. This recontextualization, this activation of prior knowledge in a new setting, relies on a level of approximation on the part of students (a willingness to attempt new rhetorical moves) and on supported scaffolding of this approximation on the part of teachers (including demonstration of question-asking and reflection and on oral and written feedback throughout the process). The assignment sequence in this chapter is an example of a set of learning experiences that supports such recontextualization and approximation, engaging students in an experience that emphasizes continuity between learning moments. These opportunities for integrating prior knowledge and personally relevant questions in the writing space of the I-Search paper are an initial step in the

inquiry-based learning classroom in engaging students in preparation for future learning. As the analysis in this chapter shows, the assignment sequence, when capitalized upon by explicit feedback, can better support the disposition shift required for an inquiry-based course. In Chapter Three, I will move to discuss how the conditions of learning in the classroom support students' development of question-asking as a learning strategy in the course, further exploring the necessary building blocks for the inquiry environment.

Chapter Three: Developing Conditions of Learning that Support Student Inquiry and Question-Asking Skills

Introduction

Aiming to identify pedagogical practice that supports students' work in developing college-level writing skills, the National Council of Teachers of English defines and describes a set of integral habits of mind in their 2011 "Framework for Success in Postsecondary Writing," co-authored by the Council of Writing Program Administrators and the National Writing Project. These habits of mind include curiosity, openness, engagement, creativity, persistence, responsibility, flexibility, and metacognition ("Framework"). Of these, curiosity, a habit long held by educators as important to learning, will be the emphasis of this chapter, through an exploration of the emphasis placed on making connections between students' home and school lives, and the construction of classroom environments designed to respond to an encourage students' curiosity, specifically through question-asking as a habit and skill.

In *Democracy and Education,* John Dewey writes, "No one has ever explained why children are so full of questions outside of the school (so that they pester grown-up persons if they get any encouragement), and the conspicuous absence of display of curiosity about the subject matter of school lessons." Responding to this need for personal relevance in the curriculum, educators, following Dewey, have worked to implement pedagogical approaches that connect students' work in the classroom to their lives outside the classroom. As it has across the curriculum, this need has been attended to in composition or writing-intensive classrooms. As referenced in Chapter Two, Fishman and McCarthy explore this concept through Dewey's discussion of "continuity", as Fishman aims to develop this continuity through a letter-writing activity. In this project, as I have in Chapter Two, I examine continuity through students' articulation and recontextualization of prior knowledge. This emphasis on continuity and

curiosity has, for me, ties to students' question-asking, integral to the inquiry-based composition course. In this chapter, I will use the terms "student inquiry" and "question-asking" in place of curiosity, in order to emphasize how the course design intended to prompt and encourage curiosity as a habit of mind that is based in students making connections and learning about how to navigate course tasks.

As a means of connecting students' prior knowledge and experiences with the present writing context, question-asking, as a pedagogical practice, has been addressed, at least minimally, in composition and literacy learning literature. Often, this is pursued via examination of the Socratic method, wherein teacher (or writing tutor) is posed as question asker (see, for example, recent texts by Whipple 1997; Hanson 1999; and Smith 2005, though examination of the Socratic method in writing instruction goes back to a 1967 *English Journal* article by Herbert). However, as I will explore in this chapter, exploration of students' question asking is also worth attention because of its relationship to understanding how students take ownership of their learning, but also in light of discussions on the dispositional qualities integral to students' preparation for future learning.

In the writing classroom, asking questions can lead to students' development of authority about their writing processes and decisions. Additionally, in terms of the development of rhetorical or even responsible agency, question-asking serves as a means of information-gathering from others that informs the student writer about his or her audience, about the thought processes, ideals, beliefs, etc. of others in the classroom ecology. That is, as one of the processes of social construction, question-asking empowers the student rhetor to know more about the rhetorical situation. In the inquiry-based composition classroom, question-asking is a rhetorical move of choice, driving writing and research tasks, and students' grasping of this concept is

integral to their ability to develop the kinds of writing projects the course is centered on. Projects centered on students' authentic questions, because of the potential for close ties to students' prior knowledge, also grant students an authority and sense of agency in their ability to write about those topics they care about and in the opportunity to develop projects on their own terms.

Scholarship on literacy learning offer avenues for developing pedagogical practice that addresses the development of question-asking skills and dispositions of inquiry. In the opening of this chapter, I will consider work that addresses both rhetorical moves designed to elicit students' questions and more overarching approaches to constructing a classroom environment that supports the development of question-asking as a skill or disposition. In "To wander and wonder": Pathways to literacy and inquiry through question-finding," A. Vincent Ciardiello proposes "question-finding" as an integral part of literacy learning classrooms. Describing Thomas Berlyne's 1960s work on "epistemic curiosity" Ciardiello writes, "The goal of epistemic curiosity behavior is to acquire new knowledge that will satisfy the seeker's inquisitiveness about a topic or issue". This habit of mind ["epistemic curiosity"] then develops into a "disposition" of question-finding. Ciardiello writes about question-finding,

> It is an intellectual process of inquiry, containing metacognitive and cognitive skills. The inquirer has the ability to monitor his or her knowledge deficits related to understanding discrepant sources of information and knows how to take corrective action. It involves the metacognitive skill of being able to sense gaps in one's knowledge base. The inquirer also possesses the cognitive skills to uncover and frame the hidden questions embedded in the perplexing source material. Question-finding views the role of the student as that of an investigator, one who seeks to dig deeper into the material to find the hidden productive questions embedded within (Wertheimer, 1959). In sum, question-finding is both a disposition and a skill.

But the classroom ecology (in particular, the teacher, the strategies-for-learning, and the to-be-learned, as Postman and Weingartner describe it) needs to provide opportunities for question-finding; it needs to integrate opportunities for students to respond to "discrepant events". This

work does not happen on its own. As Dewey says, "We never educate directly, but indirectly by means of the environment. Whether we permit chance environments to do the work, or whether we design environments for the purpose makes a great difference" (20). He writes, "There must be more actual material, more *stuff*, more appliances, and more opportunities for doing things, before the [curiosity] gap can be overcome" (169). Though he does not cite Dewey, Ciardiello responds to this need for "more *stuff"* to do the pedagogical work of helping students develop inquiries, describing the practice of question-finding which begins when a teacher selects materials that will serve as a discrepant event. He writes, "The content of the discrepant source should be generally familiar information that has been covered or should be within the students' bank of background knowledge because perplexity occurs when students detect a discrepancy between a known fact and new information (van der Meij, 1998)." From the presentation of the discrepant event, the teacher assesses students' awareness of anomalies and students pose questions as they seek understanding. This deliberate construction of environment to elicit question-asking (through the use of the discrepant event) aims to foster the development of this habit of mind and strengthen a disposition of inquiry.

As studies of knowledge transfer in composition move toward discussions of the multiple factors influencing students' transfer between contexts, explorations of students' dispositions center on questions of which dispositions particularly foster transfer. Driscoll and Wells argue that these dispositions "are always impacting an individual's reaction to the external environment and impetus to engage in activities that would facilitate transfer" (29). For an exploration of the fostering of students' dispositions, I need to consider the influence of the classroom environment on skills and habits like question-asking. But here, research in composition is presently thin. The 2004 text *Classroom Spaces and Writing Instruction,* edited by Ed Nagelhout and Carol Rutz,

offers several takes on concepts of classroom "space," with an emphasis on "the ways that space—literally and figuratively—mediates or affects the many things that writing teachers do in classroom spaces" (Nagelhout and Rutz 1). In Chapter Four, concepts of physical space will be especially important, and I will visit pieces from Nagelhout and Rutz's text in more depth. In this chapter, however, I hope to examine the classroom environment in terms of less tangible conception of environment, namely, the conditions of learning that make up this environment. Much recent composition work on classroom environment deals with online environments (Xu and Jaggars 2013; Boyd 2008; Darrington 2008; Banks and Eble 2007), and while we get descriptions of the physical or discursive spaces of classrooms in qualitative research (for example, Shor or Wallace and Ewald), we do not see work on the ties between the classroom environment, the conditions for learning in these classrooms, and the impact on the outcome of student work and preparation for future learning. How does the work of the classroom *help* students develop inquiry-based and reflective strategies? And how are students using inquiry-based and reflective strategies to prepare for future learning? This chapter will focus on these questions.

To consider how the classroom environment impacts the development of question-asking as a habit or disposition and skill, I will turn to literature on literacy learning. In particular, Brian Cambourne's "conditions of learning" will be significant in this exploration. Cambourne's development of what he calls the "conditions of learning" came from his observations of the environment and behaviors surrounding "complex language learning" (184). In a description that mirrors Postman and Weingartner's conception of the inquiry environment as a set of reflexive relationships between "the learner, the teacher, the strategies for learning, and the to be learned," Cambourne explains his use of the term "conditions": "I want to convey the notion that the

conditions I identified in this research are particular states of being (doing, behaving, creating), as well as being a set of indispensable circumstances that co-occur and are synergistic in the sense that they both affect and are affected by each other" (184-185). Per Dewey, such environmental factors, when purposefully designed, can positively influence students' development of literacy and learning skills. Cambourne identifies immersion, demonstration, engagement, expectations, responsibility, approximation, employment, and response as integral for literacy learning.

In this chapter, I explore the connections between the conditions of learning in the inquiry-based composition course and students' developing ability to ask questions (an action or activity central to the course) as they prepare for future learning. Through Brian Cambourne's description of the conditions of learning I will explore the spaces created for alternative discourse and literacy learning that support preparation for future learning in the inquiry-based composition classroom. The work of Kathleen Blake Yancey, Ira Shor, and Postman and Weingartner will support this examination. First, in looking at dialogic moments in which students are prompted to ask questions I aim to understand what kinds of questions students are asking, how the conditions of learning prompt question-asking, and whether and how the classroom context is supporting the development of meaningful question-asking for preparation for future learning (PFL) (Bransford and Schwartz). In this chapter, I aim to look at whether and how question-asking, as a skill and disposition, might foster students' preparation for future learning, and how the conditions of learning in the classroom are made ripe for such development. I argue broadly that attention to the conditions of learning is important for fostering the development of habits of mind and dispositions amenable to preparation for future learning (such as the development of inquiry-driven writing and question-asking, which I explore

specifically in this chapter), and more narrowly that explicit demonstration of the kinds of questions students should be asking and how they should be asking them, is necessary for their development of question-asking as a skill that supports PFL.

In the following sections, I describe my analysis of the implementation of Cambourne's conditions of learning in my inquiry-based composition course. While these conditions of learning were factors I learned to attend to early in my teaching career, they were not an explicit focus of my study in the beginning stages. However, reviewing my field notes early in the coding process, I noticed references to "immersion," "demonstration," and "approximation". This implicit attention to many of the conditions of learning throughout the semester prompted analysis of all the conditions of learning (and accompanying processes[9]) that Cambourne describes. I work through several dialogic classroom moments as well as students' reflective writing in order to understand when students are posing questions, what kinds of questions students are posing, and whether and how the discursive spaces of the classroom create fertile ground for the kinds of learning strategies that will help students prepare for future learning. In the sections below, I define Cambourne's conditions for learning, describe how each conditions was attended to in classroom learning moments, and evaluate the level of success of that integration based on analysis of these classroom moments. Additionally, through this analysis, I identify which of the conditions of learning merit special attention as students acclimate to a new learning environment like the inquiry-based composition classroom, and prepare to encounter new writing tasks and genres.

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[9] Cambourne describes "transformation," "discussion/reflection," "application," and "evaluation" as components of the other eight conditions of learning. While I do not employ analysis of these terms specifically in this chapter, I do refer to discussion/reflection and evaluation explicitly, and the others more implicitly. These four learning processes, though implicitly integrated, do not appear in the development of my argument about attending to the conditions of learning in this chapter.

An Analysis of the Conditions of Learning in the Inquiry-Based Composition Classroom

Immersion: Emphasis on Questions

In literacy learning, immersion refers to students being "steeped in" print, surrounded by text (Cambourne 185). For the purposes of my inquiry-based composition course, I translated this to utilizing questions as much as possible and letting students see ideas or topics in the form of questions to help them think about how they might begin framing questions themselves. This strategy began with my syllabus, where I introduced each section with a question (i.e. before the general education and course description, "How does ENG 1020 factor into my education?"; before the schedule, "How do I keep track of what we'll be doing in class?"; before the grade policies, "How do I earn my grade in this course?"). Project titles were also phrased as questions ("Project #2: I-Search: What do I Want to Know about (Writing/Communication) in my Discourse Community?"; "Project 3: What do I Discover through an Analysis of Genre in my Discourse Community?"). Response assignments, as well, centered on reflective questions. For example, the Reading Response 1 assignment (Appendix B) focused on these questions:

- What is Discourse as presented by James Paul Gee in this excerpt? How can you connect his definition(s) to an understanding of Discourse as it relates to your own life?
- What evidence could we point out in Langston Hughes' poem "Theme for English B" of what may be the Discourse of the speaker of the poem?
- In writing about these texts, using the strategies from *They Say I Say* and/or "Finding Your Way In," what do you come to understand about your writing process? What do you come to understand about developing an idea through writing? What else comes to mind as you are working through your response?

Finally, daily lesson plans were presented in the form of questions, as I will describe in the section below. Exposure to many questions was just the first step in creating an inquiry environment in the classroom. It was my hope that setting up basic elements of the course via questions would set the stage for the importance of question-asking in the course.

Demonstration: Modeling Question-Asking

Teaching students to ask questions is one of the central tasks of the inquiry-based classroom. My approach to this instruction was to model question-asking. By modeling question-asking, I could demonstrate to students *when* they might ask questions and *how* to phrase questions. Much of this demonstration was implicit when I wrote the day's activities as questions on the board, as inquiries we would follow up on through instruction and discussion. For example, at the start of the October 1 class session, I wrote on the board:

1. Revising the I-search
   - What key points about revision did you take from the Sommers text?
   - What questions did you have?
   - What challenges have you had revising this paper?
   - What successful strategies have you used? Q's?
2. What is rhetorical situation?
3. What have you done so far to meet the learning outcomes?

Here, I was trying to model questions as opening discussion rather than leading to singular outcomes. Five of the six questions posed on the board accessed students' experiences as tied to writing the I-Search paper and meeting the learning outcomes. The sixth question (on rhetorical situation) was an example of working to access students' prior knowledge of a specific writing concept (and this discussion was then paired with instruction—via the Purdue OWL slideshow—and reflection—through students' application of rhetorical situation to several class assignments). In structuring class sessions by questions, I was hoping to replicate the kind of inductive theorizing David Seitz describes, though instead of centering this theorizing on students' ethnographic research, as Seitz does, here it was centered on exploring how they are meeting course learning outcomes through their writing work. Students implicitly did this theorizing in their written assignments, however dialogue in class was important for helping them develop an understanding of core concepts, for inciting reflection on readings and key

terms, and for demonstrating the collaborative knowledge-making that would become important in the group project later in the term.

Ira Shor's *When Students Have Power* provides several useful illustrations of the dialogic practice of question-asking in an alternative pedagogy general education course. Shor describes his use of question-asking in a discussion of grade contracts. After asking students for questions and feedback on the proposed grade contract, Shor waits for responses, and one student asks about required tests. Shor writes,

> As a dialogic practice, I try not to answer a student question the first time I hear it, but rather ask the questioner or others to speak about the issue. This allows students more time to develop their positions before I give my response. It also gives me a chance to hear more remarks from students so that I can better understand their intentions. So, I asked him to explain his objection. He said that the people in his group didn't like tests. I asked why. He hesitated. I waited. After a brief silence, he didn't know how to go on, so I turned to others in his group. One of his partners said he didn't like the surprise of exams. Another said she thought too much was riding on a one-shot preparation. I asked the class generally why they thought teachers gave tests. Someone said it was to make sure they did the work and learned the stuff. I then asked how could I be sure they were doing the work and learning the stuff if I didn't give tests? They said I should be able to know what people in the class knew. But how?, I insisted, how can I know? A student responded that I should listen to them when they talk and learn from the things they write. Was everyday classwork a better indication of a student's performance than a test?, I asked. Heads nodded. They seemed to think so (79).

In this excerpt, Shor demonstrates how a teacher may initiate discussion with an authentic question (the request for feedback on the grade contracts) and perpetuate discussion and knowledge-making through the continued posing of authentic questions to students. The inquiring stance taken on by the teacher in this example demonstrates a reflective practitioner modeling flexibility and openness to his students. In modeling such authentic, reflective questions in the inquiry-based composition classroom, I aimed to guide students toward similar knowledge-making through dialogue and reflection. The transcript below is an example of a classroom moment in which dialogue and reflection was significant for collaborative knowledge-

making. This moment explores students' engagement with these kinds of modeled questions, and serves as illustrative of whether and how these efforts on my part worked to instigate this engagement.

The day the I-Search was presented to the class (9.17.12), I wrote the following questions on the board:

1. What does the I-search look like?
2. How do I frame my research question?
3. How do I get started/begin my research?

Because students had already read a chapter from Macrorie's book about the I-Search paper and the I-Search assignment, I projected the portion of the assignment that highlighted the sections of the I-Search paper onto the screen. I pulled a student sample paper about residential life up on the blog and asked students to read and to think about, as they read, what questions they had about the project, how this paper met the four sections of the I-Search paper, and what questions or ideas were prompted by their reading of the paper. I gave them about ten minutes to read the draft. As they read, I read too, highlighting several parts of the paper on the front screen using the highlight tool on Microsoft Word. When we were finished, I asked them again to share what they were thinking about as they read. In what was typical in this class, David was first to offer up ideas about the reading, and I worked to respond to his statements in a way that would provide connections to the assignment:

> David: He lives in a community where everybody was involved.
>
> Me: Mhmm.
>
> David: We're living outside a community where we don't know people and are faced with other people.
>
> Me: Right.
>
> David: So it made him more conducive towards the people.

> Me: That's a good point. Yup, for, um, for the research that Marc was doing in this paper, it made the access to others very simple. Right? […]
>
> David: Also time and distance counts.
>
> Me: Mhmm.
>
> David: Because if you live further out, the longer the time. For closer in, the shorter the time.
>
> Me: That's true. Um, and that's why, that's part of why, we're taking this Wednesday and next Wednesday "off" right? […] if you need to go somewhere to get materials or to observe something or whatever, or even just to take extra time to look things up on the internet, you've got that time. Uh, but that's something you have to consider when you are planning primary research like an interview or going to do an observation is, uh, it's very likely that that's not stuff you can do like the night before the project is due. You've got to think ahead. Who would I like to talk to, when will I do that?

While this short discussion is not filled with students' questions, and is actually heavily-centered on my speech, it does highlight one of the roles I often took on in our class discussions: reframing students' offerings to either a) pose or model a question to the class or b) translate these statements so they could enter the realm of more general knowledge students could contemplate in connection with their prior knowledge. In particular, this dialogue excerpt demonstrates a challenge I had in class discussion of often needing to rephrase or reframe David's statements in order to make them amenable to the discussion at hand or to make his approximations of the language of a college writing classroom more understandable to the rest of the class. The dialogue continues with a question from Felicity:

> Me: Felicity?
>
> Felicity: Does it have to be, like, communication in your discourse?
>
> Me: No.
>
> Felicity: Or we just have to pick any random question we want of ours.

> Me: […] if it's not about how writing or communication is used it should center around some component of how that discourse community actually *is* a discourse community. Like how it functions, um, in a way. […] so a question like, for this student, um, how long have dorms been in existence […] probably isn't going to help them understand that unless, unless he's looking at something like, in what ways have communication, or the role of resident assistants changed over time…right? […]

Of note in this excerpt are Felicity's questions: does the topic have to be related to communication in a discourse community, or can students pose "any random question" for the assignment? In one respect, these are questions about the assignment's purpose, and Felicity is trying to understand what kind of topic she can explore. In another, these questions serve as an example of Felicity's approach to completing the assignment: finding "any random question" that will do the job in the genre of the I-Search paper, an issue I address in Chapter Two. In my response, I work to be flexible with the topic while still maintaining emphasis on one of the course's key concepts as determined by the ENG 1020 pilot committee ("[I]f it's not about how writing or communication is used it should center around some component of how that discourse community actually *is* a discourse community"). David's next comment returns us to a discussion of research methods:

> David: Also, they can be a learning experience or be an intimidation experience on how do you use this.
>
> Me: Great question. Um, I'm going to use your, are you still thinking about exploring learning about fishing and—
>
> David: Well, observation, yeah. You can observate by asking questions or by […], smiling, participation, going forward. Or you can intimidation by standing over somebody watching how they doing something […]
>
> Me: […] there are two ways you can conduct observation. One way would be that the people know that you are observing them, right? Where you say, I, can I watch you do this thing? And then the other way would be, um, like I had students writing about their math classes last semester, and so, um, about their math learning communities, and they would, uh, just, while they were participating in class take notes on what happened in class and then write about that experience. So they didn't, they weren't necessarily telling

> other people, like, "Hey, by the way, I'm also working on my I-Search paper"—they were just doing what they normally do in class and then writing about it.

What is interesting to me, as I review this transcript, is the way that David and I are both testing things out in this discussion. While he is approximating language for the college writing classroom (as evident in his use of "conducive," "observate," and "intimidation experience"), I am attempting to respond on the spot to these ideas, to spin examples of questions from his statements. For example, when David states, "Also, they can be a learning experience or be an intimidation experience on how do you use this," and I respond, "Great question," I see myself trying diligently to frame his statements as questions, grasping at straws in this moment, to make his statement something more like, "What are the different approaches you can take in observation?" David clarifies this for me when I slow down, trying to move to his I-Search topic as an example ("are you still thinking about exploring learning about fishing and—"), saying, "You can observate by asking questions or by […], smiling, participation, going forward. Or you can intimidation by standing over somebody watching how they doing something […]". This helps me move into the next tentative examples I pose to students, my goal being to prompt them to think about questions that might be relevant to the topics they are interested in exploring. With these pedagogical moves I aim to both demonstrate meaningful question-asking and to allow space for students to safely approximate question-asking (a condition of learning I will discuss further in a later section).

In this introductory class period, although we worked through an activity where students helped each other generate questions on their topics[10], we did not have time for students to

[10] Stancliff, Michael. "Exploring Topics: Rationale for a Class Exercise." *Strategies for Teaching First-Year Composition.* Roen, et al, ed. Urbana, IL: National Council of Teachers of English, 2002.

reflect on and write about their research questions, so I quickly ran them through a series of test questions I had posted on the blog:

> Is my question about one of my secondary discourses/ discourse communities? Am I personally invested in exploring this question? Why or how will exploring this question help me understand my discourse community? Is my question something I can research using primary and secondary sources? Is my question specific enough to explore in 1200-1500 words?

Again, with these questions I was working to model question-asking. In this case, this question-asking was centered on reflection, as I encouraged students to pose questions to themselves about their research questions and the rhetorical situation. These questions represent a reflective question-asking habit that I hoped to see manifest in students' work later in the semester. Melissa makes reference to this in her Reflective Argument essay, when she writes,

> The more questions I asked myself about the topics I wrote about, the clearer the answers were to me. If I was low on time and didn't think to ask myself questions, my pieces were typically under par. Overall, I believe that my writing style came to a plateau after I came to the conclusion that I must ask myself questions in order to write a well-structured piece. Either I asked questions and spent the time to write a cohesive and interesting text, or I procrastinated and threw something together.

In this excerpt, Melissa identifies question-asking as a key part of her writing process. Either she has developed this habit in her process, or she has internalized the idea that it is at least important to identify question-asking as integral in the writing process, whether she actually does it or not. An analysis of Melissa's question-asking later in this chapter can perhaps help me understand to what extent she has actually taken on a disposition of question-asking.

Demonstration of question-asking was an explicit teaching strategy, significant for a course in which such activity was highly valued for the construction of assignments and as a mode of reflection I hoped students would undertake as they developed their writing. As I will explore later in the chapter, to be especially effective as a condition of learning, much like teacher feedback, demonstrations must be made explicitly clear in terms of how or why to ask

certain kinds of questions.

Engagement: Prompting students' questions (the KWL and Reflection 1)

Cambourne notes that the likelihood of student engagement in learning is greater when the other conditions of learning are in place. So, when students are immersed in the material in question, and when they experience demonstrations of how to engage that material, they are more likely to be engaged in the learning process (Cambourne 187)[11]. But for engagement to happen in a composition course, we might take a cue from transfer scholarship and explore the role of prompting prior knowledge as a way that students engage in new course material.

As discussed by Saloman and Perkins, prompting of prior knowledge is integral for students' backward-reaching transfer (136). That is, students are more likely to consider prior knowledge in relationship to a new learning task when teachers explicitly prompt that knowledge in dialogue or written tasks. Rounsaville, Goldberg, and Bawarshi suggest that such prompted reflection helps students work through recontextualization (as Rebecca Nowacek puts it) or negotiation of prior knowledge in new contexts (98). In Chapter Two, I described the KWL activity and its integration into students' reflections on college writing. Students' writing was accompanied by a class discussion, in which we compiled students' prior knowledge on college writing and questions about it on the white board. One of my goals in asking students to pool this collective knowledge was to make visible and credit their ideas about writing. Such acknowledgment of students' relative expertise about the subject was then to set the groundwork for their engagement in studying writing, as they moved to asking questions. Prompted to ask

[11] Referring to all of the conditions of learning, Cambourne writes that the "Probability of engagement is increased if [the other] conditions are *also* optimally present" (187, emphasis added).

questions (what do they want to know about college writing?) students asked the following in class discussion:

- How do I correctly cite?
- How do I comprehend texts I am not familiar with?
- How do I understand course materials (my ideas? what to do in a particular assignment?)
- How do I know which ideas require citation and which don't?
- How do I know what is needed in a paper and what can be taken out?
- How long should it be? How do I get it there?
- If I get stuck, how do I get unstuck?
- What types of papers stand out to teachers?
- How do I write authors' thoughts in my own words?

In these initial questions, students pose three questions about integrating others' work into their own writing, two questions about reading/comprehension, three about drafting and revision, and one about audience (teacher). Many of these questions were followed up on in students' Reflection 1 texts, and were indicators of questions students were particularly interested in throughout the semester. The questions on citation, especially, were important to students. Later, in an analysis of question-types posed by students in class discussions, I will work through a discussion of the trajectory of these citation questions throughout the semester, and I will consider what students' emphasis on citation says about the necessary pedagogy of an inquiry-based composition classroom, particularly one centered on the study of discourse communities and a Writing About Writing curriculum. Here, though, I will note that the prompting of prior knowledge and questions about course outcomes was a ready-made form of instruction that harnessed engagement, and, as transfer scholars suggest, was integral for students' preparation for future learning, via articulation and recontextualization.

Expectations: Developing Relationships That Support Engagement and Motivation

Cambourne suggests that students' engagement in learning comes, in part, through their relationships with those from whom they are learning, and that these relationships create

expectations for learning. Composition teachers work these relationships through providing draft feedback, talking with students in conferences, and sharing in dialogue about students' writing work in the classroom. These same strategies were in play in our inquiry-based composition classroom, where I was able to use these discursive spaces to both work on collaborative knowledge-making and on building relationships with individual students. For example, my Project 2 conferences with Felicity and David (described in Chapter Two) served as moments of relationship development, initial one-on-one interaction, that continued to play out in dialogue during and after class sessions (and, to briefly extend the argument I develop in Chapter Two, are examples of relationships that allowed for more explicit direction, even when I did not push it in that way). In particular, my post-class discussions with David established a friendly relationship between us and served as key conferencing moments. While we had discussions about the local professional basketball team and the presidential debates, we also talked about revision strategies, group dynamics, and visiting the writing center in these post-class discussions.

My relationship with Melissa, whose work I will examine later in this chapter, also developed in brief dialogic interchanges during and after class throughout the semester. As the examples throughout this chapter demonstrate, Melissa engaged in the course at many levels, including participating regularly in class discussions and group work, posing questions publicly and privately, and utilizing email to ask me questions.

Both David and Melissa posted (unrequired) comments on Blackboard with their submission of the Reflective Argument essay, reflecting these personal relationships (they are actually the only two students in the course to do so). David wrote,

> Prof. Jankens,
> You and your family have a Happy Holiday
> Thank you David

Melissa wrote,

> Mrs. Jankens,
> I had a great class with you and learned so much,
> Thank you for being an awesome teacher and I hope the skills you've taught me come in handy later in life, I know they will.
> Namaste,
> Melissa

For a moment, here, I will return to Cambourne's "Principles of Engagement" as a way to consider the value of these relationships for David and Melissa:

- Learners are more likely to engage deeply with demonstrations if they believe that they are capable of ultimately learning or doing whatever is being demonstrated.
- Learners are more likely to engage deeply with demonstrations if they believe that learning whatever is being demonstrated has some potential value, purpose, and use for them.
- Learners are more likely to engage with demonstrations if they're free from anxiety.
- Learners are more likely to engage with demonstrations given by someone they like, respect, admire, trust, and would like to emulate (186; 188).

While I cannot say that each of these five qualities in the last bullet point is true for how Melissa and David felt about me, their teacher, I can say with some confidence that the examples of dialogue I find in my field notes, David's references to me in his reflections, and these students' emails and notes indicate that they liked, respected and trusted me. If these above-listed "Principles of Engagement" are interconnected, then this like, respect, and trust may have lent itself to freedom from anxiety in attempting new writing tasks, in believing there was value to what was being done in the classroom, and in feeling confident that they could ultimately perform the desired tasks.

Employment: Posing Research Questions for the I-Search Paper

Employment refers to students' practice with and use of a skill (Cambourne). In our classroom, students' drafting of I-Search projects (with their initial posing of research questions) and my encouragement of question-asking in discussions about these projects served as spaces

for students to practice asking questions in both writing and dialogue. It is key, says Cambourne, that this employment of a skill occurs in an authentic situation. That is, to practice question-asking, students need to pose questions in situations where the questions matter (for driving discussion with use-value, or research, for example).

In Chapter Two I explored some of the research questions that students posed for the I-Search paper, suggesting that several of these served as examples of questions (or projects) that struck a balance between instrumentalist and critical approaches (as called for by Durst and Seitz). Here, I will further catalogue students' questions in the I-Search, and will work through a categorization of these I-Search questions to understand whether and how certain kinds of research questions impacted students' development of habits and writing projects over the course of the semester.

Table 2.

I-Search Questions	
Alison*	Could I become a physician?
Arun	What kind of behavior do police officers expect from the citizens they pull over that will reduce ticket chances?
Charlotte*	Do servers benefit from the one- hour classes for five days? If not, why are the classes ineffective?
Christina*	What is the process for becoming a CDT and is it worth it?
David	What is it like to go fishing and am I up for it?
Ethan	Who is really the teacher, the instructor or the student?
Felicity	How does communication affect [golf] players at different times during the game?
Inara	Does being in a sorority really make you feel like you have a family?
Lily*	How do I get involved on campus?
Luke	Should I get my Ph.D. in clinical psychology?

Maiya	Is building a romantic relationship with a coworker more beneficial or detrimental to the company?
Melissa*	How do I get into the Peace Corps? Where do I go, and will it be safe?
Michelle	Why were my catechism students misbehaving and how could I make a change?
Shawn	Why does the age gap in pilots exist?
Yasmine*	How does a pastor communicate effectively with everyone in a congregation?

* indicates that this research question was extended into the student's work in Project 2, the genre analysis.

These I-Search questions seem to be organized according to four purposes:

1. Personal or scholarly curiosity

Arun, David, Ethan, Shawn, and Maiya pose I-Search questions that fall under this category. Some of their questions (like Arun's, David's, and Maiya's) could lead them to making personal decisions, but this is not imminent. For example, David's question ("What is it like to go fishing and am I up for it?) leads him to reflect in the conclusion of his essay, "I know that the water can be healing, but, I don't know about being in a small boat. I guess I would like to try it. One day, I will take them up on their offer."

Ethan and Shawn's questions have personal connections, but while they grant them information and ideas, do not lead toward change or decision-making, and in this way, do not have personal use value beyond satisfying a curiosity. Ethan writes about his topic ("Who is really the teacher, the instructor, or the student?" in the early stages in Reading Response 2 (RR2):

> I am writing this because the social dynamics of education is one that is in a constant state of flux. At any given moment one person could be showing any number of people something completely new, while gathering new information from an equally large source. On top of that there is the curios placement of this discourse. Somewhere between a formal professional discourse with your teachers and students, and a casual personal relationship with you fellow students or staff members.

I will describe Ethan's interest in this question as scholarly curiosity. Not only does he use these terms (separately) in RR2, identifying the classroom as his "scholarly discourse" and noting the "curios [sic] placement of this discourse," but he also does not state personal connections or use value in this reflection.

2. Personal relevance or use-value

Alison, Charlotte, Christina, Inara, Lily, Luke, Melissa, and Yasmine pose questions for the I-Search with personal relevance or use-value for the discourse communities in which they participate. With the exception of Inara (who did not complete Project 3), each of these students continued their explorations of these discourse communities in Project 3, the genre analysis, indicating that when students begin the course with questions that have this personal relevance or use-value, they establish writing projects that help them find ways to continue toward expertise in a discourse community (likewise, without exception, students in the study who did not pose these kinds of questions did not continue their explorations into subsequent projects).

Alison, Inara, Lily, Luke, and Melissa are outsiders to the discourse communities they are investigating in the I-Search project. Alison, Luke, and Melissa consider professional and/or academic communities they are considering entering; Inara and Lily pose questions about social environments.

In his RR2, Luke composes an interesting reflection on why he might pose different kinds of questions:

> When it comes down to deciding what is worth knowing I don't so much try to decide what it is that I should or would like to know, but rather I look at it as a task of prioritizing what I should know […] I generally first attempt to learn things that I need to know to fulfill an immediate purpose. By this I am saying that if a particular Discourse community I belong to requires a certain type of knowledge, then I am more likely to seek out that knowledge in an expedient fashion. For example, since one of my majors is philosophy it would behove me to have knowledge of symbolic logic. This lead to me to take a class on advanced symbolic logic this semester […] However, as I mentioned

> previousely I think of a Discourse community as being a dynamic and fluid thing. With that being said I imagine that when we discover something new that is pertinent to a Discourse community that it now becomes something that they would require. In doing so we have changed also what knowledge that there is to discover, and what makes up that Discourse community [...] For example, I started to do research on my own into topics such as chaos theory, and fractals. Neither of these things have any value to me in an instramental sense, however their instrinsic value still gives me cause to investigate them.

In this response assignment, Luke distinguishes between the need to gain certain kinds of knowledge for participation in a discourse community and his desire to contribute meaningfully to a discourse community through his investigation of personally relevant questions. He demonstrates insight into collaborative knowledge-making, something that is reflected in his work in the final assignment sequence, which I will describe later in the chapter.

3. Reflective meaning-making

Felicity and Michelle pose questions for the I-Search that fall under the category of reflective meaning-making. By the time they completed their projects, it was clear that both students were writing about and reflecting on past events rather than investigating a situation they were currently engaged in. This did not mean that the projects had no personal relevance, however. Instead, for Felicity and Michelle, the use-value in the I-Search was in narrating and reflecting on a past experience (communicating on the golf team, teaching a catechism course) that was formative for each student.

The problem with this approach in the long-term sequence was that, by exploring discourse communities or issues they were no longer engaged in, these students problematized their research strategies and limited possibilities for future projects in the sequence. This leads me to ask whether the WAW curriculum does not privilege this kind of topic, because present access to a discourse community and its function may be important for student success on research and project development. Additionally, if PFL is considered in a very localized way, in

a limited context, while these students may have developed research and reflection skills useful for external transfer, the subject matter of these projects did not transfer to the very real context of this composition classroom, in this semester. That is, through their engagement in research that served reflective meaning-making, Felicity and Michelle may experience far transfer, but not the near transfer they needed for immediate success in the assignment sequence.

4. Meeting assignment requirements

While none of the students in the study ultimately posed questions for their I-Search project that fall under this category, their RR2 posts indicate their brainstorming efforts often worked in this fourth category. Felicity even explicitly mentions the requirement in her RR2:

> I am writing this paper because it is a requirement. However, I chose this certain topic because I never really thought about Facebook as a discourse before. Also, since it is mainly writing people probably think that writing has everything to do with it but I feel differently. Also I feel it would be interesting to learn more about that.
> Or if we don't have to talk about writing, I would like to choose the discourse golf.

In fact, Shawn, who ended up researching a question about the age gap in those men he saw getting pilots' licenses, changed his topic three times, moving away from a paper that would satisfy assignment requirements, but did not connect with an audience, and toward something he found more relevant. From Shawn's Reflection 2:

> During class discussion, I came away with more material and ideas to use with my paper each time. The very first time I shared my draft with a partner in the class gave me the most feedback. I had really underestimated how hard it was to connect the reader to my topic, while at the same time remaining relevant. After my reader reviewed my work, I went back to the drawing board and started over with a whole new question. I found that some of the background information I had used in my previous work brought up some more questions, so I decided to go off of that.

Here I will return to my argument in Chapter Two about the need for teachers to provide more directive feedback early on in the semester as students learn how to engage in a new classroom context, and how that might have helped students develop initial questions that would give them

even more possible research options later in the semester. While it may seem to impinge on the progressive approach inherent in the inquiry method, I argue that students need preparation to develop and work through this kind of inquiry and to inhabit the dispositions necessary for the course (and for preparation for future learning) and that early on in the semester, teacher demonstration of and explicit feedback on the development of research questions, while potentially restricting the range of students' possible questions, actually helps them develop more meaningful projects later in the semester.

Bernice Olivas, in her article, "Cupping the Spark in Our Hands: Developing a Better Understanding of the Research Question in Inquiry-Based Writing," takes the point further, arguing, "Because the research question is so important to the outcome of an inquiry-based research project, it should be taught not as a pre-writing strategy for the researched essay but as an important text in and of itself." Olivas discusses the need for students to understand question types, syntax, and scope, and for significant class time to be spent on the development of research questions as texts.

Olivas's approach foregrounds the value of explicit discussion of question-asking. While she centers on the composition of research questions, specifically, her point has implications for what I have uncovered in my analysis of student work and field notes, and is one I will return to in the close of the chapter: more explicit discussion of the kinds of questions students are asking, why they are asking these questions, and *how* to ask questions in such a way as to gain particular answers, is a key part of students' successful employment of question-asking and of the development of classroom environment in an inquiry-based composition course.

Approximation: Asking Students to Frame Questions (Peer Response)

I constructed assignment sequences in the course to allow students the chance to

approximate or attempt new genres without the fear of failure. Such approximation was also important for students' development of skills like question-asking. In inviting students to try skills or genres and in providing feedback without evaluation (in the form of grades) on these attempts, this approximation was made safe (For Cambourne, this safety is essential for literacy learning).

On 10.10.12, preparing to conduct a peer response session on Project 3, the genre analysis, I asked students to generate a list of questions that could guide the peer discussions about drafts. In this class discussion, I prompted students to suggest questions they might ask in their peer response sessions, which accomplished two things: one, it focused students' attention on open dialogue about their writing over and above editing as the function of peer response, and two, it encouraged students' continued development of question-asking as a useful learning exercise:

> Based on the rubric, I say, and on your thinking about your drafts, what are some things you would like to ask your partner about your paper today? Melissa raises her hand. She is concerned that her writing is repetitive. I write on the board, "Am I repeating too much throughout the paper?" She is also concerned about not being able to include lived experience in the paper, because her genres reference getting into the peace corps—she doesn't have that experience yet. I assure her that lived experience is something that can be written about if relevant, but I am not requiring that they write about it. "I won't fail," she says. She is also unsure about what the paper means to her so far. I write on the board, "What is my purpose or the relevance of this project?" "That's better," she says.

The questions students asked were focused on their development of the content and rhetorical moves of the genre analysis. First, Melissa asked about repeated content, incorporating lived experience, and addressing personal relevance. In these questions, I see her pointing back to a repeated concern of students, redundancy. I also see her drawing from the assigned text (Devitt, Bawarshi, and Reiff's "Materiality and Genre in the Study of Discourse Communities") and using prior knowledge from earlier in the semester about addressing personal relevance. In this

interchange with Melissa, I was still helping her frame questions. In fact, this pattern is evident throughout the discussion, as when Arun and Yasmine offered up suggestions for talking points in the peer response, I also needed to reframe their statements as questions.

> Arun raises his hand and I call on him. He wants to know if he has analyzed his genres properly. I write, "Did I analyze my genres properly?" and ask the group what they think "properly" might refer to. Yasmine says something about writing about function. I write on the board, "Did I write about the function of the genre?" […] Someone asks about describing and analyzing the text, and I write that on the board. Yasmine asks if she can analyze one text and then write about how they all work together.

Arun's question about "proper" analysis led to some discussion of what is required in the genre analysis, and Yasmine drew on her knowledge from a previous class discussion to suggest that one of the things students need to address is the function of the genre. From here, students moved to practical questions of organization and rhetorical situation, as Yasmine and David posed questions about whether and how they were approaching the assignment in appropriate ways.

This reframing of students' ideas into questions is part of how safe approximation is built into the course: paired with feedback or response, such approximation can lead to students' confidence in employing moves like posing questions for discussion or developing research questions. In an inquiry-based course, such a transition (from making statements to posing questions in the initial stages of a project) moves students toward a disposition of inquiry. The discussion above also illustrates a small example of how I asked students to think about the implications of how they posed questions. When Arun used the word "properly," I pointed students back to thinking about the required or expected analysis moves in the assignment.

Later in this chapter, I will work through an analysis of Luke's work on this final assignment sequence to explore the role of approximation in his preparation for future learning. Here, though, I will say that the inquiry-based classroom is highly amenable to such

approximation, as a space in which inductive theorizing is valued, and in which students revise their question-asking as they learn and reflect.

Responsibility: Reflection-in-Action and Making Choices

About responsibility, Cambourne writes, "Learners need to make their own decisions about when, how, and what "bits" to learn in any learning task. Learners who lose the ability to make decisions are disempowered" (187). In our classroom, I invited students to reflect explicitly on their writing decisions in several reflection assignments, in order to help them develop meta-awareness about their processes. Below, I will describe these assignments and students' work with them.

In *Reflection in the Writing Classroom,* Kathleen Blake Yancey describes what she calls "reflection-in-action" texts, including process descriptions, companion pieces, and responses to teacher feedback. Yancey suggests that process descriptions do three things for writers: they help students remember what drove their writing and what methods they used to compose; students develop insights for further writing projects; and students "develop an authority, an *expertise*, about their own writing, about how it works when it works, as well as about how it doesn't" (28-29). While I did not ask students to write separate process pieces, the I-Search paper itself served as a combination research paper, process narrative, and reflective text, and in many parts of the project, students reflected on their research and writing processes, making adaptations during the process of working on the paper, or reflecting on processes they would revise for the next project. Yancey also describes the Talk-To and the Talk-Back, texts written after the completion of a writing project. In a Talk-To, students predict the teacher's reaction to the piece, respond to that prediction, and critique and praise the piece themselves (32). One version of the Talk-To that I use in my courses, which can serve as either a process description or a companion piece, is

what I call the Tuning-In Journal, in which students read their texts aloud, and write about what they like and dislike about how it sounds, and what they plan to do in a revision. This text gives me insight into what students are focusing on in revision, what they feel is most important about their texts, etc. In the semester being studied, students completed this exercise (also called In-Process Reflection 1 in my analysis) after they wrote a complete draft of the I-Search Project (Appendix D). In Chapter Two, I share several examples of students' reflection on their work in this text. In a Talk-Back, students describe their understanding of and responses to reader feedback. For Project 3, the genre analysis, I asked students to compose Talk-Backs in class while they reviewed my comments on their drafts. In Ethan's Talk-Back, he demonstrates his use of question-asking in reflections: "My questions for the comments is did I have enough genres? I'm worried that I should add another genre to the paper, and on this same line of thought, if I do need one I don't know what I should focus on." This moment, similar to the one I will describe in the next section, displays Ethan's use of the written spaces of the classroom for question-asking, which he rarely did in class discussion, although he often provided responses.

In the second half of the semester, I asked students to engage with two audiences in their In-Process Reflection 3 (IPR3) texts: me and the group they were collaborating with on Project 4, the Evaluation/Proposal. Specifically, I asked students to pose questions to me and to the group, as a means of engaging them in two levels of dialogue about their works in progress. Yasmine used IPR3 to plan a discussion with her group: "What I want to know…is have we checked into all the sources possible for our paper. I also want to know is it possible to write making the rhetorical appeal to more than one appeal and still having a strong paper and proposal…I wonder if it would make sense to launch our proposal a week on a social network site before the due date to add to our group presentation." In this writing moment, Yasmine is

reflecting on what the group needs to decide as they complete their project, and prepares for that future discussion. Similarly, Charlotte raises questions based on her reflection of group tasks: "I am not exactly sure how we are going to focus our topic. For example, should the group focus on one type of communication. In addition, how can we incorporate what David found about the ipads into the paper? How do we want to start the paper and what paragraphs and articles do we want to use for sure. How are we going to split up the work for the paper?" While, like Ethan, Charlotte did not often raise questions in class, she demonstrates here her use of question-asking in reflection to plan tasks and think through rhetorical decisions.

In short, as these moments demonstrate, reflection-in-action as a means of students working through self-evaluation of their writing processes, can help develop a responsibility for learning that supports the overall work of the classroom. Tied to a moment for question-asking, these reflections prompt students to think about how question-asking can influence the development of their collaborative writing projects. By raising questions about research opportunities, time management, and focus, Yasmine and Charlotte take responsibility for key components of their projects.

Response: Direct, Explicit Feedback on Question-Asking

In Chapter Two, I argued for the importance of teachers providing direct, explicit feedback on students' early work in the inquiry-based composition classroom as they learned the modes of thinking and writing expected in the course. Such feedback is also needed for the development of specific skills like framing questions for research. My feedback to Ethan pointed him toward thinking about a specific classroom context as a way to limit the scope of his question about teaching and learning: "I'm really interested in seeing how you continue to refine and shape this question, "Who is really the teacher?" … I'd say maybe the starting point is

deciding in what context you will explore this question—this class? another of your classes?—and then go from there." Since we read Postman and Weingartner's "What's Worth Knowing?", I also invited Ethan to use that text to support his observations, and noted that I could recommend other texts on educational theory. He responded to my comment, extending the dialogue: "Would I possibly be able to get those texts? The Postman Weingartner text was hard for me to truly understand. All I really got was the main jist." It was imperative that this space for dialogue was revisited with Ethan, and unfortunately, as I moved to dialogue with him in the draft of his I-Search, I did not follow up on his understanding of the Postman and Weingartner text to find out if further discussion would have benefited the development of his project. Additionally, Ethan, as a self-oriented learner (a term I will discuss in Chapter Four) did not pursue this line of questioning any further. This disposition (and my failure to further push the dialogue) may have contributed to Ethan's limited research and exploration in his I-Search project. In his final I-Search draft, Ethan relied solely on two interviews to explore his question. However, he did provide useful reflection on his research question:

> All the questions I asked, and answers I got thinking that maybe the question I asked was aimed the wrong way. These answers made it sound like the teacher and student dynamics were due to the setup of the class. From what my former teachers told me and what I had seen in class it seemed like I should have asked how one person, or body of people help in the education of the class. From Mr. Vought saying that the students do a major part, to Mrs. Brown pointing out the difficulties that come with teaching a class it started to seem like the actually teaching in the class isn't done by a single person, but by the classroom as a whole.

Ethan's discussion the phrasing of his question demonstrates how he has used reflection to consider possible revisions to the research process, however, this moment in the text also points me to a need for earlier intervention in the process.

Christina poses five possible questions in her RR2 post and my feedback to her is focused on narrowing her topic options to something a) that meets with the premise of the assignment

(relating to the study of a discourse community) and b) that she feels strongly about researching. Christina notes in her Reflection 2, "After reading what other students posted about their ideas for a topic it allowed me to think about what I could choose for my research question. I noticed that many students choose to research a topic related to their work or a hobby. This made me realize that I could explore questions related to Red Robin." Ultimately, like her sister, Christina pursues a question related to her workplace: "What is the process for becoming a CDT and is it worth it?" For Christina, getting response seems to be key for affirmation of her projects.

As I discussed in Chapter Two, even, or especially, in a progressive classroom, where students are not yet familiar with the modes of discourse privileged by the teacher, teachers need to provide more directive feedback early in the semester as students learn how to engage in this new classroom context, including feedback on the initial development of research questions. As the examples in this section show, this feedback may involve explicit direction, extensive dialogue, or simple affirmation, but, in this case, is integral to students' shaping of question-asking as a skill.

As the previous analyses show, attention to the conditions of learning in this inquiry-based composition course occurred to varying degrees, but was important for building students' recognition of the value of and strategies for question-asking. If question-asking is a privileged mode of discourse, then exposure to, modeling of, and safe attempts to practice and engage in question-asking must all be a part of the course, and students need to feel that such practice is valuable for their learning and writing processes and need feedback on their development of this skill. While immersion, demonstration, and approximation were conditions I built explicitly into the course upon its design, attention to the other conditions of learning may have elicited more success in students' acquiring of question-asking as a skill or habit, and, more locally, in their

initial development of research questions that would help them navigate subsequent course projects. Below, in an analysis of students' employment of question-asking in the course, I will further consider whether and how attention to the conditions for learning contributed to students' development of question-asking as a learning strategy.

Analysis of Students' Employment of Question-Asking in the Inquiry-Based Composition Course

In this section, I will examine students' use of questions during class discussions, to see what kinds of questions were elicited by my attention to the conditions of learning in the classroom and to consider whether and how attention in certain areas could help students work toward a more meaningful kind of question-asking. My goals in looking at whether and when students are asking questions and what kinds of questions they are asking are twofold: 1) to understand whether and how students are using question-asking to prepare for future learning and 2) to understand how the classroom ecology is functioning by examining to whom students are directing questions and when they are taking up question-asking opportunities.

In this analysis I am using and extending Beaufort's knowledge domains to categorize students' unprompted questions. This coding process was developed inductively via several passes through students' KWL questions (9.12.12), Reflection 1, and field notes and accounts only for those unprompted[12] questions students asked in the classroom (as noted in field notes) or via e-mail. This decision was based on my concern regarding the development of question-asking as a habit of mind, the spoken discursive spaces of the classroom, and the promotion of particular kinds of relationships within the classroom ecology, which I will come back to in

[12] I am defining "unprompted" questions as those students asked on their own volition, not in response to my requests for questions. So, for example, questions elicited during the peer response discussion described earlier in the chapter would not be unprompted questions, since I asked students to offer up questions they would ask their peers.

Chapter Four. Initially, I coded students' unprompted questions according to topic, looking through field notes and identifying questions about technology, project development, due dates, etc. As I examined my field notes, I looked specifically at explicit questions to identify what kinds of questions students were asking, the frequency of these questions, and *when* students were asking these questions (i.e. in whole-class discussion, in one-on-one conversations, in small group conferences[13]). Then, to understand why students were posing particular questions, I organized these topics into several rather broad categories, identifying the function of students' questions (what kind of knowledge they were trying to attain through asking the questions): course logistics, rhetorical situation of assignments, developing assignments/ideas, clarification of comments or tasks, social purposes, citation/formatting, understanding key concepts, critical analysis, reading strategies, and other academic purposes. However, when I worked to apply these categories to one student's (Melissa's) questions, I found I needed to identify her questions with more specific functions that accounted for the nuances of question types. For example, when Melissa asked a question about a text that we were reading to practice analysis, that was different than when she asked a question about her own text in development. In this initial coding of Melissa's questions, because of my prior knowledge and because they were intuitively applicable, I developed a set of codes for the function of students' questions based on Beaufort's knowledge domains, adding categories where I needed additional, applicable descriptors (see Appendix E). Using Beaufort's knowledge domains allowed me to adopt her terminology—territory I was already moving into with the categories I developed from my first coding pass—terminology that is already understood in the field. By adding my own categories to Beaufort's, I

[13] It is important to note that my accounting of questions students posed to other students only indicates those questions I observed and accounted for in field notes, and cannot account for all questions students posed in group discussions because of the limitations of observation.

could explore shades of these knowledge domains not explicitly accounted for in Beaufort's taxonomy.

I have developed these codes as mutually exclusive categories, rather than as overlapping categories, so that I can better attend to how the conditions of learning are prompting students to ask questions about certain topics and with certain functions, whether these questions are in line with the course learning outcomes, and how teaching and learning strategies might better prepare students to engage in certain kinds of question-posing. In the descriptions below (Figure 3), I indicate how these knowledge domains pertain to student question-posing, what students are working to understand through the posing of particular questions.

Figure 3.

Question functions:

Rhetorical Knowledge (Beaufort): Understanding whether a particular move is fulfilling the needs of the rhetorical situation; clarifying understanding of a speaker/writer's meaning

Discourse Community Knowledge (Beaufort): Understanding what issues are relevant or important to a discourse community; understanding how to navigate a discourse community

- **Interpersonal knowledge (My contribution):** Seeking to build relationships with others in a discourse community
- **Administrative Knowledge (My contribution):** Posing questions about due dates, technology issues, timing
- **Gauging agency/personal authority (My contribution):** Understanding authority to make decisions about tasks or writing projects

Genre Knowledge (Beaufort): Understanding genre conventions (especially, in this course, citation)

- **Text Knowledge (My contribution):** Posing questions about a specific text in analysis

Subject Matter Knowledge (Beaufort): Understanding key disciplinary concepts being studied

Writing Process Knowledge (Beaufort): Understanding how to engage in composition process

- **Task Knowledge (My contribution):** posing questions about a teacher-directed task (how to approach, clarifying directions, etc.)

After defining these codes, I returned to my initial accounting of students' questions to reapply the codes and work through analysis. I tracked unprompted questions posed to me or to other students in the class, as noted in my field notes and in student emails to me. In my accounting of these questions, I noted the date the question was asked, who asked the question,

the location of the question in classroom discourse (in one-on-one conversation, in an e-mail to me, in class discussion, or to another student), the question itself (either directly or indirectly quoted, as noted in field notes), and the function of the question (see Appendix F). From this chart, I developed an accounting of question functions and placement in classroom discourse, in order to identify whether and when/where students are asking particular kinds of questions (Table 3).

Table 3.

Unprompted Question Type/Function	One-on-one	E-mail	Class Discussion	To Group	Total to Me	Total to Others in Class	Total
Rhetorical Knowledge	5	12	7	2	24	2	26
Discourse Community Knowledge	3	0	0	0	3	0	3 (40)
-Interpersonal Knowledge	4	0	0	4	4	4	8
-Administrative Knowledge	10	9	5	2	24	2	26
-Gauging Personal Authority/Agency	3	0	0	0	4	0	3
Genre Knowledge	16	5	7	0	28	0	28 (31)
-Text Knowledge	1	0	2	0	3	0	3
Subject Matter Knowledge	0	0	2	1	2	1	3
Writing Process Knowledge	5	0	1	0	6	0	6 (32)
-Task Knowledge	12	2	7	5	20	5	26
							132 questions total

In analyzing this chart, I have discovered the following about students' question-asking in the various knowledge-domains:

1. Most unprompted questions posed fall in the category of Discourse Community Knowledge (40 questions total or 30.3%) or students understanding the functions of and their placement in

the classroom. Of these question-types, most are related to students understanding administrative aspects of the course, like due dates and technology, and many administrative questions (9) are posed to me via e-mail rather than during class time. Fewer are related to more personal or interpersonal topics. In what seems an appropriate rhetorical consideration on the part of students, questions about Administrative Knowledge are most often directed to me, rather than to others in the class.

2. Questioning related to attaining Writing Process Knowledge accounts for 24.24% of all questions. Of these, most questions students pose (26 of 32) are related to attaining what I am calling Task Knowledge: understanding teacher expectations for a specific classroom task. From my observations, students are most willing to ask their peers questions related to Task Knowledge. This suggests that students trust peers' task knowledge over and above their peers' knowledge in other areas.

3. Genre Knowledge questions account for 23.48% of questions asked. Most students pose questions about genre to me in one-on-one conversations or e-mail, with only 7 of the 31 questions about genre asked during class discussion (and most of these questions posed during class discussion are about citation). Students do not ask their peers questions related to Genre Knowledge. Of note is the number of unprompted Genre Knowledge questions that dealt with citation (11), which students seem to see as a key knowledge domain in college writing. This trend is evident when I examine students' work in other classroom moments and in reflections as well, and below I will trace these questions about citation in an effort to discover what such prominence may point to.

4. Questioning related to Rhetorical Knowledge accounts for 19.69% of unprompted questions, though interestingly, most questions related to rhetorical knowledge are posed to me in e-mails,

not during class time. In a way, this is problematic because these discussions would ideally happen in class. While it makes sense that, generally, most of the questions students ask in class relate to the development of their own writing processes and projects, significantly more questions are about topic (7) and the development of an idea or assignment (32 total) than about other components of the rhetorical situation (8 total), particularly those which might help students more successfully navigate transitions into new genres. To get to that point, students need to have developed some process of analyzing rhetorical situation so they understand what to ask, however. That students pose these questions seeking rhetorical knowledge shows some level of reflection about the rhetorical situation in their individual writing processes. This suggests three things to me: 1) more attention could be paid to demonstration of question-posing about rhetorical situation; 2) one-on-one discourse (i.e. emails, reflections) can be better incorporated into the shared discourse of the classroom; and 3) the incorporation of opportunities for safe approximation of new genres may have supplemented this limited questioning about rhetorical situation. That is, though students did not often ask pointed questions about the rhetorical situation of new assignments, because safe approximation was built into the course, some students may have developed a more tacit knowledge about rhetorical situation that was made explicit through their continued approximation and opportunities for written reflection. My analysis of Luke's work later in this chapter will further press this tentative conclusion.

5. Questioning related to attaining Subject Matter Knowledge only accounts for 3 of 132 questions, or 2.27%. While reading was a fairly large part of course work, students asked no unprompted questions about texts and few about the general subject matter or concepts of the composition course (3). Below, I will explore how students write about these major assigned

texts in their reflective argument essays, and whether and how these texts contribute to the overall inquiry-based curriculum and students' work toward learning outcomes.

Inciting the Development of Question-Asking and Preparation for Future Learning Via the Conditions of Learning and Other Course Components

The Function of Course Texts in Creating Conditions of Learning

After analysis of the unprompted questions students asked in class revealed that only 2.27% of questions centered on Subject Matter Knowledge, and that none of these were about assigned readings, I reviewed students' reflective argument essays to explore the degree to which students discussed assigned readings as influential in their work over the semester. Because students were not prompted to write about influential texts specifically in their reflective argument essays, this examination may be indicative of the degree to which students authentically felt these texts were important. Course texts were mentioned in reflective argument essays thirty-nine times, but only ten of these references were in the context of students' discussion of the text as influential for development of writing skills, content, or dispositions. The ten references in students' reflective argument essays to influential readings center on only five texts (there were eighteen assigned over the course of the semester): "Finding Your Way In"; "Theme for English B"; "What's Worth Knowing?"; "I-Search"; and "Literacy, Linguistics, and Discourse" (introduction).

I will categorize Lessner and Craig's "Finding Your Way In" and Macrorie's "I-Search" as descriptive and instructional texts. Macrorie's "I-Search" was integral for Ethan's understanding of how to compose the I-Search paper (Project 2): "Before reading the works of Macrorie's "I-Search" I had no clue how to go about writing in this manner. After reading his works I understood the proper sequence to complete my research for the "I-Search", and the

subsequently the paper as a whole." The assigned chapter was valuable for Ethan's construction of the project because of its modeling of the project.

More significant is Christina's application of one of the strategies she learned from Lessner and Craig to her group's work in Project 4:

> In the reflection I discussed how the article taught me that there are a myriad of ways I could approach an assignment. One of the ways that sparked my attention was free writing and creating a bullet point list (48). This technique proved useful when I was working on Project 4. For example, many of my group members had divergent ideas regarding the direction they wanted our paper to be written. Therefore, I decided that we should create a bullet point list outlining all of our ideas. This tool really helped because we were able to narrow in on a few problems regarding communication at Red Robin.

Christina's application of a strategy she attempted early in the semester to this late-semester project suggests that the instructional text served her PFL, especially in this example of near transfer.

"Theme for English B" and "What's Worth Knowing" are identified by students as more inspirational in nature. My original intent in sharing "Theme for English B" was to get students thinking about genres other than traditional school genres. Luke references this goal in his reflective argument, writing, "For example reading Langston Hughes Theme for English B the poem allowed me to think about things that are not written for purely academic purposes." David spends most of his reflective argument essay discussing his work on responding to "Theme for English B." First, he connects his understanding of the theme of the poem to his ability to identify with it: "I have grasped the important of the piece of Theme for English B. I could identify with the writer in the theme" Later, David continues to explore this connection between the poem and his experiences in writing courses, writing, "The genre in the piece that Langston Hughes wrote English B has a familiar tone to which I felt before, like being trap and don't know where to turn to. This writer has me think about the writing I have done in others English

classes." David seems to have taken lessons from the poem beyond what I intended to illustrate about flexible genres. He writes, "Langston Hughes again shows that you can uses simple words to tell a story and have powerful meaning…Langston Hughes has persuasive me that you can do anything if you put your mind to it." Citing texts that were inspirational to her, Melissa briefly references Macrorie's and Postman and Weingartner's texts as she discusses the research learning outcome, saying they, "opened [her] eyes to new ways of learning, researching, and writing altogether."

Of these five texts, only one explicitly emphasizes the concept of discourse communities, central to our curriculum (Gee's introduction to "Literacy, Linguistics and Discourse"). Ethan references this text as influential in the close of his reflective argument essay, saying, "Reading through the works of Gee and Macrorie gave me new perspective on future readings, and taught me new forms to write and research in, while reflection was a constant part throughout this course and is evident in every paper written, especially this one." I question the influence of Gee's text on Ethan's writing only because the concepts he says he took from it, while in line with what a student might take from the Macrorie text, may not be attributable to the excerpt we read from Gee. In short, Ethan's reference here may be perfunctory.

Ciardiello's description of the question-finding process and the kinds of texts that serve as discrepant events may provide insight for why students responded only minimally to course texts and why certain texts were more influential than others. "Finding Your Way In," "Theme for English B," "What's Worth Knowing?" and "I-Search" are each texts that serve as examples of discrepant events, in which "students detect a discrepancy between a known fact and new information" (Ciardiello). For example, as I intended it to, "Theme for English B" required students to think about the genres they might choose to write in if they were asked to

> Go home and write
> a page tonight.
> And let that page come out of you--
> Then, it will be true (Hughes).

Whereas students were used to being asked to write in school genres, this request (and the way the speaker of the poem chooses to respond to it) offered a different possibility: the option to choose another genre to write in. Likewise, "What's Worth Knowing?" and "I-Search" offer a perspective on classroom inquiry and research writing that students may not be accustomed to. As Lily wrote in RR2, "All of my life I know that I've learned most of what I have from teachers, parents, or any other type of authority figure, without much question. I liked how [Postman and Weingartner] described that children would be better with perceiving new things if they were allowed to more freely seek out questions and answers." Charlotte's response echoes Lily's:

> [The article] mentioned the idea that students need to be able to think and not just repeat what they have read or heard. I feel like sometimes I do not think and just memorize information that is taught when in reality I should question it. Postman and Weingartner described that learning involves deep thinking and drawing relationships that were not seen by others. Postman and Weingartner mentioned that no student is wrong. The strategy of learning presented by Postman and Weingartner connect with my knowledge about writing because they emphasized the idea of learning involving thinking and the learners wanting to learn just like writing involves thinking and inspiration. In addition, the strategies connected with what I know about writing because it made me realize the structure and length is not what makes a good paper.

These texts, as discrepant events, required students to "recontextualize" their prior knowledge about topics like academic genres, classroom discourse, and research writing. As Nowacek argues, such recontextualization is important for positive transfer. These texts, each part of the course at the beginning of the semester, served as discrepant events in response to students' prior knowledge that inspired students to ask questions about writing and learning and required them to recontextualize their prior knowledge about these activities.

So what happened with course texts later in the semester? Did students not perceive these texts as useful in the same way they saw, say, "Finding Your Way In" and "I-Search" as instructive models, or "Theme for English B" and "What's Worth Knowing?" as prompting key, engaging questions? How did I intend for these later texts to be used, and does it matter that these later texts, all disciplinary, "WAW" texts, did not hang with students as much as these earlier texts did, at least according to their reflective argument essays? Are there WAW texts that students might find as more "sparky"? And how might WAW texts be used for this critical inquiry over and above for method and instruction? I will explore these questions about course texts further in Chapter Five.

The Role of Approximation in the Development of Rhetorical Knowledge

As I suggest in the analysis above, students' lack of questions about Rhetorical Knowledge may have been due, in part, to the opportunities for safe approximation of new genres built into the course. The formal and informal tasks in our course were sequenced and scaffolded to lead to two major projects: Project 4: The Evaluation/Proposal and Alternative Genre Presentation and Project 5: The Reflective Argument Essay. To prepare students for these major projects, I integrated a number of reflective and response assignments to help build their content and genre knowledge over time and to prepare them to successfully transfer this knowledge into the creation of these two final genres: the reflective argument and the genre they selected for their presentation to the community. While students received feedback on tasks and assignments leading up to these two projects, they were responsible for navigating these final two writing moments on their own (or with the support of their classmates). To make their approximation of new genres easier for students, I invited them to undertake safe approximation of new genres at several points during the semester. For example, Project 1 invited students to

respond in whatever format they felt worked on their About Me pages, dictating only that the content of these pages responded to three questions: Who Am I? Where am I Coming From? Why am I Here? In Reading Response 3, on Devitt, Bawarshi, and Reiff's text "Materiality and Genre in the Study of Discourse Communities," students were asked to think through several questions as they practiced genre analysis. Response or feedback was provided for these attempts to prepare students for navigating higher-stakes assignments.

The final assignment sequence of the semester contained similar opportunities for safe approximation, as we built toward the final two projects. In Reflection 3, I invited students to present their reflections in whatever format they felt best represented the ideas they wanted to convey about their roles in the class. My field notes from that class session show an engaged class discussion about possibilities for this assignment:

> What kinds of genres are people using for this part of the paper? Felicity raises her hand and repeats my suggestion from last week to take the word "learner" and fill in a descriptor for each word. I jot this down (and jot down the rest of their ideas on the white board as we go). Arun says he is thinking about how he has been an active participant in class and is writing about those examples. Alison mentions she is using an analogy. I expand, saying I have looked at it. She's using a metaphor or an extended analogy to make her point. David says he is using a time frame, looking at the past and comparing it to the present. I repeat this back as a timeline of sorts. Yasmine asks if they could use a graphic organizer. I ask her what she's thinking about. She says, maybe like a pyramid with the teacher at the top and the students in the spaces underneath that. Keep thinking about it, I suggest to her, and jot down "graphic organizer" on board. I say there are a lot of possibilities for that. Arun raises his hand and says he just got an idea. What about a tree with the teacher as the roots that feed and nourish the tree (I say "Aw!" and they laugh), and the students as branches, papers as leaves, etc. Melissa says, "I would be a squirrel." I suggest students might see themselves as being in different places in that image. Like peeling bark, I joke. I also make a joke about this being a bad time of year to think about the papers as leaves, since the leaves are all dying. No, Arun says, the leaves are falling back to the ground, like we're giving them back to you. "Ah!" I say. Anyway, I say, now you'll think about class every time you see a tree.

In this collaborative brainstorming session, I aimed to help students move more securely into their adaptation of another genre for Reflection 3 by allowing them to voice their approximations

in class discussion and by asking questions to help them develop ideas and gain some level of affirmation. In a way, I used the invitation to approximation as a rhetorical move to indicate the learning value of taking up such genre navigation.

This attempt at a new genre would be important for students' work on the presentation component for Project 4. Groups were asked to select a genre appropriate for presentation of their proposal to the audience addressed by the proposal. I provided no suggestions to groups for how to select and navigate these new genres, other than to suggest that they consider the rhetorical situation. If groups asked me specific questions, I answered, but my hope was that this practice in using their genre analysis skills would help them select appropriate avenues for presentation.

The final genre students had to attempt was the Reflective Argument Essay. In preparation for writing this text, we worked through several in-class activities designed to help students draft materials for the project. In addition to prompting students to think about the project over the course of the semester (in each of the first three post-project reflections), during one class period toward the end of the semester I assigned each student a learning objective and prompted them to spend some time brainstorming in writing how they would support their work on that learning objective.

Luke's work on this assignment sequence may be valuable to analyze in terms of preparation for future learning because he designed the alternative genre proposal for his group and approximated an alternative genre in Reflection 3. Furthermore, I only observed Luke asking one unprompted question in class, which suggests that he may not have used question-asking as a strategy for preparation for future learning, though the conditions of learning in the classroom emphasized this as a valuable strategy. So how did Luke prepare to navigate these new genres?

The above-mentioned criteria lead me to ask how his willingness to approximate a writing task (representing his group role in an alternative genre) might serve as an example of preparation for future learning, and what other examples of PFL I see as I analyze the data set below, looking at a series of assignments beginning with Reflection 3 and moving through the Reflective Argument essay (another new genre for students).

Bransford and Schwartz present the following questions as examples of what we might consider when analyzing PFL in students' work: "Are they using what they know to define learning goals? Are they carefully evaluating new information rather than assimilating it to existing schemas? Are they able to work collaboratively with others? Are they reaching sound conclusions based on existing evidence? Are they able to reflect on their learning processes and strategies?" (94). For this text analysis I coded for the following rhetorical moves representing PFL, based on Bransford and Schwartz's questions:

- Using prior knowledge to define learning goals
- Evaluating new information
- Working collaboratively with others
- Reaching conclusions based on evidence
- Reflecting on learning processes and strategies

Additionally, I coded Luke's texts for the following rhetorical moves which I will suggest are key for developing PFL in the inquiry-based composition classroom:

- Asking questions
- Taking up opportunities for approximation

Below, I will work through an analysis of Luke's work in this assignment sequence, highlighting moments of PFL.

Luke was an older student, a senior in his late twenties, who was double-majoring in Psychology and Philosophy. He often wore a baseball hat to class and sat quietly in the back of the room. He was a disabled veteran, and his experiences working with the Student Veterans

Organization on campus inspired his group's project at the end of the semester. In his personal introduction, Luke said that his family history influenced his work, his schooling, and his desire for self-betterment. He said his goals were to help his fellow man. Luke did not participate often in class discussion, but proved to be a leader, along with Lily, of his group project.

Responding to the invitation to present his role in the class during the genre analysis assignment in Reflection 3, Luke selects a set of images describing the Meyers-Briggs personality designation "INTJ". While he does not create these images himself, he does allow them to do the work of explaining his personality, using the paragraphs beneath to expand on how these characteristics fit into his work in the class. In this example, we also see him using knowledge from his psychology background (he is a Psychology-Philosophy double major) to describe this role in the English class. He writes, "Given that I am an INTJ I am predisposed to stay silent in a group. Only when the group is on the verge of failure will I assume control and make decisions. If this doesn't happen I am inclined to work on an area of expertise. This usually makes it difficult for me to communicate with the group since my concepts are most often abstract and theoretical." Luke's decision to allow two images to do the bulk of the work in his Reflection 3 assignment demonstrates his approximation of what it means to present a reflection in an alternative genre. In his description of the images, he highlights his knowledge of the Meyers-Briggs personality designation and reflects on how this shapes his approaches to learning and collaboration. These descriptions serve as valuable elaborations of the visual evidence he is providing, a move that will be key later in the Reflective Argument. In this early assignment, Luke is demonstrating several kinds of PFL.

In his In-Process Reflection assignment for Project 4, Luke demonstrates his ability to think through how the concept of discourse communities factors into Project 4, deciding that the

project is ultimately instigating a dialogue between two discourse communities: veterans and university administrators. He discusses the need to consider audience. Here, Luke demonstrates his evaluation of new information (rather than assimilation), as he examines the rhetorical situation in light of the concept of discourse communities: "This will possibly involve a translation of sorts between the genres of the two Discourse communities, so as to accurately convey the needs of veterans to those who are not veterans themselves [university administrators]."

In the second paragraph, responding to the prompt "What questions do you have for your group? What questions do you have for the teacher?" Luke cites several questions for his group that center on understanding what other group members have gleaned from research and what their thoughts are on the subject. He writes, "…I am curious as to what they have discovered in their research on the topic we have chosen. I am also interested in hearing on a personal note about what they think of the sorts of issues that veterans face when going to college. I am also interested to hear if perhaps my group has any original ideas, that were not derived from their research, but rather their own consideration of the issue." In terms of PFL, here he demonstrates an ability to work collaboratively (not merely citing that he is working with a group, but identifying clearly what he would like to learn from them), and he responds to the prompt to ask questions with some general but useful questions about other group members' research and perspectives on the issue. His question to me, in the reflection, is centered on audience response and persuasive appeal: "…I would be interested to know if you think that it is persuasive enough to possibly get these forms implemented." Finally, he states a learning goal in the last sentence, identifying where this project may be useful in the future: "I can use this to help my compatriots in the SVO possibly get these reforms introduced."

In Reflection 4, Luke again demonstrates his ability to collaborate with others (even when those others are not engaging in the collaborative process): "Additionally Lily and I served to keep group focused since the others tended to get off topic easily. At times when we met out of class in the library we would be required to go get other members of our group who had shown up, back to our table since they had friends who were also present. In the end Lily and I dictated much of what needed to be done, and make most of the executive decisions." For Luke, this collaboration (in which responsibility is integral), means directing or leading others as well as using dialogue to inform others and to make decisions. He writes, "Through our interaction with each other, the other members of the group learned about my military background, and the unique issues that are present in that Discourse Community. This led us to whittle down the topic choice to just that of the student veteran and the obstacles they face." He is also able to reflect on learning strategies, describing how technology was used for collaborative writing, allowing "all members realtime access to the project so they could see what each member was doing as it was taking place."

Because of his group members' limited participation and his status as the only member of the group actually in the discourse community being studied (student veterans), it is not surprising that Luke took on the task of creating the alternative genre for the presentation to the audience (university administrators). The document (Appendix G), a supplement to the group's power point presentation, was intended to be passed around to members of the administration and the Student Veterans Organization participating in a meeting about improving support for veterans. While it does not highlight the group's proposal clearly (as desired in the assignment), the document does represent a genre that is useful in a meeting setting. Drawing from the statement in his In-Process Reflection about using the research to help his "compatriots in the

SVO possibly get these reforms introduced," Luke has designed a document that will help serve in that capacity. Later, in his Reflective Argument Essay, Luke explains his decision: "Also, for the project 4 presentation I created a handout in order to address the separate rhetorical situation involved in it. This was to be handed out to the audience so that they could follow along with the created presentation…The use of a power point during the presentation was far more effective that if I had handed out essays to the audience to follow along." Here Luke creates a set of meeting notes, tying his approximation to purpose and audience, and in doing so, demonstrates qualities of PFL.

On the top of Luke's brainstorming handout for the Reflective Argument, he lists several examples of evidence related to the concepts listed with the "Reading" objective, noting assignments that correspond with his work on these concepts. In the paragraph below this list, he elaborates on these examples:

> For the evaluation essay, and proposal I utilized several aspects of the reading course objective, First, I have read multiple different forms of media in my research to include e-mail, news articles, an proposals. Each of these pieces have a unique rhetorical [?], since they are written for different audiences. Secondly, I demonstrated [context?] in how I am writing as both a WSU student, and a veteran. This gives me a unique perspective on the issue and impetus for action. Third, organization is demonstrated in how our group work with the order of our paragraphs multiple times in order to come up with what we believe to be the best fit.

In this paragraph, Luke integrates a topic sentence and three core examples to support his argument for meeting the Reading learning outcome. In his Reflective Argument essay, Luke uses the first example to support his argument for meeting the Researching objective, but opts for stronger examples to support his work on the Reading objective, which he scores highest on of the four outcomes. Because of Luke's attempt at developing evidence in this class exercise, there may be a relationship between Luke's work on the argument for the Reading outcome in this brainstorming exercise and the strength of this argument in the final version of the essay.

Luke's work highlights how the combination of scaffolded instruction and invitations for approximation may help students develop PFL, and may, in some cases, replace the need for question-asking. If "discrepant events," as Ciardiello calls them, cause some students to ask questions, they may, for other students, if it is made safe, incite them to attempt to engage in a new genre or activity, delaying or removing the need for question-asking if feedback is provided. While students are expected to complete scaffolded assignments, their willingness to approximate genres and tasks when not required to, or for low-stakes assignments, may be identified as a behavior that is key for developing PFL, or for "crossing" into new genres successfully. Such spaces for approximation, built into the composition course, can supplement the other conditions of learning, and can support the dispositions toward learning that students carry with them when they enter the course.

Hierarchy of Genre Knowledge Concerns-Implications of Students' Focus on Citation

As I noted above, most of the questions that students posed about Genre Knowledge centered on citation. Questions about citation appeared early in the semester. Of the nine questions students raised during our KWL on academic writing, two of the questions dealt with citation:

> How do I correctly cite?
> How do I know which ideas require citation and which don't?

A third question dealt with incorporation of outside sources via paraphrasing:

> How do I write authors' thoughts in my own words?

In Reflection 1, both Charlotte and Christina raised questions about citation. Charlotte wrote, "Regarding the learning objects I question how to properly cite sources." Christina wrote, "Some things that I wonder about the course objectives are how I will cite sources such as interviews within my texts."

An examination of field notes shows that students often raised questions in class discussion about citation, perhaps more than any other topic in the class. My strategy for supporting students' work with citation was to increase the citation requirements for each assignment (asking students to further develop their citation techniques in each project). On 9.24.12, I explained to students how we would use citation in the I-Search paper:

> … we will focus just on making a perfect works cited page, adding in components of citation until a fully cited paper in Project 4. I show them the Purdue Owl page and pull up the links for the MLA style guide, scrolling through the various links on citation. I pull up the works cited page example and point out features like alphabetization, authors names, titles, dates of publication, etc. Then scroll to the personal interview example and show them that. David raises his hand and asks what to do if someone he interviews doesn't want their name to be used. I tell him that's a good question and I will look up whether there are rules for that, because within the paper using another name is acceptable, but I don't know what happens on the works cited page. I write it down in my notebook. I ask the group if they have other sources they might be citing that they'd like to see an example of. No one does. Melissa asks if they have to have a works cited page for their rough drafts. I tell her no. I mention how I use works cited pages as I read, to find other relevant sources.

In preparing these works cited pages, Michelle asked me how she should cite her observations of the students in her class. Working on the genre analysis essay, students had several questions about citations because of the non-traditional texts they were using as sources. Michelle asked about whether she needed to cite a specific text if she was writing about genres generally, and about whether she needed to introduce the Devitt, Bawarshi, and Reiff text with authors' full names every time she referenced it. Though we had discussed how to cite flyers the week before, working together on an example, Felicity tuned in to my explanation to another student for how to cite a flyer. Yasmine asked about citing a church bulletin and Melissa asked about how to organize her Peace Corps citations in her works cited page since they were all authored by the same group. Finally, in a peer response activity for Project 4 on 11.19.12, Shawn told Michelle he was not very good at citation. A moment later she asked me about how to cite two sources

within one paragraph (they had included two parenthetical references at the end of the paragraph—we talked about where the first one should be moved to). In a group conference on 12.3.12, the last working day of the class, the only question raised to me by someone in the Arun/Ethan/Melissa/Shawn/Yasmine group was when Ethan asked me about a comment I made on their draft about in-text citations, where they had included the entire citation in parentheses, rather than the limited, required information for in-text citations.

Most of these questions explore the nuances of citation rather than basic components of processes of MLA formatting. For example, David and Michelle's questions about honoring anonymity, Felicity and Yasmine's questions about citing non-traditional sources, and Michelle's question about integrating multiple sources in one paragraph move beyond the basic structure and function of citation moves. Other questions, however, center on handbook-friendly information, and highlight my role as a resource to students. While I worked to show students how to access sources like the Purdue OWL page, many students used me as a reference source rather than accessing sources on their own. This may suggest something about how students perceived my institutional and disciplinary authority (something which has implication for how I will look at self-, teacher-, and other-oriented dispositions in Chapter Four).

Further, while citation is an important discourse community function, it is commonly perceived as a lower-order concern by instructors, who privilege development of content over the mechanics or functions of citation. That most of the unprompted Genre Knowledge questions in class discussion are about citation is noteworthy, and points back to the need to teach students how to ask particular kinds of questions.

Overall, this emphasis on citation perhaps suggests both positive and challenging things about this classroom environment. On one hand, students often utilized the workshop atmosphere

of the class to address writing concerns centered on what could be described as more technical aspects of writing. They saw the classroom time as amenable to learning about and addressing these tasks, and were willing to ask questions when they had them. However, the emphasis on citation may also suggest that many students did not see this classroom as a space for addressing higher-order concerns about writing or texts, or saw these as lower on the hierarchy of importance. That is, students seem to have privileged lower-order concerns over critical thinking tasks in classroom time, a point which may have further implications for students' PFL.

Learning the Classroom Environment

As the data above shows, most of the unprompted questions students asked centered on understanding how the classroom works, how they fit in it, and what expectations of communication are in place.[14] The extensive questioning on citation and administrative issues shows students' concern with discourse community conventions and protocols. That more questions are about these topics than about other elements of Genre, Writing Process, or Subject Matter Knowledge, suggests that when students enter a new classroom environment, they spend a significant amount of time just learning the environment.

As I will discuss in Chapter Four, Melissa was one student who was particularly sensitive and attentive to various components of the classroom ecology. Melissa volunteered quickly to

[14] A count of references to question-asking (not research or assignment questions) in reflective argument essays shows only six students mentioning question-asking as a reading or reflection strategy (Melissa, Christina, Arun, David, Felicity, and Charlotte). One methodological implication of this study is that the use of think-aloud protocols would have provided stronger insight into students' development of a habit of mind like question-asking because reflective questioning is not always visible. That is, while the descriptions and analyses in this chapter examine both prompted questions (via analysis of students' written reflections) and unprompted questions (via analysis of field notes and emails), students unprompted reflective questioning, the most internalized degree of this habit of mind, could not be analyzed without students' explicit, unprompted reference to it in the reflective argument essay.

speak second on personal introductions day. She had short brown hair, and wore a scarf, sweater, and bracelets, and carried a beaded bag. In her personal introduction, Melissa took a philosophical approach to the "Why am I here?" question, saying she was here to protect the earth, and was going to do so through studying environmental science (her I-Search project on the Peace Corps demonstrated this interest). Melissa described herself as an only child, close with her parents, and noted she worked at a teahouse (a work experience that provided some fuel for her group project at the end of the semester). "I'm not very good at public speaking," she told the class that first day. Despite this self-critique, Melissa was a regular part of whole-class and small-group discussions, and served an important role many times in class, reminding others about due dates and asking questions to clarify meaning. In one side comment to Ethan, while we discussed whether and how to use Wikipedia for research, she said to him that Wikipedia often has correct dates (for reference). Melissa was often frustrated when she was trying to read and others would begin talking too loudly; she would hush the class (often to no avail), prompting me to remind them to be courteous. She was a good-natured student, often joking in response to casual discussions we were having as a group. Melissa may serve as a useful focus student here because her use of question-asking throughout class discussions and via email is prominent. To consider whether and how Melissa is engaging in activities that support her PFL, I will utilize the same coding system I used to examine Luke's PFL in the final assignment sequence.

Prompted to explore the connection between a key concept from the course and her work on the group project, Melissa uses her In-Process Reflection (IPR) to explore Facebook as a discourse community, demonstrating PFL by applying her knowledge of the term to the social platform: "Although a discourse community is supposed to be a certain group of people with the same goals, I would still consider Facebook a discourse community. Facebook is a social media

website through which people can share their every though to everyone at any given time." Though prompted to do so, Melissa does not use the IPR to pose questions either to her group or to me. While Luke, discussed in the section above, uses the opportunity for question-asking granted by the reflection assignment to supplement his lack of question-asking in class, Melissa may not perceive this same need because she employs extensive question-asking in class discussions earlier in the semester.

In the Reflective Argument essay, Melissa points to question-asking as one of the skills she is taking from the course. Citing the Postman and Weingartner text as informing this learning strategy, Melissa writes, "I asked myself many questions while reading the texts and beginning to write my responses…The more questions I asked myself about the topics I wrote about, the clearer the answers were to me. If I was low on time and didn't think to ask myself questions, my pieces were typically under par."[15] While, as noted above, Melissa did not use question-asking at times in the written reflections, she often asked questions in class, and emailed me questions about the length of the Reflective Argument Essay.

An analysis of Melissa's unprompted question-posing throughout the semester shows the following patterns. While Melissa asks questions that fall in every major category, most of these unprompted questions are regarding Administrative Knowledge (and 4 of these 5 questions she asks me privately). Like other students, she often poses questions to attain Task Knowledge, and she is the only student to pose unprompted questions about texts we are examining. However, also of note is that Melissa only poses one question related to Genre Knowledge at large, when she asks how to do citations for her Peace Corps sources because she is using several texts

[15] While I do not pursue this question in this project, I am interested in the difference between using question-asking in reflection, and using question-asking to negotiate a discourse community like the composition classroom and its related disciplinary concepts.

authored by the same group. While Melissa's presence and participation in the course is noteworthy, and while she demonstrates engagement in her projects, her utilization of questions is largely task- or detail-oriented, and does not point her toward developing the kinds of skills for cross-genre navigation that will be key for PFL. That is, while Melissa asks questions, she is not asking all of the right kinds of questions. Melissa has had success learning her environment, but not as much success learning how to navigate new genres.

Conclusion

A review of the analysis presented in this chapter suggests that stronger demonstration of how to ask questions that would support access to Genre and Rhetorical Knowledge, or the provision of a heuristic modeling such questions, may have strengthened students' adoption of question-asking about these topics in the course. However, this is not to say that the questions students ask in an effort to learn how to engage in the classroom environment are not valuable. The exploration in Chapter Two of students' navigation of the initial inquiry-based assignment sequence and examples in this chapter of the role of response and approximation in students' development of question-asking as a skill support the need for explicit, directive feedback from the teacher as students learn a new classroom environment.

Field notes suggest that conditions of learning were attended to in varying degrees throughout the semester, some implicitly, some more explicitly. Though demonstration, as a condition of learning, was attended to in the course structure, daily lesson plans, and discussion, both implicitly and explicitly, the analysis in this chapter points to a need for even more explicit demonstration of why and how students should a) structure research questions and b) ask particular kinds of questions (i.e. regarding rhetorical and genre knowledge) in class sessions. Olivas's discussion of explicit instruction and workshopping of research questions is one

implication I will further press in Chapter Five, but I will also examine possibilities for attending to explicit instruction of question-asking in dialogue, and how and when such instruction might be integrated in the composition classroom. Attached to this need for explicit demonstration is the need for further integration of students' opportunities to employ question-asking with subsequent provision of feedback on their questions. This rhetorical and pedagogical move, implemented into class discussion, will demonstrate attention not only to students' authentic questions, but also to their development of question-asking as a skill.

But if learning the environment is key for students' progress and success in the composition classroom, the teacher is likely not the only influence on students' increasing Discourse Community Knowledge in this context. Postman and Weingartner's conception of the classroom environment (which gives equal weight to the learner, the teacher, the strategies for learning, and the to-be-learned) along with work in composition on responsible agency and ecology suggests that students might learn to better consider their peers as knowledgeable others who can contribute to this Discourse Community Knowledge as well as to other knowledge domains. In Chapter Four, I will explore to what degree students perceive their classmates as knowledgeable others, to what degree they see themselves as integral to the collaborative knowledge-making process, and to what degree this viewpoint or disposition of responsible agency and networked self-awareness impacts students' preparation for future learning.

Chapter Four: Constructing a "Pedagogy of Responsibility" through Consideration of Classroom Space and Reflection Assignments Prompting Networked Self-Awareness

Introduction

As I explored in the last chapter, attention to the conditions of learning (Cambourne) helped me construct the pedagogical strategies I used in my inquiry-based composition course; however, students' relationships with these learning conditions and other elements of the course helped construct the overall classroom ecology. In Postman and Weingartner's terms, relationships are foundational to ecology. They explain,

> Ecology has to do with the relationship of all of the elements of an environment, and how these relationships lead to balance and survival, and how they lead to imbalance and death. In the learning environment, there are at least four critical elements: the learner, the teacher, the "to-be-learned," and the strategies for learning. For this environment to fulfill its function, these elements must serve, complement, and derive meaning from each other (Postman and Weingartner 52).

John Dewey describes the environment as consisting of "all the activities of fellow beings that are bound up in the carrying on of the activities of any one of its members" (24). In these descriptions, both Dewey and Postman and Weingartner suggest that the elements of the environment are inextricably related. If we apply this idea to the classroom environment, we consider the ecological components to always be drawing from and feeding into each other, whether or not there is awareness (on the part of teacher or student) of this network. As I will explore later in the chapter, asking students to think and write explicitly about their position in and contribution to the classroom ecology may develop in them a sense of responsible agency that impacts their rhetorical decisions and learning in the classroom as well as their movement into and success in new learning and writing contexts.

Work on ecology and classroom ecology in composition so far primarily addresses the learner's understanding of his or her relationship to others (things, people) through writing,

whether this means writing to consider one's relationship to other people, places, and things (as presented in the assignment sequence Derek Owens includes in *Composition and Sustainability*), or considering one's relationship with an audience (and the impact on that audience) while writing (Cooper; Newcomb). Postman and Weingartner's concern about ecological imbalance and their descriptions of the four components of the classroom (learner, teacher, strategies for learning, and to-be-learned) as reflexively shaping each other, suggests a possible new avenue of discussion on ecology and classroom ecology: considering how a students' understanding of himself or herself as integral to the classroom ecology impacts the development of responsible agency and preparation for future learning. Student agency considered through a lens of student authority and decision-making is a useful construct for connecting subjectivity to questions of knowledge transfer.

While work on knowledge transfer in composition often puts the onus of responsibility for students' transfer on teachers who must prompt and facilitate this transfer (i.e. Wardle; Nowacek), recent work by David Slomp (2012) and Dana Driscoll and Jennifer Wells (2012) emphasizes attention to contextual and dispositional factors supporting or limiting knowledge transfer. Slomp examines the discussion of intrapersonal and contextual effects on learning and transfer in terms of assessment, and Driscoll and Wells provide a useful model for assessing the conditions for transfer wherein these intrapersonal (dispositional) factors and metacognition are central. I am looking to extend this discussion to the development, in students, of responsible agency via reflective practice. Whereas Slomp wonders whether Beaufort paying attention to "the intrapersonal factors that shaped Tim's development" would have helped her better understand this development, and Driscoll and Wells point to evidence of dispositional factors impacting Tim (29), what if Tim had been asked to think about these things? If transfer is

ultimately dependent on the individual enacting the transfer, then prompting reflective practice focused on the intrapersonal, interpersonal, and contextual factors contributing to the development of knowledge would seem to strengthen the conditions needed to foster both near and far transfer. The learner, as an active, living part of the balanced classroom ecology, needs to demonstrate metacognitive awareness of his/her participation in the ecology (including these affective factors, experiences, motivations, prior knowledge, etc.) to increase the likelihood of transfer (Salomon and Perkins; Nowacek; Driscoll and Wells). I will posit that ultimately, the learner as self-aware and reflective of these complex factors can more successfully navigate new learning contexts. That is, when asked to articulate the influences on or impacts of his/her rhetorical decisions, the student may be more likely to identify potential rhetorical resources and the implications of rhetorical decisions in new learning and writing contexts. He or she has developed a kind of responsible agency that allows him/her to participate in a new (learning) context in a responsive, reflective, accountable way. Asking students to reflect on their contribution to, participation with, and taking from this inquiry environment can help students develop a sense of what it means to practice responsible agency in new (learning) contexts, ultimately understanding their role as learner to be one part of a larger system upon which they can have an impact.

Where this environmental analysis depended on an examination of the conditions of learning in the last chapter, here I will look at the individual's rhetorical actions within the classroom as micro-level transactions that impact both other individuals and the overall environment or ecology. In particular, Marilyn Cooper's 2011 discussion of responsible agency as well as discussion about the value of social motivation for knowledge transfer in the National

Research Council's 2000 text "How People Learn" and Rebecca Nowacek's *Agents of Integration: Understanding Transfer as a Rhetorical Act* will influence the work of this chapter.

Responsible Agency and Social Motivation

In "Rhetorical Agency as Emergent and Enacted," Marilyn Cooper explores agency as a sort of network of influences, as "an emergent property of embodied individuals" (421), and calls for a "pedagogy of responsibility" emphasizing awareness of these influences and impacts (443). She writes,

> The meanings they [students] create in their rhetoric arise from and feed back into the construction of their own dispositions, their own ethos. What they write or argue, as will all other actions they perform, makes them who they are. And though their actions do not directly cause anything to happen, their rhetorical actions, even if they are embedded in the confines of the college class, always have effects: they perturb anyone who reads or hears their words. They need to understand that thus their rhetoric can contribute to the effort to construct a good common world only to the extent that they recognize their audience as concrete others with their own spaces of meaning (443).

Here, Cooper describes the construction of the subject through his/her rhetorical choices, the impact of these choices on an audience, and the need to understand this audience as *real* and *impacted* by these rhetorical choices. That is, while students' rhetorical development in our classrooms (in speaking and writing) is reflective of "who they are" (becoming), it also shapes the rhetorical development of others.

Responding to Cooper's call for a "pedagogy of responsibility" requires, I believe, a definition of responsible agency amenable to pedagogical practice. Because of the tie between reflection, metacognition, and preparation for future learning (PFL), wherein the act of reflection prompts the metacognitive moment integral to knowledge transfer, the definition I have constructed highlights the prompting of awareness of and attention to rhetorical influence, an idea that can be explored in writing reflection and thus made tangible. I define responsible agency as *students' attention to their prior knowledge, beliefs, and emotions, to their responses*

to the rhetorical situation, to their awareness of being influenced by and influencing others, and to how each of these things contributes to the rhetorical decisions students make.

The emphasis on attention to *others* in this definition of responsible agency points us to discussion of social identification and motivation as impacting learning and transfer. Describing her conceptualization of "transfer as an act of recontextualization" (20), Rebecca Nowacek, drawing from activity theory and her own study of classroom data looking at "interdisciplinary connections," identifies "four avenues of connections": "knowledge, ways of knowing, identity, and goals" (20-21). Of these four, identity and goals are particularly relevant to the discussion in this chapter, because of the discussion of students' awareness of the impact of their rhetorical decisions on others. Nowacek writes, "When students sense an opportunity to connect what they have been learning, they want to chase those connections—as a means of invention, yes, but also for personal satisfaction" (27). However, this satisfaction moves beyond the personal to the social, in Nowacek's discussion of "identities". Nowacek uses the term to mean "an individual's understanding of his or her role, capacities, affiliations, and worth in a given social context—as well as that individual's perceptions of other people's evaluations of his or her role, capacities, affiliations, and worth" (24). Students' self-concepts (i.e. "as a feminist, a scientist, a "slacker,"" (24)) impact their disposition toward making connections in new contexts. Nowacek notes that an individual's identity and goals may work together or be in conflict with each other, which might influence their ability to make connections or to recontextualize prior knowledge (25).

This discussion of the role of identity in the act of transferring knowledge can be connected with the National Research Council's discussion of social motivation. According to Bransford et al, because students are motivated by "contributing something to others," the

likelihood of their connection-making and/or recontextualization of prior knowledge is higher if there is a socially motivated reason for using this knowledge.

The definition of *responsible agency* that I provide above, while it does not center on students' labeling of an identity, per se, does emphasize influences on rhetorical decisions. In this chapter, I will explore this definition of responsible agency and my employment of reflection assignments designed to prompt students' attention to rhetorical influences to see whether and how such attention fostered the development of responsible agency as a rhetorical disposition. This examination will begin with a description of the physical classroom environment, responding to Composition scholars' calls for attention to the contextual elements surrounding learning and questions of transfer. In particular, the description of 335 State Hall, our classroom, is intended to demonstrate the obstacles I faced in implementing an alternative pedagogy and attending to a concept like responsible agency in my research and teaching. Then, I will describe the strategies for learning implemented to prompt students' attention to these contextual influences, namely, post-project reflections. Descriptions of these four reflections will foreground an analysis of students' written reflections and my field notes. With the above working definition of responsible agency in mind, I will discuss manifestations of "other-orientation" in the classroom in light of these ideas about responsible agency. Finally, I will address the implications of this attention to responsible agency for fostering students' preparation for future learning. In this chapter, I will argue that reflection assignments that prompt students' attention to what I call *networked self-awareness* and its connections to developing responsible agency, may be especially useful for students taking responsibility for the rhetorical decisions they make, and, thus, for developing rhetorical identities.

Physical Properties of the Environment

Though generally a description of the classroom appears earlier in a qualitative research project, I have reserved my description of 335 State Hall for this chapter because an examination of the physical elements of the classroom ecology seems integral to an analysis of the function of that ecology. In particular, I would like to investigate whether and how the physical properties of the classroom had an impact on students' orientation toward each other and whether and how it impacted their collaborative efforts.

The section of ENG 1020 highlighted in this study met twice a week in the early afternoon. The classroom, one of three designated computer classrooms for composition courses at Urban University, contained four groupings of six desks, with computer stations facing each other three and three at each grouping. Each desk contained a monitor, keyboard, and mouse, with a computer tower at the end of each grouping of desks. All computers at one grouping were connected to each other via a system of cords running beneath the desks, and this setup promised students internet access and word processing programs. At each desk was a comfortable, black, adjustable-height rolling chair. These desk groupings made for easy transitions into group work, as students were already organized into small groups of five or six (depending on that day's attendance).

In the center of the room there was a cart holding a laptop computer, speakers, and an LCD projector. The projector aimed at a pull-down screen that covered a dusty green chalkboard. On one wall of the room was a sign which read, "40 Student Stations No Smoking"—a relic from an older version of the classroom. The clock was in the back of the room above the whiteboard. Two large windows with pull-down shades were on the eastern wall of the room, with a view of the parking garage and public library. A deep ledge provided some space for

students to place personal items, or for seating when students or I were moving around the room during discussion. Because there was no trash can in the room (access to the room was limited to instructors with entrance codes and excluded custodial staff), these ledges often served as a place for empty coffee cups, plastic baggies, and other trash to accumulate. A tan four-drawer filing cabinet sat in the front corner of the room between the chalkboard and the ledge, serving as another space on which miscellaneous items sometimes gathered.

While the technology available in the classroom provided many potential benefits, there were several obstacles to teaching and learning in this classroom. To enter the classroom, I had to punch in a five-digit code on the panel outside, so students' access to the room was limited to my arrival and departure. Because of this, students needed to wait in the hallway before classes, and because there were rarely chairs available, most students sat on the floor as they waited. The door itself was heavy, and when students entered or exited the room, it slammed shut. This slam was heard several times throughout a class period; only a handful of students learned to hold the door while they closed it behind them.

The chalkboard in the front of the room and the whiteboard in the back of the room were penned in by about twenty extra blue rolling chairs, some stacked on top of each other. Over the course of the semester, some of these chairs disappeared, but for much of the term, they served as a barrier between me and the chalkboard as I tried to write notes for students. Because of the chairs lining the perimeter of the room, there was little mobility for students or me, and because of the room setup generally, I had to use the center of the room as a station. There was no extra desk for materials, though sometimes there was an open space on a chair where coats, bags, and other materials could be set down. I found myself doing what I called a "runway walk" up and

down the center aisle, or moving to the door side of the whiteboard in the back of the room when I did not want to be in the middle, or wanted to be able to see all of my students at once.

Because of the way desks were organized in groups, anywhere I stood in the room some students were facing away from me, unless they turned in their chairs. Additionally, because each student had a computer monitor in front of him or her, I often had to compete for attention with whatever was on students' computer screens. Communication between students was also inhibited by the computer monitors blocking their view of each other across the tables (this problem was mentioned in a couple of conferences later in the semester as students worked on their collaborative projects).

Finally, while technology was available in the classroom, if students in previous classes shut down any of the computers, we had to reboot entire stations, which took several minutes and put student work on hold. One computer did not work throughout the semester. Students compensated by bringing their own laptops to class, however when they were asked to move around the room, or when someone sat in a different spot than usual, there needed to be some adjusting. On a couple of occasions, students in previous classes moved around the mice and/or keyboards at stations so they did not match up with monitors, and students in my class had to spend several minutes sorting out which equipment went with which computer.

The academic building itself was undergoing renovation during the semester. While the classroom is on the third floor, renovations on the fourth floor meant that on some days we heard pounding or sawing above our heads. Only on one or two occasions did this noise interrupt the class meeting, but evidence of the renovation could be seen in the stairwell on the way to class, where there was often abandoned material and dust.

Because of the technology setup, my instructional planning relied heavily on the availability of computers for students' navigation of the course. Almost all course materials and assignments were posted on a class blog, and students created their own blogs for posting assignments, and used Blackboard for submitting formal essays. For many students, negotiating this technology took only a few class periods. In the case of one student, David, learning how to access course tools took a little longer. However, while David eventually became used to accessing the course tools, the classroom setup continued to frustrate him. In conferences with me, students related frustrations with this classroom setup that were particularly heightened while they worked on a collaborative essay in the second part of the semester. In a post-class conversation later in the semester, David talked to me about his attempts to engage his group in discussion:

> When class was over I asked David how the group was working. I told him I overheard him talking about an iPad initiative the Red Robin business was incorporating. Is it for customer relations? I asked him. He explained ways that the app would be useful for customers and also for workers (to help them remember how to prepare drinks, etc.). He tells me the group wasn't interested in the idea, and I suggested that maybe that was because their focus is on management to employee communications instead of customer relations. But I encouraged him to speak up when the group is brainstorming for ideas for the proposal genre. I keep trying, he said. He explained how Felicity runs the group and talks to the twins and they don't say anything. He described his attempts to engage the other people in discussion, but they don't respond. I encouraged him again to use that brainstorming ability when it is time to work on the proposal. He cited the seating arrangement as difficult because the computers hamper communication. He thinks that if everyone moves their chairs around to one side of the table, it would work better. David describes how, when they worked in the library, he found them a room, and when they started talking, everyone got up and left the room and went to go work at computers instead of talking about the project.

While clearly the communication problems in this group extended beyond the classroom itself (these problems followed the group into the library, and were likely based in social issues rather than physical constraints), the desk configuration in 335 State Hall did not facilitate group interaction. Several class periods later (12.3.12), when I conferenced with this group, I tried to

demonstrate this seating problem to them, when, as I joined them, I realized I could not see everyone in the group, so I moved to the end of the table to make eye contact with each person. Unfortunately, their seating habits did not change. However, when Lily brought up a similar problem about communication in her group (10.24.12), and I suggested the group moved to one side of the table to work, they did, and in later class meetings students in Lily's group often moved to see what others were working on.

Ira Shor's description of classroom environment in *When Students Have Power: Negotiating Authority in a Critical Pedagogy* offers a useful comparison to how the physical environment of 335 State Hall might have impacted students' learning. Shor describes his classroom environment in order to examine how the institutional environment impacts students' views of the course he is teaching and of their position in the institution. He writes,

> I mentioned that the Utopia course met in a dismal windowless room I knew all too well. It was more like a buried chamber than a classroom, deep in the bowels of a gray and aging three-story structure called B-Building. "B," never honored with a proper name, was the middle link connecting equally unnamed buildings "A" and "C," all set in a concrete quadrangle. This drab architecture and design—cold, colorless, unadorned, uninviting, nameless, uninspiring—communicated an environmental message of low status and minimal expectations. Such a space had no apparent history to pass on, few glories to savor, and small futures to offer most of the working students who passed through its chain-link fences and stainless steel doors, unlike the empowered aesthetics radiating from the pampered grounds, distinctive gates, and architectural adornments of elite campuses (4).

This description of the location and status of "B-34" highlights how the physical environment of the classroom might influence students' perceptions of the value of the course or their positions in the institution. Although our classroom in State Hall was not tucked away in a basement, the lack of open access for students and custodial staff, the minimal trash removal and cleaning, the technology problems, and the presence of stacked rolling chairs awaiting removal throughout the

semester was evidence of a disparity between this classroom and other classrooms students may have had access to in other departments.

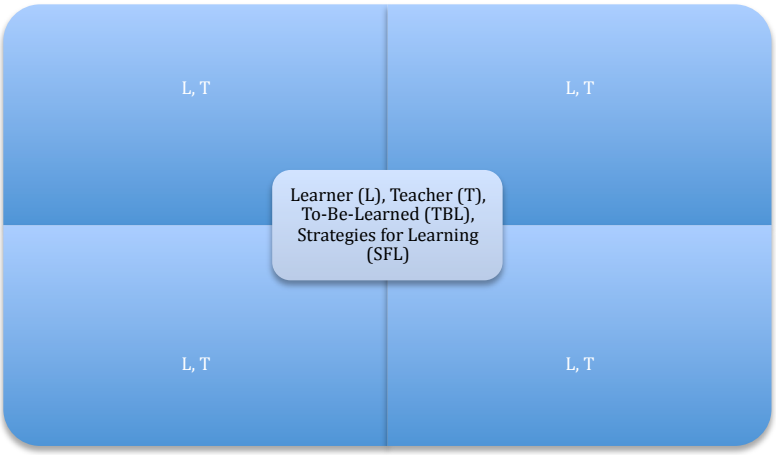
Shor also emphasizes students' seating choices within this classroom environment. Describing what he calls the "Siberian Syndrome," Shor suggests it is "their learned habit of automatically filling the distant corners first, representing their subordinate and alienated position, which drives them to seek the remote seats of any classroom they inhabit" (12).[16] The classroom in State Hall did not afford students this opportunity. Because of my placement in the center of the room, no student was ever very far away from me, and, barring the interference of stacked rolling chairs, I could theoretically move around the room to talk to and monitor each student at his or her computer station.

Shor also writes about the marked difference between the "cheap, drab, tubular aluminum/fiberglass seats" students must sit in and the "black leatherette upholstery" of the chair provided for the instructor (10-11). Of course, in Shor's case, "this noticeably different and upgraded chair was placed in a special spot of power, at the front of the room near the blackboard, behind a (low-budget) symbol of authority—a cheap formica-veneered steel desk" which the student desks face (11), while in our classroom in State Hall, as I noted earlier, I was only provided with a cart in the middle of the room, at which I had to stand throughout the class period, negotiating which portions of the room to look at during a presentation or discussion. This positioning of teacher in the center of the room but without the accouterment of traditional teacher authority (special chair, desk, etc.) parallels Postman and Weingartner's description of the inquiry environment, wherein "the learner, the teacher, the "to-be-learned", and the strategies

[16] While Shor discusses the "Siberian Syndrome" as "one form of student agency in the contact zone of mass education," highlighting agency as resistance, later I will return to a conception of agency, or responsible agency, as a more positive habit that can be employed within the learning environment.

for learning" are afforded balanced weight. Physically, this meant that whoever was standing at the cart in the center of the room, be it teacher or student, experienced the same advantages and disadvantages of that position: standing while everyone else is sitting, but only able to see about half of the classroom at a time. This physical set up also provided a potential visual of this inquiry environment, as that subject at the center of the room might be any one of these four components (learner, teacher, to-be-learned, strategies for learning[17]), and those providing information (those playing the role of learner or teacher) could be positioned in the outer quadrants of the room:

Figure 4.



The last class session of the semester, during which groups presented on their proposals, serves as an example of how this classroom space hindered students' communication unless students took measures to combat the obstacles posed by the furniture. As the session began, I prompted students to give each other written feedback on various aspects of their presentations, and I reminded them to use the classroom space thoughtfully, saying, "[O]ne of the things…that

[17] The "to-be-learned," or, the content of the classroom, might include concepts like writing process or some of the key course terms, like genre or discourse community. The "strategies for learning," or methods, might include whole-class or small-group discussion, collaborative brainstorming, in-class writing, etc.

you'll have to negotiate is how your group is going to use this glorious space…to present, so I understand that it might take you a moment to get settled and figure out where you want to stand. Don't stand in front of the screen."

Felicity's group volunteered to present first. In my field notes, I wrote a description of how this group neglected to use the classroom space effectively: "They are huddled around the computer projector in the middle of the room. Felicity is behind the keyboard, David kind of in front of the projector, Charlotte and Christina on either side...During the presentation, Felicity, Charlotte, and Christina look at various members of the audience and parts of the room while they are presenting their slides." The failure of the group to work against the classroom setup indicated a lack of attention to these issues of physical barriers to communication, even when prompted to attend to it earlier in the class session.

In contrast, however, Arun's group thoughtfully placed themselves around the room rather than being clumped in the center. In my notes, I included this diagram (Figure 5):

Figure 5.

Yasmine	screen	Shawn
Desk		Desk
	Comp cart	Arun
Desk		Desk
Ethan		Melissa

This placement of themselves around the room allowed the group to communicate effectively with the entire class, a concept which reflected the social implications they were addressing in their presentation on Facebook, in which they argued for face to face contact with friends and a rethinking of what it means to be social. In particular, this decision about physical placement reflected students' attention to responsible agency in the way I have framed it above, in that they were attending to the rhetorical situation (presenting their proposal to the class in a limited

physical space that obstructs easy communication) as well as being aware of how this move might influence others (modeling useful physical placement to groups who had not yet presented). The group's decision to place themselves around the classroom demonstrated their awareness of the impact of this decision, as well as their concerted effort to model to their classmates the kind of communication and social responsibility they were advocating in their presentation.

As I will discuss further in Chapter Five, the physical environment of the classroom can support or hinder the implementation of alternative pedagogies like the inquiry method. What is important in this chapter, specifically, is how the physical environment of State Hall 335 posed challenges to my goal of prompting awareness of rhetorical responsibilities. The classroom setup, which often kept students from key interpersonal elements like *seeing* each other or being near each other as we worked on efforts toward collaborative knowledge making, placed students' development of a self-concept of responsible agency even more out of reach. While the post-project reflections described below were intended to prompt this kind of awareness, without all of the components of the classroom ecology supporting this development, the pedagogical task was made more difficult.

Prompting Awareness of Student Roles Through Writing Reflection

The post-project reflections integrated into the assignment sequence emphasized students' reflections on their prior knowledge, on their positions and roles within the classroom ecology, and on articulation of the influences on their writing (see Appendix H). Following theory that suggests that metacognition develops through explicit prompting (Salomon and Perkins), in each reflection assignment, I posed several question for students that highlighted various aspects of the rhetorical context. In this section, I will explore the use of reflective

writing assignments to highlight these aspects of responsible agency and preparation for future learning. In particular, in asking students to think about their role in the classroom, I was looking to see whether and how, in these written reflections, they identified themselves as part of a classroom ecology *and* whether they saw the significance of taking from as well as contributing to this ecology.

In Reflection 1 I asked students to consider their prior knowledge about college writing and their goals and motivations for the course, in order to position students as "agents of their own learning," or as "agents of integration" (Yancey; Nowacek). In Reflection 2 students wrote about what influenced their writing of the I-Search paper and began to define their role as learners in the class, based on their experiences working through the paper. Students reflected again on their role in the classroom in Reflection 3, finding an alternative way to depict this role, and projected what they thought their role would be in the collaborative essay assignment. Finally, in Reflection 4 I asked students to describe the roles of each member of their collaborative writing group, and to consider how, through particular learning strategies, they identified and navigated the project based on relationships in the group and the overall classroom, and how this collaboration shaped the text. In Chapters Two and Three I explored several students' work on the first three reflections, looking at whether and how students were using these reflective moments to access prior knowledge, and to articulate their roles in the course. Here, I will particularly explore whether and how students exhibited certain orientations toward others in the classroom. In the section below, I will describe the process that led toward my definition of *other-orientation,* which I see as an integral disposition in a composition classroom adopting an alternative pedagogical approach.

Defining Other-Orientation

As I began to review students' post-project reflections early in my coding process, I read through two students' (Alison and Charlotte's) Reflection 1 texts to understand what prior knowledge they were able to articulate about college writing at the beginning of the semester. I selected Alison and Charlotte's texts to begin with because I knew that in writing their response assignments, they had attended fully to the assigned prompts. Beginning with "completed" texts, I hoped, would give me a stronger sense of the kinds of moves I might find in other student writing. In reading these two students' texts, I noticed references to what I termed "teacher-oriented" dispositions[18]. In Alison's text, she displays an interesting tension, in that while she seems to be searching for independence from the teacher ("I relied heavily on notes and help from the teacher, a habit I hope to break beginning with this class"), she also seems tied to the teacher ("I believe I will be successful in this class, and future classes, if I learn to utilize the resources and information taught by the professor"). Later in the reflection, she makes surface mention of the peer response experience, and says, "I prefer the peer response activity to class discussions because there is someone to focus solely on my paper and vise [sic] versa." Class discussions are often irrelevant to her, she says. However, later she cites a collaborative class activity as useful: "I enjoyed reading the questions, thoughts, and suggestions of my fellow

[18] While I did not develop my coding or analysis with attribution theory and locus of control in mind, these two concepts are in line with what I am looking at in this chapter. Driscoll and Wells provide a succinct discussion of Weiner's attribution theory and locus of control, writing: "[P]eople's actions and beliefs are affected by the ways in which they attribute cause to events that impact them. These attributions are often referred to in terms of a person's locus of control. When an individual believes that her ability or efforts are the cause of her success or failure, she is considered to have a high internal locus on control. On the other hand, when an individual believes that the cause of her success or failure lies outside of her control, she is considered to have a high external locus of control." A further study of the orientations I describe here, examined through the lens of attribution theory and locus of control, may be useful for understanding whether and how certain orientations can be prompted and developed through the pedagogical approaches discussed in this chapter.

classmates pertaining to my I-Search question. Working with others allows me, as well as others, to expand my thought process as a learner in the classroom."

What is interesting as Alison explores her own process, though, is how tied she remains to the teacher:

> The teacher possesses knowledge the student does not have and cannot acquire by themselves . . . Personally, I always keep in mind the way a teacher grades his or her papers in order to receive the best possible grade. Considering the professor corrected my rough draft, I more thoroughly thought out her comments and worked to correct them . . . Professor feedback is important seeing as it helps the student see from a teachers perspective, the strengths and flaws of his or her paper.

This revisits the tension set forth in Reflection 1. While Alison seems to see the value of considering others' ideas as she works through her writing, she relies on the teacher to judge the effectiveness of that writing. In short, while collaboration has a place in Alison's learning process, it is given low value compared to the teacher's instruction and feedback. For a student like Alison, prompting awareness of collaborative moments would be easy, however prompting awareness of the responsibility inherent in those moments, or a conception of what could be developed though such responsible rhetorical interaction, might be more difficult—for Alison, peers do not have the same weight as the teacher in terms of offering insight about the development of a project.

Alison's texts were an interesting place for me to start. In developing post-project reflections for the course, I had hoped to prompt students' prior knowledge, discussion of their writing processes and thoughts about application of knowledge to other contexts. But, thinking about Cooper's ideas about a pedagogy of responsibility and the definition I worked up for responsible agency, I was also hoping to prompt their articulation of what texts, learning experiences, or others, influenced their writing process and the development of their projects, as well as whether they sensed they had any impact on others' learning or writing. In my review of

Alison's first two reflections, I noticed that she kept returning to this teacher-oriented sense of the learning process. When I next reviewed Charlotte's reflections, I tuned in to whether Charlotte also displayed a teacher-oriented disposition toward learning, or whether hers was, perhaps, more *self-oriented* (relying on her prior knowledge over and above recontextualization and development of new knowledge as well as on individual, out of class work time[19]) or *other-oriented* (more amenable to learning from others).

In Reflection 2, Charlotte also cites several influences on her writing of the I-Search paper, including class discussion, a class activity, a conference with the teacher, assigned readings, and peer response. Starting with a teacher comment about the workplace being a viable starting point for this project, Charlotte writes, "…I knew my work was a great source of discovery and primary sources." For Charlotte, this project idea is further validated as a result of the class activity. About the class brainstorming activity, she writes, "As I read other people's ideas, it made me realize my possible project 2 topic did not seem crazy or unreasonable . . . after I read all the comments I found validation." However, even after these two moments, Charlotte continues to cite this need for reassurance about her topic choice in her discussion with me: "I was not sure if my topic would work or if Mrs. Jankens would think it was worth exploring." Here she expresses two concerns: Will I get somewhere with this? And, will the teacher like it? After receiving the needed reassurance, Charlotte turns to the "project description" and "online examples of past papers" for "clear direction" on how to begin. She returns to this idea of validation (and uses that term) later in the paper when writing about peer response: "I think it helps when students are able to compare their work with each other because it allows them to

[19] Though I do not use the term "self-oriented" in Chapter Two, there I discuss both Felicity and Ethan as student writers who rely on prior knowledge without attempts to recontextualize.

realize differences and areas they might need to improve in as well as validate they are on the right track."

In these passages, Charlotte cites several influences on her work. Though she references my influence on her project, she also notes that reading others' ideas was integral to her developing confidence about her work. Charlotte seems to inhabit a more other-oriented disposition in this sense—an openness to what the work of the classroom, and those in it, may do for her writing process.

Working to help students harness this other-orientation was integral to this inquiry-based, alternative pedagogy course as it was conceptualized. If the inquiry environment, framed as a classroom *ecology*, was to develop as intended, "the learner, the teacher, the "to-be-learned", and the strategies for learning" would have to operate reflexively, shaping each other. The pedagogical impetus for the development of this orientation was to help students develop their inquiries in a more authentic (or, to use an ecology-friendly term, organic) way, to help them attend to how they learn naturally, so that they might tap into these learning strategies when they are in learning and writing contexts with less structured feedback mechanisms and support systems. That is, when students find themselves in new learning or writing contexts, because of their attention to their rhetorical development and interactions with others in our classroom, they might be able to draw on their experiences as "strategies for survival," to use another of Postman and Weingartner's terms. In general, the development of other-orientation is integral in alternative pedagogy courses because of the displacement of teacher-as-authority (removed to teacher-as-coach, or even teacher-as-instigator, in some cases), which suggests greater reliance on other learners in the classroom (which sometimes means teacher-as co-learner).

The written rhetoric in the syllabus and reflection directions in our course explicitly encouraged attention to this other-orientation. For example, prior to the project descriptions, I included this paragraph:

> The assignments below reflect a progression from the exploring your prior, individual knowledge and experience to building knowledge as a community of learners--from understanding yourself to thinking about how you operate as a part of a community of writers and to working with other members of that community on writing about an important issue.

Similarly, the description of the use of blogs in the course reiterated this collaborative process:

> Your individual blog will be used as a place for you to keep track of your writing/thinking progress over the semester, and as a sort of public bulletin board for your work. It will be linked to our course blog, so that others can easily find it, read your writing, and help you think through your projects. I will ask you to set up your blog space on the first day of class, using Wordpress.

Both of these excerpts highlighted and emphasized the elements of interaction and collaboration that would be integral to the course. The project descriptions centered on recontextualization of prior knowledge as students move toward collaboration in a new writing context. The blog descriptions highlighted how the blog served as a physical space wherein this recontextualization, interaction, and collaboration would take place. With the exception of one small pronoun reference to myself, the teacher was not emphasized in these descriptions. Rather, these descriptions centered on the student and his/her interaction with other learners in the course.

Furthermore, the blog space was intended to grant students an authentic audience—other learners in the class—with whom they could share ideas[20]. This space offered the opportunity for

[20] In subsequent semesters, I have highlighted this aspect of the blog in the annotated grade contract I have students sign: "Be aware that you have a real audience when you post on your blog, speak in class, complete a project, etc., and that this audience includes anyone who reads your blog or may see or hear your work. How will your message come through to them? How will you contribute to others' learning by what you say/do/write?"

realization of the kinds of rhetorical influences and rhetorical action Cooper writes about. To make this explicit, I asked students to think and write about these kinds of influences in their post-project reflections, posted on the blog. The prompt for Reflection 2 asked students to think through several possibilities for what influenced their I-Search project:

> Now, think even more about what influenced your choices over the course of writing the project and what influence you may have had on others' writing processes through your participation in class discussion, peer response, and responding to others' blog posts. Think through the questions below, writing about whatever seems relevant.
>
> *Can you cite any class discussion moments as particularly influential for your writing? If so, what was your role in these class discussions? For example, were you an active participant? A question-poser? A responder? A listener?*
>
> *Were discussions with the teacher influential in writing your I-search project? If so, what questions did you ask that ultimately helped you understand the project or helped you make key decisions in your writing? What teacher comments, suggestions, or questions helped you think about key aspects of the project?*
>
> *Did your reading of classmates' blog posts or drafts influence your writing? In what ways? Do you have a sense that reading your posts or drafts helped someone else make choices in their writing? In what ways?*
>
> *Did something else you read (either something assigned in this class, from your research, or from your own reading or other courses) help you make key connections for how to write the paper? In what ways?*

In designing this assignment, I took into consideration Salomon and Perkins' argument that teachers must explicitly prompt students to abstract knowledge and work through metacognitive practices. Hoping to get students to think about themselves as part of a thriving classroom ecology, rather than as individuals in a non-collaborative collective, I asked them to think about what contributed to their processes and how they may have contributed to others.

Other classroom activities were implemented to allow students scaffolded practice in collaborative knowledge making. For example, the activity we did in preparation for the I-Search project (in which students wrote their potential topics on top of a sheet of paper and passed it

around the room for feedback) was also was designed to prompt this idea of other-orientation. On 9.24.12 we also practiced this kind of other-orientation, sharing ideas as we respond to a student sample I-Search essay with an emphasis on providing suggestions and solutions over and above critique:

> I ask about criteria 3. What do they think? Melissa asks, "Does he even have a third source?" No! Great point! What would you suggest? She suggests talking more to students. Ethan suggests looking more at the info board he mentions…Felicity suggests doing a survey. Yasmine suggests talking to the housing director to understand RA training on communication.

While this discussion moment may be seen as a typical example of discussion surrounding a student text, what makes it stand out as an example of practicing other-orientation, to me, is that, though it was an inauthentic audience (an invisible student from a previous semester), students offered research possibilities to this student author, practicing the kinds of feedback they might give each other in peer response. In this way, such discussion or response may be seen not only as a way to *get* ideas for writing, but also to *give* ideas for writing. In our inquiry-based course, such reflexivity was valuable for the life of the classroom ecology. Furthermore, students' development of a self-concept of responsible agency involves their identification of both this taking in and a giving out, so that a student with a truly other-oriented disposition will also be aware of how her work influences the work of others in the classroom. In the section below, I will examine how, in both the written and dialogic spaces of the classroom, this other-orientation was attended to by various members of the course.

Five Kinds of Other-Orientation

Moving beyond implicit conceptualization of other-orientation and its value in the course, here I will examine whether and how students were displaying other-oriented dispositions through classroom moments and their articulation of process in their written reflections. In order

to code for other-oriented rhetorical moves in my field notes, working from my definition of responsible agency, I began by articulating a definition of *other-orientation*:

> Other-orientation involves the student rhetor's reference to an influential source and/or addressing of the needs of an other/audience through discussion of rhetorical considerations or offering aid or assistance in a task.

I worked through a coding pass of my field notes with this definition in mind, identifying moments of other-oriented moves with an "o". After this initial pass through my field notes, I noticed that six individuals, including myself, regularly displayed other-oriented rhetorical moves, and that these examples of other-orientation could be categorized into five types[21]:

- Modeling other-orientation
- Maintaining the classroom ecology
- Speaking for others
- Prompting others to engage
- Contributing to class discussion

My *modeling* of other-orientation involved demonstrating referencing or naming others' ideas. In this demonstration, I was drawing heavily from my working definition of responsible agency, which includes the rhetor's identification of influences and sources in the development of her writing work. My hope was that by demonstrating such attributive moves, students might take on similar referential habits. The excerpts from field notes in the following list serve as examples of my modeling of other-orientation.

- 9.5.12 Use Luke's comment about the chain of events to link us to the project one assignment
- 9.24.12 I pick up on [Melissa's comment to Ethan] to say that it does, often, and finding out some very basic info might be a useful way to use it.
- 10.1.12 I share what Melissa and I talked about [re: the context of the Project 2 assignment] with the class as an example.

[21] While these students contributed to the classroom ecology in other ways as well (for example, Melissa, Arun, and Felicity were also frequent contributors to class discussions), here I will highlight the more individualized patterns as a means of identifying the various ways that other-orientation may manifest.

- 10.22.12 I suggest that Christina and Charlotte give the rest of the group access to their papers so far, so the group can learn a little more about the d.c.
- 10.24.12 I use [Michelle's] comments to transition into a few things I want to say about the readings.
- 10.24.12 I reference Michelle's comment about writing a proposal about something that matters to the group
- 10.24.12 I ask Charlotte to teach [another student about the Google doc]
- 10.31.12 I point them to the directions on the blog and pull up my 7065 example [of annotated bibliographies] for them to reference.
- 11.12.12 Felicity says to [Christina and Charlotte] that she is going to assign them to write the description. I point out that they have both done that already in their first two essays.
- 11.12.12 I suggest that [Arun's group] revise[s] their projected timeline so that Yasmine has the draft in time to read through and make revisions before peer response on Monday.
- 12.3.12 I go sit with Felicity's group. First, I sit between [student] and David, but I can't see Christina, so I move to the end of the table and say, "That's better," and ask them how the evaluation essay revisions have gone.

Many of these discourse moves are referential. That is, in sharing someone else's idea (and attributing that idea to them), I was working to demonstrate both uptake of other's knowledge for the development of collaborative knowledge, and the importance of crediting others' work. I also worked to highlight collaborative practices to students, and to encourage them to take initiative in this vein. When I asked Charlotte to help another student with the Google doc, or when I moved to a different seat so I could see everyone in the group better, I was demonstrating this responsibility. Both the referential and demonstrative moves were implicit (that is, I was not explicitly stating to students what I was doing, though I was modeling a behavior[22]).

Melissa's other-orientation was typically what I would describe as being centered on *maintaining the classroom ecology* or the maintenance of relationships between individuals in the classroom. The excerpts from field notes below evidence this orientation.

[22] Like I discuss in Chapters Two and Three, without explicit discussion of the motivation of these moves, and feedback to students attempting similar moves, modeling or demonstration did not have as much of an impact as I would have hoped.

- 9.24.12 Melissa points out (mostly to Ethan) it [Wikipedia] has correct dates.
- 9.24.12 Melissa checks on her and Ethan's conference times.
- 10.1.12 While I begin talking, some others are still winding down and Melissa "shhhh"s them.
- 10.17.12 Melissa suggests it's probably best to leave it [the bee] alone.
- 10.22.12 Melissa tells me she needs to go pick her mom up at the airport and is going to check Google maps to see how early she has to leave class.
- 11.12.12 Melissa calls out that the reflections are due tonight.
- 11.19.12 Melissa is frustrated at the noise level. She is still reading. "Shhhh! Be quiet!"
- 12.3.12 Melissa and Arun are negotiating who is doing what work tonight and tomorrow.

In these moves, Melissa displays consideration to others and a desire to maintain harmony.

Identifying the value of collaboration in her chosen field, in Reflection 1, Melissa writes, "As an environmental science major hoping to change policy, I will need to do plenty of research on many different topics. I will need to interview professors, scientists, and researchers to gather data and statistics. From that information, I will need to put together a good enough argument to prove my point. This will take intense writing and speaking ability." Melissa perceives the need to learn from others, and seems to understand, at least implicitly, the need for enculturation prior to contribution to a discourse community. This prior knowledge of the place of research and writing in the field was valuable for Melissa's engagement in the writing course and her predictions of how and why interaction will be valuable in these future contexts.

However, the concept of ecological harmony Melissa displayed so well in class was not always so clearly reflected in her texts. While Melissa's reflections demonstrate her awareness of the possibilities of a harmonious ecological balance in developing collaborative rhetorical strategies, classroom discourse, and texts, in some of these reflections she seems to describe herself as distanced from such activity. That is, while she was able to inhabit rhetorical responsibility in her speaking, and while she could identify possibilities for reflexive influences in her writing, her reflections do not show an awareness that these influences are actually in

place in her writing process. For example, in Reflection 2, Melissa displays self-awareness of the lack of influence she had on others' work in the I-Search project: "Reading of other classmates drafts helped me to shape and structure my essay, but only that. They helped me to understand how I should be laying out my project, but not how to write it or how to do my research. When others read my draft, it was severely underdeveloped and I don't believe that it helped anyone significantly, if at all." This is significant, because while Melissa believed that reading others' work was important for the development of her project, she sensed that because her project was "underdeveloped," she could not contribute to others' work.

Preparing for Project 4, Melissa describes the capacity of these classroom relationships to influence her writing process as dependent on the nature of those relationships:

> I don't fully understand the group project yet. I foresee that I will do lots of brainstorming, chime in with only the important details, and ask questions about the things I and my group deem important. It also depends on the people in my group. If I am comfortable with them, I will be more likely to have more radical thoughts and express them, whereas if I am not comfortable with the peers, I will most likely remain quiet and reserved. An observer.

Here Melissa shows she is sensitive to the role that relationships play in group dynamics and can predict her actions and learning strategies based on these relationships.

Like Melissa, Felicity also displays self-awareness in Reflection 2, indicating how working through peer response with Inara may have helped Inara write her paper:

> She used examples of research techniques that were in paper to plan out her interviews. For example, the fact that I interviewed two people from the same team but with different ranks. She felt that that would be helpful for her paper so see if the rank in a sorority affected how invested a person was and how much they liked the sorority. Overall, I feel that reading my paper and seeing the way I went about answering my question gave her some ideas on how she would construct her paper.

Felicity is able to identify how her draft may have impacted Inara's developing process, how she may have served as a model. Felicity's other-orientation took a different form than Melissa's,

and involved *speaking for others* in her group, as the following excerpts from field notes demonstrate:

- 10.3.12 Felicity offers to go next, talking about her golf rules posted on her blog.
- 10.10.12 Felicity…mentions that she and Christina have a question about citation. Christina is writing about a bulletin board and Felicity is using a flyer. How do they cite these in their papers?
- 10.17.12 Felicity raises her hand and says, "Mrs. Jankens, we have a question."
- 10.22.12 Felicity asks me, if they are looking at Charlotte and Christina's topic, whether they should examine management/trainee relationships generally or within their workplace.
- 10.24.12 I ask Christina or someone from her group to share what they came up with. Felicity says, "I got it," and shares her responses with the class.
- 11.7.12 Felicity reads aloud from Christina's blog.
- 11.7.12 I move to Felicity's group and ask how they're doing. They've all put together different texts and will likely post them all, she says.

While there were moments where Felicity resists this leadership-centered other-orientation, she provided a tension-filled service to her small group, speaking where others were reluctant to speak. Because she had relationships with Charlotte and Christina, she would often raise their questions out loud. Essentially, she was the (self)elected mouthpiece of the group. In Reflection 3, she writes,

> Normally, I am the leader in group projects. I was always in charge of the group and ended up doing almost all or all of the assignment. My group members always chose me for the leader because they knew that I always got the work done and was well organized. I see myself being the leader during Project 4 or at least the organizer. I like to make sure that things get done and that everyone receives a good grade. I do not like to run the groups; I just like to make sure that everything is getting done well. Therefore, I feel I will play the part of the leader or the organizer in my group. Even if I am not the leader in my group I feel that I will eventually take charge of the situation to make sure that things are getting done properly because my grade can be affected.

Felicity is diplomatic in her description of group roles in Reflection 4. However, classroom moments highlight more tension than is evident in this reflection.

Despite occasionally causing tension for her group, however, Felicity played an important role for those group members who were reluctant to speak. She seemed to understand, and this is

evident in her reflections, that she needed to take on this role for those who will not. Felicity was other-oriented in the sense that she responded to or at least anticipated others' needs when she spoke up for her group. In terms of developing a sense of responsible agency, however, at times Felicity seemed less aware of the how this influenced others in her group.

Arun also served as a leader of his group, but while he would often speak in class, his other-orientation was more centered on *prompting others to engage* in discussion or writing work.

- 9.12.12. In group D, I hear Arun telling everyone what to write down for the summary (dictating).
- 10.8.12 Arun asks the group what they came up with for a question, and I hear Yasmine answering, and he comes back with a clarification question. After a few minutes, Melissa talks about how caffeine loses its impact when you have it all the time. They're laughing together. Arun gets the group back on track with "What is a language game?"
- 10.24.12 Arun tells me I can tape their group now, they are having a good discussion.
- 10.24.12 Arun tells me he thinks the tape is playing not recording. I check. He's right. I fix it and put it back on the table, and he "restarts" their discussion.
- 11.12.12 Arun explains to Ethan that he read a proposal on year round schooling and they talk about this for a few minutes.
- 11.19.12 Arun prompts his group on the proposal outline.

Arun directed his group's work with a consciousness of his impact as a group leader. That is, Arun worked to engage his group in directed tasks. In Reflection 2, Arun describes how he uses the classroom resources (tasks and people) to inform his work:

> As stated before, I see myself as an active listener in the composition class. I pay attention to the material being discussed or gone over by the teacher and base my work off of the expectations discussed in class. I sometimes ask questions if I am confused or any concept is not clear. The best way I learn is for the teacher to go through examples of work and learn from other's mistakes. This helps me connect more with my writing and I realize my mistakes more as well.

Field notes suggest that Arun took this experience and developing knowledge to lead group discussions and work with his team on their project. He was very aware of striking a particular balance in this leadership role, as he describes in Reflection 3:

> What tends to usually happen in group projects is that one person or a couple people dominate the group while the rest just follow along, go with the flow, and merely do what they're told. In order to prevent this from happening, my role in this group project is going to be to make sure this doesn't happen. I am going to make sure everyone has an equal opportunity to do what they want and have an equal workload. No one in my group should just follow orders, but they should be an active participant. The more they put into the project, the better the group's project will be. I have to make sure I don't come off as having more power in the group as well. There is a difference in ordering people to do something and assigning duties. So, my group responsibility is to make sure all aspects of the project are balanced out.

Arun's leadership style, and thus his other-orientation, was strikingly different than Felicity's. While both felt responsible for leading their groups through classroom tasks and projects, Felicity's approach was more often to dictate, while Arun's was to delegate. Felicity was resigned to being a leader, based on past group work experiences. Her group looked up to her and followed her directions with little push back (though, as I will explore below, there was underlying tension). Arun was also resigned to his role as a leader, but in prompting his group members to take responsibility for participating in discussions (as is evident in his redirection of their conversations, and his prompting of attention to classroom tasks), Arun worked to emphasize shared responsibility for the completion of tasks to the whole group.

While Felicity and Arun emerged as leaders in the class and for their groups, like we see in the example of Melissa, other-orientation does not require this leadership role. David and Yasmine were concerned with *contributing to class discussion*, and demonstrated their other-orientation in this way. Field notes show that in several whole-class discussions, in which we

were working to develop collaborative knowledge on topics like research methods, responses to sample drafts, and approaches to writing assignment, both David and Yasmine were quick to offer ideas:

- 10.15.12 [Judith asks] any idea what issues librarians might have?...David says funding. Yasmine says trying to get people to come utilize the libraries. David suggests low wages. (more examples in this discussion)
- 10.17.12 Are you satisfied with it [the introduction of the student essay]? Yasmine says she is not, because she does not know what a level three gymnast is. She would like more explanation…David mentions that geographic location is important [for the student's analysis]…Yasmine returns to the idea of feeling lost in the intro, and says if she feels lost then, she won't be able to get through the rest of the paper…David suggests it might help to know how many students are in the class [discussed in the paper].
- 10.22.12 David says he is using a time frame, looking at the past and comparing it to the present…Yasmine asks if they could use a graphic organizer [for Reflection 3].

While Yasmine did not come across as a prominent voice in the classroom, her contributions to class discussions were typically insightful and knowledgable:

- 10.8.12 Yasmine asks if pig latin can be an example of a language game.
- 10.10.12 Yasmine says something about writing about function [in our discussion of the genre analysis].
- 11.28.12 Yasmine says that in an argument you have to be unbiased and present both sides.

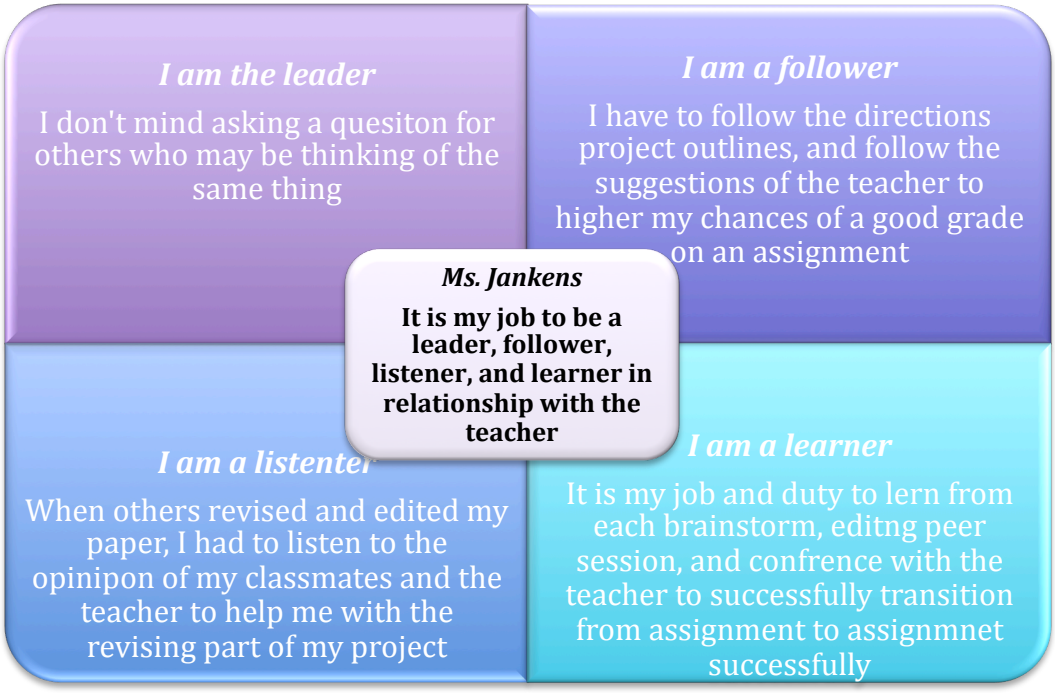
In these examples from field notes, Yasmine works through application of both prior and new knowledge to writing tasks.

In Reflection 2, Yasmine discusses the value of conversation in shaping her I-Search project:

> I also found that talking to Ms. Jankens about my paper was beneficial .Not only did she help me sort through having too many topics to write on the paper, but she also encouraged me to look more into the questions that I had already started working on…Talking with others about my paper also helped me think of different perspectives to take in my research. At times when going to do research you may ask questions that are bias, but my peers and Ms. Janekens helped me to ask questions, and research from various perspectives, not just my own.

Following the genre analysis, Yasmine elected to do a graphic representation of her role in the course:

Figure 6.



In this diagram, Yasmine displays other-orientation in her descriptions of interactions with others, including the teacher, and, interestingly, places herself in the center of the classroom, along with me, writing that we are both leaders, followers, listeners, and learners. Whether she intended to or not, she adopted the language of the course syllabus in this reflection, which suggests that she had taken on these ideals in her learning in the course.

Yasmine's Reflection 4 evidences how prompting of attention to these networked factors can elicit an awareness of how such collaboration shapes texts:

> Each member of the "Social Network" as I call us works together as an actual network. The roles that each of us has reminds me of a newspaper, or any print company. We have a head person who reminds me of a chief editor. The chief editor would be Arun. Arun is the one who initially set up the group with the document sharing site, he sends out reminder emails to each of us, and he even sends a copy of everything that we have ever

> talked about, or even turned in. Not only does Arun serve as a chief editior, he also serves as s secretary to keep in contact. I would say he plays the most important role in our group as he serves as the glue to hold us together. In addition to Arun I would next say that my job is the most important. I see myself as the main editor. I was responsible for putting together the final product of each of the group assignments. I would edit the assignments, make sure that the language was consistent throughout the paper and the assignment, in addition to adding and taking way necessary and unnecessary information within the assignments turned in. Editing was more difficult that I knew when taking on the task. At first I thought that I could easily do the job, and turn the assignments in quickly after editing. To my surprise editing would take close to maytbe a hour per page. The language of each member of the group was not only different, initially the group seemed to have strong opinions that were not quite as consistent as we had discussed in class. When writing a newspaper you have researchers. I would say that Ethan was the head researcher. Melissa and [student], and Shawn would be considered to be out columnist. They would take the research and give summaries, and put it into the form of the assignment…

In this reflection, Yasmine identifies roles for each student in her group, including herself as editor. She goes on to describe how interactions between students in the group supported development of the collaboratively composed project:

> When writing the paper I would keep in mind feedback from other writings from those in my group. I would mentally have feedback and editing while drafting which ultimately cut down on editing as we grew together as a group. Also when writing the paper I kept in mind the conversations and bond I had with my group. The bond I had in my group made me motivated to do my best. I wanted the best for my group, because they wanted the best for me…

Yasmine's social motivation is especially evident in this second part of Reflection 4. Here, in addition to describing the reflective process she developed for editing the project, she explicitly states that the "bond" she had with her group kept her motivated. Her awareness of her direct influence on others in her group results in a motivation to perform at a level that will benefit those group members. Here, Yasmine demonstrates an awareness of rhetorical responsibility, which I will discuss further in the close of this chapter.

Yasmine's participation in small group and whole-class discussion was the result of a social responsibility she felt as a learner. For David, this class discussion was integral to his own

learning process. That is, while Yasmine may have participated in class discussion to help engage others, being willing to be open about her learning process, David used class discussion as a means of engaging his own learning. Field notes show David's participation in class discussion throughout the semester:

- 10.1.12 I ask the class what points they have carried with them from reading Sommers last week—what stuck. After a moment, David raises his hand and I call on him. He talks about the idea of redoing an entire text versus focusing on small parts of it.
- 10.1.12 Other examples [of how they are meeting course learning outcomes]? David says something about talking to someone and thinking of ideas from the past and writing about those in a paper.
- 10.3.12 Who else uses a syllabus? David-writing center
- 10.3.12 What is the purpose of a syllabus?...David suggests to check one's progress in the class.
- 10.8.12 I ask group 2 to go over their terms. Who'd like to talk? I ask them. David raises his hand.
- 10.10.12 David asks about meeting the requirements of the [genre analysis] project [in our discussion of peer response topics].
- 10.22.12 David mentions the president, team leader, chairman [as group roles].
- 10.24.12 David tells me the questions he was asking his group to try to get them to think about identifying the problem beyond "an issue with management" at Red Robin.
- 11.12.12 David expresses, twice, his concern that teaching and degree programs will be outsourced to corporate entities.
- 11.28.12 David adds that another part could be in [the group's paper] about defining bullying.
- 12.3.12 David asks if they can use an example from the beginning of the semester and one from the end of the semester to show how they have progressed [in the reflective argument essay].

Dialogue was David's means of developing knowledge about writing and texts. As he notes in Reflection 2, other discursive spaces in the classroom were not as helpful to him:

> My readings of my classmates' blogs posting have not developed yet, I find it hard to navigate around those blogs. I don't have a real feel about blogging. The more we discuss in the classroom helps me more than those blogs. I don't think that anyone read my posting or what I thing about their work. Blogging is for those who text a lot or spend a lot of time on their cell phone. I am still working on my own blog. I have learned a lot about writing that I had not before, mainly, there are some many ways of communicating than before.

Here, David notes that he does not see his work as contributing much to others' learning, and suggests that he feels distanced from the possibility of learning from digital networks like the connected student blogs. [23]

While, as I noted earlier, David's group experienced some tensions, in his Reflection 4 he displays a very self-aware stance on group roles and further discusses the value of dialogue for his learning, including commentary on a discussion he had with Luke:

> I see my group project as a learning experience for me to find my way into the group. I am the oldest member in my class and the most experience member of the class. I just try to fit into the group without being over burden to the group. I know now that I lost valuable time by bring up ideas that my group have rejected. I am not as proficient in the communication skillfulness as my group members, but I bring to the table a wealth of knowledge. My group is the most intelligence in the class and I am proud of them. Felicity, the chairperson done a fantastic job. I just wish that I could have been more helpful. I felt that class discussions help out a lot in indentifying different writing skills and different pattern of writing in this class. Luke and I are both veterans and he is writing about veterans here at Wayne State. We had a good discussion about veterans which help me to see where I could influence him to open up more about himself.

Of all of my students, I would say that David seemed to have the greatest sense of what could be gained from class discussion. For him, that discursive space was the most precious. David's

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[23] In his reflective argument essay, David opens with some discussion of learning in a computer classroom. Writing about his initial challenges in the course, he says, "First, there were those computers; I have never been in an English classroom before where there were so many computers. Second, before even blogging I had to get into the computer where the assignments were posted. Third, I had to learn to blog, which I had not done before." He describes the problems he had posting his first blog assignment, and writes, "I am the oldest in my classroom so I figure that I could use my experience that I had in others classes to handle any trouble with any assignments. I just need to get over those computers." This moment in his essay suggests David is aware of certain dispositions toward learning that are required for his success (and a further analysis of David's reflection work may prove useful for developing discussion of non-traditional students' dispositions toward learning). David reports progress with his use of computers and the blog: "You know what; I have conquest the reality of blogging. Matter of fact I done pretty good at blogging. Come to think of it, my impression of computers has change when it comes to English. Now almost all my writing comes from computers." While this moment in David's essay indicates a sense of mastering writing with technology as mastering the function of the technology, it does indicate positive learning for a student whose initial block in the class was the blog.

experience, as a nontraditional student, suggests that consideration of responsibility to others in the traditional classroom space merits attention. While this concept is receiving recent attention in discussion of digital spaces, a return to an examination of the shared classroom space is valuable for examining a "pedagogy of responsibility" in relationship to preparation for future learning (PFL).

Responsible Agency and Resistance

While the above analysis of field notes and student reflections offers evidence of students' other-orientation as a disposition amenable to their development as writers and learners in our inquiry-based composition classroom, this other-orientation faced resistance when students sensed that their giving was not being met with equal collaboration on the part of others. On 11.5.12, I directed students to work through a set of discussion questions defining key terms for their projects, and noted the following responses in my field notes:

> The front group is reticent today. Felicity is sitting back in her chair, slumped, "I don't care what you guys use [for terms]." She asks her group about the guiding questions on the handout: "Aren't the first two the same?" I clarify the difference in the questions for her. She suggests management as a term. "I vote communication, motivation, and…" and suggests they need to know what is meant by communication.

In this moment, Felicity moved back and forth between reluctance and direction, which suggested that she felt her leadership role was necessary, even when she did not want it. A few minutes later, she displayed this resistance to her group, saying, "I'm just not gonna answer half the questions from now on and make you answer questions." Two days later, in class, she reasserted herself as a leader, saying to her group, "I am the leader and I am telling you to do it…" When I asked her group about their progress on that day, she was the one who reported out, which was typical. My conversation with David about these group dynamics (presented earlier in this chapter) addresses the tension created by Felicity's leadership role. Felicity's voice was

prominent whereas others in the group were silent, and David's efforts to engage other group members were also met with silence. While David depended on dialogic engagement for developing his writing, this engagement was not made an option by other forces in his collaborative writing group.

My notes on the 11.7.12 class meeting also showed several moments of resistance. Arun exhibited resistance to his typical role as group leader: "I don't feel like doing any work," he said to his group, "You have to do the work today." Similarly, Alison and Michelle expressed concern about their group members' absences and lack of collaboration. My response was to take some responsibility for helping them sort out group dynamics:

> I promise them I will get in contact with everyone in their group over the weekend to figure out where things stand, and that others will not be getting credit for their work. They say they're used to it, it was like this in high school. And I tell them it shouldn't be that way. They say they'd be fine working on their own, and I tell them I am sure they will be, and I will sort out where everyone else is in the picture in the next couple of days.

For Alison and Michelle, the collaborative project merely cemented their initial dispositions in the course as teacher-oriented learners. Earlier, I discussed Alison's evident teacher-orientation in her early reflections. Michelle's use of question-asking in the course demonstrated a similar orientation. While Michelle often asked questions across the range of question types [see exploration in Chapter Three], these questions were always posed to me in one-on-one conversation or in an email, with the exception of one question asked during a group conference. So, while her use of question-asking, especially about genre knowledge[24], is noteworthy, others did not directly benefit from her questions or my responses to her questions, nor did she seem to trust her classmates with supplying her with information about task knowledge in the way that

[24] According to my field notes, Michelle asked me seven questions about genre knowledge in one-on-one conversation or email.

other students seemed to[25] (in Chapter Three I noted Task Knowledge as the category students were most likely to ask other students about).

Moments like this suggest to me that prompting other-oriented discourse and dispositions through reflection and demonstration is likely not enough to make such an orientation pervasive or persuasive in students' learning processes. I will explore these implications in the close of this chapter.

Responsible Agency and Networked Self-Awareness as Valuable Constructs for Preparation for Future Learning

The work of this chapter presents a case for writing reflection more pointed at the construction of the rhetorical self through the student's articulation of rhetorical choices in/around the writing process and the construction of a particular text. Cooper points this out via her use of Maturana's quote, "[I]f I invite someone to responsible action, I cannot tell him or her what to do. At most I can open the possibility for a reflection together so that we may join in bringing forth a world". How do students come to see how "[t]he meanings they create in their rhetoric arise from and feed back into the construction of their own dispositions, their own ethos" (Cooper 443)? How do they come to see the impact of their rhetorical choices on listening others? In my work in the classroom during the semester being studied, I aimed to draw students' attention to their personal motivations and interests and to how they were drawing from or contributing to others in the construction of their individual writing projects. The four reflection activities served to draw these ideas out in students, however, as analysis of field notes and student texts shows, these articulations did not necessarily lead to further development of other-orientation or a self-concept of responsible agency in students' work. Using these four post-

[25] According to my field notes, Michelle asked me five questions about task knowledge in one-on-one conversation or email.

project reflections to build toward a reflective argument in which students describe the formation of their rhetorical selves may be a step toward helping students develop a self-concept of responsible agency, which I argue is important for students' navigation of future rhetorical contexts.

As is, the reflective argument elicited students' articulations of their progress on the four learning outcomes of the course. Despite the attention spent on students' descriptions of their interactions with others in their first several reflections, the final reflection assignment of the class did not call explicitly for students to discuss these relationships in their essays. While students may have decided to reference their collaborative work or the influences of others on their writing, the reflective argument assignment, which was implemented across pilot sections of ENG 1020, did not require this discussion.

When I reviewed the reflective arguments of the five students whom I suggest displayed other-oriented dispositions, I noticed the following. First, although the value of class discussion for David's and Yasmine's learning is evident throughout my field notes, neither student mentions collaboration or discussion as learning strategies that supported his or her development on the four course learning outcomes, although they both briefly mention my support. Similarly, while Arun's participation was integral to our class discussions, he does not mention either collaboration or discussion in his essay. Second, Melissa's commentary on collaboration is limited to a poetic moment where she interprets her reading response on Postman and Weingartner's "What's Worth Knowing" as evidence for her progress on the writing objective: "…we are all learners as well as teachers in an ongoing thing called life." While this statement hints toward a sense of the kind of networked self-awareness I will describe below, it is not an explicit discussion of Melissa's work in the class; instead, it is a reference to the pedagogical

ideals described in the reading. Third, discussing the Writing objective through her work on the collaborative evaluation/proposal assignment, Felicity writes,

> I was able to improve my writing skills greatly through this project because I had to combine my writing and opinions with four other peoples. I had to work with other people to make one concise and logical paper and proposal. Listening to other peoples' thoughts and reading through their writings was surprisingly helpful to me because I was able to come up with ideas for the writings that I would never have been able to develop on my own.

Here Felicity acknowledges how others influenced her writing and learning processes, but does not address her impact on others. That is, though she understands herself as impacted by others' rhetorical moves, she does not discuss the impact of her rhetorical moves on others.

As it was constructed, the reflective argument essay emphasizing students' progress on the four course learning outcomes, while it may have fostered students' metacognitive discussion of their learning and writing processes, did not require students to consider themselves as rhetors, per se. That is, while students were asked to develop evidence of their work as students, and, specifically, as student writers, in this assignment, they were not asked to think or write about how they understood the impact of their work as students or student writers. This disconnect between the pedagogical strategies employed throughout the semester, which centered on collaboration and the development of the classroom ecology, and the aims of the capstone assignment, which centered on individual development, may have limited students' ultimate reflection on concepts of responsible agency. Because the final assignment of the semester did not prompt students to think about these (rhetorical) relationships, the kind of explicit metacognitive prompting required for transfer of knowledge about rhetorical construction was not taking place. This suggests that a revision of the aims of the reflective argument to center on students' description of their development as rhetorical selves, may be valuable for using the assignment to support students' PFL. Specifically, developing an end-of-semester reflective

assignment that harnesses students' attention to what I call *networked self-awareness* and its connections to developing responsible agency, may be especially useful for prompting students to take responsibility for the rhetorical decisions they make (and *will* make in future learning situations). The term, as I define it, includes three levels of development:

> 1. Students become aware of and reflective of their own actions and understand the impact that their actions have on others. Furthermore, all students in the classroom develop this awareness.
> 2. Students understand themselves as acting and reacting within a network of acting individuals.
> 3. Students understand themselves as always and only a part of this networked system (that is, there is not a context in which their rhetorical choices do not have this impact).

Several classroom moments discussed in this chapter serve as examples of *networked self-awareness.* The most physically apparent example of this occurred when Arun, Shawn, Melissa, Ethan, and Yasmine presented their proposal project to the class, and placed themselves around the room during the presentation, counter-acting the physical obstacles of the classroom. This conscious choice to place themselves around the room showed their awareness of the importance of working with the physical elements of the rhetorical context and a reflective decision about how best to reach others in the classroom. Field notes and analyses of student texts in this chapter show how this *networked self-awareness* developed and manifested in this particular group of students throughout the semester.

The goals of the inquiry environment I hoped to enact in my classroom responded to a desire to help students develop this sense of *networked self-awareness*, though, as the analysis in the chapter shows, this happened to varying degrees. Melissa, for example, could be described as having a relatively developed sense of how her actions impacted others already in the beginning of the semester. Even when she did not sense that her work had an influence on her classmates' work, as she notes in the reflection where she discusses her "underdeveloped" draft, she was still

aware of the possibility of that situation eliciting an influence. Similarly, Yasmine entered the course as an other-oriented student, and was able to identify how she operated within a small group in her reflections. Others, like Felicity, however, seemed to be able to identify their roles very clearly, but did not always consider the impact of their rhetorical choices on others. That is, while they had a level of self-awareness, this awareness was also self-contained.

It seems worth noting that the definitions of the terms above refer to ideals, and that there is a trajectory in these three variances of the term. Students, individually, reflect on *the impact of* their rhetorical choices (networked self-awareness), moving beyond mere reflection of rhetorical choices. Perhaps simultaneously, they also reflect on the fact that they make rhetorical choices in a context wherein others are also making rhetorical choices, and that they are both impacting and being impacted by others' choices (where I might emphasize *networked-self* awareness). What students might, then, carry with them, is an understanding that this kind of reflexive impact occurs in other contexts as well. That is, they are not networked-selves only in contexts that are explicitly rhetorical (like the writing classroom), but also in those wherein the influence of individual and group rhetoric is more less apparent.

In Chapter Five, I will discuss the implications of this analysis for the shared ENG 1020 curriculum at Urban University, specifically for the development of a reflective assignment that harnesses students' attention to their rhetorical decisions and impact, in addition to their developing writing, reading, and researching processes. Drawing from earlier analyses in Chapters Two and Three, I will also explore the implications of this study on the development of alternative pedagogical approaches to teaching composition, approaches that attend to both the demands of the university curriculum and students' individual motivations and identities as they prepare for future learning.

Chapter Five: Supporting Rhetorical Responsibility and Inquiry-Based Pedagogy: Implications of this Study of Classroom Ecology

Introduction

The study described in this dissertation was designed to investigate three major questions about the inquiry environment and preparation for future learning. First, I aimed to discover how students used inquiry-based and reflective strategies to prepare for future learning. Descriptions in Chapters Two, Three, and Four of key teaching and learning strategies in the course, such as asking questions, engaging in inductive research assignments, and writing reflective texts about writing process and rhetorical influence, emphasize how central these teaching and learning strategies were to the composition course. Discussions in these chapters show students taking up these learning strategies to some extent, however, without explicit demonstration and feedback about how to engage in these learning strategies and, maybe more importantly, *why* to engage in them, their adoption of these learning strategies was limited. Second, I examined how students in an inquiry-based and reflective class experience transfer between assignments and actually engage in preparation for future learning. Through an analysis of one student, Luke's, movement between assignments in the second half of the semester, I was able to see the value of the space made for safe approximation in students' attempts at new genres. Such approximation seems to be a valuable part of constructing an inquiry environment, in that approximation grants students a space and reason for asking questions as they navigate a new writing task. It also, though, may replace the need for classroom question-asking. That is, students may engage in reflective recontextualization, without bringing this reflection into the dialogic space of the classroom.[26] Additionally, considering Nowacek's discussion of "pliable genred discursive spaces," I

[26] While I did not ask students to talk to me about how they worked through approximation, a future study using think-aloud protocols may help me understand whether and how students use question-asking in a reflective way as they navigate new genres.

analyzed the I-Search project as a potential space for students' recontextualization of prior knowledge. Because the I-Search begins at a point of articulation of prior knowledge, and explicitly blends research, narration, and reflection, students can engage in metacognitive discussion of these various rhetorical moves and moments of recontextualization in the text of the project. Finally, interested in knowing how students operated as part of a network of individuals in this inquiry environment, I looked at how the focus on reflection promoted the development of behaviors of responsible agency. I discovered in my analysis of other-orientation that while the reflection assignments themselves may have prompted students' attention to rhetorical influence, they were not enough to help students develop an other-orientation. Similar to what I found about students' use of question-asking, or their development of meaningful, inductive research projects, more explicit discussion of responsible, reflective classroom behaviors may be necessary to make this orientation persuasive.

In this chapter, I will explore the implications of these findings, centering my discussion on three major threads. First, I will explore the need for teachers to be directive in the initial implementation of alternative pedagogies. While conceptions of alternative pedagogies center on the shifting of authority from teacher to students (Postman and Weingartner; Shor), analysis in this study has suggested that while students are new to a course, they need a significant amount of time to learn the environment, including the discursive moves privileged in that classroom. Because some teaching and learning strategies, including the kinds of writing assignments students are asked to do, may not be what students are used to, they may need to adjust or adapt learning behaviors to work more effectively in this new classroom ecology. I will describe possibilities for integration of explicit demonstration and discussion of these learning strategies. Second, I will explore the value of composition curricula that balance students' identities and

motivations and course learning outcomes. Because this Introductory College Writing course was part of a pilot Writing About Writing (WAW) curriculum at Urban University, I, as a member of the cohort of teachers working on the pilot program, wanted to investigate whether and how an alternative pedagogy like the inquiry environment would strengthen students' work in the course and their ability to transfer writing-related knowledge to subsequent composition courses and other contexts. I also wanted to better conceptualize this approach to teaching ENG 1020, so that I could develop a model course for other instructors. Following what Dewey, Postman and Weingartner, Fishman and McCarthy, Seitz, Durst, and others suggest about the importance of personally meaningful curricula, I will suggest components of the WAW approach adopted by our program be revised to allow students to strike a balance in their writing projects between the instrumental aims of the WAW approach, their own personal goals, and meeting department-developed course learning outcomes. I will also propose a revised reflective argument prompt for the required final project of the course, one that more explicitly addresses students' participation in rhetorical/writing ecologies and their development as rhetors. Finally, I will raise questions about possibilities for future research based on some of the key components of my study. One of these is the value of examining the physical space in the classroom in our discussions of contexts supporting transfer. The other is a discussion of *responsivity,* a concept that I have mentioned in my discussion in Chapter Four, but have not developed, as promoting responsible agency.

Direction and Explicit Feedback in Learning Alternative Pedagogical Strategies

The inquiry environment, as Postman and Weingartner conceptualize it, aims to place student, teacher, and learning strategies in a balanced, reflexive relationship with each other, as the curriculum evolves from students' authentic questions. Thus, as content is initially student-

driven, further course content, teaching strategies, and even teacher response and action evolve from these initial inquiries. I developed the inquiry-based composition course I taught in Fall 2012 to highlight students' pursuit of questions about both college writing, generally, and their individual discourse communities. Specifically, through reflective activities like the KWL and assignments like the I-Search project, I worked to prompt students' formal statement of questions about these topics. I also hoped, through my demonstration of question-asking, to prompt and encourage students to take on asking questions as a central learning behavior. Despite the attention I gave to setting up the classroom to prompt and encourage question-asking, to immerse students in an environment wherein question-asking was integral, analysis of field notes, transcriptions, and student texts indicates that more explicit direction was required for students to learn how to engage in the inquiry-based composition course, for them to take on question-asking more regularly, and, more importantly, to center this question-asking on inquiries that would better prepare them for future learning.

As explored in Chapter Two, my comments on drafts of students' I-Search Projects ranged from what I categorized as "explicit direction" to "reader response". Reviewing the comments I placed on Felicity and David's drafts, I was able to see that, because these two students, especially, needed guidance in learning the classroom ecology, and, in the case of the I-Search project, inhabiting an inquiry-based assignment, my commenting style needed to be more explicit and directive. While the rhetorical move privileged in the inquiry-based classroom is, of course, asking questions, draft comments centered on question-asking were most effective for those students, like Charlotte, who had already moved to take on this disposition. Therefore, to help students learn to inhabit these inquiry-based projects and modes of discourse, I had to first

attend to what kinds of commenting styles would work best for each student, and responding to their individual needs or dispositions.

In terms of prompting students to recontextualize their prior knowledge, this explicit direction was also important. For example, the analysis of reflective texts and the I-Search project in Chapter Two demonstrates Felicity's difficulty with or reluctance to move from the safe zone of her prior knowledge about and experiences with writing into new rhetorical contexts. To aid Felicity in her "boundary crossing" (Reiff and Bawarshi), I needed to prompt and encourage her to reflect and adapt her prior knowledge. When mere encouragement was not enough, I should have intervened with explicit, directive dialogue to support recontextualization of that prior knowledge.

A third example where more explicit direction would have benefitted students' work in the inquiry-based composition course is in teaching students how to ask questions and what kinds of questions will benefit their preparation for future learning. The analysis of students' unprompted questions in Chapter Three indicates that students most often asked questions that helped them understand administrative or task-oriented aspects of the course, rather than questions centered on the genre or rhetorical knowledge that would prepare them to approach subsequent writing tasks in the course. When students did ask questions about genre or rhetorical knowledge, these questions were centered on issues like citation or validating their approach to the assignment, rather than on other elements of the rhetorical situation. While I do suggest in Chapter Three that the scaffolded approximation of new genres throughout the sequence may have replaced some of the need for question-asking, students may have benefitted from more demonstration of how to ask questions that would benefit their preparation for future learning. More explicit discussion of when and how to ask questions that would aid in the development of

writing tasks is needed for students to be able to harness question-asking as a behavior amenable to their navigation of new writing contexts.

Here I will return to Bernice Olivas's research question workshopping model as a means of developing a heuristic for working with students to learn when and how to ask questions related to key genre and rhetorical concepts. In her article "Cupping the Spark: Developing a Better Understanding of the Research Question in Inquiry-Based Writing," Olivas describes her work to help students understand the composition of research questions through consideration of purpose and personal interest. She writes, "By taking the time to teach students to form a good question through a process, giving them to chance to understand the purposes a good question serves, and letting them experiment and explore their own beliefs, ideas, and curiosities, we can offer them a chance to take risks, be imaginative, and develop a better understanding of the inquiry-based research process" (67). While Olivas's goal here is to help students find a balance between the academic and creative affordances of a good research question, I believe her comments have something to offer for consideration of how to help students think about the kinds of questions they ask in class discussions. That is, it may be possible to develop a process for helping students understand how question-asking can help them explore personally meaningful and purposeful questions that will prepare them for future learning and writing tasks. Olivas's discussion has implications for helping students compose I-Search questions, and since the semester studied in this project, I have taken similar moves in my composition course to workshop these I-Search questions with students, discussing concepts like purpose, scope, and personal relevance with them as they work to compose these questions. However, here I want to explore possibilities for teaching students how to think about the kinds of questions they might

and should ask in class as they work on understanding key concepts and developing writing projects.

Olivas describes her teaching unit on the research question, which includes "a PowerPoint presentation about the purpose of a good question" (69). Class discussion centers on identifying "direction" for research, a target demographic or site of study, space for "exploration and interpretation," language, and syntax (69-70). Olivas uses the following heuristic to ask students to reflect on and rewrite their research questions:

- Who is the question about?
- What relationship, phenomenon, situation, or aspect of the "who" is the question about?
- What kinds of information might you need to explore this question?
- Where might you find this information?
- How can this question help you organize your paper? (70)

Developing a similar heuristic to use with students regarding their composition of discussion or reflection questions might be a useful approach to impacting their development of questions that will better prepare them for future writing tasks.

As I explore above, the analysis in Chapter Three shows that students rarely asked questions about genre or rhetorical knowledge, instead focusing more often on understanding administrative aspects of the course or lower-order concerns in their writing. While they took up opportunities to ask questions, their use of question-asking did not develop to the degree I hoped it would for them to use question-asking as a skill that helped them navigate new writing contexts. To help students think about how to ask questions that will lead them to the genre and rhetorical knowledge integral to encountering new rhetorical situations, developing a class lesson in which students consider and discuss their question-asking habits could be beneficial.

Using the KWL framework, I have developed a set of reflective questions to help students identify knowledge gaps as they approach a writing assignment. The following heuristic

may be a useful strategy for helping students move beyond asking mostly administrative questions in class, by highlighting other kinds of knowledge that will help them develop their writing:

Figure 7.

Reflective Questions on Rhetorical Situation

Think about the following reflective questions as you consider the writing task at hand. Once you identify what you already know about the assignment, consider those things you still need to find out, and use these gaps to formulate questions for class discussion.

Purpose: Why am I writing this? What is the defined purpose of the writing task in the written assignment? What learning outcomes does this writing task address? What do I hope to learn or gain personally through working on this assignment?
Topic: What am I writing about? What is my personal motivation for selecting this topic? How does this topic fit the scope of the assignment?
Audience: Who will read or hear what I write? What do I know about this audience? What do I need to find out about this audience in order to meet their needs? What information does this audience expect me to share in my writing? How is this kind of information typically communicated to an audience, and why?
Genre: What writing style is expected in this task? What genre limitations or possibilities are in place in terms of textual features? How do I expect my audience to use, read, or navigate this text?
Context: How long do I have to write this? How should I structure my time to support my writing process? What are the submission expectations for this writing task?

Once I have reviewed and responded to the questions above, what do I see I *still* need to know?

These questions address many of the kinds of questions students asked privately or the kinds of issues I had to address in my comments on student drafts. Using this set of questions early in the semester in class discussions about each new writing task may help students develop a stronger sense of what knowledge they need to work through the writing process. This explicit prompting, demonstration, and authentic employment of question-asking about key concepts may support students' uptake of this learning strategy.

Balancing Identity and Motivation with Attention to Course Learning Outcomes in the Construction of Composition Curricula

The Writing About Writing approach developed by the pilot instructors of the Introductory College Writing course at Urban University was initially integrated during the semester I studied my course. As a cohort, we agreed to address key concepts like rhetorical situation, reflection, discourse communities, and genre in our work with students on the four course learning outcomes. Though pilot sections shared these emphases, instructors were allowed to develop their own projects and assignments supporting instruction on these concepts and toward the learning outcomes. Taking an inquiry-based approach to teaching the course, I incorporated question-asking in many forms, including demonstrating it on the syllabus, using questions to begin daily lessons, and constructing major writing assignments to center on questions. Though these teaching and learning strategies were developed prior to the course, emphasis on students developing their own questions in the KWL and I-Search assignments, for example, put content development in the hands of students. This work was also done through the lens of the WAW curriculum, for which students read texts on discourse communities, process theory, research methods, reflection, and genre analysis.

Following Seitz's and Durst's recommendations for rethinking critical approaches to teaching composition via instrumentalism, this pairing of the department-prescribed WAW curriculum and an inquiry-based approach blended students' personal goals and motivations with departmental learning outcomes. For example, in her I-Search paper, Charlotte posed a personally relevant question about the training procedures at her workplace, ultimately researching and writing her way to an instrumental end: suggesting revisions to these training practices. Through her work on the project, Charlotte also demonstrated her consideration of rhetorical situation, her ability to write in a new genre, integration and analysis of primary

research, and practicing reflection via addressing both prior knowledge and developing ideas for future research. In her reflective argument essay, Charlotte discusses how her work on the I-Search project helped her meet these aspects of the course learning outcomes. About the Writing outcome, which includes the ability to write for various rhetorical situations, Charlotte notes, "…I knew my audience was not familiar with Red Robin's practices. In my paper I made sure to explain concepts the readers may not understand." About the Researching outcome, which includes the ability to generate ideas from research, she writes, citing her paper,

> In my conclusion I was able to generate ideas from my research because when Rachel, Phil, and Michelle expressed the idea that the classes were unorganized I came to the conclusion that the classes need revision. I wrote, "I learned that the students in the class are to overwhelmed with paperwork and have so many questions that they do not see the point of the class …The classes are ineffective due to the overwhelming amount of paperwork and the lack of organization. After thinking about all the information I had learned, I began to think the classes need major revision" (30).

Here Charlotte describes the conclusion of her inductive research process, which ultimately becomes the springboard for her group's collaborative evaluation/proposal. But the project also helps her meet several aspects of the course learning outcomes, which she is able to prove in her reflective argument essay. Charlotte's project serves as an example of one that responded to both the student's personal interests and goals and the course learning outcomes.

Further, the I-Search project, as an example of what Nowacek calls a "pliable genred discursive space," also supported students' preparation for future learning through their recontextualization of prior knowledge. As a writing task that asked students to "remix" (Robertson, Taczak, and Yancey) their knowledge of narrative, reflective, and researched writing, the I-Search prompted students to adapt and/or rethink what they knew about writing in these genres separately. Such writing assignments, Nowacek argues, allow students to articulate the connections they are making between their prior (genre) knowledge and the current writing

task, and thus prepare students to encounter future unfamiliar genres. The I-Search genre, because of its "pliable" nature, allows instructors to better facilitate students' knowledge transfer and movement between genres. In our inquiry-based course, it was a useful means of helping students move from the familiar spaces of their prior writing experiences into more unfamiliar genres like the analysis and argument essays, which, like the I-Search, required them to maintain a level of personal connection, a rhetorical move many of them did not anticipate having to make in a college writing course.

Moving Beyond Theory to Highlight the Practical, Instrumental Value of Course Texts

While the I-Search project supported integration of students' personal interests and goals with the WAW curriculum, other elements of the course did not show up in students' reflective argument essays as being as significant to their overall learning. As I explore in Chapter Three, course texts are mentioned very little in students' reflective argument essays as being influential to students' learning. The pilot curriculum texts included several readings centered on discourse communities, process theory, research methods, reflection, and genre analysis, and in this project I refer to these as "WAW" texts because of their use in Writing about Writing scholarship. In addition to these WAW texts, I asked students to read several texts that supported their work on developing inquiry more generally, and specifically on writing the I-Search paper. These readings that center on helping students understand how to work through a particular task are mentioned more often in reflective argument essays than are readings drawn from the pilot curriculum's list of core texts, which are often focused on reporting studies or explaining theory. In fact, only one reference to one of these "WAW" texts appears in the reflective argument essays, Ethan's cursory and incorrect reference to Gee. While this speaks well of the texts I selected for the course (especially Macrorie's text, which helped students understand how to

structure the I-Search project), it also suggests problems with students' engagement with the WAW texts.

Since students responded best to those texts which provided either explicit direction or inspiration for writing topics, finding these moments in WAW texts may be the key to helping students engage in these required course texts. For example, in class, we often referenced the Patient Medical History Form section of Devitt, Bawarshi, and Reiff's article "Materiality and Genre in the Study of Discourse Communities." Because this section served as an example of a genre analysis, I often referenced it as a model for the genre analyses students conducted in Project 3. More explicit discussion of this section as a model might have assisted students in finding the text useful for supporting their work on the assignment.

Additionally, and this ties to the above discussion of helping students learn how to ask questions related to genre and rhetorical knowledge, asking students to address these key concepts for the texts and to move beyond this to discuss, specifically, the issue of usefulness of reading, might be a way to help them engage more fully in course readings. That is, asking students to think about what from a text will help them accomplish upcoming writing tasks may support student engagement in reading.

Further, asking students to predict the application of readings might support their development on the reflection objective. In the Fall semester 2013, I revised reading response assignments to address this idea of future application. Instead of asking students to compose a summary and response for the purposes of sparking class discussion of the text, I generally asked students to work through two tasks: a) identifying the major claim or purpose of the article or text and b) asking them to apply the idea in the text to their development of a future writing

assignment. This would require them to not only demonstrate their comprehension of the authors' claims, but also to apply these claims to their upcoming work. For example:

Figure 8.

> **Reading Response 6: Read and annotate** the Peck, Flower, and Higgins text. Then, compose a paragraph that explains your understanding of P, F, and H's argument and key terms presented in the article.
>
> Then, in a paragraph or paragraphs, develop ideas for community-based collaborative projects you might want to work on with a small group in class. Think through where your Project 2 research has led you, and what needs you can identify in your discourse community.
>
> Post your response on your blog under an appropriate title.

This assignment, rather than asking students to compose a summary and response that meets a certain word length, focuses them on the practical application of the reading to their development of the collaborative evaluation/proposal assignment. The assignment also asks students to reflect on their prior work in the course as they prepare to move ahead on the next project. Thus, the revised reading response situates the reading of the assigned text as a bridge between projects, one that supports students' navigation of upcoming assignments through the provision of relevant, theoretical concepts. Students' reflective argument essays will ideally point to this reading and application in discussions of the development of specific writing projects and general reflective strategies. This situating of WAW texts—this movement from foundational and/or definitional to applicable—may support students' engagement. This is not to say that, in many cases, teachers of WAW curricula are not teaching these texts in this way; rather, I am suggesting that if we desire students to engage with these texts, highlighting their practical, instrumental value is imperative.

Revising the Reflective Argument Essay to Support the Development of Responsible Agency

A second major course component that received little attention from students in their reflective argument essays was discussion of others' influences on their work over the course of the term. While the reflective argument assignment did not prompt this discussion, the topic implicitly had a place in students' work on all four learning objectives, at least as the course was conceptualized and constructed. As I explore in Chapter Four, even students who regularly exhibited other-orientation in class sessions, and who could identify rhetorical influences when prompted, often did not reference these in their reflective argument essays. Felicity, who is able to articulate how others influenced her work on the collaborative essay, does not discuss the impact of her rhetorical decisions on others, although she is able to identify her role as group leader in earlier post-project reflections.

The Composition program at Urban University uses the reflective argument essay and accompanying portfolio as a means of assessing students' progress on the four course learning outcomes. Because the reflective argument assignment (following Ed White's Phase II portfolio system) is centered on the analysis of evidence of student work in light of the course learning outcomes, student writing is, as expected, centered on discussion of these outcomes. However, because the assignment is also students' capstone project in the ENG 1020 course, it may serve aims beyond discussion of students' progress on these learning outcomes. Specifically, if, as I discuss in Chapter Four, prompting networked self-awareness is a valuable means of helping students develop a self-concept of responsible agency, which will aid in their navigation of new learning and writing contexts, then also emphasizing students' development of their rhetorical selves in the reflective argument essay may make space for this assignment to do more work to support students' preparation for future learning. A redesigned reflective argument essay that

asks students to write not only about their progress on course learning outcomes but also about their rhetorical awareness and influence may both promote students' development of a self-concept of rhetorical and responsible agency and allow for program-oriented assessment of student progress on course learning outcomes.

In the Fall semester 2013, following my analysis of the data presented in Chapter Four, I developed an alternative reflective argument assignment that, through four reflective questions, asks students to write about this rhetorical development and awareness:

Figure 9.

> Using your work (both written and unwritten, formal and informal) throughout the semester as evidence, and referencing the terms and concepts in the learning outcome as appropriate, describe your progress and/or growth as a *writer, reader, researcher, and reflector* throughout the semester, and discuss how you see these academic and/or rhetorical roles manifesting in other learning or writing contexts.

In other words, respond to these reflective prompts, as they relate to the four course learning outcomes:

- How does my work show my progress and/or growth as a *writer* over the course of the semester?
- How does my work show my progress and /or growth as a *reader* over the course of the semester?
- How does my work show my progress and/or growth as a *researcher* over the course of the semester?
- How does my work show my progress and/or growth as a *reflector* over the course of the semester?
- How will the work I have done in this course help me think through how to be a *writer, reader, researcher,* or *reflector* in other (specific) learning or writing contexts?

Use the template provided in the reflective argument assignment document below to help you organize your portfolio.

This prompt reframes discussion of the course learning outcomes as a lens through which students consider their personal rhetorical development and awareness, rather than as the central focus of the reflective argument essay. While I have not yet conducted any analysis of student texts using this prompt, I am hopeful that this revised reflective argument assignment will better

prompt students to examine their writing work from the semester in order to understand themselves as rhetors. This developing self-awareness of rhetorical impact may, then, support or inform students' navigation of new writing contexts, and, more specifically, the development of responsible agency.

Considering Physical Context in Studies of Students' Preparation for Future Learning

My analysis of the classroom space and students' interactions was important for understanding how the inquiry environment functioned in our course. As my description and analysis of 335 State Hall shows in Chapter Four, the physical space posed a number of obstacles for student-student and student-teacher interaction. When teaching and learning strategies depended on this interaction, I faced limited success in constructing classroom moments that supported students' developing networked self-awareness and preparation for future learning. For example, in Felicity, Charlotte, Christina, and David's collaborative writing group, the computers on each desk functioned as a barrier between the three traditional, white, female students and David, an older, African-American student. The physical obstruction enhanced the social obstacles between them. In their discussion of the connections between the physical space and the work of the classroom, Ed Nagelhout and Carol Rutz note, "the classroom has social features—gender, race, social class, expertise—that vary according to the type of course and the people enrolled" (7-8). These social features may be either enhanced by or limited by the physical features of the classroom. Ruth M. Mirtz argues that teachers and students need to work with classroom furniture, not resigning themselves to its confines, or ignoring its influence on the discursive or affective space of the classroom (29). My analysis in Chapter Four suggests that, while many of us were aware of the obstacles presented by the classroom furniture in 335 State

Hall, and a few of us made moves to work around the furniture, we did little to explicitly address these problems.

In their volume *Classroom Spaces and Writing Instruction*, Nagelhout and Rutz argue that because of these significant connections between the "physical, metaphorical, and social" aspects of the writing classroom, and because of the lack of attention to physical "classroom spaces and writing instruction, in particular, at the college level," (2) reflections and research on the impact of these physical spaces on writing instruction have much to offer. "The strict, arbitrary boundaries that typically define physical and metaphorical classroom spaces have been less examined for the impact they have on the kind of activities that occur within those spaces," they write (7). "Spatial thinking offers opportunities to lift this veil to expose the lived realms of "social space" within which the classroom resides. Space offers a perspective on what is naturalized; space describes where we live in thought and action; space offers a view of what is possible" (7)[27]. While classroom studies often include cursory studies of the classroom space as a means of providing readers with descriptions to ground ethnography, few explore the connections between these physical spaces and the interactions that take place within them. If, as David H. Slomp argues, examination of the contextual factors inhibiting or supporting students' knowledge transfer will help us understand how to better construct such studies, then I will add that studying the physical classroom space in which teachers are working to prompt such

[27] Though they spend little time on it, Nagelhout and Rutz also write about spaces that serve as "[t]he extension of the physical classroom through social and mechanical means," creating connections between students and teacher. In this study, I mention the blog space as one space for student work and collaboration. While the blog space developed by me and students in the Fall 2012 semester played a limited role in students' extending their learning beyond the physical space of the classroom, in subsequent semesters, I have worked to connect students (and myself) more fully through this networked space. Through bringing the blog space into class discussions, developing a more regular online presence in this space, and through encouraging students to connect to each other through their pages, we are beginning to develop a classroom network external to (but connected with) our classroom meetings.

transfer, and the relationship between that space and students' learning, seems important. In the case of my student David, for example, problems posed by the physical classroom space enhanced some of the social obstructions he faced, obstacles which, in some moments, may have limited David's opportunities for supported recontextualization of his (limited) prior knowledge of academic writing. Understanding how classroom space supports or limits this student work seems, to me, to be a key next step in classroom studies of knowledge transfer in composition.

Considering Responsivity in Studies of Classroom Context and Students' Preparation for Future Learning

In the beginning of Chapter Four, as I discuss my definition of responsible agency, I write that one of the payoffs of prompting networked self-awareness is that students "may be more likely to identify potential rhetorical resources and the implications of rhetorical decisions in new learning and writing contexts" which will allow them "to participate in a new (learning) context in a responsive, reflective, accountable way" (195). While I have explored the degree to which the prompting of this awareness through reflection impacted students' discussion of rhetorical influence in the reflective argument essay, I found I left the term "responsive" untouched in my earlier discussion. As I reflect on the implications of my study for future research, I consider the value that a concept like responsivity might have in the development of a pedagogy of responsibility.

First, while *responsiveness* is also a viable form of the word, *responsivity* is a term more sensitive to both ends of a relationship, to the reflexive relationship between two individuals. This form of the word is especially useful in line with examinations of classroom ecologies and/or networked self-awareness because of its relational valence. Whereas *responsiveness* centers on the individual at one end of a relationship, *responsivity* connotes the reflexivity integral to relationships like those idealized in the inquiry environment. That is, because the

elements of the inquiry environment, including those individuals participating in the environment, develop from each other, each person needs to be aware of his or her effects on others, and vice versa.

Ideally, the inquiry environment would facilitate the more reflexive responsible relationship connoted by the term *responsivity*, rather than prompting only students' awareness of others or their responses to others' (rhetorical) needs. Because the inquiry environment is constructed via these relationships (between "the learner, the teacher, the "to-be-learned," and the strategies for learning")—that is, because these reflexive relationships are essential for the classroom ecology to thrive—a pedagogy of responsibility founded in *responsivity* is integral. In Chapter Four I outline the trajectory of rhetorical awareness represented in the term *networked self-awareness* and its two other iterations. There, I suggest that this trajectory represents a sort of idealized version of rhetorical awareness in which students develop an awareness of the reflexive nature of rhetorical decisions in various contexts.

The other-orientations outlined in Chapter Four exhibit potential space for discussion of responsivity in a few ways. Melissa's maintenance of the classroom ecology is an example of a student working to engage in this responsive relationship with her classmates, though, as her reflections indicate, feeling unsure about how this reflexive relationship was actually playing out. Felicity's job of speaking for others in her group demonstrates her *responsiveness* to her groupmates' needs, however, because she did not articulate awareness of her impact on others in her reflective argument essay, I cannot be sure that there was *responsivity* in the relationship. In Arun, who also played a key role in leading his group, I am able to again see a sense of responsiveness, as he worked to prompt his groupmates in discussions and keep them on task. However, my field notes and analysis of student reflections do not indicate what happened on the

other end of this relationship. When I consider my modeling of other-orientation, I do see facilitation of this responsivity. For example, when I prompted Charlotte to teach another student how to use the Google doc, I was encouraging her to learn to respond to another student's need for help (perhaps with the possibility of my removal from the instructional relationship). Similarly, when I moved positions to sit at the end of the table, so that everyone in David, Felicity, Charlotte, and Christina's group could see me, I was trying to facilitate interpersonal connections that would allow for this kind of responsivity. However, these connections were not always taken up by students following my demonstration. Perhaps the most apparent example of responsivity occurs during the final class session, when Arun's group placed themselves around the room so that they could communicate more effectively with others in class during their presentation. Rather than allowing their communication with the class to be hindered by the physical space of the classroom, Arun's group utilized that space thoughtfully, and thus was able to attend to their audience's reactions to their presentation, as the audience was also able to see and respond to multiple aspects of their presentation.

Here I see a connection between the value of considering the physical context of learning, students' preparation for future learning, and responsible agency. In the example of Arun's group thoughtfully using the space of the room so that their audience could better attend to them, and they, in turn could better respond to their audience, the physical space was integral in the development of responsivity. While the space did not afford these two groups the reflexive relationship, it was a part of this relationship. Nagelhout and Rutz write,

> Too often students think of learning and teaching as happening only in certain kinds of spaces. Until teachers unsettle those spaces (or ideas about those spaces), making them visible, students won't recognize that they rely on and feel comfortable in a certain kind of space, equipped and organized in certain ways. And teachers rarely recognize the ways that space contributes to the complex weave/interaction of attitudes, values, constraints, cues, behaviors, and knowledges that affect what we attempt to accomplish as teachers.

> We want teachers to theorize, define, and make visible the implications of various classroom phenomena in order to promote ongoing analyses of the work done in classrooms by students and teachers (5).

Here Nagelhout and Rutz center on the role of the teacher in "unsettling" students' notions of space and developing theory about classroom practice based on their analyses of the relationships and implications of classroom spaces. However, I see possibilities for students to do this analysis and theorizing, particularly as a means of their thinking about how they operate in various rhetorical spaces, as a means of their development of a sense of responsible, rhetorical agency. In asking students to write reflections not only on the influences on and of their writing work, but also to consider the spaces in which their rhetorical choices are mediated and to what end, the work of writing reflection may help students make connections between their purpose, audience, and context, in a more meaningful, and responsible way. As Cooper writes, "Agency is inescapable: rhetors are agents by virtue of their addressing an audience. They become responsible rhetors by recognizing their audience not only as agents, but as concrete others who have opinions and beliefs grounded in the experiences and perceptions and meanings constructed in their brains" (442). In complicating students' notions about purpose, audience, and rhetorical impact by asking them to think about the rhetorical space mediating their relationship with the audience, we may better determine what is necessary to enact a pedagogy of responsibility.

Future studies of students' developing sense of responsible rhetorical agency may thus also take up questions of affect. While in her discussion of responsible agency, Cooper addresses space in the metaphoric sense, considering the well of experiences and observations from which the speaker/writer draws his/her rhetorical actions, she also examines it in the neurological sense, considering the complex emotions and affective influences on our rhetorical choices. One scholar to turn to consider developing a framework of *responsivity* as integral to a pedagogy of

responsibility may be Theresa Brennan, who considers the need for a vocabulary to support our "discernment" of affective forces (120). If we ask students to consider these complex influences and effects, to engage in "intelligent reflection" (Brennan 120) on these rhetorical forces, then grounding classroom work more explicitly in affect theory might be a productive move toward the development of this pedagogy.

Questions of affect are not untouched in composition studies, however. In "Teaching and ReLearning a Rhetoric of Emotion," Shari J. Stenberg writes, "I argue… that we engage emotions as part of intellectual, rhetorical work, such that the teacher's role is not to snuff out or smooth over emotion but to help students consider how emotion is necessarily engaged in our classrooms, overtly or not" (351). Like Brennan, Stenberg argues that we need to work with students to "develop a vocabulary for the rhetoric of emotion" (360). Stenberg explores how Boler's "pedagogy of discomfort" might work, suggesting it might "make such questions [of emotion] a regular part of students' engagement with the course texts and one another's contributions. But it would also go further to make emotional inquiry a regular component of rhetorical analysis—along with considerations of historical moment, context, audience, purpose, ethos, and so on—to investigate how the writer/speaker used emotion as a site of knowledge production" (361-362). Stenberg relies on Ratcliffe's rhetorical listening as one productive strategy for supporting students' attention to emotion in the classroom. I will suggest that, in addition to students' attention to rhetorical analysis of others in terms of "emotional inquiry," however, we also move such inquiry inward. In examining responsivity as part of a pedagogy of responsibility, that is, and using such emotional inquiry to support students' awareness of their rhetorical selves, we need to also consider how to tie this inquiry together more productively with the kinds of reflective writing we are already having students do. We need to think about

how to make such writing amenable to inquiry about students' operation in the whole rhetorical space of the classroom, not just in terms of the confines of one writing task. We need to think about tying reflection to a broader sense of rhetorical awareness and responsivity, and about how to support students' uptake of such networked self-awareness in other contexts.

Two tasks for future studies of the development of a pedagogy of responsibility, then, include the development of this vocabulary of emotion that both Brennan and Stenberg call for, and the construction of reflection assignments and discussion of these assignments that operate as links between a student's self-concept of rhetorical agency and his/her developing awareness of rhetorical impact via choices made in both the written, dialogic, and affective spaces of the classroom.

Conclusion

This study produces several conclusions about the impact of teaching and learning strategies in the inquiry environment on students' development of habits of mind and preparation for future learning. For our local context at Urban University, this study provides suggestions about the use of course texts in the Writing About Writing curriculum as well as the revision of the reflective argument essay to better support students' developing understanding of themselves as rhetorical agents. The analysis of the I-Search project allows me to demonstrate to colleagues how this assignment serves not only as a rigorous writing task, but also as a space for students to attend to their recontextualization of prior knowledge, and their negotiation of genre conventions. More broadly, this study speaks to questions about the implementation of alternative pedagogies in composition, the development of a pedagogy of responsibility in writing classrooms, and the direction of future studies of knowledge transfer in composition. Following the work of Ira Shor, Fishman and McCarthy, and Wallace and Ewald, this study

demonstrates that careful attention must be paid to the construction of the discursive spaces of the classroom in the implementation of alternative pedagogies. I argue especially that, though it may be counter-intuitive to the kinds of authority-shift sought after by most alternative pedagogies, the teacher in such a classroom environment must be explicit and directive in her feedback as students first learn how to engage in, what is for many of them, an unfamiliar learning environment. Responding to Marilyn Cooper's call for the development of a pedagogy of responsibility, this study has explored the use of reflection assignments prompting students' attention to rhetorical influences. Though the pedagogical approaches in place during the semester being studied did not fully support students' development of what I call networked self-awareness, I suggest that carefully constructed reflection assignments that attend to the physical, discursive, and affective spaces of the classroom may support students' development of responsible rhetorical agency, as well as their awareness of these rhetorical forces in other contexts. This work, in addition to the study of the impact of the physical classroom space on students' preparation for future learning and teachers' explicit prompting of students' articulation of prior knowledge and other metacognitive tasks, drives my future pedagogical and scholarly inquiry.

APPENDIX A

Project 1: Theme for ENG 1020: Who am I? Where am I coming from? Why am I here?

Reading in preparation: Langston Hughes' "Theme for English B"; James Paul Gee; course syllabus

Getting to know each other is a key part of a classroom where we will be discussing each other's work on a regular basis. This assignment is a way for each of you to reflect on what has brought you to this classroom, and what you want to present about yourself to the rest of the group.

Additionally, this assignment will serve as a way for us to begin thinking about our knowledge about and experiences with academic writing, preparing us to think about how prior knowledge impacts what and how we learn in a new setting, and what might be useful in this new setting of ENG 1020.

How do I come up with ideas for this assignment?

1. Answer these three questions (reflected in the poem "Theme for English B" by Langston Hughes): Who am I? Where am I coming from? Why am I here? Also, think about Gee's definitions of primary and secondary Discourses, and consider how you would identify those in your own life and experience.

2. Then, reflect on this question: What would you do if you received the same assignment, phrased in that way ("Go home and write a page tonight, and let that page come out of you, then it will be true")? That is, what do you think about that kind of assignment? What memories or thoughts about writing (personal or school writing) does it bring to you?

How will this assignment be presented to the class?

1. Think about how you would like to represent your responses to these questions as you design an "About Me" page for your blog space. Why or how does this visual or spatial design represent the content you are sharing?

2. Your written response to these questions should be 750-1000 words long.

3. Post your writing to your blog in an About Me section for Monday, September 9. We will work through sharing these with the class that day as a form of personal introduction.

APPENDIX B

Reading Response #1: On "Literacy, Discourse, and Linguistics" (Gee) and "Theme for English B" (Hughes) [Read also *They Say I Say,* Ch. 1-3 and "Finding Your Way In" (Lessner and Craig)]

This reading response will center on the following questions:

- What is a Discourse as presented by James Paul Gee in this excerpt? How can you connect his definition(s) to an understanding of Discourse as it relates to your own life?
- What evidence could we point out in Langston Hughes' poem "Theme for English B" of what may be the Discourses of the speaker of the poem?
- In writing about these texts, using the strategies from *They Say I Say* and/or "Finding Your Way In," what do you come to understand about your writing process? What do you come to understand about developing an idea through writing? What else comes to mind as you are working through your response?

To write your reading response, use the following strategies:

- Read and annotate the texts (all 4). To annotate means to mark up the texts with your questions and comments, noting things like key terms, places where ideas connect to another text, and places where you need more explanation or come up with a great idea.
- Write a brief summary of the key ideas from the Gee excerpt. Use the strategies from *They Say, I Say* to accomplish this.
- Explore the first two questions above (on Discourse) using the freewriting strategy described in "Finding Your Way In".
- Reflect on how using the templates from *They Say, I Say* and the inquiry-writing techniques from "Finding Your Way In" impacted your exploration of the response questions. That is, think about things like how you felt using these strategies, how they were similar or different from strategies you have used before, what you found useful or difficult about them, and what you might try in the future.
- Finally, indicate any thoughts about writing or questions about the texts that you have as you complete this writing exercise.

This response should be 500-750 words long. Please post your response on your personal blog by the start of class time, Wednesday, 9/5.

As noted in the syllabus, these responses will be evaluated using a three-level scale. Please refer to that scale if you have questions about evaluation.

APPENDIX C

Reading Response #2: Postman and Weingartner, "What's Worth Knowing" and Ken Macrorie "I-Search"

In this reading response, we will explore the following big questions:

- How do I determine what is worth exploring personally and (especially) within a particular discourse community? What specific questions might I be interested in exploring for Project #2?
- What strategies for learning are presented in these texts? How do these strategies connect to what I know about writing?

Use the following strategies in working through this reading response:

- Read and annotate the texts.
- Summarize the main ideas of each text in one or two paragraphs of your reading response. This will show your readers that you understand the arguments of the texts you are responding to. This will also give readers who have not read the same texts some background on your topic.
- Account for the strategies for learning presented by Postman and Weingartner and Macrorie (this references the second question at the top of this assignment). Reflect on how these strategies connect to what you already know about writing.
- Respond to several of Postman and Weingartner's questions on pages 2 and 3 and then reflect on what has come out of that writing.
- Work to answer the first question above (How do I determine…?)
- Write your initial ideas for Project #2. To do this, select a possible topic (posed as a question, as described by Macrorie) and work through the first two questions he presents there: What do I know about this topic already? Why am I writing this paper (or why am I interested in exploring this question)?

This response should be 750-1000 words long, and should be posted to your blog before class begins on Wednesday, September 12. The texts you are reading are the basis for classroom exercises and Project #2, and I will ask you to refer to these reading responses as we work on starting Project 2.

APPENDIX D

Essay 2: I-Search: Seeking answers to a major question about writing in a discourse community
[Reading in preparation: Postman and Weingartner's "What's Worth Knowing?"; Ken Macorie's "I-Search"]

Our KW(L)s and other class exercises have led us to thinking about several questions that pertain to what we would like to know about writing in our respective discourse communities. While we have identified relevant knowledge and questions about academic writing, many of you have also moved beyond that to think and write about what you know about writing in a particular discourse community, and what you would like to know about it.

In this essay, you will select a question or set of related questions on writing in your discourse community, and will work through primary research to begin to find answers to these questions. We will be using Ken Macrorie's "I-Search" method to work through the process of composing the essay. The I-Search, that is, is a process of researching a question, but also refers to a particular form of writing, one that is based in questions, rather than answers, and which centers on a narrative of research (we will unravel this a little more in our class discussion).

The I-Search paper will be 1200-1500 words long, in MLA format.

How do I begin?

To start, review the questions you have included in your exploratory texts so far, and consider which discourse community you would like to work on learning more about this semester (you will write about this d.c. for this paper and the next one, the analysis paper, and potentially beyond that).

Group related questions together, and spend some time brainstorming any other related questions. These **research questions** will guide your inquiry: the reading, research, and writing you do for the paper.

What does the paper "look" like?

The I-search paper is a narrative of sorts, describing your search for answers to your research questions. On p. 64 of the handout I gave you, Macrorie lists four parts of the paper, though, as he notes, this is flexible:

5. What I Knew
6. Why I'm Writing This Paper
7. The Search
8. What I Learned (see that page for more clarification).

In this way, the **introduction** begins with what prompted the questions you're asking, and the paper moves on from there, in narrative fashion. The writing you did for Reading Response #2 (Macrorie) may help you get started, but you also might more formally write about what you knew about the topic and why you're writing the paper.

The **body** of the paper, then, is the narrative of your search for answers. I often suggest that you begin with the source that is "closest" to you, the one that is easiest to access, and see where the information you find there leads you. However, you might also have a more concrete research plan in place when you begin.

You will use **primary sources** for this paper, things like interviewing, observation and field notes, surveys, other documents from the context you're studying. What you choose in terms of

methods and sources depends, of course, on your research questions. We will work through some readings and mini-presentations in class in order to learn more about these kinds of methods.
The **conclusion** of the paper is likely going to be different than the traditional conclusion you may be used to in academic writing. While you may be able to summarize what you've learned, it's also just as likely that you will be left with more questions, or will have gone done an unsatisfying research path. This is also worth writing about, as you are nevertheless learning about the research process, and can always carry your inquiry forth in a future paper.

How do I document my sources?

For this paper, we will work on using MLA citation in the works cited page (because the narrative format allows you to cite your sources in a different way in the text). If you are already comfortable with in-text citations, you may certainly integrate them into the body of your paper, but I see this as a great time to practice writing the works cited page properly, to learn how to use the MLA handbook sections of our texts (or online MLA resources), and to think about why citation is important overall.

So what is due, and when?

1. Your reading response to Postman and Weingartner and Macrorie is due to your blog by the beginning of class time, **Wednesday, September 12.** Included in this response is some discovery writing that should cover *at least* the first two parts of the I-Search (What I Knew and Why I'm Writing This Paper), as well as a list of potential sources. It may be a very informal draft, but should be at least 500 words long.
2. Bring a **complete, typed draft** of the paper to class on **Monday, September 24** for peer response. You will also upload a copy of your draft by 11:59 p.m. that night for my feedback. This draft should be your best possible work, so that the feedback from your peers and from me can be more helpful.
3. The **final draft** of the paper is due to Blackboard by 11:59 p.m., **Monday, October 1**.
4. [In-process and final reflections will also be written with this paper. See assignments.]

APPENDIX E

Date	Location of question (in class discussion, in group discussion, in one-on-one conversation, in email, in homework)	Question	Question Function
8.29.12	One on one	Asks me for help finding how to make a new post on Wordpress	Administrative Knowledge
9.5.12	Class discussion	Re: Project 1, "We don't have to write this as a poem, do we?"	Task Knowledge
9.12.12	One on one	Asks me if it is ok that she didn't write about Project 2 in RR2 because she didn't understand the references to KWL	Gauging personal authority/agency
9.24.12	One on one	Asks about composing her draft, because two of her interviewees are unavailable at the time	Writing Process Knowledge
9.24.12	One on one	Asks if they need a works cited page for drafts	Administrative Knowledge
9.24.12	Class discussion	Re: student sample draft, "Does he even have a third source?"	Text Knowledge
9.24.12	One on one	Checks on conference times	Administrative Knowledge
10.1.12	Class discussion	Asks what she should do now that she realizes her research questions were bad	Writing Process Knowledge
10.1.12	One on one	Asks about the context of the Reflection 2 assignment	Text Knowledge
10.10.12	Class discussion	Re: draft due date, "So this isn't due Monday?"	Administrative Knowledge
10.17.12	One on one	Asks about whether she should write about texts being relevant to the d.c. or to her (in genre analysis)	Rhetorical Knowledge
10.22.12	Class discussion	Asks about how to do citations from Peace Corps documents	Genre Knowledge
10.24.12	One on one	Asks if I know about any professors or groups working on the topic of human trafficking.	Interpersonal Knowledge
10.31.12	Class discussion	Re: student sample text, asks whether the food fights are relevant or serious	Text Knowledge
11.19.12	One on one	Asks about "that little editing thing" (MSWord tools]	Administrative Knowledge
12.3.12	Class discussion	Re: peer reflective argument sample, "Are we supposed to grade these?"	Task knowledge
12.12.12	Email	Re: length of reflective argument assignment, "Its not wrong or bad if we have less than 40 pages, is it?"	Task Knowledge

APPENDIX F

Date	Student	Question Location	Question	Question Function
8.29.12	Melissa	One-on-one	Asks me for help finding how to make a new post on Wordpress	Administrative Knowledge
	Arun	One-on-one	"Mrs. Jankens, what do students find most challenging about this class?"	Discourse Community Knowledge
9.5.12	Melissa	Class discussion	Re: Project 1: "We don't have to write this as a poem, do we?"	Task Knowledge
	Arun	One-on-one	Re: the blog links page, "Shouldn't my blog link be on here?"	Administrative Knowledge
	Michelle	One-on-one	Asks for clarification on reflection directions	Task Knowledge
9.12.12	Melissa	One-on-one	Asks me if it is ok that she didn't write about Project 2 in RR 2 because she didn't understand the references to KWL	Task Knowledge
	Arun	One-on-one	Asks for permission to move ahead and start working on Reflection 1	Gauging personal authority/agency
	Yasmine	Class discussion	Asks where Swales 6 characteristics are on the blog	Administrative Knowledge
	David	One-on-one	Re: the length of his reflection: "Is this enough?"	Task knowledge
9.17.12	Felicity	Class discussion	"Does it have to be like communication in your discourse . . . or we just have to pick any random question we want of ours?"	Task knowledge
	Michelle	One-on-one	Asks about changing her topic from what she wrote about in her RR	Gauging personal authority/agency
	Michelle	One-on-one	Asks, does it make sense to interview the other teachers she works with to get their perspective?	Writing Process Knowledge

	Michelle	One-on-one	Asks about writing about the children in her observations	Genre knowledge
	Alison	One-on-one	Asks whether it is ok if Michelle interviews her sister	Writing Process Knowledge
	Shawn	One-on-one	Asks about due dates for rough draft	Administrative Knowledge
9.19.12	Felicity	One-on-one (conference)	Asks if she can write papers in first person	Genre knowledge
	Felicity	One-on-one	Asks how to incorporate what her coach and players say	Genre knowledge
9.24.12	Melissa	One-on-one	Asks about composing her draft because two of her interviewees are unavailable at the time	Writing Process knowledge
	David	Class discussion	Asks what to do if someone he interviews doesn't want their name to be used	Genre knowledge
	Melissa	One-on-one	Asks if they need a works cited page for rough drafts	Administrative knowledge
	Yasmine	Class discussion	Asks for clarification on my question ("how do we use transitions in a story"?)	Rhetorical knowledge
	Melissa	Class discussion	Re: student sample draft, "Does he even have a third source?"	Text knowledge
	Felicity	One-on-one	"Mrs. Jankens, do you think my paper has enough narrative?"	Genre knowledge
	Michelle	One-on-one	Asks about citing conversations with kids at her church group (she's not allowed to interview them)	Genre knowledge
	Melissa	One-on-one	Checks on conference times for her and Ethan	Administrative knowledge
	David	Class discussion	Asks for clarification on genre show-and-tell assignment, "Can it be something we've written about ourselves from the past?"	Task knowledge
9.28.12	Maiya	E-mail	Asks for update on class	Administrative knowledge

9.29.12	Charlotte	E-mail	"Should I mentioned the class was cancelled in my paper or do I need to find more information to replace the information that was lost."	Rhetorical knowledge
9.30.12	Arun	E-mail	Re: extending Project 2, "I was just wondering how much more we can add. I have around 1850 as of now, and wanted to know if that was ok."	Administrative knowledge
10.1.12	Melissa	Class discussion	Asks what she should do now that she realizes her research questions were bad	Writing process knowledge
	David	Class discussion	Asks about citing his friends in the paper	Genre knowledge
	Melissa	One-on-one	Asks about the context of the Reflection 2 assignment	Text knowledge
	Shawn	Class discussion	Re: my requests for personal examples, asks if it has to be an example of something in their writing [process]	Task knowledge
	Arun	One-on-one	Asks whether he can upload a new version of the paper if he just thought of something today	Administrative knowledge
	Shawn	One-on-one	Asks about whether I can open open office files	Administrative knowledge
	Christina	One-on-one	Asks about how to include a CDT meeting as a source	Genre knowledge
	Shawn	E-mail	Asks for feedback on Project 2 thesis	Rhetorical knowledge
10.2.12	Yasmine	E-mail	Re: in-class work, "I wanted to know if it had to be turned in, or was it for our personal records."	Administrative knowledge
10.3.12	Felicity	To group	Asks what they are supposed to be writing down	Task knowledge
	Felicity	To group	Asks what the connections part of the directions means	Task knowledge
	Felicity	One-on-one	"Mrs. Jankens, what do you mean by	Task knowledge

			connections?"	
	Felicity	To David	"David, what did you bring in?"	Interpersonal knowledge
	Felicity	To Charlotte and Christina	"If I fail the honors class, is that bad?"	Administrative knowledge
10.4.12	Michelle	E-mail	"I was thinking of doing a fitness community, but was not quite sure what I genres or texts I could use for this? Or I was thinking of my biology class as my discourse community, but was not quite sure what to use for this one either?"	Rhetorical knowledge
10.5.12	Michelle	E-mail	"Do u think it would be easier if I just stuck to my catechism program discourse community? I could use my lesson plans as my genres? But I don't know what else I could use for it?"	Rhetorical knowledge
10.7.12	Yasmine	E-mail	"I was writitng this email because I was a bit unclear on exactly what is due tomorrow."	Administrative knowledge
10.8.12	Arun	To group	Asks what they came up with for their [DBR] questions	Interpersonal knowledge
	Arun	To Yasmine	Asks for clarification on her response	Rhetorical knowledge
	Arun	To group	Redirects group with assigned question, "What is a language game"?	Subject matter knowledge
	Yasmine	Class discussion	Asks if pig latin can be an example of a language game	Subject matter knowledge
	Felicity	Class discussion	"Doesn't every discourse community have genre sets then?"	Subject matter knowledge
10.9.12	Michelle	E-mail	"I am trying to upload my paper to blackboard but there isn't a spot to upload it in?"	Administrative knowledge
10.10.12	Felicity	One-on-one	Asks how to cite a bulletin board and flyer in papers.	Genre knowledge
	Yasmine	One-on-one	Asks about the	Rhetorical knowledge

			purpose of the paper, checking to see whether it is to analyze these genres and to tie in what the authors have said.	
	Felicity	One-on-one	Asks if they can have questions at the end of their paper like in the I-Search	Genre knowledge
	Arun	One-on-one	Asks about not having the conclusion done in the draft	Writing process knowledge
	Yasmine	Class discussion	Asks when is the last time they can submit a draft for my review	Administrative knowledge
	Melissa	Class discussion	Re: genre analysis, "So this isn't due Monday?"	Administrative knowledge
	Maiya	E-mail	"I plan on catching up my work this weekend, could you please let me know what I have missed?"	Administrative knowledge
10.11.12	Yasmine	E-mail	"I wanted to ask a question about a quote. I found a quote in one of the sample papers that were posted on the blog, and I wanted to know if it would be appropriate to use for my paper."	Rhetorical knowledge
10.15.12	Alison	One-on-one	Concerned about how to find an issue in her discourse community, premed students	Discourse Community knowledge
	Charlotte	One-on-one	Asks about search terms.	Task knowledge
	Felicity	One-on-one	Asks about whether her issue (golf injuries) is relevant	Discourse community knowledge
	Felicity	One-on-one	Asks for help interpreting language on the registration sheet re: requirements	Administrative knowledge
	David	One-on-one	Asks about specificity of paper topic	Rhetorical knowledge
	David	One-on-one	Asks if I will help him find a group	Interpersonal knowledge
10.17.12	Melissa	One-on-one	Asks about whether she should write about texts being	Rhetorical knowledge

			relevant to the d.c. or to her (in genre analysis)	
	Arun	One-on-one	Re: reflection writing, "Is this long enough?"	Gauging personal authority/agency
	Felicity	One-on-one	Asks for clarification on the meaning of the first two questions in the talk-backs: are the suggestions for revision the same as what is valued in the text?	Task knowledge
10.21.12	Charlotte (2 questions)	E-mail	"Could you please look at my thesis, citations, and work cited. I am not sure if I gave enough detail in my thesis and if I did my citations and work cited correctly."	Rhetorical knowledge / genre knowledge
10.22.12	Michelle	One-on-one	Asks about citations; she is writing about genres generally—does she have to cite them?	Genre knowledge
	Michelle	One-on-one	Does she repeat the introduction to the source every time she writes about it?	Genre knowledge
	Michelle	One-on-one	Should she change the way she references the source?	Genre knowledge
	Felicity	Class discussion	Asks about how to cite her United Way flyer	Genre knowledge
	Yasmine	Class discussion	Asks how to cite her church bulletin since it comes out every week	Genre knowledge
	Melissa	Class discussion	Asks about her Peace Corps citations since they're all authored by the same group	Genre knowledge
	Yasmine	Class discussion	Asks if they can use a graphic organizer for the genre in Reflection 3	Rhetorical knowledge
	Arun	Class discussion	What about a tree with the teacher as the roots that feed and nourish the tree?	Rhetorical knowledge
	Yasmine	Class discussion	Asks if she could write more about the changes she made from draft to final in	Rhetorical knowledge

			her Reflection 3	
	Felicity	One-on-one	Asks, if they are looking at C and C's topic, whether they should examine management /trainee relationships generally or within their workplace	Rhetorical knowledge
	Shawn	E-mail	Asks for feedback on genre analysis introduction	Rhetorical knowledge
10.24.12	Felicity	One-on-one	"Where does a thesis go in an introduction?"	Genre knowledge
	Melissa	One-on-one	Did I know of anything, any professors or groups working on human trafficking?	Interpersonal knowledge
	Ethan	Class discussion	Asks where to post the response.	Administrative knowledge
	Arun	Class discussion	Would social media be there discourse community or would Facebook?	Rhetorical knowledge
	Charlotte	To group	Re: Google Docs, "Can more than one person type at a time?"	Administrative knowledge
	David	To group	Re: a field trip to Red Robin, "Do you serve alcohol?"	Interpersonal knowledge
10.31.12	Melissa	Class discussion	Questions whether the food fights cited in a student sample paper are serious or relevant.	Text knowledge
	Felicity	To group	Asks about the guiding questions on the handout, "Aren't the first two the same?"	Task knowledge
11.7.12	Michelle	One-on-one	Asks what I mean by "put in conversation"	Task knowledge
11.12.12	Arun	One-on-one	Asks what he should do about citing the source of one of their key definitions, since the document is written in "secret" for an organization.	Genre knowledge
	David	Class discussion	Asks if another computer works	Administrative knowledge
	Michelle	One-on-one	Asks if the proposal she's reading would be called a proposal or an idea	Genre knowledge
	David	Class discussion	Asks me what they are writing about	Task knowledge

	Yasmine	E-mail	"Is there a way I can complete the assignment that is to be done during class and email it to you."	Administrative knowledge
11.19.12	Melissa	One-on-one	Asks about "that little editing thing" [MSWord comment tool]	Administrative knowledge
	Michelle	One-on-one	Clarifies due dates	Administrative knowledge
	Michelle	One-on-one	Asks how to cite two sources within one paragraph	Genre knowledge
	Felicity	One-on-one	Asks what "genre artifact" means	Task knowledge
	David	One-on-one	Asks if they're each supposed to talk in the presentation	Task knowledge
	Yasmine	To group	Asks what they need to do	Task knowledge
	Arun	To group	"You guys are going to work on the proposal outline, right?"	Task knowledge
	David	One-on-one	Asks how my trip to Vegas was	Interpersonal knowledge
11.26.12	Arun	Class discussion	Checks re: the difference between what needs to be included in the proposal and what in the evaluation	Genre knowledge
	Luke	To group	Asks whether the administration is the audience	Rhetorical knowledge
	Michelle	One-on-one	Asks how long the proposal outline is supposed to be	Task knowledge
11.27.12	Michelle	E-mail	Re: proposal outline: "Should I go back and write it the way we had it originally?"	Task knowledge
11.28.12	Michelle and Alison	One-on-one	Ask how they should go about revising their draft into an outline for the proposal outline assignment	Writing process knowledge
12.3.12	Arun	One-on-one	Asks how I am doing	Interpersonal knowledge
	Michelle	One-on-one	Asks for clarification on what "choices and changes in the composing process and final products" means	Task knowledge
	Melissa	Class discussion	Re: R.A. brainstorming activity, "Are we	Task knowledge

			supposed to grade these?"	
	Felicity	Class discussion	Asks if everyone has to be involved in speaking in presentation	Task knowledge
	David	Class discussion	Asks if everyone has to be involved in speaking in presentation	Task knowledge
	Felicity	Class discussion	Asks about how they could provide quotes when writing about reflection	Genre knowledge
	David	Class discussion	Asks if they can use an example from the beginning of the semester and one from the end of the semester to show how they have progressed	Rhetorical knowledge
	David	To Felicity	Asks if she will have everyone speaking in the presentation	Interpersonal knowledge
	Ethan	One-on-one	Asks for clarification on my comment on their in-text citations	Rhetorical knowledge
	Michelle	Class discussion	Asks how to set up their presentation with Josette's testimonial	Rhetorical knowledge
	Arun	One-on-one	Asks about heading format	Genre knowledge
12.9.12	Charlotte	E-mail	"If I quoted my paper and the quote in longer than three sentances, Do I have to do anything like indent?"	Genre knowledge
	Ethan	E-mail	"What's the CRN for ENG 1020-021?"	Administrative knowledge
12.10.12	Lily	E-mail	"I understand that a rhetorical situation is like the way something persuades, however I am trying to understand how to answer the question "what rhetorical situations have I written for for this course?" Do I identify how I have used persuasion in my papers?"	Rhetorical knowledge
	Lily	E-mail	So, after looking at the OWL slide	Rhetorical knowledge

			show, writing for different rhetorical situations would require looking at what the writing calls for and accommodating to that?	
	Shawn	E-mail	Asks about turning in late homework	Administrative knowledge
12.12.12	Shawn	E-mail	"Are my citations referring to the appendix correct?"	Genre knowledge
	Shawn	E-mail	"Is my use of paragraph separation too confusing?"	Rhetorical knowledge
	Shawn	E-mail	"I use a quotation inside of a quotation. I quote a paragraph that already had a quotation inside of it. Do I [just] leave it like it is?"	Genre knowledge
	Shawn	E-mail	"Can we insert writing that isn't part of a formal project?"	Rhetorical knowledge
	Shawn	E-mail	"Do the works listed in the appendix have to appear in the order in which they are introduced in the paper?"	Genre knowledge
	David	E-mail	Re: group feedback email, "Am I missing something? I wonder was there some kind of problem that had happen?	Rhetorical knowledge
	Melissa	E-mail	"It's not wrong or bad if we have less than 40 pages, is it?"	Task knowledge

APPENDIX G

Serving Those Who Serve

- Sacrifices that veterans make.
  - Time.
  - Family.
- Wayne State Student Veteran Organization.
  - Programs.
  - Overwhelmed.
- Veteran dropout rates.
  - Percentage.
  - Why.
- Difficulties relating to fellow students.
  - Maturity.
  - Responsibility
- Transitional phase.
  - PTSD.
  - Relationships
- Programs to address college difficulties.
  - Education programs.
  - Psychological help programs.
- Predatory Universities.

APPENDIX H

Reflection #1: Accessing prior knowledge, experience, and motivation

Think about your prior experiences with writing to consider what you know about college writing and about what it means to be a student in a composition course. Think through the questions below, writing about whatever seems relevant:

> What do you see as key characteristics of college writing? Where do these ideas come from?
>
> What goals do you have for this class? Why is achieving these goals important to you?
>
> What do you understand about what it means to be successful in a college writing course? That is, how do you think you will be a successful student in this class, achieving your goals? How do you think you will work to write successfully in other courses?
>
> After reviewing the learning objectives, how would you put the goals of the *course* into your own words? What questions do you have about these learning objectives?

Reflection #2: Identifying contributions to meaning making

Reflect on the process of working through your I-search project. In the course of writing the I-search paper, you wrote about your research decisions and reflected on your discoveries regarding your research question. Ultimately, you were left with some answers and some more questions to follow up on.

Now, think even more about what influenced your choices over the course of writing the project and what influence you may have had on others' writing processes through your participation in class discussion, peer response, and responding to others' blog posts. Think through the questions below, writing about whatever seems relevant.

> *Can you cite any class discussion moments as particularly influential for your writing? If so, what was your role in these class discussions? For example, were you an active participant? A question-poser? A responder? A listener?*
>
> *Were discussions with the teacher influential in writing your I-search project? If so, what questions did you ask that ultimately helped you understand the project or helped you make key decisions in your writing? What teacher comments, suggestions, or questions helped you think about key aspects of the project?*
>
> *Did your reading of classmates' blog posts or drafts influence your writing? In what ways? Do you have a sense that reading your posts or drafts helped someone else make choices in their writing? In what ways?*

Did something else you read (either something assigned in this class, from your research, or from your own reading or other courses) help you make key connections for how to write the paper? In what ways?

Then, explore how you would describe your understanding of your role as a learner in this class, at this point. That is, what does it mean to you to be a learner in the composition classroom? What factors are causing you to see your role in this way?

Finally, what learning objectives do you feel you have completed through working on this assignment (the I-search paper) and how does your writing in this paper show evidence of accomplishing these objectives?

Reflection #3: Identifying presence in the classroom ecology

After revising and preparing your Project 3 for submission, think through the and compose your responses to the prompts below. As you will see, each prompt may take on a different *genre*: in response to prompt 1, you may decide to create a more visual representation of your role; in response to prompt 2, you may decide to work through a structured paragraph, making a claim and providing specific evidence.

1. Use reflection and projection to think through two ideas about your role in the class:
    a. How would you represent your role in the class as you and your classmates worked through writing your genre analyses? That is, how would you describe your role in this classroom learning and writing process, and how would you convey that role to an audience?
    b. Further, what role do you envision for yourself as you work through the collaborative group project?

    This part of the reflection may take whatever form is most useful for you for depicting this identification of your role(s). The key is that, whatever form it takes, the reflection speaks for itself.

2. What learning objective(s) do you feel you have completed through working on this assignment (the genre analysis essay) and how does your writing in this paper show evidence of accomplishing this/these objective(s)? 200-300 words.

Reflection #4: Exploring collaboration

- Explain/describe the roles of the various members of your group in working on Project 4.

- Then explain how you identified the purpose of your group project and navigated the project based on your relationships with group members and other members of the classroom, class discussions, etc.
- Finally, explore how the experience of working together shaped the writing of the text. How do we see evidence of the positive elements of collaboration in the final draft (or other drafts) of the evaluation and/or proposal? How do we see evidence of the challenges of collaboration in these drafts? [You **might** include in this last portion how you see your writing of this paper helping you explore some of the learning objectives of the course, which would serve as a draft of your work in Project 5.]

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ABSTRACT

RESPONSIVE CLASSROOM ECOLOGIES: SUPPORTING STUDENT INQUIRY AND RHETORICAL AWARENESS IN COLLEGE WRITING COURSES

by

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This dissertation describes and analyzes the work of a semester-long teacher research study of inquiry-based and reflective teaching and learning strategies and their impact on students' preparation for future learning. I explore relevant scholarship on knowledge transfer, classroom ecologies, and student agency to set the stage for a discussion of several pedagogical strategies implemented to support students' development of inquiry and responsible rhetorical agency. Data analysis highlights three major arguments: first, that alternative pedagogical approaches like an inquiry approach take careful classroom construction and explicit teacher feedback, though it may seem counterintuitive to the politics behind these progressive approaches, which often de-center teacher authority and privilege student choice; second, that revisions to the first-year composition curriculum at Urban University can better support students' development of rhetorical identities and responsible agency; and third, that attention to the physical spaces of the classroom is integral to both our studies of transfer and our work with students on the development of rhetorical awareness.

AUTOBIOGRAPHICAL STATEMENT

Adrienne Jankens is a Lecturer in Wayne State University's Rhetoric and Composition program, teaching ENG 1020, Introductory College Writing. She earned her B.A. in English from Valparaiso University in Valparaiso, Indiana, and her M.A. in English Composition and Communication from Central Michigan University in Mount Pleasant, Michigan, and has previously taught at both the secondary and post-secondary level in composition, literature, and English education courses. Her research interests include progressive pedagogy, collaborative learning, classroom spaces, and peer mentoring. Adrienne has presented at CCCC, NCTE, ML theA, and numerous regional conferences.