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UNIVERSITY OF CALIFORNIA

Santa Barbara

Reading Like a Writer, Teaching Like a Reader:

Guiding Students Towards "Good Reading" in First-Year Composition

A dissertation submitted in partial satisfaction of the

requirements for the degree Doctorate of Philosophy

in Education

by

Zack Kramer De Piero

Committee in charge:

Professor Linda Adler-Kassner

Professor Charles Bazerman

Professor Karen Lunsford

September 2017

The dissertation of Zack Kramer De Piero is approved.

Charles Bazerman

Karen Lunsford

Linda Adler-Kassner, Committee Chair

September 2017

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Reading Like a Writer, Teaching Like a Reader:

Guiding Students Towards "Good Reading" in First-Year Composition

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by

Zack Kramer De Piero

Acknowledgments

Writing up (and *reading for* and *thinking through*) this dissertation has been a wild ride—simultaneously invigorating, humbling, and maddening, yet incredibly worthwhile. If it were a documentary, I might call it *Fear and Loathing on the Dissertation Trail.* Sometimes I was driving the car; other times, I felt like the car was driving me. Luckily, I had a great advisor riding shotgun, and she was ever-ready to (re)steer me in productive directions. (More on that later.)

To extend this road-trip metaphor: the paths that have led me through this journey have been paved by countless people, some of whom I'd like to thank right now. In my efforts to wrap up this project over the past eighteen months—especially, the last few—I've been driving at full throttle, and when you're doing that, it's tough to admire the view. Now, I'd like to slow down a bit and spell out my appreciation for the people whose guidance I'm eternally grateful.

The many teachers who made an impact on my life, namely:

- **All my elementary school teachers** at Chancellor Street School and Goodnoe Elementary—from Miss Black, my first-grade teacher, to Miss Bachman, Mrs. Ayoub, Miss Stockburger, and everybody in between.

- Mr. **TJ Cullen**, my English teacher during my senior year of high school—picture a dude with tinted prescription aviators, a cherry-red suit, and a boisterous mullet strutting down the hallways *who was casually late to his own class.* (I kid about the last part!) I never thought that being *so smart* could be *so cool* until I met you, Mr. Cullen. I imagine that I speak for a lot of your former students in saying that you instilled a love for language in all of us.

- **Gary** "The Cheese" **Hastings**, my best buddy's dad, my "uncle," and a former Phys Ed teacher. While I was working as a substitute teacher for a few years—chipping away at my Pennsylvania teaching certification and M.Ed.—I always felt lucky to land gym gigs alongside you. You showed me that you can take your job seriously without taking yourself seriously. Most importantly, though, watching you in action always reinforced the value of having a student-positive disposition—from remembering everybody's name (sometimes *decades* after you had them in class) to making people laugh about a shared memory, you were a master of making each one of "the kids" feel like a unique individual. Thanks for everything, pal.

Four individuals at Temple University:

- **John Matthews**, a former teacher and principal, the capstone instructor for my M.Ed. program, and my field supervisor for my (stand-alone) student teaching while I was earning my "secondary English" teaching credential. I credit you with helping me to tighten up my lessons and activities, while keeping your feedback constructive and positive at all times.

- **Rachael Groner**, the then-Associate Director of First-Year Writing, for taking the time one random summer afternoon to listen to my impromptu pitch for teaching FYC at Temple, then giving me the opportunity to do so.

- **John O'Hara**, my then-office mate and still-friend, for offering guidance throughout my first year of adjuncting, giving generous feedback to my grad school applications to comp/rhet programs, and introducing me to Bob Dylan's "Theme Time Radio Hour."

- **Eli Goldblatt**, the then-Director of First-Year Writing at Temple, for setting this entire journey into motion. To reference Deborah Brandt, you were my "sponsor" into this field; I wouldn't be wrapping up this dissertation today if you hadn't believed in me and brought me under your wing.

People in the Santa Barbara community:

- **Barbara Lipinski**, my former supervisor and then-Assistant Provost at Antioch University Santa Barbara. You took a chance on hiring me as the Writing Center Director *before* I even began my grad program at UC Santa Barbara, and the experience brought me invaluable insights into higher education. Throughout my nearly 2 ½ years at AUSB, I greatly admired your leadership style, especially your transparency and your trust in me. Namaste!

- **Dolly Mullin**, instructor of the super-popular introductory-level courses in the UC Santa Barbara Communication Department. Early on in my grad program, you offered me an opportunity to work as a TA in your COMM 88 "methods" course, and it probably saved my graduate career—it got me back into the classroom at a time when I missed teaching and doubt was settling in. I had so much fun working with you, and I learned a hell of a lot too. As an "Ed" student, I wasn't super-savvy with the nuances of the communication discipline, but you seemed to use that as an asset not a liability—you always welcome my ideas about teaching, and I always appreciated that. Extra thanks to **Tania Dunson** and **Tricia Taylor** for your administrative help and your great humor.

- The amazing administrative staff at the Gevirtz Graduate School of Education (GGSE), especially **Nina Forte**, **Maritza Fuljencio**, **Amy Meredith**, and **Katie Tucciarone**. Thanks for holding down the fort and being so good to us helpless, needy, and confused grad students.

- **Randi Browning** and **Jennifer Johnson**, two faculty members of the Writing Program. Randi, while I was your supervisee as a first-quarter TA for WRIT 2, you might recall that I observed two of your classes. I was amazed by (and envious of) what I saw: a bonafide super-teacher! The way you consistently foregrounded the fundamentally rhetorical nature of language left a mark on me. Ditto for your highlighting activities that

guide students' revision and self-regulation. JJ, you were a wonderful mentor and friend throughout my tenure as a grad student in the Ed Dept and a TA in the Writing Program. It was a true pleasure to work alongside you as the Teaching Associate, and I look forward to, hopefully, working together closely on numerous projects in the future.

I'm thankful for the members of my cohort in the "Teaching and Learning: Language, Literacy, and Composition Studies" program as well as the GGSE faculty, in particular:

- **AJ Ogilvie** and **Ryan Dippre**. Wow, you guys both "got it" *well before* I did, yet you were always patient with (and maybe even amused by) my critical curiosity. AJ, before I joined the program, I remember chatting with you on the phone after you offered your phone number during my campus visit. When I expressed my reservations about committing to something so lengthy and time-intensive, you called this an "existential decision" and reminded me that "the time was going to pass either way—whether I decided to move forward with grad school or not" and then added, "the way I see it, you might as well devote that time to doing something you love." Little things like that have a way of sticking with people. Plus, I can't resist noting your ability to make comp/rhet analogies that made ridiculous(ly perfect) sense of what we strive to do in this field: (1) "moves" to help describe *reading like a writer*, (2) "frittatas" to explain how the comp/rhet field is situated within the academy, and (3) "nesting dolls" to characterize spatial relationships between ideas were each game-changing ideas for me. Ryan, I'll be briefer: your work ethic is beyond awe-inspiring and your admiration for the composition field is infectious. Going forth, I now plan on taking my teaching *and research* as seriously as you have all these years.

- **Karen Lunsford** and **Chuck Bazerman**, two of my former instructors and committee members for this dissertation. Karen, your WAC/WID course opened up my eyes to disciplinarity and the rhetorical nature of written communication. I've always admired your willingness to let us explore our existing interests, your encouragement for experimentation, and your obvious joy for teaching and working with students. Chuck, in your History of Literacy course, you once said something like, "Literacy is the hidden infrastructure of the world." Right after you said that, I wondered if my brain had exploded. It was just one of many insistences when you made a major connection that helped me understand what was/is at stake in our line of work. You've expanded my thinking in countless immeasurable ways, and you've always steered me towards digging deeper into the ultimately socially-situated worlds of language and literacy. Also I thought I'd mention: during my first quarter here, your handwritten comments on my assignments left a very positive impression on me. It reinforced my need to put forth my best work possible, especially when I knew my teachers were listening.

- **Linda Adler-Kassner**, my former instructor, advisor throughout my program, and the committee chair of my dissertation. It will be my life-long professional goal to (try to) bring the same values that *you bring* to literacy education into my own classrooms. Stepping into your shoes, to some extent, would mean respecting all students, appreciating colleagues, valuing expertise, building alliances, and committing tireless energy to your various endeavors. You've taught me that teaching writing is principled work; in an endless sea of trade-offs and competing demands, you've got to find some comfort in falling back on what's most important to you. To me (like you, I'd imagine),

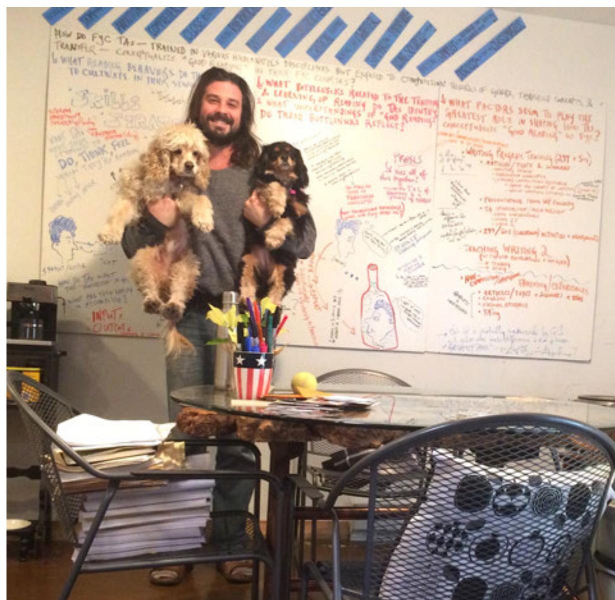
that means acknowledging the innumerable inherent complexities of teaching, writing, researching, and thinking about literacy: since this work is so challenging, it's especially crucial to continuously value students' *development*. Over the past five years, by all accounts, you've practiced what you've preached: from formulating (and explicitly stating) "what plus why" theory-practice connections for pedagogy, to situating notions of "good writing" in particular genres and specific examples, to responding to (grad) students' writing with a principled devotion to patience, promptness, and process—I pledge to do all these things. Thank you, a gazillion times over, for everything you've done for me over during my graduate career at UC Santa Barbara. Whatever becomes of my career here on out, I'll attribute any and all successes to you.

And finally, I want to thank my family:

- My wonderful folks, **Enzo and Linda De Piero**. I owe you *big*-time for 34+ years of unconditional love, friendship, advice, and support. Even though I was out there in sunny, gorgeous, right-next-to-the-ocean southern California, being away from you guys was tough. I'm glad that we've reunited, and I couldn't be happier to be back in the Philadelphia area where I belong. Told ya: this was the plan all along!

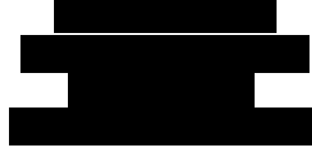
- **Sabira Khan**, my amazing fiancée, along with her wonderful parents (and my California parents), **Mahmood and Pirjo Khan**. Sabira, you are the love of my life, and I can't tell you how much I appreciate everything you do. Extra thanks for letting me destroy our dining room with giant whiteboards and weird cut-out drawings with arrows pointing every which direction. On a serious note, your answers to my many questions—and your questions to my answers—helped me think through all of the ideas in this project. You really are the best.

- Of course, I can't forget to thank my two assistants, **Buckley and Bazie**. Those two furry angels were (literally) by my side throughout this whole process—though, to be clear, Bazie came aboard towards the *tail* end of Year 2.



Curriculum Vitae

Zack K. De Piero



EDUCATION

Doctor of Education (Language, Literacy, and Composition Studies) **Aug '17**
University of California, Santa Barbara, CA

Master of Education (MA, Education: Composition Studies) **Feb '15**
University of California, Santa Barbara, CA

Master of Education (M.Ed, Secondary English Education) **Dec '09**
Temple University, Philadelphia, PA

Bachelor of Arts (International Affairs; Philosophy and Religion) **Dec '05**
James Madison University, Harrisonburg, VA

TEACHING EXPERIENCE

Lecturer – Critical Writing Program **Apr '17 – Present**
University of Pennsylvania, Philadelphia, PA

Penn's Critical Writing Program takes a WID (writing in the disciplines) approach to their first-year writing seminars. Each course is anchored by a scholarly monograph in the instructor's discipline of expertise: I'll be teaching sections of WRIT 083 How Leaders Talk: Political Speech and Tone (Hard, Childers, & Lind, 2013) and Writing with Style (Sword, 2012) listed under the "Rhetoric and Writing Studies." In these courses, students study argumentation by reverse outlining the logical framework of the text—premises, propositions, reasons, evidence, etc.—along with the rhetorical tenets of written communication by accounting for exigence, audience, purpose, and context. Using selected references featured in the monograph, students then create an annotated bibliography, synthesize these texts in a literature review, and use this foundation of knowledge as the basis for disciplinary participation in an authentic discourse community: students apply their genre knowledge by creating an "Op Ed" piece and submit it to a publication of interest. My teaching assignments begin in the fall '17 semester; formal training for this position began in April.

Adjunct English Instructor **Oct '16 – Dec '16**
Community College of Philadelphia, Philadelphia, PA

During the fall '16 quarter, I taught a pair of linked courses: ENG 101 English Composition I and ENG 108 Reading Across the Disciplines. This curricular framework has been

conceptualized to heighten students' awareness that reading and writing are interconnected processes. Students examined how language is a negotiated social activity that is dependent upon writers' goals and readers' interpretations, and how these activities are often shaped by academic domains—broadly, the social sciences, natural sciences, humanities, and business contexts.

Teaching Associate and Teaching Assistant – Writing Program **Jan '15 – June '16**
University of California, Santa Barbara, CA

The foundation of WRIT 2 Academic Writing at UCSB is the *study of* and *practice with* genres. In conjunction with this established model, my course was sequenced in three parts: identifying and exploring genres, comparing and evaluating scholarly and non-academic texts, and enacting genre transformation. Each of these writing projects was complemented by two "project builders" and in accordance with the principles of literacy education, students received extensive formative feedback to their work—from me as well as their classmates—via peer/reader review workshops, blog post responses, and one-on-one conferences.

Adjunct Communication Instructor **Jan '15 – May '15**
Santa Barbara City College, Santa Barbara, CA

In the spring '15 semester, I taught COMM 131 Foundations of Public Speaking. Similar to my approach of teaching writing, I situated the study of spoken communication in distinct genres, rhetorical tenets, and "moves" that speakers make. I guided students through four speech units: (1) deconstructing a speech genre and its conventions, (2) analyzing the "moves" of a speaker, (3) proposing a radical policy (part of a larger department-wide effort), and (4) pitching a *Sharktank*-modeled business plan to a local organization. Students engaged in considerable pre-speech invention strategies and peer workshops as well as post-speech reflection activities.

Adjunct Writing Instructor **Sep '14 – Aug '15**
Antioch University, Santa Barbara, CA

From the fall '14 through summer 15 quarters, I taught six sections of WRIT 310 Academic Writing, a requirement of all first-quarter students. To situate the course within AUSB's institutional mission, I constructed a 10-week scaffolded curriculum that introduces students to genre and rhetoric, then asks them to find an "informant" working in a social justice field that they are interested in. After collecting and analyzing writing artifacts, students collected additional empirical data by interviewing this individual. Students then formulated a thesis-driven "writing about writing" research-based argument, coupled with a metacognitive reflection essay and a "revision matrix" document that details any substantial changes that they've made.

Writing Center Director **Oct '12 – Jan '15**
Antioch University, Santa Barbara, CA

My primary duty as the Writing Center Director was to provide tutors with the necessary resources that would best empower them to guide students' writing development. Within the "Peer Tutoring" model, I hired, trained, and supervised my staff to support students through their respective writing processes so they could better conceptualize the self-regulative possibilities afforded by invention, research, pre-writing, composing, revising, editing, and publishing. I also conducted tutoring sessions with students and, notably, established extended

tutoring partnerships with "project writers"—students working on their master's thesis or dissertation. Another aspect of this position included working with faculty on finding ways to integrate explicit writing instruction into their lessons and curriculum, in addition to considering opportunities for how their assessment procedures can create a feedback loop to enhance their instructional practices. Lastly, I was responsible for recording and analyzing data of student usage, demonstrate the Writing Center's effectiveness towards student retention and learning support, and reporting this information to institutional administrators and regional accreditors.

Teaching Assistant – Communication Department **Apr '13 – Dec '14**
University of California, Santa Barbara, CA

During the spring '13 and fall '13 quarters, I worked as a Teaching Assistant in Dr. Dolly Mullin's COMM 88 Communication Research Methods course. In the spring '14 quarter, I TA'd for COMM 89 Introduction to Communication Theories. My duties in both courses included leading three two-hour sections on Thursdays and Fridays, supplementing instruction from lecture, guiding students through their research projects, and reading, grading, and responding to all of their work.

In the fall '14 quarter, I facilitated Dr. Scott Reid's COMM 123 Intercultural Communication course. As the "reader" for this large lecture course, I was tasked with reading, grading, and responding to 60+ students' 3-page papers three times throughout the quarter. To successfully execute this unique genre that Dr. Reid created, students had to clearly articulate three aspects of communication-based inductive logic: (1) propose how or why a certain phenomena exists by using an existing communication theory or formulating an original hypothesis, (2) explain its assumptions, then predict its applications, and (3) devise a method to test this theory. To support students' learning, I also led writing workshops and provided assistance with study skills for the midterm and final exams.

Teaching Assistant – Freshman Summer Start Program **Aug '13 – Sep '13**
University of California, Santa Barbara, CA

I led four sections of INT 95 The Modern Research University during the summer '13 quarter. Incoming UCSB Freshmen gained familiarity with various campus resources, including Study Abroad, Career Services, and the UCSB Library. Students shared their experiences via class discussions, meetings with faculty members, and blogs.

M.Ed Facilitator – Teacher Education Program **Jan '13 – Jun '13**
University of California, Santa Barbara, CA

In conjunction with ED 289 Seminar for M.Ed Facilitators, I supervised the inquiry of four single-subject teacher candidates. This experience culminated in the creation of each teacher-candidate's action research thesis and the recognition of their professional teaching credentials.

Adjunct English Instructor **Sep '11 – Dec '11**
Temple University, Philadelphia, PA

I taught two courses at Temple University: ENG 802 Analytical Reading and Writing (Freshman Composition) and ENG 2596 Technical Writing for Business and Industry. The 802 curriculum

was primarily focused on an analysis of historical texts about disability, discrimination, and the power of art as a means of non-violent resistance. 2596 was a writing intensive course that focused on analyzing the oral and written aspects of successful professional communication in the business world and the conventions of the genres: resumes, cover letters, memoranda, mock interviews, and business proposals.

English Teacher, Grades 7-12 **Sep '09 - Jun '11**
Philadelphia School District, Philadelphia, PA

As an English/Language Arts teacher in the Philadelphia School District, I taught at a "persistently dangerous" high-needs middle school as well as a prestigious magnet high school for the performing arts. At the high school level, I taught two sections of English IV and two creative writing classes, Critique and Creative Non-Fiction. Working within these two disparate environments forced me to diversify my skill-set as an instructor in order to reach a wide range of learners' needs. It has also helped me develop an expansive, patient perspective with which to view the many complex issues facing the field of education.

PROFESSIONAL CERTIFICATIONS

Instructional I Certificate, English 7-12 (Pennsylvania)
ESL Endorsement (Pennsylvania)

PUBLICATIONS

De Piero, Z & Johnson, J. (2017). "Feeling a Little Frazzled:" Troublesome Knowledge in TA Training. In Macauley, B. (Ed.), *New Teachers, New Teaching, and the Liminality of TAships in Composition and Rhetoric*. Forthcoming.

WORKS IN PROGRESS

De Piero, Z. (2016). Reading Across Contexts: From FYC to the Humanities to the Writing Center." *WLN: A Journal of Writing Center Scholarship*. Under consideration.

Otto, K., Dippre, R., & Z. De Piero. (2015). "I Don't Know How Other TAs Do It:" Structurated Commenting Practices in a Comparative Grading Context. *Across the Disciplines*. Under consideration.

RESEARCH PRESENTED AT CONFERENCES

De Piero, Z. (2014). "i-Stance" Across the Curriculum: Using Faculty Language to Quantify Stance in Seven Disciplinary Scoring Guides. Writing Research Across Borders.

CAMPUS PRESENTATIONS and WORKSHOPS

De Piero, Z. (2014). "COMMenting: How do TAs Respond to Student Writing in the UCSB Pre-Comm Major?" University of California Santa Barbara.

De Piero, Z. (2014). "Resumes as Genres: Considering Parallelism, Rhetoric, and Conventions to Improve Your Resume." Antioch University Santa Barbara.

De Piero, Z. (2013). "Do's and Don'ts of APA Formatting and Style." Antioch University Santa Barbara.

De Piero, Z. (2013). "Responding to Your Students' Writing." Antioch University Santa Barbara.

De Piero, Z. (2013). "How to Create Your Own Prezi!" Antioch University Santa Barbara.

AWARDS and RECOGNITIONS

Excellence in Education – Nominee for Outstanding TA, 2013-2014
Excellence in Education – Nominee for Outstanding TA, 2014-2015
Excellence in Education – Nominee for Outstanding TA, 2015-2016

PROFESSIONAL AFFILIATIONS

National Council of Teachers of English
College Composition and Communication
International Writing Centers Association

Abstract

Reading Like a Writer, Teaching Like a Reader:
Guiding Students Towards "Good Reading" in First-Year Composition

by

Zack Kramer De Piero

This study examined how graduate students in humanities disciplines guide students' reading during their work as teaching assistants (TAs) in first-year (FYC) composition courses. Situated within an independent writing program, the "genre studies" approach to this FYC course is informed by the threshold concepts of the composition discipline, alongside teaching for transfer (TFT) and writing about writing (WAW) theories of postsecondary writing education. In surveys and follow-up interviews, twenty-four TAs described the role(s) that reading behaviors—what student-readers *think*, *feel*, or *do* before, during, or after the act of reading, thus incorporating the range of cognitive, affective, behavioral, and social outcomes of any reader-text transaction—played in their reading pedagogies. A comprehensive review of composition scholarship, coupled with TAs' responses in a pilot study, yielded the following fourteen reading behaviors that writing instructors attempt to cultivate in their students: *being motivated to read*, *skimming and scanning*, *annotating texts*, *comprehending content*, *conducting a close reading*, *reading rhetorically*, *applying visual literacy*, *deconstructing genres*, *reading critically*, *reading like a writer*, *summarizing and paraphrasing*, *using sources in papers*, *analyzing samples*, and *discussing a text with classmates*.

A broad framework emerged from TAs' responses which situates readers' activity at

specific points in an iterative reading-writing cycle. Depending on the immediate purpose for reading, instructors' reading pedagogies (and their student-readers' activity) are governed by two broad domains: reading for textual consumption and reading for textual production. Acros these domains, TAs guide students' reading across six total dimensions. Four dimensions are situated at specific points in the reading-writing cycle: intratextual foci, extratextual expansion, intertextual integration, and transtextual embodiment. Two other dimensions, readerly stance and reader-response, permeate the reading-writing cycle. TAs oftentimes resolve bottlenecks by more proactively cultivating reading behaviors in the reader-response dimension by eliciting students' individual reading experiences and thereby recalibrating their reader-text relationships.

The findings also hold implications for transfer research: TAs' dual disciplinary enculurations across humanities disciplines, alongside their exposure to the composition field via their TA training practicum, create unique orientations to postsecondary literacy that offer researchers new ways of conceptualizing the the role(s) of reading in FYC from the perspective of instructors with considerable experiences outside the composition field. From this interdisciplinary perspective, TAs perceive different roles for guiding students' in FYC and introductory-level humanities courses in which they've previously taught. In FYC, TAs' reading pedagogies privilege reading behaviors in the textual production domain, whereas in introductory-level humanities courses, TAs primarily guide students towards adopting reading behaviors in the textual consumption domain. Further, based on this analysis, numerous TAs don't envision reading and writing as interconnected processes. TAs can reconceptualize the transfer of students' literate activity in FYC and across academic contexts by cultivating metadisciplinary reading lenses such as *genre*, *discourse community*, and *reading like a writer* that can strengthen readers' textual consumption and textual production.

Keywords:

First-year composition; Reading pedagogy; Transfer;
Humanities; Threshold concepts; Bottlenecks

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Chapter 1: Introduction and Exigence

First-year composition (FYC) is oftentimes envisioned as an introduction to academic writing, and in many respects, it is the nearest approximation to a universal course in American higher education. According to recent estimates by the National Census of Writing (2013), 96% of four-year colleges require students to successfully complete FYC. The course is staffed by the full range of postsecondary instructors—from tenure-track faculty, to adjunct instructors, to graduates teaching assistants (TAs)—from numerous disciplinary backgrounds. During the 2011-2012 academic year, across each level of institutional status, the percentage of courses taught by instructors with English pedigrees was consistently greater than those taught by instructors from composition/rhetoric programs. It shouldn't come as a surprise, then, that FYC is guided by a wide range of approaches, purposes, and philosophies. Across these many manifestations, some institutions maintain the lingering perception of FYC's sweeping educational mandate: to guide each student towards the ability to successfully participate in the wide range of literate activity that they'll encounter throughout their college careers, including the range of genres that exist throughout individual courses, disparate disciplines, and professional fields.

A growing consensus of composition scholars, however, resist this notion and argue that accomplishing such a monumental outcome isn't feasible in one or two courses (Downs, 2013). Even if that was possible, they argue, a large body of research suggests that that there is no *singular* academic discourse that students can learn which can be applied to the seemingly limitless situationally-dependent literacy environments they could encounter—unique social contexts which are impacted by a range of disciplinary norms, genres, evidence, and stances. Consequently, contemporary composition theorists working from perspectives such as *writing about writing* (Downs & Wardle, 2014) and *teaching for transfer* (Yancey, Robertson, & Taczak,

2015) argue that teaching students *about* rhetorical tenets, *about* genres, *about* discourses, *about* writers' writing processes, and *about* writing scholarship has the greatest chance of equipping students with the necessary lenses to see a more nuanced and situated view of how and why writing functions differently across disciplines and within genres—a process that is often shorthanded as "transfer."

Each one of these aforementioned foci reflect on what have been recently referred to as the threshold concepts of Writing Studies—foundational ideas about how writing is produced, consumed, and distributed. When FYC curricula is based on content that is directly aligned with the content knowledge of the discipline (threshold concepts), it aims to have students participate in the *study of* and *practice with* writing (Adler-Kassner & Wardle, 2015) so that students' learning—including knowledge, habits, and attitudes—can be flexibly applied to the range of future writing activity that will inevitably take place across numerous social contexts.

Despite these recent efforts to shape FYC into an academic site informed by composition scholarship and guided by learning theories, a disproportionate amount of scholarship has predominantly focused on *writing*. Inquiries have steadfastly focused on whether students' writing transfers to other contexts and how, exactly, that occurs. Consequently, the numerous and complex roles that *reading* plays in the classroom—and the potential for those roles to transfer to other sites—have often been overlooked. If reading often lays the foundation for students' writing, then questions such as *what texts are students reading?*, *how are they being asked to read those texts?*, *are students expected to read different texts in different ways?*, and *why?* may provide insights into extending transfer research. After all, if instructors' reading pedagogies—a term that I am using to describe the ways in which instructors select, sequence, and scaffold course readings; their classroom-learning preparation and enactment, including lesson plans, lectures, dialogic opportunities, and individual or group activities; and the tacit or explicit reading-writing

connections afforded by their course assignments, projects, and other assessment-based mechanisms—lay part of the groundwork for transfer, it merits exploring how and why instructors attempt guide students' reading activity in FYC to leverage its transfer across future academic contexts.

Instructors with existing expertise across academic contexts, then, may bring diverse perspectives to FYC education. I argue that the pedagogical practices of TAs from different disciplines represent an untapped base of disciplinary knowledge that can inform reading research and provide avenues to expand transfer scholarship—particularly when these individuals have been formally trained, also, in contemporary composition theories. These particular TAs are uniquely positioned to see FYC from the perspective of other disciplines; consequently, their disciplinary expertise (beyond the composition discipline) may have implications for the ways that they shape their FYC curriculum—and specifically, the ways that they ask students to engage with texts.

To take a closer look at how reading functions within FYC courses conceptualized through a transfer lens, I examine a major university writing program and examine how TAs hired from within the Division of Humanities and Fine Arts (HFA) with different disciplinary backgrounds theorize and enact reading practices in their FYC courses. More specifically, I will ask: **How do FYC TAs who are trained in various humanities disciplines and exposed to composition theories of *genre*, *threshold concepts*, and *transfer* guide students' reading in their FYC courses, and what implications do their practices hold for literacy education?** To address that broad question, I answer the following sub-set of questions:

- What orientations to postsecondary literacy, based on TAs' disciplinary enculturations, seem to play the greatest role in shaping their reading pedagogies in FYC?

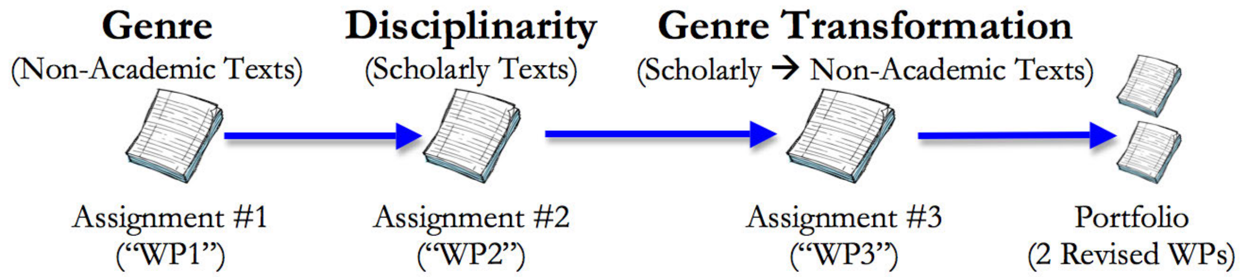
- What reading behaviors do TAs seek to cultivate in their FYC students, and why?
- What bottlenecks related to the teaching and learning of reading do TAs identify, and how do they attempt to resolve these bottlenecks?

To investigate, I administered a survey to the FYC TAs in one university writing program who are also pursuing scholarship in HFA disciplines. I used the survey results to draw patterns across TAs' perceptions and, also, as a basis for conducting semi-structured follow-up interviews. TAs' responses reveal the ability of reading behaviors in two broad dimensions—readerly stances and reader-response strategies—to resolve a considerable number of students' learning bottlenecks, in turn, creating fluid literate activity throughout the reading-writing cycle.

Rather than analyze the FYC curriculum at this particular site, my primary objective is to examine writing instructors' (in this case, graduate students from humanities disciplines) perceptions of the role of reading in their courses. However, to add clarity to this study, I offer a brief description of the curriculum. Like many FYC courses, this course, WRIT 2, culminates in a portfolio where students must revise two of three writing projects (WPs) and provide a detailed metacognitive reflection of their revisions. Throughout the course, students analyze academic and non-academic texts using *genre* and *disciplinarity* as conceptual anchors. Although the specific iterations of each TA's course may fluctuate, they share the same broad goals: in WP1, students analyze a non-academic text(s) and analyze it as a distinct genre(s); in WP2, students analyze the literacy practices of (at least) one discipline using (at least) one scholarly text(s); in WP3, students gain practice with transforming genres, oftentimes taking a scholarly text and transforming it into non-academic texts. Figure 1, below, depicts this curriculuar progression.

Figure 1

Broad Overview of Curricular Progression at This FYC Site



Chapter 2: Literature Review

This study examines how twenty-four TAs from six different HFA disciplines guide students' reading in their FYC courses. TAs from non-composition disciplines hold particular orientations to postsecondary literacy, and consequently, may offer unique perspectives on teaching literacy in FYC. At the same time, within this research site, their training practicum exposed these TAs to composition theories of genre, transfer, and threshold concepts, along with other ways of thinking and practicing of the composition field. This group of TAs, then, offers researchers an opportunity to study novice FYC instructors from *beyond* the composition field that, also, bring theoretically-informed enculturation to their work *within* the field. Essentially, this inquiry will contribute to research on reading in the postsecondary writing classroom, particularly as the field continues thinking about the intersections between FYC, reading development, and transfer.

Four thematic sections comprise this literature review in chapter 1. First, I provide an overview of the theories of reading to explain how and why readers make meaning. Second, I move on to examining how these theories of reading shape the literacy practices within specific disciplines. Third, since I am interested in how reading is taken up in FYC, specifically, I focus on the composition field and outline its disciplinary knowledge. Aided by Carter's (2007) distinction between declarative knowledge and procedural knowledge, I situate the specific FYC model that I have studied in comparison to alternative approaches to FYC. Also, since FYC is shaped, in part, by the TAs who teach the courses and the training practicum that have prepared the TAs, I analyze researchers' work on TA training practicums, along with bottlenecks that TAs have encountered in their teaching practices. Fourth, I identify variables and factors that emerged from the scholarship on reading which impact, illuminate, and problematize these theorizations of reading activity.

Synthesizing the literature on these specific areas establishes sufficient background for the framework that I propose in chapter 2 which facilitates my exploration of how TAs from HFA disciplines guide students' reading in FYC. My overview of the body of scholarship in chapters 1 and 2 positions literacy education as a situated act, dependent on complex cognitive activity and highly influenced by social structures. Collectively, this scholarship will provide a backdrop for examining how TAs *shape* and *are shaped by* literacy as they move from their home disciplines, through their training in composition pedagogy, and into their FYC classrooms. That, in turn, will contextualize this inquiry and illuminate my research questions.

Part I: Theories of Reading

What Is Reading?

The literature on theories of reading rests on three fundamental questions that must be briefly addressed: *what is reading?, what are texts?,* and *what, exactly, are theories of reading?* On the simplest and most reductive level, *reading* refers the semiotic decoding of sound and meaning from alphanumeric text—from letters, phonemes, and words. On a much broader level, though, reading can be extended to include interpretive acts of external stimuli—of sound, image, motion, and even space. Kress (2003), for instance, conceptualizes multiple layers of reading, claiming that "'reading the world' through different senses—sight, touch, hearing and even taste—is always present in 'reading,' even when we ostensibly focus on script alone" (p. 142, as cited by Morris, 2016, p. 126). Salvatori and Donahue (2016) expand conceptualizations of reading even further, contending that accurately defining *reading* depends on who, exactly, is defining reading. They argue that "The answer to th[e] question [*what is reading?*] is largely a function of where and how we position ourselves as teachers, disciplinary representatives, academic citizens" (p. 6).

Amongst compositionists and reading scholars, there seems to be consensus that *reading*

is more than decoding (Morrow, 1997; Anson, 2014; Carillo, 2015). For the purposes of this review and synthesis of literature, the act of *reading* (verb) typically—though not exclusively—refers to reader's processes for deriving meaning from inscribed language. *Readings* (noun) or texts, typically (though certainly not exclusively, either) refer to alphanumeric, typographic-based language in both print and digital forms. For the purposes of providing clarity, I will exclusively refer to *readings* (noun) as *texts*. Ultimately, though, despite composition scholars' insistence that reading as a meaning-making enterprise, the question remains: if the act of reading depends, in large part, on what is being read—that is, what text is being consumed by the reader—what "counts" as a text?

What *Are* Texts?

Scholarship across seemingly disparate fields within Writing Studies like digital rhetoric, genre theory, and constructivist assessment illuminate elements of textuality and, in doing so, appear to raise a similar truth: what reading is (or isn't) also depends on what a text is (or isn't). Some scholars ponder whether anything that can be accessed through a single sensory modality constitutes a text. Yancey (2004) asks, "Does [writing] include writing for the screen? How visual is it? Is it the ability to move textual resources among spaces[?]" (p. 63). Shipka (2015) appears to suggest anything that can be experienced can be considered a text, writing that "By 'text,' I mean something that is purposefully (though not always successfully) engineered in ways that convey meaning to a particular audience […] some of the texts appearing on their lists might have no alphabetic text associated with them at all, including a painting, a photograph, a well-designed room, or a special meal. Still other texts might feature a mix of alphabetic text, spoken words, images, gestures, and color, including a greeting card, a Web page, a spoken poem, a blog entry or a monologue" (p. 222). If the notion of what "counts" as a text expands to include more than just print-based alphanumeric communication, then the traditional roles for writing and reading

shift with it.

To illustrate this point, scholars working in digital rhetoric have analyzed how the material affordances and constraints of *digital texts*, *multimodal texts*, and *new media* appear to expand traditional notions of reading quite significantly (Jewitt, 2005; Selfe, 2009; Lauer, 2009). Though scholars and practitioners have debated (and conflated) these terms, Ball and Charlton (2015) note that *all writing* is multimodal—that is, every piece of writing combines two or more of available meaning-making elements: linguistic, aural, visual, gestural, and spatial—thereby expanding writers' and readers' rhetorical capabilities. Interest in how and why writers and readers make meaning of such alternative texts is necessary because these conceptualizations have the potential filter into scholar-practioners' theorizations of literacy and pedagogical practices; this, in turn, may shape the ways that they guide students' reading.

Genre provides another means of conceptualizing textuality, particularly for the social and rhetorical functions of texts. Miller (1984), for instance, points out that genres are typified responses to recurring social situations. These characteristics, features, and patterns that are unique to individual texts are known as the conventions of that genre, so a genre analysis, in part, is an exercise in the identification, description, and evaluation of a text's conventions. Genre analysis is, in many ways, the cornerstone of Broad's (2003) Dynamic Criteria Mapping model (DCM)—a systematic assessment on one unique text or *genre*: students' FYC portfolios. This method extends the question "what is a text?" in productive directions by considering the various aspects that contribute to a specific text's "goodness," thereby foregrounding readerly judgments. The DCM approach poses the question "What did we value about the assignment?" (p. 41), so that faculty can consider changes, improvements, or revisions for students' work and instructors' assignments.

Broad (2003) suggests that texts can be broken down into two essential categories:

textual features and textual qualities. Textual features, alternatively called "units of analysis," (Huckin, 2004, p. 17), can range from lower-order surface-level inscriptions to higher-order ideas embedded within texts. Broad's (2003) investigation into faculty's impressions of the strengths and weaknesses of students' portfolios yielded fifteen textual features. These features, in descending order of frequency with which faculty used them, spanned from mechanics, content, and examples to titles, appearances, and graphics. Given this range of scholarship on textuality, texts are dynamic entities that can draw readers' attention—and instructors' pedagogies—to a wide range of phenomena.

What are Theories of Reading?

Theories of reading include explanations of how reading interactions come to be—how and why readers read. Theories attempt to account for what happens across the wide range of cognitive processes and social variables that are involved in any single reading negotiation. Understanding the range of reading theories and how they each position readers—as well as any consequences they may hold for heightening students' reading-writing connections—can help me to more accurately achieve my main goal, namely, understanding FYC instructors' reading pedagogy. As Helmers (2003) claims, "what an instructor believes about reading is an essential precondition to organizing and teaching in a writing classroom" and "Every reading or writing assignment is grounded in theory, whether consciously considered or not" (p. 4, as cited by Bosley, 2008, p. 287). Theories don't necessarily specify which specific practices should be introduced into classrooms or how they should be implemented, although they might present explicit clues about how to do. Instead, theories of reading help explain circumstances surrounding literacy practices and, in effect, draw conclusions about *why* certain approaches might be pedagogically considered.

I've organized the theories of reading into broad categories: (1) cognitive theories, (2)

transactional theories, (3) stance-based theories, and (4) intertextual theories. The organization of this section moves from reading as it is first taken up by the individual and onto how reading moves out and is experienced in the world. I begin with how reading is processed in the brain, then move to readers' stances towards reading that impact their reception of and response to texts. Next, I focus more intently on how reading is often embedded within writing and why intertextuality can help illuminate theorizing reading-writing connections. Intertextuality provides a fluid segue into conceptualizing literacy as the epistemological practices of the specific communities in which literacy takes place.

Schema-Based Cognitive Theories

Cognitivist theories examine how language is decoded by building off and onto existing schema or mental representations. Haas and Flower (1988) note that during the act of reading, the inner-workings of the brain are governed by "links between a group of nodes [which] might reflect causality, or subordination, or simple association, or a strong emotional connection" (p. 168). Thus, thought and language are based on how schema are informed—sometimes simultaneously—by emotions, experiences, images, and other schematic associations, and they aren't always readily available to be expressed in language. Put another way, any given act of reading conjures up an infinite amount of sensory details that our brains have processed throughout our lives, and these sensory details can influence the ways that we interpret and experience a text.

Tierney and Pearson (1983) claim that reading is a sense-making tool which requires readers to "fil[l] in gaps or mak[e] uncued connections" (p. 9) and these gaps can be supported by providing additional contextual information to afford readers heightened insight and fuller interpretive participation. In educational contexts, instructors can proactively build schemas into the reading experience and, consequently, alter readers' interpretations of a text. Tierney and

Pearson call this “alignment” and claim that “if readers are given different alignments prior to or after reading a selection, they will vary in what and how much they will recall (Pichert, 1979; Spiro, 1977)” (p. 11).

The alignments that readers adopt—and instructors cultivate—have direct implications for readers’ perception and retention. For example, Tierney and Pearson (1983) reference one study that asked readers to “read a description of a house from the perspective of a homebuyer or burglar tend to recall more information and are more apt to include in their recalls information consistent with their perspective” (p. 11). The artificial alignments taken up by these readers recalibrated their schematic connections with the text—i.e., the housing description—thereby impacting how they read the text.

Reader-Response Theory and Transactional Theory

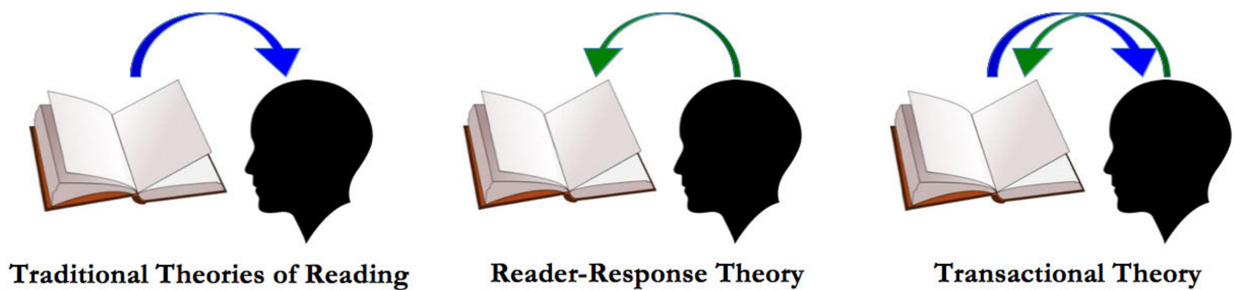
Rosenblatt’s (1978) transactional and reader-response theories extend cognitivist approaches to theorizing reading and readers by situating the act of reading within the many different worlds which readers have embodied prior to encountering a text, thereby creating more possible dimensions to understanding how and why readers interpret texts in the ways that they do. These theories foreground individual readers, instead of texts, by proposing that meaning doesn’t lie dormant within alphanumeric text, waiting for readers to activate it upon their gaze. Instead, Rosenblatt claims that readers bring their own unique interpretations when negotiating meaning in written language. She likens reading to an interpretive performance, similar to the ways that professional actors read: they act out scripts by bringing with their own unique voice coupled with their own unique life experiences.

To be clear, Rosenblatt’s work builds off schema-based cognitive processes: she claims, “Meaning will emerge from a network of relationships among the things symbolized as [the reader] senses them. The symbols point to these sensations, images, objects, ideas, relationships,

with the particular associations or feeling-tones created by his past experiences with them in actual life or in literature […] Thus built into the raw material of the literary process itself is the particular world of the reader" (p. 11). Rosenblatt's characterization of the reader-text relationships—that, while texts offer readers semiotic possibilities, individual readers ultimately activate meaning in their own unique way—became known as transactional theory. Figure 2 depicts these reader-text relatonships.

Figure 2

Reader-Text Relationships: Traditional, Reader-Response, and Transactional Theories of Reading



In effect, Rosenblatt's theorization of reading democratized the role of reading in the classroom (Harkin, 2005). The role of the student-reader expanded and their responses to texts became increasingly valued, in effect, destabilizing the prior power dynamic in which the instructor held the correct answer—i.e., the correct interpretation of a text. Transactional theory brought considerable implications for literacy research and pedagogy by challenging previous approaches that primarily positioned the act of reading as the pursuit of authorial intent instead of, also, readers' interpretative activity. In fact, this approach, often referred to as "new criticism," was labeled as "elitist" by one composition scholar, Bartholomae (1999), because "the subject in the curriculum became someone else's reading and writing, someone bigger, better, more famous, more powerful" (Carillo, 2015, p. 70).

Many composition scholars have praised the expansive application that Rosenblatt's

theories have had for reading pedagogy, particularly for reader-response. Harkin (2005), for instance, argues that it has provided agency to previously-underprivileged voices: "readers [who] may bring to the text experiences, awarenesses, and needs that have been ignored in traditional criticism" (p. 142). Salvatori and Donahue (2012) extend the power of reader-response theory from its impact on student-readers to, instead, their instructors' interpretations and theorizations of reading as well. They argue that readers' experiences—from FYC students to scholars—depend on "multinational, multicultural, racial, ethnic, and gender lines" as well as whether they are "women, African American women, queer men, queer women, African American men, Asians, Europeans, Americans, subalterns, culturally empowered readers, resistant readers, and so on" (p. 203). These differences, in turn, can directly impact instructors' reading pedagogies, from their decisions about which course texts to select, to what they ultimately what students to *do* with those texts.

The freedom afforded to individual interpretations of texts did more than positively affirm demographic and cultural differences across readers; reader-response presented new strategies through which teachers could guide students' reading and enhance their learning. Huffman (2010) notes its affordances for building onto existing schema, noting, "[A student's] personal response to a reading not only makes the reading more individually meaningful, it provides an idea scaffold to process new information" (p. 168). Supported by this explicit theory, instructors could design reader-response-informed activities to enhance students' learning and engagement with texts. Other scholars, though, caution that this freedom must be delicately coupled with an attention to textually-supported logical claims. Bean et al. (2013), for instance, point to the tension of entirely open or closed views of permissible reading interpretations. They call this the "public/private dialectic" and note, "When college writing assignments ask you to explain and support your reading of a text […] it is important to

distinguish private associations that are only loosely related to the text and interpretations that are publically defensible in terms of textual evidence" (p. 9, as cited by Kalbfleisch, 2016, p. 47). Blau (2003) also hedges against blind faith in the extreme end of the anything-goes reader-response spectrum, writing, "Our interpretations of texts, then, as we have seen, can be sustained only if they are supported by evidence located in the words of the text or in the world from which the text emerges" (p. 52).

Although Rosenblatt readily concedes that there is wisdom in finding an appropriate middle ground of interpretation—claiming that a reading "merely leading to free fantasy would not be a reading at all in the transactional sense [because] the concept of transaction emphasizes the relationship with, and continuing awareness of, the text" (p. 29)—she still endorses the opportunities for social learning afforded by reader-response practices which can "greatly increase such insight into one's own relationship with it […] Through such interchange [readers] can discover how people bringing different temperaments, different literary and life experiences" (p. 146). Bartholomae and Petrosky (1986) also claim that "[t]o those who would say that the problem with a course that turns meaning over to students is that 'anything goes,' we would answer that the problem with ones that don't is that nothing happens—or nothing that seems to us to be intellectually or educationally interesting " (p. 14). The impact of readers' wide-ranging life experiences and the meaning that they generate from it will be examined further in the following sections on different stances.

Reading as Composing

Scholars have pointed to the reciprocal relationship between reading and writing as a means of theorizing reading activity, drawing parallels in how both processes—the writing process and the reading process—are ultimately meaning-making activities. For instance, Tierney and Pearson (1983) claim that, like writers, readers also use "first drafts" when composing,

noting that “a writer sometimes uses a first draft to explore what she knows and what she wants to say, so a reader might scan the text as a way of fine tuning the range of knowledge and goals to engage, creating a kind of a ‘draft’ reading of the text” (p. 7). A writer’s revision is akin to a reader’s alteration of an initial interpretation of a text, perhaps due to a reconsideration of alternative perspectives towards the writer, the writer’s argument, or the content. Donahue also extends the individual meaning-making processes of writing to reading, stating that, “our reading of a text always entails ‘a *writing* and a *rewriting* of it’” (p. 8, as citied by Qualley, 2010, p. 13) though it’s not explicitly clear what she means by this.

Some scholars have gone as far as to say that reading and writing are “two names for the same activity” (Tompkins, 1980, as cited by Tierney & Pearson, 1983). Blau (2003) agrees with this notion, asserting, “The meanings constructed through readings are also composed exactly as written work is composed and through a process that entails rough drafts and revisions as much as any task of difficult writing would” (p. 53). This composing processes that Blau acknowledges touches on Tierney and Pearson’s (1983) main argument that, like writing, the act of reading involves various recursive stages of composing—that is, of planning, drafting, aligning, revising, and monitoring. According to this theory, writing instructors can guide students’ reading in such a methodical fashion.

An example of how readers “compose” a text is illustrated by Tierney’s (1983) think-aloud study which was designed to understand the interpretative processes that writers and readers undertake during the construction of a written text. He observed participants vocalize their interpretations of the directions for how to construct a water pump. Each group assumed the role of the other; the writers tried to anticipate how their text might be (mis)understood through their imagined readers’ eyes, and the readers voiced frustration with the writers’ inability to explain the purpose of each step along the way and they oftentimes critically analyzed various

decisions that the writers made such as word choice and clarity. This scenario echoes Harkin's (2005) claim that texts "are received by their audience not as a repository of stale meaning but as an invitation to make it" (p. 413, as cited by Carillo, 2015, p. 93). The readers in Tierney's study were "invited" to consider the shortcomings of how the water pump manual was written.

In many ways, then, it seems clear that readers and writers share similar goals. "Composing" a water pump manual, led readers and writers, alike, to seek clarity. Tierney and Pearson (1983) argue that readers approach reading in ways that Flower and Hayes's (1981) readers did—namely, with procedural, substantive, or intentional goals which can be used to "broaden, fine tune, redefine, or replace goals" (p. 5). To illustrate this, Tierney and Pearson offer a thought experiment about a novel enthusiast who stops reading for enjoyment and, instead, steps into the author's shoes to wonder how or why they made various craft- or language-related decisions. In a similar way, Glenn's (2007) study of pre-service English teachers sought to determine if pre-service English teachers' efforts to dabble in creative writing could enhance their ability to teach creative writing. He found that the teachers weren't able to step into the creative author's shoes to consider the various craft-related decisions that they had made until they, themselves, had walked in a creative writer's shoes. This reciprocal relationship between reading and writing is further supported by Qualley's (2010) reference of Hodges's call to help students "write their ways into the genre," which she bases on observations from her experience teaching a form and theory non-fiction course in which "students [who] are positioned 'outside' the genres they are reading 'as onlookers, analysts, critics,' [m]ay have a more difficult time learning how to read them" (p. 13).

The aforementioned accounts suggest that the ability to fully "compose" a text during the act of reading seems to be modestly related to that reader's prior experience and expertise with *writing* that particular genre or domain. In this way, explicitly guiding students to become

aware of reading-writing connections throughout their literate activities seems to be a strategy that instructors can leverage to enhance students' literate development. However, despite the many similarities that have been outlined between reading and writing, a fine line exists between creating meaning on one end, and on the other end, interpreting meaning. *Making meaning* through the configuration of semiotic symbols doesn't seamlessly equate to *making meaning* through *someone else's* configuration of those symbols. As Rosenblatt states, "The end result of the poet's creative throes is a text, a pattern of verbal signs. This is the reader's *starting point*." (p. 49, emphasis added). Fitzgerald and Shanahan (2010) take this a step further in connection to pedagogical practice, stating, "If reading and writing really were identical and not just similar, then it may make sense to teach only reading or writing. Everything learned in one would automatically transfer to the other, so there would be no reason for the double instruction" (p. 43). In other words, it seems clear that although reading and writing are each impacted by similar factors, they are not the same activity. The reader's job starts where the writer's job ends. Nevertheless, Harris (2006) reminds us that, on a general level, reading is a creative activity because "Our creativity thus has its roots in the work of others—in response, re-use, and rewriting" (p. 2). If the texts that we read give shape, to any extent, to what we write, then reading can be considered an inseparably instrumental tool for composing.

Stance

Stance-based theories provide another way of understanding what happens readers read and, correspondingly, how instructors can try to shape reading activity within their classrooms. Defining *stance*, according to Soliday (2011), is challenging because "it involves epistemology (seeing, being, or presence) and ideology (beliefs, commitments, or values)" (p. 37). Although she uses the following characterization to describe the how writers approach literate activity, the implications are also relevant for readers: "No content is free floating but must be governed by

someone's angle of vision, or stance […] writers do more than present information: *they perceive and judge it* in some way" (Soliday, p. 36, emphasis added). Readers, like writers, bring particular stances to the act of reading.

Composition scholars have noted how readers' conscious and subconscious stances, alike, shape their textual engagements. *Stance* is explicitly mentioned in Tierney and Pearson's (1983) conceptualization of "alignment" as a way to understand the co-constructive relationships between reading and writing, which is driven by two aspects: "stances [that readers] or writers assume in collaboration with their author or audience; and roles within which the reader or writer immerse themselves as they proceed with the topic" (p. 10). Writers approach unwritten texts with stances and readers approach writers' texts with stances, and the interplay between them can become quite tricky. Tierney and Pearson note, "A writer's stance toward her readers might be intimately challenging or quite neutral. Likewise, a reader can adopt a stance toward the writer which is sympathetic, critical, or passive" (p. 10). The following sub-sections detail the factors that impact a reader's stance, namely, purposes for reading and considerations of identity.

Efferent Reading

Rosenblatt (1978) distinguishes between two types of reading to describe purposes for reading—efferent and aesthetic—which exist on a continuum. Efferent reading, from its Latin roots "to carry away," asks: what's the next step *after* reading? This *reading to* or *reading for* approach to reading is similar to how readers typically use "how to" manuals; readers engage with texts as a means to accomplishing other ends. During efferent reading, Rosenblatt claims "the reader's attention is focused primarily on what will remain as the reside *after* the reading—the information to be acquired, the logical solution to a problem, the actions to be carried out" (p. 23) and "attention will be concentrated on what is to be assimilated for use after she has finished reading" (p. 24).

In a writing classroom, a cursory consideration of what readers could "carry away" yields a vast list of textual features, from more micro-level linguistic decisions a writer has made in constructing what is read to more higher-order and macro-level factors such as structural moves, argumentation, or analysis. One scholar, Edwards (2016), has posited that there are eight purposes that a reader could bring to their purposes for reading: analysis, apprenticeship, challenge, development, didactics, discovery, enculturation, inquiry, and modeling (p. 141). Each requires a different efference, thus necessitating a very specific efferent stance. Focusing specifically on classrooms, Morrow (1997) has proposed seven efferent stances that instructors can ask students to adopt, depending on their pedagogical goals. She argues that students can read to: (1) build an intellectual repertoire, (2) negotiate ambiguity, (3) examine the unexpected, (4) consider the stylistic play of language, (5) determine argumentation and evidential strategies of persuasion, (6) pinpoint genre conventions, and (7) analyze the overall reading experience.

Aesthetic Reading, Affective Reading, and Uncritical Reading

Aesthetic reading, alternatively, brings a reader's focus to their generative experience of the text as it unfolds. To illustrate this point, Rosenblatt (1978) questions why someone would speed-read a novel or only consider its plot—e.g., reading Cliffnotes or a Wikipedia entry—because these two exercises bypass the reader's experience of the work in its complete and intended form. Nevertheless, Rosenblatt notes that readers often shift between efferent and aesthetic reading stances, stating, "Moments may intervene in a generally aesthetic reading when the reader is more concerned with the information being acquired, than with the experienced meaning" (p. 38).

Moody's (2016) study on female romance novel enthusiasts—what might seem, on face value, to exclusively focus on aesthetic reading dispositions—paints a much more complex portrait about how efferent considerations can be applied to aesthetic reading practices. She

found that her participants simultaneously enjoyed reading this steamy genre on an aesthetic level, but they also *carried away* more complex identity-related conceptions of themselves and others; her readers read both *un*critically and critically. Moody positions her investigation as a, paradoxically, *also critical* alternative to power-interrogating "critical" reading pedagogies in the academy. She challenges Shor's (1992) definition of "critical literacy," which he describes as the pursuit of "understand[ing] the deep meaning, root causes, social context, ideology, and personal consequences of any action, event, object, process, organization, experience, text, subject matter, policy, mass media, or discourse" (p. 129, as cited by Moody, 2016, 121). On face value, these seem like well-intention goals, but Moody argues that it assumes that students begin their collegiate literacy practices from a deficit. Moody claims that Shor "offers no sense here of what students *do* bring to the critical literacy table, other than the mistakes of uncritical reading and writing practices" such as focusing on "surface meaning, first impressions, dominant myths, official pronouncements, traditional clichés, received wisdoms, and mere opinions" (pp. 120-121). Moody concedes that the romance novel genre stereotypes gender roles through all-absorbing depictions of love, yet her semi-structured interviews led her to see value in "uncritical" and "affective" reading practices that readers brought to their interpretations, which "ma[d]e possible moments of self-recognition, cross-gender identification, same-sex desire, parody, language play, and even critique" (p. 106). These aesthetic reading revelations somewhat counter-intuitively empowered readers in critical, feminist ways. While efferent reading practices hold value in their immediate application—readers use a particular text for some practical purpose—the utility of aesthetic, affective, and uncritical reading endeavors may be unknown until the reader experiences the text.

Another study examined students' personal, extracurricular reading habits and compared it to their academic ones. Joliffe and Harl (2008), interested in reading habits of university-level

students during the digital age, asked twenty-one freshmen at the University of Arkansas to maintain a daily ready journal for two weeks midway through their first semesters to document their academic and non-academic reading experiences. They discovered that many students did, in fact, read for leisure, particularly for "text-to-self connections" (p. 610)—matters of personal importance and self-identity—which ranged from gun magazines to the Bible. In this way, students' engagement with texts are naturally governed, in part, by an aesthetic reading *stance*. Aesthetic, affective, and uncritical reading, then, appear to be embodied by individual readers in unique ways, suggesting that this non-efferent purpose for reading plays a distinct regulatory role in readers' textual engagements. The studies conducted by Moody, Joliffe, and Harl demonstrate that readers bring individualized stances to their reading endeavors which impact their habits in significant ways—perhaps, in valuable ways that can be targeted to further enhance students' academic reading practices.

Identity

Readers' stances are more fully understood by examining the role that literacy plays throughout individuals' lives, both in educational settings and in private settings. In the early 1990's, Brandt (1994) examined the affective and cultural dimensions that factor into childhood literacy by interviewing forty Wisconsin residents about their earliest memories of reading and writing. Participants associated reading-related memories with a close-knit, family-supported nostalgia; as children, these interviewees fondly recalled reading and being read to, such as bedtime stories, religious texts, and comic books. Writing, however, was often either ignored or discouraged by those same adult sponsors. Nevertheless, some individuals reported writing on their own, and the common theme that bound these instances seemed to be a desire for using writing as a tool for psychological catharsis during moments of solitude or sadness. Based on Brandt's accounts, it seemed that during their childhood and early adolescent years, people read

for pleasure and wrote to alleviate pain.

Downs (2010) suggests that fostering students' individual identities can be leveraged by instructors to more meaningfully help students connect with the texts they read. He claims, "In contrast to reading instruction that demands high 'comprehension' of what a text 'means,' reading instruction in W[riting About Writing] courses actually embraces the principle that readers construct the meaning of their texts. We strive to help students talk about what they *can* understand about a text, usually by relating it to personal experience, rather than worrying too much about what they don't understand" (p. 36). Rather than being conceptualized as hurdles to their understanding, readers' identities have the potential to be used as foundation for heightened interpretation.

Instructors' decisions to foreground students' personal connections with texts can move beyond trying to expand their interpretations of the content to, also, provide the basis for reading-writing connections—particularly, with respect to the more emotive qualities of texts like voice. Foster (1997) conducted an action research study on the reading-writing connections made by his *Personal Essay* students in a literature course. He was interested in determining how students might repurpose the reading connections that they made in the assigned course readings for their own, end-of-semester personal essays. He assigned six different thousand-word excerpts from nonfiction essays as a way to encourage students to adopt or adapt some of the writers' styles or literary techniques. To Foster's surprise, students adapted very few, if any, of the writers' moves within their own writing; furthermore, in their follow-up explanations of their pieces, they explicitly acknowledged *not* wanting to use the writers' techniques. His students seemed to understand how these authors were manipulating language in literary ways; still, they chose to manipulate *their own language* in their personal essays in the ways that seemed truest to them. Although it's unclear which of the writers' moves, decisions, strategies, or techniques were

explicitly discussed, modeled, or examined in class by Foster, his study highlights the complex role that readers' identities play in guiding students' reading-writing connections. Given agency, his students privileged their existing voices over the various stylistic voices contained within the assigned course texts.

The intersection of readers' identities and the particular stances they adopt also hold implications for memory. Tierney and Pearson (1983) explored how adopting different identity-related stances could influence what readers recalled about a given text. Readers were asked to assume a burglar's perspective and a prospective homeowner's perspective. Those readers remembered more information than readers who did not assume a hypothetical identity, and the "burglars" and "prospective homeowners" were, later, able to recall different aspects of information. This modest finding suggests that mental representations in reader's brains can be activated to more fully engage with texts. Consequently, Tierney and Pearson support educational opportunities that actively target specific stances in readers, opening up opportunities to "immerse themselves in the ideas or story" or "project themselves into a scene as a character, eye witness, or object (imagine you are Churchill, a reporter, the sea)" (p. 12).

Intertextuality and the Conversational Model

Intertextuality offers a way of theorizing reading as a social and rhetorical practice, particularly in postsecondary academic contexts. Bazerman's (1980) conversational model, in particular, positions reading as an intertextually-dependent practice that situates texts as "conversations" amongst scholars in various academic communities. His theorization has gained wide consensus amongst composition scholars as being one of, if not, *the* hallmark of academic discourse (Penrose & Geisler, 1994; Harris, 2006; Center, 2010; Downs, 2010; Jameison & Howard, 2013). This approach draws a direct parallel between *reading and writing* to *listening and speaking*. In a spoken conversation, participants take turns listening and speaking while

maintaining an awareness of how the discourse shifts, interjecting their comments with the ebbs and flows of what has preceded. The literate demands embedded within many research-based assignments form the basis for the "conversations" that students engage in throughout their college careers. Before students can write their way into the conversational model, students need to read their way into the existing conversation.

The interconnectivity of reading and writing expounded by this theory informs pedagogical practice: students' literate activity is *informed by* previous texts and, depending on the possible distribution networks, also have the potential *to inform* future texts. In this way, the conversational model positions literate activity as an ongoing "conversation" between writers (of texts) and readers (of those texts), who are then able to respond to other writers through writing. Implicit within this theory of reading is that readers consume texts, ultimately, *to write*. Instructors whose practices are informed by the conversational model have the possibility to use the intertextual dimensions of existing texts as a basis for apprenticing students into seeing reading-writing connections at work. Students may be encouraged, for instance, to read with an eye towards pinpointing the overt or implied research gap—a customary activity of empirical academic research—so that they can contribute something new to ongoing scholarly conversations, and in this way, student-readers are afforded significant agency as worthy participants in the perpetual research cycle. Within the conversational model, students' are extended the opportunity to "say" something.

The conversational model has been operationalized in writing courses through various assignments such as annotated bibliographies, literature reviews, and what is often vaguely referred to as the "research paper." Downs (2010) notes the affordances of literature reviews, in particular, noting, "By having students write reviews of literature on a given question, we can show them how writers construct *accounts* of the conversation" (p. 38). Brent (2013), too, claims

that the learning experiences embedded within the research process provide apprenticeship-like value for students, particularly in FYC, as they assimilate into the academic community at large and across its disciplines. Downs (2010) argues that the conversational model necessitates reading with a different lens than students entering college are likely accustomed to, stating, "In activity systems across the university, scholarly texts foster *conversation* rather than simply transmitting *information* as students are used to texts doing" (p. 37).

The Citation Project (Howard, 2010), and other similar efforts that examine how students use citations, offer a glimpse into how students are simultaneously transmitting information while entering a scholarly conversation through their use of citations. Based on their analysis of 800 total pages of student writing from sixteen institutions, Jameison and Howard (2013) found that 94% of students' citations came from individual sentences in the original sources instead of nuanced, holistic summaries of the entire text. This evidence led them to conclude that students had not "demonstrat[ed] that they had 'digested' what they read" (p. 114). Although this inference may not be entirely accurate—students' summary-based citations only provide one indirect indication of their reading comprehension—it suggests that composition researchers are interested in the intertextual dimensions of students' writing as grounds for clues into their reading practices. And if reading comprehension is conceptually linked, at all, to the reading-writing connections students make in their own written work, then the consequences for this work become even greater for instructors' practices in the classroom.

The Citation Project also yielded another noteworthy finding: the overwhelming majority of students' citations originated from the first or second page of the source, an issue which led Jameison and Howard (2013) to claim, "When students do not include that information such as [how the thesis was reached, what constraints surround it, or what role it played in the argument of the source] at the very least they reveal that they do not understand its significance" (p. 128).

Experienced academic readers, they contend, should be able to articulate a contextualized and representative "broader argument" (p. 129) of a piece.

The theories of reading that have been outlined thus far present cumulative pieces of understanding what happens when readers read in the postsecondary writing classroom. Cognitive schema-based theory explains the meaning-making processes that occur when readers transform written language into meaning based on the activation of existing mental schema. The *reading as composing* theory suggests that while readers engage with a particular text, they "write" their understanding of that text through an iterative meaning-making process—from drafting their initial interpretation of the text to revising their understanding of it—echoing the stages of the writing process. Transactional and reader-response theories, together, bring the ramifications of cognitive schema-based theory and *reading as composing* into educational contexts by arguing that texts don't possess static meaning for all readers; instead, individual readers also bring meaning *to* the text based on their lived experiences. In many ways, stance extends reader-response theory: it specifies the attitude that a reader takes to a text. Stance includes a reader's natural predisposition towards a range of considerations, including their preference of a particular genre, subject matter, or style of writing to, alternatively, matters beyond that text such as readers' self-perception of their agency and authority towards the text. Instructors can recalibrate readers' stances by asking them to take on certain roles while reading. The various purposes for reading can also impact a reader's stance; readers assume an efferent stance when applying a text towards practical utility and, conversely, they can take on aesthetic stances when they are primarily interested in the moment-by-moment experience of reading. Finally, on a theoretical level, intertextuality and the conversational model describe the foundation of academic discourse that students read (and write) their ways into at a majority of postsecondary institutions.

Part II: Disciplinarity and Disciplinary Enculturation

While the underlying theories of reading provide a basis for researching reading activity, it is also necessary to consider the ways in which reading is situated within particular contexts or, for the purposes of my study, academic disciplines. As a concept, "disciplinarity" complicates theorizations of reading within academic settings because attention to disciplinarity—what binds disciplines together, what differentiates disciplines, and what transcends disciplines—seems to, also, require the adoption of particular discipline-specific stances. The following sections will address research on why successful literate participation in and across disciplines requires an epistemological lens of how to *think* and *practice like* disciplinary practitioners. This disposition, in turn, appears to be an essential element of acquiring expert reading behaviors in specific contexts. FYC is one such context: the reading behaviors that instructors ask students to adopt likely have significant implications for their participation in the course and, perhaps more importantly, beyond. These instructors, though, may foreground specific reading behaviors in their pedagogical practices based on *their own* disciplinary orientations.

Accounting for the disciplinary orientations of my TA-participants contextualizes this study: this inquiry investigates what occurs at the intersections of (1) TAs' training as disciplinary experts in their own humanities fields, alongside (2) TAs' exposure to theories of genre, threshold concepts, and transfer from the composition field. Specifically, I investigate what understandings of reading appear at these intersections, which I refer to as "orientations." By way of their disciplinary enculturation in their humanities disciplines and their composition training, TAs hold particular understandings of reading—bound up in broader "orientations" to postsecondary literacy—that they bring to their FYC pedagogies.

As FYC instructors consider how to guide their students' reading and what implications their reading instruction in writing classes hold for transfer—whether trained within

composition exclusively, other disciplines, or both (like the TAs in this study)—it is important to closely examine the intersections between theories of reading, issues of disciplinarity and disciplinary enculturation, and the orientations that they create for TAs as they guide their own students' reading in their writing classrooms. Such inquiries offer the composition field a unique perspective of how (novice) faculty across the disciplines (i.e., these graduate students in the humanities) perceive the teaching of writing (and reading) and enact their pedagogies accordingly. Since the scholarship on discipliarity—which I outline in further detail, below—suggests that disciplinary practitioners, like these TAs, bring particular orientations to postsecondary literacy to *their own* disciplinary practices, it is possible that they also bring these orientations to their work as teachers in FYC contexts.

Disciplinary Ways of Thinking and Practicing

Disciplinary lines are not merely drawn around *what* is studied but *how* concepts are studied. In this way, each discipline privileges its own set of particular knowledge-making procedures. Kreber (2009) characterizes disciplines as "distinct [sites] in which knowledge is created, interpreted, critiqued, and applied" (p. 13)—knowledge that includes "how [disciplinary researchers] articulate a problem, investigate it and report on the outcomes, and the values that guide their thinking and practicing" (p. 16)—that extends to a discipline's conceptual and methodological tools. Although methodological approaches can overlap across disciplines, Biglan's (1973) analysis of faculty's perceptions of disciplinarity revealed three fundamental distinguishable differences between them; he characterized them as being hard or soft, applied or pure, and concerned with life systems or not. Hyland (2011) suggests that the roles that deduction and induction play in the construction of knowledge also contribute to fundamental disciplinary differences. Whereas diciplines in the social sciences and humanities are often "considered softer and more rhetorical in their forms of argument," and thus, perceived to be

less "objective and empirically-verifiable," Hyland notes that those "underlying th[e natural science's] realist model is the idea that knowledge is built on experiment, induction, replication, and falsifiability" (p. 194), although those can also be interpretive to some extent.

Hyland also found markers of text-based disciplinary differences in his analysis of 240 scholarly articles across eight disciplines; among his other findings, he claims that scholars in the social sciences and humanities go to greater lengths to establish their personal credibility and "often recast knowledge as sympathetic understanding, promoting tolerance in readers through an ethical rather than cognitive progression" (p. 204). Hyland's findings, combined with research conducted by Biglan (1973) and Kreber (2009) among others, suggest that epistemology lies at the root of disciplinarity, and disciplinary participation is fundamentally rhetorical in nature.

It might not be surprising, then, that faculty members' disciplinary training—and the training of TAs like the graduate students in this study, who are presumed (by their faculty instructors) to be on a track to become future faculty members—can affect their instructional practices, which may, in turn, impact how they attempt to guide students' reading in particular ways. Marinovich and Prostko (2005, as cited by Kreber, 2009) suggest that academics' disciplinary backgrounds impact how they teach, along with how they want students to construct knowledge. Donald's (2009) research on the ways of thinking and practicing across different academic domains supports this notion as well: through interviews with faculty along with notes from participation-observation experiences within their courses, Donald concludes that there are, in fact, substantial differences in how students were being asked to *think like* disciplinary experts throughout their coursework. Engineering students, for instance, learn to *think like engineers* by estimating risk, adhering to convention, relying on models, and maintaining concision whenever possible. Alternatively, *thinking like lawyers* is embedded within the ways that legal students engage with texts: law students must become adept with "an abstract technical

vocabulary and the need to work within a framework of statute and precedent" (p. 40) and develop expertise in tracing logical claims, inferential reasoning, and precise argumentation. Further, the nature of evidence in legal contexts also holds ramifications for how students in law school read—empirical evidence may be more aggressively interrogated by readers, particularly when it might be considered circumstantial.

One last illustration about literature scholars is useful because it characterizes a significant number of the faculty already staffing FYC courses, thereby holding direct implications for guiding students' reading. *Thinking like a literary scholar* necessitates "noticing patterns of images and recurring ideas or themes" (p. 43) and synthesizing material. Ultimately, literature students are guided towards critiquing texts and determining "what makes one text better than another" (p. 44). Achieving expert-level reading aptitude in literature, Foster (2003) claims, requires the ability to tap into a deep memory bank to make connections with other literary works along with a savvy sense for detecting symbolism; these aptittudes "separate the professorial reader from the rest of the crowd" (p. xv). To maximize understanding of and engagement with a text, then, students must have considerable familiarity with extratextual phenomena such as social facts whose meaning may not be present within the limits of the text, in addition to a breadth of familiarity with literary works. Furthermore, reader-response theory has shown that interpretations of texts are frequently complicated by concepts such as culture, gender, and economics, among many other ideas.

Disciplinarity, then, has significant ramifications for teaching and learning across literate contexts—an issue taken up in the contentious Lindemann-Tate debates (1993, 1995). Essentially, the two scholars argue about the appropriateness of *thinking like a literary scholar* in FYC. Lindemann (1993) claims that "if part of the goal [of FYC] is 'how is knowledge constructed?', then literature's method of interpreting texts is just one way […] of knowing, a

process of knowledge-making peculiar to the humanities. *Other disciplines value different methods of making meaning*: closely observing natural phenomena, refusing to generalize beyond the data, removing the personal element for the sake of neutrality" (p. 314, emphasis added). Here, Lindemann suggests that asking all FYC students to gain familiarity with only one discipline (i.e., English/literature) might be counterproductive.

Notions of disciplinarity are also taken up in Middendorf and Pace's (2014) work on overcoming learning bottlenecks. They position disciplines as sites where *thinking* and *practicing like* disciplinary experts are keys to success. However, because of their often-tacit nature, these cognitive processes and behaviors are often as challenging for students to achieve as they are for faculty to explain—suggesting that bottlenecks exist for both students and instructors. Middendorf and Pace's "decoding the disciplines" (DtD) framework provides a seven-step process through which faculty articulate how a disciplinary expert might solve a particular problem that vexes most students. Two such examples of DtD in action arose from their interviews with faculty are when "a creative writing professor realized he had to model the process of choosing descriptive images and words" and "a molecular biology professor realized he had to teach students to visualize complex molecular structures as dynamic three-dimensional cartoons" (p. 6). Kreber (2009) embraces such notions of explicit disciplinarity and calls for finding opportunities to equip students with disciplinary "lenses" so that they can *look through or with* a subject in addition to *looking at* it. Gaining an awareness of disciplines' epistemological boundaries, she argues, can become a foundational tool for helping students decode the disciplines. She claims that, "Being able to do this hinges on [students] having developed an awareness of how they have come to know things about any of the subjects they have studied at university" and the "ways in which knowledge is created, interpreted, critiqued and applied" (p. 13).

Despite the many differences that exist across disciplines, Donald (2009) reminds us that there are similarities across disciplines, too. Each discipline that she studied requires the ability to identify context, recognize organizing principles, and adopt multiple perspectives. Carter's (2007) work on the theorization of metagenres also affirms the existence of similar epistemologies and literate activities across academic domains. He examined faculty-generated outcomes-based assessment plans from 51 programs across all nine colleges at North Carolina State University for clues to the "ways of doing" and the criteria by which they seek to apprentice their students. They determined that four broad metagenres—recurring responses to academic learning situations, or ways of *doing*—exist across disciplines: problem solving, empirical inquiry, research from sources, and performance. This finding is corroborated by his earlier assertion that "there is a difference between the claim that all writing takes place in a domain and the claim that all writing is directed by the local knowledge of that domain" (p. 279, as cited by Goldschmidt, 2010, p. 55). Nevertheless, Carter hedges his conclusion about metagenres by stating his findings are based on the local data that he collected at NCSU and, therefore, cannot be generalized to other universities or programs.

Somewhat counter-intuitively, though, these instances of interdisciplinarity collectively reinforce Kreber's call for equipping students with disciplinary lenses. When disciplinary lenses are made transparent to students—that is, when students can examine a subject "through the procedures and practices that are characteristic of a discipline" (p. 12)—they can move beyond "context-sensitive" learning and into "context-transcendent" learning. Such "context-transcendent learning" (Kreber, 2009) enables students to "apply the practices, procedures, and ways of thinking learned within the particular context of one discipline or subject (e.g., history) to problems or issues not typically considered part of that discipline (e.g., intercultural relations)" (p. 12).

Disciplinary and Expert Ways of Reading

Since there are distinct disciplinary ways of thinking and practicing, it would seem to follow that there are also distinct ways that disciplinary practitioners engage with texts. Scholarship that has investigated academics' reading behaviors seems to support the notion that literate participation within particular disciplinary settings might require specific reading approaches. Insight into some of the many specific reading roles that exist within and beyond the academy have been researched and theorized—for example, by Bazerman (1980) about physicists, Huot (2002) about writing teachers, Wineburg (2002) about historians, and Shanahan, Shanahan, and Misischia (2011) about historians, chemists, and mathematicians (2011).

Huot (2003) has suggested that there is a distinct stance that informs writing instructors' work when responding to student writing, i.e., *reading like* a writing professor. Huot theorizes the way that composition instructors read by considering: why do teachers read and respond to student writing? His answer is "Reading like a teacher means reading to teach" (p. 113). He recalls Zebroski's (1989) reflection on his own practices when he described the four "voices" he hears when reading and responding to student reading: looking for grammatical and syntactical errors, considering looking at how organization and structure impacts the piece, considering the logic of the writer's rhetorical choices, and intertextual connections between the writer's ideas and those that originated from the sources (Huot, 2003).

Shanahan, Shanahan, and Misischia (2011) compared the reading processes of two sets of history, chemistry, and math experts—academic researchers as well as teacher-educators—to determine areas of convergence and divergence. They found that the historians used "sourcing" to determine issues pertaining to credibility and stance of the author or publication much more than the experts in the chemistry and math fields, a finding that has also been reported by Wineburg (2002). The mathematicians engaged in more close reading for errors, specifically,

because of the necessary linguistic precision required to articulate complex mathematical phenomena. For this reason, mathematical research tends to be more dated—one of the expert-participants noted that "it takes about 10 to 15 years to find a response to a problem" (p. 411)—because there's less need to update formulas or proofs; consequently, mathematicians go through greater pains to dissect a text.

Thinking about the role of bias was a commonality across the reading habits of historians and chemists, albeit in different ways. Historians looked for interpretive bias; chemists eyed methodological bias across experiments. Shanahan et al. explain it this way: "Unlike the historians, who saw these kinds of differences as resulting from differences in authors' perspectives and biases, the chemist sought for differences in the experimental conditions themselves" (p. 414). Perceptions of possible bias also intersected with another reading disposition that Shanahan et al. looked into: the role that corroboration or "intertextual consideration of agreements and disagreements across texts or between the text and one's own knowledge (Wineburg, 1991)" (p. 411). Further insights into historians' ways of reading can be gleaned from Shopkow, Díaz, Middendorf, and Pace's (2008) DtD-based interviews with history faculty. Their work revealed learning bottlenecks associated with reading like a historian, which stemmed from "anticipat[ing] a straightforward story, not a complicated history with multiple perspectives and ambiguities," "[not] conceiving of literary sources, pictures, maps, diaries, or songs as legitimate sources for studying history," and "know[ing] that the bias of a source does not necessarily disqualify it from usefulness" (pp. 1213-1215), among other challenges.

Literary scholars also seem to have particular interests in mind when reading. Moody (2006) uses Pearce's (1997) idea of "textual other" to analyze her findings on the reading habits of romance novel enthusiasts. This theory "refers to 'whoever or whatever' moves us beyond textual interpretation and instead pulls us into affective investment, 'in what is often an

incredibly intense roller-coaster of emotional experience"' (p. 20, p. 114). Carillo (2015) notes that literary theories such as this one typically interrogate texts "from particular perspectives with new sets of concerns—from perspectives of gender, race, of cultural politics, for instance" (p. 9).

For all of these faculty, then, ideas of reading were closely linked to disciplinarity and, in turn, epistemological identities and practices. Disciplinary enculturation, then, creates particular orientations towards postsecondary literacy and, more specifically, engaging in the act of reading. The studies outlined in this section collectively highlight these intersections of reading and disciplinarity. While research into disciplinarity has shown epistemological differences across disciplines, research into disciplinary practitioners' reading activity offer glimpses into how individual readers enact these epistemologies when they engage with text according to their disciplinary identity. The next section, though, momentarily shifts the conversation away from disciplinarity and, instead, explores how readers' development may transcend disciplinarity.

Novice and Expert Reading Practices

In addition to conceptualizing the act of reading across disciplinary lines, reading researchers have also attempted to investigate, more generally, what *less* and *more advanced* readers do when they engage with texts. This novice-expert dichotomy has been taken up in think-alouds conducted by Haas and Flower (1988) and Penrose and Geisler (1994), as well as in a developmental trajectory theorized by Fitzgerald and Shanahan (2010). The two underlying themes across each of these studies are the ability for more advanced readers to (1) separate claims from facts and (2) rhetorically situate texts within distinct academic contexts.

Haas and Flower (1988) focus on the active aspects of ongoing meaning-making during the reading processes, contending that rhetorical reading strategies provide a step toward helping students to see that texts are deliberate, situated discourse acts, created by real writers for real purposes with specific intentions across wide-ranging contexts. They note that "While

experienced readers may understand that both reading and writing are context-rich, situational, constructive acts, many students see reading and writing as merely information exchange: knowledge telling when they write, and 'knowledge getting' when they read" (p. 182). This implied novice-expert dichotomy—delineated by the ability to read rhetorically—is also supported by Downs (2010) and appears consequential for students' reading in FYC.

Penrose and Geisler (1994) compared the reading practices of Janet, a freshman undergraduate and Roger, a philosophy doctoral student. Each participant was asked to write an ethics paper on the topic of paternalism, based on eight scholarly articles written by five different authors. The researchers found epistemological differences in the ways that Janet and Roger approached this task. Roger perceived texts as authentically-authored presentations if knowledge in the form of claims which can conflict and can be tested. Janet, conversely, assumed an "information-transfer" (p. 516) stance and opted for a "choosing sides" (p. 512) strategy, attempting to definitely settle the truth on the ethics of paternalism. In doing so, she silenced her own critical voice and privileged the authority of what she perceived to be one collective text, instead of eight distinct pieces written by five different scholars. Penrose and Geisler note that instructors can explicitly guide students like Janet through making reading-writing connections "by asking [them] to look for places where authors are speaking to one another"(p. 518). This "build[s students'] developing rhetorical awareness" and "placing value on those disagreements [they have] noticed in reading" (p. 518). Nevertheless, despite Janet's overall passive approach to reading, Penrose and Geisler identified a few "expert [reading] moves" (p. 512) that she made. She agreed with a variation of one author's position; she developed her own examples to clarify, support, or contest various ideas; and she even invented a new term, "indirect [paternalism]," to "help explain a complex distinction proposed by one of the authors" (p. 515). Still, Janet refrained from including these moments of agency in her final paper,

indicating that traces of expertise in students' reading activity do not necessarily translate into their written work. Penrose and Geisler claim that Janet's passive stance "illustrates the degree to which such personal authority is denied in school contexts," (p. 515) an issue which seems to have direct repercussions for the role of reading in the educational contexts.

This novice reading stance—as specifically reflected by Janet's willingness to see the text as objective truth—is also reflected Shopkow et al.'s (2008) work with identifying learning bottlenecks in history as the first step in a process towards ultimately guiding students towards more expert practices. Their findings suggest that texts, themselves, may be interpreted differently by expert readers and novice readers—or in the specific context of their study, history faculty and undergraduates. Their interviews with faculty revealed perceptions that students often strike a "dualistic stance" and "view the textbook as the central source from which all factual answers for the exam emanate, while professors often conceive of textbooks as secondary tools providing students with a general (sometimes uncritical) narrative that must be compared to more scholarly writings, course lectures, and documentary sources" (p. 1213). In other words, novice readers are much more inclined to passively accept an individual text as a factual entity, whereas expert readers seek out corroborations of support across texts.

Goldschmidt's (2010) work on faculty's perception of students' learning bottlenecks—specifically, their annotation practices—provides practical insight into novice and expert reading practices. She asked faculty what they were most dissatisfied with in their students' reading habits, and the most common responses included students' difficulties with comprehending theoretical concepts, critiquing authors' positions, and detecting structural and stylistic textual criteria. Based on faculty's annotation practices, Goldschmidt claims that expert-level marginalia generally fall into four categories: comprehension, evaluation, extension, and rhetorical analysis. FYC students' annotations, however, predominantly focus on comprehension. One explanation

for this difference is that expert readers rely on rhetorical reading strategies such as reconstructing the rhetorical situation of texts—including the audience, purpose, and context—and identify claims, especially implied ones (Haas & Flower, 1988; Goldschmidt, 2010).

Other scholars (e.g., Perry, 1981; Fitzgerald & Shanahan, 2010) have taken similar findings and situated them along a developmental trajectory. Perry (1981, as cited by Brent, 2013), theorized three stages of epistemological attitudes towards knowledge that characterizes most undergraduates: they tend to move from deferring to sources of knowledge (dualist) to rejecting absolute truth (multiplicity), to preferring well-supported claims in an endless sea of uncertainty (relativist). A heightened reading awareness of how and why scholarly texts function appears to be the most advanced level of Fitzgerald and Shanahan's (2010) six-stage model for students' reading-writing development.

Downs's (2010) conceptualization of the literacy roles in FYC dovetails with the final sixth stage; he states that one of his pedagogical goals is to help students understand that scholarly writing is a series of *claims*, not facts. This developmental trajectory—one that doesn't assume students already possess this understanding when they enter college—implies the need for an apprenticeship into specific and authentic academic communities so that increasingly expert practices can be acquired. Theory and practice meet here for Downs, who claims, "reading and writing should be taught as reading and writing the particular genres of particular activity systems, through an apprenticeship process that sees not 'right or wrong' but 'more or less expert'" (p. 26).

Reading expertise has also been theorized by Bunn (2010) as "reading like a writer" (RLW), a concept which suggests a more generalized behavior associated with what advanced readers *do* when they read. This approach pivots attention away from how scholars understand reading activity within distinct disciplinary sites to, instead, the reading-writing connections that

students make during the act of reading. Students who are adept at RLW can read a given text like *the* writer of *that* text. This activity opens up interpretative possibilities pertaining to the construction of the written work and encourage readers to speculate about the possible decisions behind the various choices a writer has made so that they, in turn, might consider adopting or adapting those choices in their own writing. RLW functions as an umbrella concept that attends to word-, phrase-, and sentence-level issues, as well as more holistic and higher-order aspects of the text such as organization, evidence, and analysis. A similar progression towards using the act of reading as a tool to enhance writing is offered in the idea of identifying writers' "moves." Birksenstein and Graff (2005) have proposed an extensive template of "moves" that academics typically make which facilitates students' identification of them in their reading and encourages their use in their writing, thereby scaffolding students' participation into the conversational model. Their approach suggests a step towards greater expertise literate expertise with a heightened awareness of reading-writing connections.

Sommers and Saltz's (2004) research on students' literacy development in FYC led them to theorize a somewhat counterintuitive *novice as expert* paradox, different from the ideas reflected in Birksenstein and Graff (2005) and Bunn's (2010). The researchers recruited 422 Harvard University freshmen for a survey-, interview-, and coursework-based longitudinal study, then selected 65 participants via random sample to study in greater depth. The resulting portrait is one of apprenticeship, evidenced in their claim that "freshmen build authority not by writing *from* a position of expertise but by writing *into* expertise" (p. 134). This stance appears to require considerable dexterity as students move across a range of disciplinary writing tasks that requires them to *think like* disciplinary experts. Successfully doing so, Sommers and Saltz claim, requires an open-minded awareness of their novice roles. A similarly open-minded stance is echoed by Wardle's (2012) call for cultivating "problem-exploring" dispositions in students, rather than

rote "answer-getting" behaviors. Taken together, both of these "novice as expert" and "problem-exploring" stances suggest that expertise requires more than the acquisition of knowledge—namely, a certain emotional maturity and intellectual perseverance.

Part III: Composition and FYC

The literature on disciplinarity provides a basis for understanding how enculturation to expert practices within academic contexts ultimately occurs within individual disciplines—because, of course, students are students *in disciplines*. This is especially the case for the TAs who participated in this study: as students working on Ph.D.s in the humanities, they have experienced a process of disciplinary enculturation from their humanities fields and, consequently, bring vestiges of this process to their FYC pedagogies. As they work to construct learning environments in their FYC classrooms, they also have memories of their own experiences of this movement, and these memories may affect their understandings of the role of reading in the writing classroom.

At the same time, the TAs in this study have also experienced a related (parallel, but also slightly different) process during their preparatory WRIT 297 and 501 training practicum for teaching their FYC courses. Throughout that process, they were formally exposed to the composition discipline which, also, holds a relatively distinct disciplinary knowledge base. To outline what the TAs were introduced to—and what may have informed how they guided students' reading—I will examine this knowledge base through an overview of the field's "threshold concepts," because these concepts played a central role in WRIT 297/501[1]. Threshold concepts present an opportunity for instructors and students alike to tap into the composition field's knowledge base and, perhaps, more fluidly participate in its disciplinary

[1] One of the editors of *Naming What We Know* acknowledges that "efforts to articulate the field's TCs started, in part, *in* 297/501" upon the "realiz[ation of] the value of articulating the field's knowledge in relation to the TAs' current and future teaching" (L. Adler-Kassner, personal communication, July 16, 2017).

practices. Similar to the *ways of thinking and practicing* of others disciplines that have already been identified, the threshold concepts of composition offer a way to understand what it means to *think and practice like* a composition scholar.

FYC is one site where students can begin to participate in these expert practices. However, the extent to which FYC guides students towards composition-oriented expertise depends on how the particular course is locally situated; on the broadest level, FYC is impacted by programmatic identities and the disciplinary identities and histories of individual departments (i.e., English departments, stand-alone writing programs, or hybrid models). While some schools offer a tiered, two-course sequence of FYC within the semester system, other programs must balance these demands within a one-quarter, ten-week course. At other institutions, there are three iterations of FYC: a 1-semester course, a 2-semester "stretch" course, and a 1- to 5-semester course for multilingual students. Throughout the nation, FYC courses are taught by the full range of instructors, from first-term graduate TAs, to program directors, to tenured professors (National Census of Writing). Given the myriad of factors that shape FYC, any investigation into *reading pedagogy in FYC* is, by extension, also an exploration into the "what" (content/focus), "how" (its enactment), "when" (at various temporal points within the course), and "who" (identities of teachers and students).

To contextualize my investigation—an inquiry into how TAs from HFA disciplines attempt to guide students' reading in their FYC courses—I begin by continuing to synthesize scholarship on disciplinarity to explain how and why the composition field is its own discipline. To do so, I draw on the threshold concepts of the composition field (Adler-Kassner & Wardle, 2015). This body of disciplinary knowledge provides the basis for my characterization of the specific iteration of FYC that exists within the research site that I have investigated, which I refer to as a "genre studies" approach to FYC. This approach reflects two broader movements

within the composition field: writing about writing (WAW) and teaching for transfer (TFT), each of which will be explained in further detail. Finally, to illuminate the nuances of this "genre studies" approach, I offer a brief comparative overview of other approaches to conceptualizing FYC.

Conceptualizing and Categorizing Approaches to FYC

Since the origin of the modern composition course, often located at Harvard in the late 19th century, there have been numerous ways of conceptualizing its course content as well as its role within the academy. Downs and Wardle (2014) claim that, "From its inception, this course has been imagined as existing for the sole purpose of 'teaching students to write' in general: for no audience or purpose in particular, but instead for any future audience or purpose in general" (p. 279). Despite the longevity of FYC as a "universal requirement," there remains disagreement about the underlying theories about language, literacy, and learners—consciously realized by its practitioners or not (Helmers, 2003)—which underlie them. With this in mind, clues to an individual instructor's or an entire program's privileged theories of teaching and learning writing can be found within how its FYC course has been conceptualized, and specifically, its course content or its "whatness"—*what* students think, read, and write about in each course.

In situating this study—and, therefore, examining how TAs attempt to guide students' reading within *a particular FYC site*—I draw on Carter's (2007) distinction between declarative knowledge (knowing *that*) and procedural knowledge (knowing *how*). He argues that knowledge can be separated into these two domains, and I apply this categorization method to the various approaches to FYC that have been outlined in much of the contemporary composition scholarship. Specifically, I divide approaches to FYC into two broad groups: (1) those with "writing about writing" (WAW)-informed and "teaching for transfer" (TFT)-framed approaches which foreground the threshold concepts and, consequently, the disciplinary knowledge base of

the composition field (that is, its declarative *and* procedural knowledge) and (2) those that only foreground the procedural knowledge of the composition field. This method of categorizing FYC approaches draws a distinct line across the type of knowledge that it strives to cultivate within students and, consequently, requires separating declarative knowledge (knowing *that*) from procedural knowledge (knowing *how*).

Composition's Disciplinary Knowledge: Threshold Concepts

Winchester (1986, as cited by Kreber, 2009) claims that "disciplines are based on an organized body of facts and theories which are treated as true" (p. 23). The effort to articulate the threshold concepts of composition represent an attempt to describe the research-based knowledge of *this* discipline (Adler-Kassner & Wardle, 2015). Carter's (2007) separates knowledge into two fundamental domains—declarative knowledge (knowing *that*) and procedural knowledge (knowing *how*)—and this separation can be applied to the threshold concepts of the composition field. An example of declarative knowledge, for instance, is *knowing that* "writing mediates activity" (Adler-Kassner & Wardle, 2015, p. 26). Alternatively, an example of procedural knowledge is *knowing how* writing mediates activity—which is to say, scholars have come to understand *how* written communication provides the means to accomplish social ends through using activity theory to analyze the local actors and communicative mechanisms. Adler-Kassner and Wardle (2015) worked with thirty-three of the composition field's most accomplished scholars to outline the declarative knowledge of the field, and their group distilled a total 37 concepts. These threshold concepts, to a large degree, represent the composition discipline's first attempt to articulate some of the disciplinary knowledge of the field.

Threshold concepts provide insights into the *ways of thinking and practicing* of compositionists. Meyer and Land (2005) have described threshold concepts as "akin to a portal, opening up a new and previously inaccessible way of thinking about something. It represents a

transformed way of understanding, or interpreting, or viewing something without which the learner cannot progress" (p. 1). In this way, the thirty-seven concepts in *Naming What We Know* represent foundational lenses for conceptualizing writing as a subject (something that is studied, or declarative knowledge) as well as an object (something that is done, or procedural knowledge). In fact, this subject/object duality is so pivotal that it is has been characterized as the lone metaconcept which permeates each other individual threshold concept. To understand the composition field in a "transformed way," learners must be able to conceptualize "writing [a]s an activity *and* a subject of study" (Adler-Kassner & Wardle, 2015, p. 15, emphasis added) and because this particular concept is so central to participation in the composition discipline, it might be considered the foundational *way of thinking and practicing* of composition scholars. This awareness, in other words, is the core "disciplinary lens" (Kreber, 2009) that compositionists bring to their engagements with literate activity.

Though seemingly simplistic, this notion can be problematic for students and faculty across the disciplines because, as Adler-Kassner and Wardle note, "people tend to experience writing as a finished product that represents ideas in seemingly rigid forms but also because writing is often seen as a 'basic skill' that a person can learn once and for all and not think about again" (p. 15). In all, the threshold concepts of composition reflect realities ranging from who writers are (e.g., "writing is linked to identity," Adler-Kassner & Wardle, 2015, p. 50), to what writing does (e.g., "writing mediates activity," p. 26), to how writers and their practices evolve (or don't) over time (e.g., "habituated practice can lead to entrenchment," p. 77). Each threshold concept represents an instance of *knowing that*—or, as Winchester (1986) has stated above, one piece within a greater "organized body of facts and theories which are treated as true" (p. 23).

Another critical aspect that sets threshold concepts apart from a mere collection of facts is that once they are experienced, realized, and thus, *known*, threshold concepts typically can't be

unseen (Meyer & Land, 2005). Consequently, they represent a knowledge base that, once targeted, has the chance to fundamentally alter an individual's participation in a "transform[ative] way" (p. 1). For instance, once it "clicks" for a student that "writing is a social and rhetorical activity" (Adler-Kassner & Wardle, 2015, p. 17), this particular *way of knowing* that is central to compositionists' work will likely stay with that student throughout their future textual engagements. A student may be more likely to conceptualize texts as communicative tools directed to partiular audiences. Similarly, once an instructor—who, just like an FYC student, also uses writing to accomplish a wide variety of purposes—sees that the "assess[ment of] writing shapes contexts and instruction" (p. 29) they might seek out more opportunities to align their teaching and grading practices, either by more proactively scaffolding students' learning or only attending to what they, themselves, have taught when determining grades.

Before transitioning to how these threshold concepts (the composition field's knowledge base) are taken up in more concrete ways in FYC courses, a return to Carter's (2007) distinction between two ways of knowing is useful. His first distinction, declarative knowledge (*knowing that*) has been addressed in the numerous examples of threshold concepts above. However, he theorizes a second aspect of knowledge is procedural in nature—which he shorthands as *knowing how*—implying a more operationalized step-by-step method of *how* writing is manifested in the world. While all of the threshold concepts identified in Adler-Kassner and Wardle's (2015) work represent declarative knowledge (knowing *that*), some might *also* be considered instances of procedural knowledge because they suggest deliberate actions related to the knowledge; for instance, writing research has enabled composition scholars to *know that* "revision is central to developing writing" (Downs, 2015, p. 66). Other instances of *knowing that* and *knowing how* are acknowledged in the threshold concepts "learning to write effectively requires different kinds of practice, time, and effort" (p. 64) and "reflection is critical for writers' development" (78).

WAW and TFT Approaches to FYC (Knowing **That** *and Knowing* **How***)*

The idea of threshold concepts, as well as some of the threshold concepts in *Naming What We Know*, have been integrated into several models of FYC courses, including the course that the TAs studied in this dissertation. That course draws on several other approaches that also incorporate and/or draw on threshold concepts, often referred to as "writing about writing" (WAW) and "teaching for transfer" (TFT) courses. The goal of WAW courses is "to build declarative and procedural knowledge about writing, writers, writing processes, discourse, textuality, and literacy" (p. 20)[2]. The WAW approach asks students to first situate writers and the writing that they produce in broader discourse communities and then rhetorically analyze the communicative decisions that have been made in those texts. In this way, students are guided towards creating genre-based rhetorical knowledge about writing *so that* this knowledge can be transferred over to the myriad of other locally-constructed, situated sites that students will encounter in their literate futures. WAW courses, then, treat writing as a *subject and object* of study, the meta-threshold concept in Writing Studies (Adler-Kassner & Wardle, 2015). The curriculum, broadly, examines the ways that texts are produced by writers, consumed by readers, and distributed across activity systems and network. "Teaching For Transfer" (TFT) courses (Yancey, Robertson, & Taczak, 2015) are based around eleven terms in four sequential sets: (1) *audience*, (2) *genre*, (3) *rhetorical situation*, (4) *reflection*, (5) *exigence*, (6) *critical analysis*, (7) *discourse community*, (8) *knowledge*, (9) *context*, (10) *composing*, and (11) *circulation* (p. 73). These terms become *ways of thinking like* a compositionist, similar to Kreber's (2009) articulation of "lenses" that can provide students with ways to *look through or with* a subject in addition to *looking at* it. Such lenses afford students the possibility of gaining greater insights into the textual worlds in, across, and beyond the disciplines—that is, how and why writing is a situated and contextualized activity

[2] Two logical extensions must be made to this list: (1) knowledge about reading, and by default, (2) thinking. They each represent two other foundational aspects required by communicative participation in any literate domain.

that can be produced (writing as an object) and also studied (writing is a subject). Many of the TFT terms overlap with the lens-like concepts that lay the foundation Blake's (2014) FYC courses, intended to transfer over to other writing- and reading-based contexts: *rhetorical situation*, *discourse community*, *genre*, *literacy*, and *reflection*. In fact, numerous compositionists concur that many of these terms ought to form part of the foundational knowledge for FYC (Coxwell-Teague & Lunsford, 2014).

In WAW and TFT approaches to FYC, students' ultimate *purpose for* writing (and reading) takes on a deliberate function: compositionists seem to adapt this model in their FYC classrooms so that students threshold concepts of the composition field can be applied to transfer literate activity across future writing contexts in more situated ways. WAW- and TFT-based FYC courses strive to guide students' towards adopting rhetorically-situated, context-sensitive, and genre-informed lenses so that they better navigate the wide variety of literate activity that they'll encounter throughout college, including their own roles within it. Both of these models, WAW and TFT, are present in the FYC curriculum (i.e., the course WRIT 2) that the graduate TAs taught during the 2015-2016 year.

Other Approaches to FYC (Knowing How)

The WAW- and TFT-infused approaches to FYC, outlined above, draw on the composition field's body of threshold concepts—declarative knowledge and procedural knowledge—about how texts are produced, consumed, and distributed. In this way, these courses foreground the lone metathreshold concept of the composition field: writing is an activity and a subjectivity of study. Approaches that do not foreground the *study of* and *practice with* texts do not expose students to the breath of composition's disciplinary knowledge base. Instead, they typically exclusively focus on the practice with texts or the procedural knowledge of the field. In expressing her vision for WAW approaches, Wardle (2014) illuminates the

fundamental differences between these two approaches in the following way: "This is writing about writing and discussion about writing, and because the reading content of the class is about writing, we are not sidetracked by discussions of the death penalty or of global warming" (p. 294).

There appear to six general approaches to FYC that are not firmly grounded in the threshold concepts of the composition field, and they can be broadly categorized along content area divides: (1) cultural studies, (2) Freireian critical discourse, (3) Deweyian citizenship, (4) service and community-based learning, (5) literature, and (6) modes. Using Wardle's previous description as an analogy, FYC courses in these six approaches *do focus* on the "death penalty" or "global warming" because they place less explicit emphasis on composition's declarative knowledge. For instance, Villanueva (2014) anchors his FYC course at Washington State University by looking into racism and socioeconomic identity. Issues pertaining to social media form the basis of Reid's (2014) course.

Some researchers suggest that the procedural knowledge of the Writing Studies—*knowing how* texts are produced, consumed, or distributed—is a natural byproduct of any specific approach. Brent (2013), discussing the ambiguous-yet-worthwhile roles that the "research paper" can play in students' writing development, eyes opportunities for having students examine content as open-ended as "the role of transportation in the development of nineteenth century North America" (p.11) in which "any resulting knowledge of transportation history itself may be regarded as gravy" (p.12). The thinking, research, and writing processes *that lead to* Brent's research paper assignment, he claims, sufficiently form the foundation of an effective FYC course. When specifically applied to FYC, Brent's theorization of language, literacy, and learning appears to be so flexible that course content could, literally, be about anything. Procedural practices—practices that seek to expand students' awareness and experiences with how writers

write and how they improve texts—lay the foundation for Brent's composition course, where attention is paid to each recursive stage of the writing process.

WAW and TFT proponents, however, would likely argue that a student's writing would benefit from various process-based exercises and activities throughout the course—instances of engaging with procedural knowledge—but it may not transfer over to other sites of learning if the student doesn't recognize that what they've written is *just one genre* amongst many that they will encounter throughout and beyond the university. Such approaches to FYC may risk creating a perception that academic writing is a fixed, isolated product: usually, though not always, argumentative in nature, typically taking on the form of an extended essay, and removed from the situated practices of discourse communities who write for a range of audiences using different rhetorical tactics in different genres. Lindemann (1993) makes precisely this point while arguing that literature-based approaches to FYC ultimately prepare students to become literary scholars instead of learners who can flexibly adapt to a range of genres and disciplinary lenses: "Focusing exclusively on the essay—including the critical essay on a work of literature—amounts to collapsing the discourses of the academy into one genre, limiting students' abilities to practice other forms, experience other perspectives, negotiate the expectations of other readers" (p. 312).

Given all of these approaches to conceptualizing FYC that have been outlined, it appears clear that FYC is a complex teaching, learning, and research site. Downs (2013) claims that FYC has been a historically-contested site within the academy because different stakeholders have different perceptions about what it *is* and what it *isn't*; consequently, there are an array of beliefs about what students should be learning and what they shouldn't be learning. The source of this tension, Downs argues, is the "public charter" notion, an idea that he finds problematic because it positions FYC as a one-stop WAC/WID grammar garage, thus removing the study of

composition from its disciplinary tenets—that is, the theorization that "good writing" (and hence, the need to design FYC accordingly) is a situated, contextual, and rhetorically-based practice. WAW compositionists such as Downs fully acknowledge that one, two, or possibly *any* amount of FYC courses couldn't prepare students for all of the situationally-dependent literacy environments they will likely encounter—unique contexts which are impacted by a range of disciplinary norms, genres, evidence, and stances. This conundrum, however, has been theorized in significant depth by composition scholars with an eye towards transfer. Despite the different conceptualizations of FYC that have been outlined, above, it seems clear that the course's epistemological goals may be consequential for students' activity in future courses, within the academy at large, and well beyond into their professional careers. Transfer scholarship has attempted to theorize this activity by taking into account how knowledge, behaviors, and attitudes move from one context to others. Theories of transfer laid part of the foundation for TAs' training; this disciplinary enculturation, in turn, may have shaped TAs' orientations to postsecondary literacy by expanding notions of how to guide students' reading.

Transfer and Metacognition

In this section I expand on the literature surrounding transfer and metacognition. I synthesize these two concepts here because they've often been co-theorized together in research on learning, and specifically within research on learning in FYC. The issue of transfer is particularly pertinent to my dissertation because a growing number of compositionists use transfer as one of the central bases for conceptualizing FYC, and this particular learning theory likely shaped some TAs' reading pedagogies because of the central role it played in their training practicum. Downs and Wardle (2014), for instance, are explicitly clear that FYC course designers who operate from WAW principles seek to "teac[h] students flexible and *transfer*rable declarative and procedural knowledge about writing" (p. 280, emphasis added). Examining this underlying

rationale in greater detail is especially important for my study because the TAs' training practicum at my research site has been built, in part, on transfer theory (in addition to threshold concepts and genre studies, which have both been reviewed). Consequently, TAs' discussion of their reading pedagogies might be impacted by the following scholarship on transfer and metacognition, and therefore, merit recognition.

Transfer research has been broadly categorized by Perkins and Salomon (1992) into three dimensions: high- and low-road "conscious" transfer, near and far "situational" transfer, and positive and negative "performance" transfer. Other transfer theorists, such as Wardle (2012), look to where evidence of transfer might be found by asking, "Is transfer found in the individual, in the task, in the setting—or in some combination of all three?" (web). Likewise, Goldschmidt (2010) asks, "are we trying to teach students domain-specific, local knowledge—and if so, what is that? [or] are we trying to teach more general, transferable cognitive skills—and if so, what are these?" (p. 53). Based on these notions, numerous questions abound such as *what*, exactly, could be transferrable from FYC to other contexts, and *how transferrable* might they be?

A glimpse into these transfer theorists' conceptualizations illuminates the many complexities of determining how learning in one (context-sensitive) site is taken up across future sites; however, it seems that the transfer of literate activity—including reading activity—is certainly possible and merits further investigation. Tierney and Pearson's (1986) early work on cognitive schema-based processing and "composing" approaches to understanding reading, for instance, appears to affirm that readers are capable of high-road or "conscious" transfer; they claim that readers can reorient their typically-subconscious "executive function monitoring" (p. 190) to exert more conscious control of their reading and, in effect, adopt more productive and purposeful stances towards writers and texts. However, in Robertson, Taczak, and Yancey's (2012) review of transfer scholarship, they claim that many incoming freshmen are "absent prior

knowledge" because they haven't been exposed to foundational writing concepts and they haven't had extensive experiences with nonfiction texts; subsequently, they may not be as capable of exhibiting high-road transfer.

Reiff and Bawarshi (2011) also take up issues of how prior knowledge and experiences shape students' FYC experiences. Based on 116 survey responses and 27 follow-up interviews with FYC students at two different institutions, the data led them to categorize students into two groups: "boundary guarders" and "boundary crossers." Boundary guarders had more difficulty grappling with the idea of genres as flexible entities; these students had a tendency to engage in "not talk" (p. 325) when describing genres, indicating that they had difficulty incorporating new schema into their existing (prior) knowledge about genres. Conversely, boundary crossers, students who demonstrated high-road transfer (conscious transfer), approached new writing tasks with more confidence a greater variety of writing strategies. Reiff and Bawarshi liken these students to Sommers and Saltz's (2004) *novice as expert* because of their openness towards assuming a novice learner's stance when encountered with new writing activities. A similarly successful learning disposition in students has been described by Wardle (2012) as "problem-exploring" behavior. In comparison to "answer-getting" dispositions, problem-exploring dispositions "incline a person toward curiosity, reflection, consideration of multiple possibilities, a willingness to engage in a recursive process of trial and error, and toward a recognition that more than one solution can 'work'" (web). Such a stance, Wardle claims, aids students in "creative[ly] repurposing" knowledge and skills to future literate acts.

Beaufort (2007) offers a framework for understanding how students repurpose knowledge; she compartmentalizes literate participation into five knowledge domains: writing process, rhetorical, genre, discourse community, and content. When writers approach literate activity, she argues, they draw from these domains. What seems to increase the likelihood of

successful participation, though, is the *conscious* repurposing (i.e., high-road transfer) of this knowledge. For this reason, metacognition has become a central point for compositionists seeking to better understanding transfer and construct opportunities for more proactively facilitating transfer in their pedagogies. In fact, Blau (2003) affirms the importance of metacognition, claiming that its absence is "one of the principal characteristics of weak readers" (p. 57).

Even when instructors actively target students' metacognition, Downs (2015) claims that FYC still presents a particularly tricky proposition for fostering transfer because if such a course is founded on the *study of* and *practice with* writing—that is, if it is guided by both the declarative and procedural knowledge base of the composition discipline (i.e., its threshold concepts)—then it, by nature, treats writing as a situated activity. This is problematic, though, for compositionists whose goal is to empower students to perceive literate sites *beyond FYC* as each specifically situated and, then, tailor their literate activity accordingly. The question for conceptualizing FYC with the goal of transfer becomes: how can the situatedness of the seemingly infinite amount of other writing sites be taught within one uniquely-situated course?

Questions about the ability of and feasibility to transfer knowledge, skills, habits, and attitudes across contexts has caused significant and legitimate debate, but some scholars purport that the terms of the debate have been exaggerated. Carillo (2014), drawing on numerous other scholars, clams that "the dichotomy between local (i.e., context-sensitive) and general knowledge is often misleading if not overstated. [Some scholars argue] that generalizable knowledge exists, [and] that it is, in fact, recognizable and useful, particularly as novices within disciplines develop into experts" (p. 112). Perkins and Salomon (1989) are two such scholars; with specific respect to cultivating opportunities for *reading* transfer in FYC, they acknowledge that there are many transferrable aspects that can be acquired in FYC and repurposed across other contexts. They

suggest that, "reading is a general cognitive skill which people routinely transfer to new subject matters, beginning to read in a domain with their general vocabulary and reading tactics and, as they go along, acquiring new domain-specific words, concepts, and reading tactics" (p. 21, as cited by Carillo, 2016a, p. 16). Carter (1990), also, argues that all experts transfer *some* general, global, non-domain-specific strategies; he notes that, "[h]uman performance may not be founded on a set of underlying general strategies, but neither is it determined by an array of isolated microworlds, each separated from the others by its special knowledge. Rather human performance is a complex interaction of general and local knowledge" (p. 271, as cited by Goldschmidt, 2010, p. 54).

In these ways, transfer might also be conceptualized through Kreber's (2009) notion of context-transcendent learning or "transdisciplinarity," which she describes as "research that is directed at problems that go beyond, or transcend, the boundaries of particular disciplines" (p. 25). Carter's (2007) theorization of metagenres affirms the existence of similar epistemologies and literate activities across disciplines, suggesting that instructors can successfully teach for transfer, including teach for *reading* transfer. At North Carolina State university, he examined faculty-generated outcomes-based assessment plans from 51 programs across all nine colleges and found four broad metagenres—recurring responses to academic learning situations, or "ways of doing"—exist across disciplines: (1) problem solving, (2) empirical inquiry, (3) research from sources, and (4) performance.

To leverage possibilities for transfer, other scholars look towards pinpointing commonalities across the disciplines, even if literacy is ultimately situated. Goldschmidt (2010), for instance, concedes, "[I]t's true that reading is always situated in some discourse community or domain" but "*ways of reading* are not totally determined by one context" (p. 55). She calls on writing instructors to "promote the development of transferable reading skills" which is made

possible by "mak[ing] 'meta-reading' a central focus of our pedagogy [by using] methods and approaches that students can then use to begin the process of making sense of texts in unfamiliar discourses (p. 53). In a similar way, Carillo (2015) proposes "mindful reading" as a readerly stance "that is characterized by intentional awareness of and attention to the present moment, its context and one's perspective" (p. 118). She characterizes it as a general framework that cultivates students' metacognitive attention towards reading, and "encourage students to generalize by abstracting the general principles of the reading practices they are taught" (p. 110), thus strengthening reading in future contexts. Cultivating mindful reading, according to Carillo, is a way instructors can facilitate the transfer of reading activity across contexts. Instructors may best accomplish this by asking student to extract generalizable and abstract principles from situated learning is to "intertwin[e] the construction of both generic and specific knowledge, may [actually] be the most effective way of teaching reading" (p. 16). Much like WAW courses strive to have students generate knowledge *about writing*, mindful reading pedagogies and practices seek to generate knowledge *about reading*. This point is reinforced by Haas and Flower (1980) who state, "the problem students have with critical reading of difficult texts is less the representations they *are* constructing than those they *fail to construct*" (p. 170).

The potential for reading transfer, based on these accounts, appears to be optimized by guiding students towards adopting flexible readerly stances, targeting self-reflective metacognition about reading activity, and creating knowledge about reader-text relationships. Downs (2010) channels these learning-oriented goals, arguing the teaching of reading requires "entire new concepts of what reading is, why people read, why there is a text to begin with, and the work that texts do for the people they were written for and why" (p. 35).

To examine writing instructors' reading pedagogies in greater detail, attention must shift from how instructors conceptualize literacy to how they enact it in their classrooms based on

what ask their students to *do* in their courses. The assignments, strategies, and related practices of teaching writing, reading, and reading-writing connections must be examined, and I will do so in chapter 3. First, though, I outline some underlying themes that were present in my review of the literature on, perhaps, the most immediate social structure that supports many FYC programs: TA training.

TA Training

Because this study is centrally concerned with the question of how TAs trained in humanities disciplines and exposed to composition theories approach guiding students' reading in their FYC courses, it is important to briefly review the literature on TA training to account for how graduate students experience such liminal moments. TAs' preparation and practice are shaped by an array of institutional factors, including the duration and intensity of the training program, the affiliate department (English, writing, education) of the training course, the disciplinary identities of the instructors and supervisor-mentors, the specific content or theme of the course that TAs are being prepared to teach, the competitiveness of obtaining the TAship, and financial considerations including funding for this position and other positions on campus. Other factors that may impact an individual TA's training include their gender, psychological dispositions, educational history, disciplinary identity, prior teaching experiences, and career goals (teaching and/or research).

Johnson's (2013) review of a brief history of TA training models recalls a wide-ranging evolution from training models that were either non-existent or simply offered new instructors a textbook to use, to theoretically-grounded courses in pedagogy taught by composition scholars that are housed within independent writing programs. However, Wilhoit (2002) claims that most composition TA training models have recently stabilized around four components: "a pre-service orientation program (most of which have expanded from a few days to at least a few

weeks in length); some in-service course work or practice based on composition theory and pedagogy; an apprenticeship or mentorship model; and some type of writing center work" (as cited by Johnson, 2013, p. 63).

Reid (2007) offers questions that TA trainers can consider when designing their TA training curricula: "what do [graduate] students *already* know and desire to know, what do they *need* to know (to accomplish personal and/or institutional goals), what *can* they come to know in a single semester, and what *ought* they to know to enter into the discipline rather than remaining on the threshold" (p. 247, italics in the original, as cited by Johnson, 2013, p. 64). It seems that a significant number of FYC TAs do not have direct experience with taking FYC as an undergraduate; many of them—seemingly, a collective group who have achieved high levels of success as undergraduates and chose to pursue academic careers—often placed out of that course when they were undergraduates (Ebest, 2005; Rodrigue, 2012). Yet, despite their lack of familiarity with the course, they oftentimes represent sizable percentages of instructional staff on campus—from adjunct instructors to tenured faculty—who are responsible for teaching this course.

Citing a 2009 US Department of Education report, Rodrigue notes that in 2007, faculty members represented 29% of instructional staff while TAs accounted for 41%. Given TAs' considerable presence in the postsecondary workforce, Rodrigue (2012) poses the questions "What is the role of TAs in WAC programs?" and "Are TAs teachers of writing?" She argues that, yes, when TAs work directly with students' writing, they "should also be considered de facto WAC faculty," though this presumes that TAs have gone through similar training as other WAC faculty—in terms of both the theory and practice of writing in and across the disciplines. Yet, according to at least one study, even when TAs *do* work directly with students' writing, they don't necessarily have formal training. Drawing on unpublished research conducted at BYU in

1998, Hedengren (2000) states that 83% of 1,505 TAs reported having no formal training in grading writing (Rodrigue).

Grading writing, of course, is only one aspect of teaching writing; there are many other components involved in effectively working with student-writers that training endeavors might address. VanValkenburg and Arnet (2000), who researched the professionalization of TAs in postsecondary foreign language instruction settings, claim that TA training does not adequately emphasize designing courses, creating syllabi, articulating curricular objectives, developing online learning materials, or focusing on the pedagogical methods that underlie theory-practice dynamics. Rodrigue (2012) describes the "worst case scenario" of TA training in which "a TA might simultaneously have to learn a new discourse and body of knowledge, determine how to teach undergraduate students content they have recently learned or have not yet learned, help students transition into discourse communities they themselves are just entering, and learn how to write in various disciplinary genres while guiding students in their writing development."

Despite the apparent need for more training opportunities, resistance is a theme that emerges from the literature on TA training (Ebest, 2005; Rodrigue, 2012; Johnson, 2013) from TAs and as well as faculty. Ebest's (2005) reflects on her experiences leading composition pedagogy courses for TAs. Over the course of five years, she studied eighteen former students who exhibited resistance and classified them into three types: rhetorical, pedagogical, and epistemological (Ray, 1993). *Rhetorical resistance* occurs when TAs are "unaware of their own writing processes," *pedagogical resistance* occurs when "they are comfortable with their own writing processes and disagree with the theories" and *epistemological resistance* occurs when "they are unwilling to adapt the theories in their own learning, but believe in using them in the undergraduate courses they are teaching" (p. 101). Ebest also claims that psychological factors shape resistance, although Reita (2007) cautions against making broad generalizations, arguing

that "contrary to [Ebest's] assumptions, straight men may be comfortable with sharing their feelings prior to exposure to composition pedagogy and anti-feminist women may adopt an objective, academic voice for reasons other than assimilation or self-deprecation." Clearly, resistance to TA training in composition pedagogy appears to be a complex issue; nevertheless, there are ways to productively address them. For instance, Ebest points to contextualizing postsecondary instruction, theorizing composition pedagogy, and modeling pedagogy throughout graduate coursework as ways to overcome resistance.

Resistance—a theme explicitly associated with threshold concepts—also emerged in Rodrigue's metastudy on TA training in WAC programs, and it appears to play a role in shaping TAs' reading pedagogies. While some TAs resist training in composition pedagogy because they don't plan on staying in academia after graduate school, TAs who *do* plan on pursuing academic careers, resistance can still surface along disciplinary lines. Johnson (2013), for instance, studied ten TAs—five in an English literature program and five in a composition program—to analyze their perceptions of and attitudes towards their TA training. She interviewed each TA twice and also considered the instructor's teaching evaluations of graduate students over a three-year period. Among her other findings, she notes that literature TAs tended to be primarily interested in the practical components of teaching FYC, whereas the composition students held a deeper curiosity about the theoretical foundations of teaching writing. Johnson acknowledges that some of the literature TAs' desire for a more practice-heavy approach to TA training, though, could be attributed to an unfamiliarity with the specific FYC curriculum they were expected to teach—this particular iteration of FYC divided writing assignments along three lines: humanities-, hard sciences-, and social sciences-based projects. This finding may reflect some of the greater tensions that have been examined with respect to striking a balance between theory and practice, or pairing *the what* they're teaching with *the why* they're teaching it (Stenberg, 2005; Odom,

Bernard-Donals, & Kerschbaum, 2005; Roen, Goggin, & Clary-Lemon, 2007).

Aside from considerations of course assignments and related content, researchers have also acknowledged more foundational issues in TA training. Stoecker, Schimdbauer, Mullin, and Young (1993) pose the question "What models exist for TA development?" and focus on a particular WAC/Writing Center initiative through the lens of critical pedagogy theory. They examined how a WAC partnership with a sociology department impacted TA training. The initiative sought to enhance students' critical thinking, social critique, and writing skills through the use of a year-long pedagogically-focused training model which included responses to composition literature, work in a writing center, and an increasingly interwoven presence into the writing-intensive sociology courses that they would eventually be TAing. Based on interviews that they conducted with the TAs and surveys that they administered to students, the researchers conclude that the training regiment succeeded, especially in the second year following their training. Students perceived that the TAs had activated their ability to think critically, "question[n] the material," and "observe [and] analyze society" (p. 337).

Rodrigue (2012) points to two successful TA training models, the Knight Institute at Cornell University and the University of Minnesota's Teaching With Writing (TWW) program, which balance top-down and bottom-up approaches to training. Approximately half of the Knight Institute's TAs that are being prepared to teach FYC are not graduate students in English or composition programs. Prior to the fall semester, TAs enroll in a month-long course in the theory and practice of teaching writing. The TWW program, though, is different in three ways: (1) it's geared towards TAs in all disciplines, (2) it's significantly shorter—a two-day workshop on responding to student writing is offered, along with a week-long seminar on teaching writing, and (3) participation is largely voluntary. Faculty mentorship and ongoing professional development are features of both training models as well. These latter two aspects

reflect what is perhaps the most salient recurring thread running through the literature on successful TA training: the need to cultivate dialogic opportunities for TAs.

Still, even within successful training programs, acknowledging the role that perception plays in understanding the many complex issues associated with TA training is significant. The Literature TAs and compositions TAs that Johnson (2013) studied reported feeling different levels of support from the instructor and mentoring supervisors Johnson attributes this, in part, to disciplinary affiliations: composition TAs felt more support from composition faculty. Perceptions associated with prestige, privilege, or accessibility are other institutional factors that can impact TA training. Johnson suggests that TAs' level of investment—particularly TAs from fields other than composition—might be impacted by the competitiveness of obtaining a TAship; whereas they of previously "see[ing] TAing for the writing [department] as a requirement and a matter of course, but more as a privilege" (p. 307).

Johnson also observed a "bimodality" in TAs' survey data from their practicum reflection, claiming that "although many of the [literature] TAs queried saw one or both of the TA preparation courses as a waste of time, 90% of the TAs surveyed indicated that they would recommend being a TA for the writing unit to other graduate students" (p. 305). This finding suggests that literature TAs felt they could successfully teach FYC without their training which, taken alongside their reported preference for receiving more practice-based training instead of theoretical foundation, may imply that they either may not acknowledge or appreciate the theory-practice balance in composition pedagogy.

This review of TA training that has been outlined, above, points to a strong presence of resistance towards composition pedagogy for a variety of reasons, especially for graduate students who were not actively pursuing scholarship in composition programs. The principal reason according to Johnson's (2013) study is connected, yet again, to disciplinarity: TAs tended

to hold consistent attitudes towards training with their colleagues from their particular fields. TAs who are all teaching FYC by way of HFA programs, then, would seem to hold some degree of resistance towards their TA training experiences which, in turn, might shape the ways that they attempt to guide students' reading.

Teaching and Learning Bottlenecks in FYC

Like other educational sites, FYC presents challenges for both teachers and learners, and these challenges have been termed *bottlenecks*. Bottlenecks, broadly, are points during which successful participation in an activity become constricted, limiting access to greater and more fluid levels of future literate activity. While bottlenecks are typically associated with students' learning, they can also be conceptualized through instructors' teaching: TAs' attempts to successfully guide students' reading may be compromised at various moments during their pedagogical practices. This notion is important to this investigation because TAs' dual disciplinary enculturation—from their training in humanities disciplines, alongside their exposure to theories of composition pedagogy—may lead TAs to perceive particular bottlenecks in their students' reading activity based on their own histories with postsecondary literacy, possibly reflecting what they consider to be successful practices in the humanities. Further, the various teaching and learning bottlenecks that TAs perceive provide a means to understand what strategies, if any, that they use to resolve those bottlenecks. Understanding TAs' self-reported perceptions of bottlenecks in FYC, then, offers valuable insights into how future TA training efforts may address the complexities associated with guiding reading in FYC from the unique perspective of graduate students immersed in the literate practices of their humanities disciplines.

The idea of learning bottlenecks comes from Middendorf and Pace's (2004) work on *decoding the disciplines* (DtD), a model for understanding and attempting to address moments

within courses where students don't seem to be "getting it." Their seven-step model asks faculty to move through the following stages: identify specific learning bottlenecks in a course, articulate how an expert would approach and solve them, model these behaviors to students, motivate students, create space for students to practice these skills, provide feedback, and assess their work. The DtD model is particularly useful for understanding the nuances required of successfully undertaking tacit activity like reading and, therefore, how how instructors guide students' reading. For example, Wineburg (2002) notes that "it is so habitual for historians to check the author and date of a passage before they begin reading it that they do not realize that such procedures are not natural for many of their students" (as cited by Shopkow et al., 2008, p. 1211), suggesting that students would likely benefit from understanding that the reason for this seemingly subtle practice is grounded in disciplinarity.

The use of DtD has been documented in Shopkow et al.'s (2008) work with history faculty. They conducted 90-minute DtD-based interviews with 17 faculty. Reflecting on the underlying learning requisite with *thinking like* a historian, faculty reported that many students struggle because they "anticipate a straightforward story, not a complicated history with multiple perspectives and ambiguities, and they find it difficult to distinguish broad themes, evidence/examples, and interpretations/arguments" (p. 1213). Other reported difficulties associated with learning to *think like* a historian include "conceiving of literary sources, pictures, maps, diaries, or songs as legitimate sources for studying history," "identifying and evaluating thesis statements or arguments from sources," "know[ing] that the bias of a source does not necessarily disqualify it from usefulness," and "describ[ing] or summariz[ing] the readings rather than evaluate them" (p. 1214)

Aspects of the DtD model can be adapted to better understand TAs' reading pedagogies; by pinpointing bottlenecks that TAs perceive, researchers can then focus on more in-depth

examinations into how TAs try to resolve those bottlenecks to enhance teaching and learning. Shopkow et al., for instance, point to an illustration where one medieval history professor identified a learning bottleneck then devised a way to guide students through it. Students struggled with conducting what might be considered an "audience appeal" analysis for a 9th century biography and, specifically, with situating and characterizing a specific demographic in their response. The instructor determined the steps that students would need to take to successfully accomplish this task: differentiating and characterizing groups from previous societies, considering how cultural experiences might shape their characteristics and interests, and "tak[ing] into account the possibility that the same cultural product might appeal to different groups for different reasons" (p. 1220). With this in mind, he designed a lesson with these goals in mind: "identify a specific cultural product they liked in any medium and explain as specifically as they could why they liked it. They were then asked to discuss what in their lives had prepared them to like it, who might not care for this product and the reasons why someone else might not respond as they did" (p. 1220). Students drew from pop cultural artifacts such as *The Simpsons* to make real-world connections to the assignment on medieval material.

Bottlenecks in the curriculum are not strictly limited to cognitive processes or behavioral approaches to *thinking and practicing like* disciplinary experts; Shopkow et al. claim that emotional bottlenecks also play a role in successful participation disciplines. Anecdotes of students' strong emotional responses to course material surfaced during faculty interviews about students' difficulty with historical thinking, and the source of these emotional bottlenecks seems to be an over-identification with various groups under study. Faculty responses suggested that some of their students possessed a "fear that dealing with the ideas and actions of these groups will morally compromise themselves or their families" (p. 1216).

Bottlenecks—cognitive, behavioral, and emotional—have been almost exclusively

theorized as *learning* bottlenecks instead of *teaching* bottlenecks. Middendorf and Pace reinforce this conceptualization in their approach to DtD, cautioning against "focus[ing] the [DtD] process on the means (teaching) rather than the end (student learning)" (p. 5). However, the means and the end—instructors' teaching and students' learning—are highly interdependent, so purposefully excluding one might be counterproductive towards improving the other. For this reason, TAs' self-reported perceptions of the teaching bottlenecks that they encounter throughout their reading pedagogy can provide clues to students' learning bottlenecks.

Part IV: Additional Factors That Impact the *Theories of* and *Approaches to* Reading

A range of other issues impact students' reading—which, in turn, can impact how instructors guide students' reading—ranging from readers' psychological dispositions towards texts, to the degree of inherent complexity within texts themselves. The variables and factors that also play a pivotal role in fully understanding the numerous elemens inherent in the act of reading include labor, textual density, attention, motivation, agency, perception, and technology. As the literature indicates, instructors can (and do) foreground these issues in their reading pedagogies.

Economy, Labor, and Work

Inoue (2014) conceptualizes the totality of students' activity in his FYC course in terms of labor, and students' reading is factored into his assessment of it. Reflecting on students' engagement with texts in his course, he claims that, "Every act of reading produces a posting on Blackboard, a list of items, a freewrite/quickwrite done during or after the reading, a focused paragraph response or summary, or an annotated passage from the reading" (p. 75). By explicitly acknowledging the time and energy required to read—i.e., the sum total of students' production in FYC is more than simply what they write—Inoue positions reading as intellectual work that's worthy of assessment. Edwards (2016) echoes many of Inoue's points, noting that,

"Understanding reading as valuable labor in a diverse economy involving overdetermined relations of print and digital production, distribution, use, and reproduction can help us attend to the value of new literate practices" (p. 138). Labor, then, is one factor that also affects reader-text relationships and, therefore, may impact instructors' reading pedagogies.

Difficult and Complex Texts

Difficulty emerged as a distinct theme across reading scholarship, particularly in instructors' intentional selection of challenging texts. Numerous scholar-practitioners argue that difficult texts present opportunities for overcoming learning bottlenecks in students' reading, thereby enhancing their overall literacy development. Halpern (2008), for instance, claims that "Difficult texts are valuable because they force students to do what they should be doing even with ostensibly simple ones: resist the desire to foreclose the meanings that a text might have" (p. 552). Of particular value are ironic and sarcastic texts because they "requir[e] the reader to reject, at least in part, the surface meaning. No ironic text is self-evident or transparent or simple [which are] qualities that characterize first-year students' assumptions about what they read" (p. 556). Forcing students to grapple with ironic texts that are not "self-evident or transparent or simple" (p. 556), Halpern advises, is a way to cultivate critical reading stances.

Rosenblatt (1978) carves a role for using fiction as a means to problematize texts, claiming that, "Literature especially invites confusion about its relation with reality" (p. 33). Bartholomae and Petrosky's (1986) work with basic writers—and designing a course specifically for those students' needs—echo other scholars' call for embracing difficult texts. They resist reductivist reading pedagogies like skill-and-drill practices that isolate the act of reading from the authentic texts that students will encounter across the university. Miller (2016) also acknowledges that reading and learning are inherently difficult, arguing that "serious learning requires sustained encounters with unknowing, ambiguity, frustration, boredom" (p. 157). He

recommends "reading in slow motion" which "gives [students] time to have silence stretch out after a difficult question, allows for reading a challenging passage together and then reading it again, makes room for all the essential ingredients for bringing ideas to life—spontaneity, digression, immersion" (p. 157). Another way to guide students' towards effectively grappling with difficult texts, advocated by Haas and Flower (1988), is encouraging them to adopt a *rhetorical reading* stance. Doing so can help readers better pinpoint the author's intention which may, in turn, recalibrate their perceptions of ironic, satiric, or non-credible texts.

Others researchers contend that reading *more* difficult texts will heighten students' reading development. Falk, for instance, calls for "extensive reading" as a way to help students' develop as academic writers (cited by Kalfbleisch, 2016). Implied in this reading pedagogy—mere exposure leads to development—is a rejection of the need to explicitly teach reading-writing connections. Through such conceptualizations of guiding students' reading, the act of reading, alone, helps students read more fluently and, consequently, become better writers. This sentiment was addressed in a follow-up responses to Bunn's (2016) survey, where one instructor stated, "I really think by having them exposed to different varieties of writing, that it'll inform them, in terms of their own writing, in other words, what not to do and what to do" (p. 59). Carillo (2014) equates such conceptualizations of guiding reading with antiquate reading pedagogies, noting, "This refrain—that simply assigning reading (and particularly the reading of canonical texts) will *automatically* improve students' writing abilities is practically the foundation upon which Great Books courses and programs depend" (p. 42).

Attention and Distraction in the Digital Age

Readers' finite attention was also a pronounced theme in the postsecondary reading scholarship, especially during the digital age—a consideration which may impact instructors' reading pedagogy. Hicks (2014) doesn't seem to think this is an issue, claiming that student-

readers' abilities are expanding with the increasing technological affordances available in smartphones and tablets; Mikics (2014), however, believes that de-digitzed time spent on reading can positively impact students' reading processes by affording students moments of "solititude and careful thought" (as cited by Edwards, 2016, p. 139). Edwards (2016) juxtaposes similarities between modern-day digital distractions with ones that were prominent in a traditional print-based medium, citing Barthes (1986) who asked, "Has it never happened, as you were reading a book, that you kept stopping as you read, not because you *weren't* interested, but because you *were*: because of a flow of ideas, stimuli, associations?" (p. 143, emphasis added). Miller (2016), though, notes that digital distractions are significantly different, in part, because they actually appear on the (interface) pages of texts while students are reading. His "reading in slow motion" pedagogy, in which his students read one nonfiction book over the course of an entire course, is one way he attempts to more acutely focus students' attention. Although his "reading in slow motion" pedagogy isn't intended solely to address readers' issues associated with a lack of focus or concentration, he notes that does attempt to draw attention towards making reading visible, claiming, "Making the private act of reading public is one way to define the work of teaching and its fundamental challenge" (p. 159).

Agency and Power Dynamics

The agency afforded to students by faculty—and to faculty by administrators—can considerably shape how instructors attempt to guide students' reading within a specific educational site. An instructor's selection of certain texts can impact students' uptake on multiple levels, ranging from the accessibility or difficulty of their selected texts to broader ideological foundations. Bradbury (2012) outlines scholarship on numerous considerations associated with the power dynamics of using of textbooks in the composition classrooms such as their potential of being perceived as tools for indoctrinating students into an instructors'

political beliefs (Scheuermann, 1996), instilling a passive reading culture that privileges rule-based "technical rhetoric" (Welch, 1987), disregarding the nature of scholarly inquiry and the locations where knowledge bases are formed (Spellmeyer, 1999), and privileging financial considerations over educational ones (Otte, 1992; Garnes et. al, 1999).

At stake, Bradbury argues, are the roles of critical thinking and intellectual exploration afforded (or restricted) by course readings. She details an action research experiment that she conducted with her own classroom in which she sought to "positio[n] the course content itself as flexible and contestable knowledge, [so] students would become more critical readers, writers, and researchers" (p. 2). She guided students through a process of selecting possible course texts for her cultural studies-themed FYC course, writing abstracts for each piece, and then voting for their preferences. Bradbury expressed concern that her experiment could have resulted in students' selection of poorly-written or researched pieces, ones she didn't like, or too many from the same publication, but she and her students, via survey responses, both felt it was successful.

Agency plays a role in Shipka's (2005) somewhat unconventional tasked-based, problem-solving, multimodality-driven approach to FYC; instead of asking her students to produce research-based argumentative papers, she asks students to create *anything*, as long as they can provide rhetorical justifications for their decisions. Traditional "research paper" prompts, Shipka claims, pre-determine the scope, purpose, methods, materials, and technologies of assignments. By affording students agency to co-construct these guidelines, she hopes to activate their rhetorical awareness. More commonly, though, instructors afford agency to students' interpretations of the texts that they read, and by extension, acknowledge a role for Rosenblatt's (1978) reader-response theory.

Some scholars have called for permitting students to "misread" or "read badly" (Halpern, 2008). Bartholomae and Petrosky (1986) claim that "Reading is misreading" and "All

readings are misses" (p. 6), which acknowledges the semiotic nature of negotiating meaning between writers and readers. Culler (1997) echoes this, stating, "Given the complexities of texts, the reversibility of tropes, the extendability of context, and the necessity for a reading to select and organize, every reading can be shown to be partial" (p. 6). Due to this inevitability of misreading, Halpern (2008) sees a student's *personal* identification with a text—typically thought to be indicative of "uncritical reading"—as a bridge towards more mature, sophisticated analyses and criticisms of texts. She also notes that even for scholars "identify" with texts, further demonstrating the effects of Rosenblatt's transactional model in understanding what happens when readers read.

Textual Perception: Perceptions, Misconceptions, and Assumptions About Writing

Perception plays a significant role in how readers interact with texts—including students and instructors alike—thereby holding implications for guiding studnets' reading in FYC. Bunn (2016) explores differences in perception between published and unpublished texts; in one survey, he found that only 3/57 instructors used published texts in workshops. In his analysis of instructors' follow-up qualitative responses, he noticed that two instructors seemed to "wonde[r] whether asking students to be *extra critical* of student-produced writing is a mistake" (p. 68, emphasis added). Bunn forcefully claims that it is a mistake, in part, because of the greater message that it sends to students. This reading pedagogy creates a perception that students' writing has flaws and requires significant revision, whereas published writing is flawless and relatively immune to revision.

Issues surrounding personal taste also emerged within the literature—namely, instructors' preferences for "good writing"—which may impact their reading pedagogy, ranging from the texts that they assign to the reading-writing connections that hope students will (or won't) make. Harris (2006), for example, characterizes the types of texts that he enjoys as

"intellectual prose" in the vein of *The Atlantic* and *Rolling Stone* that's "address[ed to] a broader and more public set of issues and readers (p. 10). While Harris conceptualizes many different context-sensitive roles for "good writing," the larger point is clear: an individual instructor's tastes can color their reading pedagogy.

E-Readers and the Affordances and Constraints of Digital Texts

Acheson, Barratt, and Balthazor (2013) studied the reactions of eighteen undergraduates in an upper-division environmental literature course when given a Kindle 3.0 for their assigned course texts. In a lot of ways, this project was an in-class *learning usability* study of an e-reader. Based on three surveys administered throughout the quarter, students' self-reported comfort levels remained virtually unchanged; on a 5-point scale, approximately 80% of students reported feeling *comfortable*, *very comfortable*, or being an *avid* user. The remaining 20% reported feeling somewhat comfortable, and 0% reported feeling reluctant towards using Kindle. Although a few students reported liking its text-to-voice narrated feature, the majority of students seemed to believe that the electronic device was an inferior substitute for the traditional print-based text, and their misgivings included an difficulty annotating the text, a lack of spatial awareness within the text, trouble locating specific passages, and an inability to compare two texts for a comparison assignment. In these ways, guiding students' *digital* reading presents an array of additional challenges.

Summary of Literature Review

The scholarship outlined in chapter 2 has illuminated what aspects of the reading experience are representative of all readers' experiences and, also, what factors uniquely shape individual readers' textual engagements. Theories such as schema-based cognitive processing and Rosenblatt's distinction between efferent and aesthetic reading stances point to fundamental reader-text phenomena that span all reading activity. At the same time, theories that point to

individual readers' stances and disciplinary enculturations point to the more unique nature of reader-text relationships. All of these theories, together, indicate that the act of reading is both a context-dependent and context-*in*dependent activity.

Given the complex nature of understanding reading activity, inquiries into how instructors attempt to guide students' reading must also attend to the individual aspects that shape instructors' reading activity—specifically, their disciplinary enculturations. There is reason to suspect that instructors' tacit knowledge—when individuals "*know* more than [they] can *tell*" (Kreber, 2009, p. 24, emphasis added)—likely shapes their reading pedagogies, even if they are not aware of or "can[not] *tell*" about such formations. Understanding instructors' orientations towards postsecondary literacy are especially critical in FYC because a students' experiences in this course have the potential to considerably shape their undergraduate literate trajectory as they move from that course to innumerable contexts beyond that course, namely, within and across disciplines. FYC instructors whose *primary* disciplinary enculturation are rooted in non-composition departments, then, bring insights about those disciplines to their work in FYC. Studies that examine how instructors try to shape their students into particular readers will benefit from simulatanesouly considering who those *instructors*, themselves, are as readers. Once these factors have been accounted for, other elements of their reading pedagogies—the ways in which instructors select, sequence, and scaffold course readings; their classroom-learning preparation and enactment, including lesson plans, lectures, lesson plans, dialogic opportunities, and individual or group activities; and the tacit or explicit reading-writing connections afforded by their course assignments, projects, and other assessment-based mechanisms—can be deeply contextualized and, therefore, understood in much fuller detail.

Chapter 3: Framework of Reading Activity Throughout the Reading-Writing Cycle

Given the numerous complexities embedded within reading activity that have been addressed thus far—from scholars' work on the schema-based cognitive processes of readers' brains to the disciplinary lenses (Kreber, 2009) that readers can bring to their textual engagements—it is clear that when instructors attempt to guide students' reading, they bring the accumulation of *their own* life-long literate activity into these efforts, especially their most formative salient experiences. This is consequential because, as Helmers (2003) claims, "Every reading or writing assignment is grounded in theory, whether consciously considered or not […] what an instructor believes about reading is an essential precondition to organizing and teaching in a writing classroom" (p. 4, as cited by Bosley, 2008, p. 287). Instructors' reading and writing assignments—and the specific pedagogies that they adopt to guide students' reading—then, reflect instructors' broader experiences with literacy, both in and beyond their disciplines.

To determine which reading approaches play a prominent role in TAs' reading pedagogies, I reviewed composition scholar-practitioners' work on pedagogical reading strategies. This review led me to develop a framework for analyzing how TAs guide students' reading that permits more robust explorations into reading activity. Before introducing this framework, though, I will briefly outline inconsistencies in the composition field's terminology associated with reading activity. These inconsistencies are significant because they point to the need for a clearer conceptualization of reading, which this framework is intended to address.

Inconsistent Terminology

There is a considerable amount of ambiguity, imprecision, and conflation in the composition field's use of terminology to describe reading activity. These issues are identified in two large-scale surveys (Bunn, 2013; Carillo, 2014) that have been administered to FYC instructors. Bunn (2013) conducted a study on reading-writing connections in FYC at the

University of Michigan and tied his inquiry to students' motivation for reading. Based on the 57 survey responses from graduate students and lecturers, Bunn concludes that some respondents lacked a name for the reading approaches they used, and others *mis*named various approaches that they were using. He insists that instructors' ability to name their reading approaches is crucial, in part, because each approach represents a "distinct and measurable skill—something far more likely to motivate students to read than encouraging an unnamed approach whose benefits remain unclear" (as cited by Carillo, 2014, p. 32).

Even some of the field's most widely-published scholars seem to suffer from this "name game." Downs (2010), for instance, characterizes *content analysis* as "a way of getting at 'what texts talk about by combining quantitative and qualitative analysis of textual features'" but claims this is "somewhat analogous" to *close reading* (p. 38), though they appear to be quite distinct approaches with fundamentally different purposes. In a similar vein, Bunn (2016) states that his "reading like a writer" (RLW) method is "nearly identical" to the term *critical reading* (p. 59), but the scholarship on *critical reading* does not explicitly mention making reading-writing connections—suggesting that *critical reading* has no immediately-apparent utility for *RLW*. Further, whereas *RLW* considers rhetorical and stylistic aspects of a text, the adjective *critical* in *critical reading* connotes an evaluative component of reading that seems to require a level of skepticism. Another example of compositionists' conflation across terms is when Center (2010) claims that "reading-*uncentered* assignments" (emphasis added) are those for which "reading is assigned but the writing assignments that follow do not require close, critical reading" (p. 129). By pairing the words "close" and "critical" together, Center elects to seemingly join these two often-contested terms instead of teasing out differences in their prescribed activity.

Such interpretive license amongst terms is not uncommon; in fact, it seems to be the norm beyond FYC as well. In a study of faculty's descriptions of and expectations for student

work at three different levels of coursework (introductory courses, lower-division courses, and the capstone), Anson et al. (2012) found that even seemingly-straightforward reading-dependent terms like *analysis* were not neutral, static entities. *Analysis* can fluctuate depending on disciplinary and genre-based expectations. In literature courses, for instance, the term *analysis* indicates the adoption of a theoretical lens, whereas in political science, faculty described *analysis* as "disaggregating the logic found in secondary material so that it can be empirically evaluated" (p. 6). This evidence suggests two important points about terminology: (1) vague or imprecise meaning can lead to conflation across terms and (2) the operationalization of these terms—that is, what these concepts actually *look* and *sound like* in practice—are ultimately grounded according to disciplinary expectations.

Scholars have attempted to resolve some of these inconsistencies associated with terminology by categorzing reading activity according to various taxonomies. Most recently, Edwards (2016) outlines nine purposes for reading: analysis, apprenticeship, challenge, development, didactics, discovery, enculturation, inquiry, and modeling. Morrow (1997) sorts the possible ways of reading into seven main areas: *reading for* or *reading to* build an intellectual repertoire, negotiate ambiguity, the unexpected, the stylistic play of language, argumentation and evidential strategies of persuasion, genre conventions, and the overall reading experience. A third organizational approach emerges from Adler-Kassner and Estrem's (2007) study on instructors' practices at the writing program at Eastern Michigan University. They divide instructors' strategies for guiding students' reading into content-based reading, process-based reading, and structure-based reading. While there is modest bleed-over across these three approaches to categorizing reading—for instance, Morrow's "genre conventions" is included as a component of Adler-Kassner and Estrem's "structured-based reading" approach—there is also considerable divergence across these three arrangements.

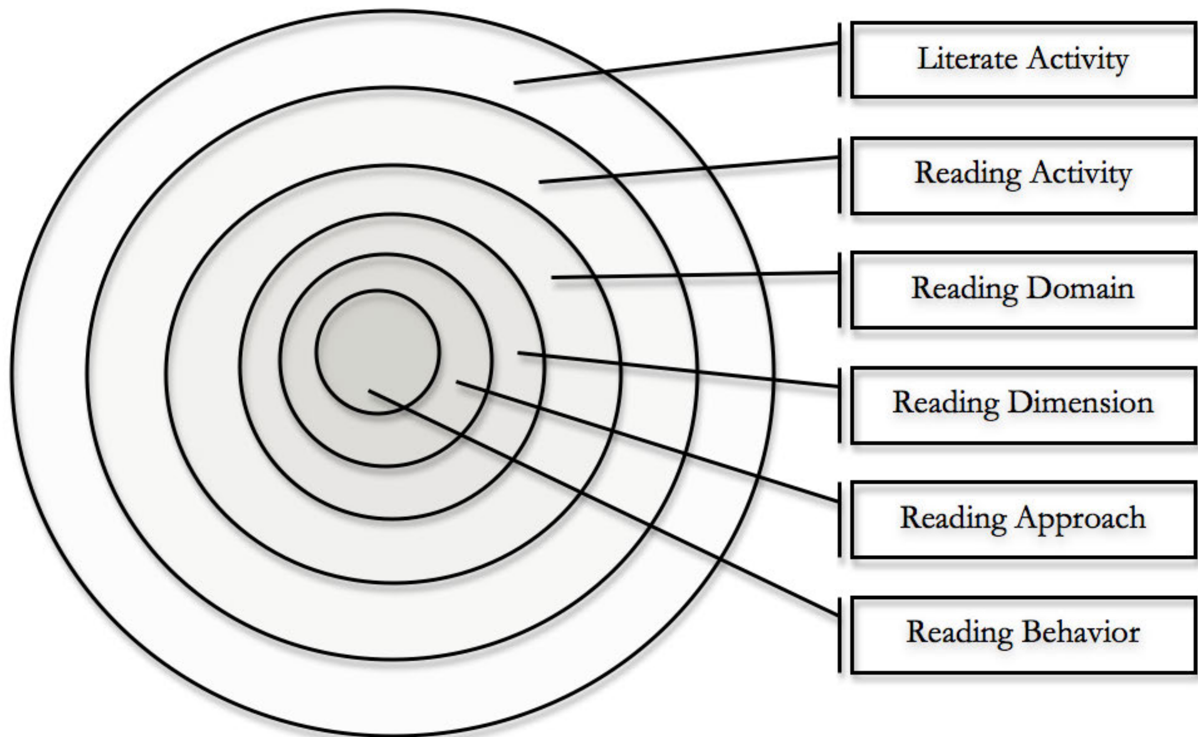
Constructing Elements of a Framework: "Reading Behaviors" And "Reading Domains"

As a result of my review of the scholarship on reading in the postsecondary writing classroom, alongside my analysis of the data generated by surveys and interviews with TAs, I've developed a framework to describe how TAs—trained in humanities disciplines and exposed to composition theories of genre, transfer, and threshold concepts—guide students' reading in FYC. This framework emerged from the literature on reading that I have reviewed and from an analysis of the data collected for this study. In this dissertation, I use it to facilitate a clearer exploration of my inquiry to a greater extent. At the same time, beyond the immediate purposes of the research here, this framework also can provide a means of examining reading activity in educational settings on a more general level.

I introduce the term *reading behaviors* as a means to more precisely situate reading activity within this framework. When instructors enact their reading pedagogies, they attempt to cultivate particular behaviors in their students; the term *reading behaviors*, conceptually, provides a more microscopic view of reading activity. This term builds off of Bunn's (2010) use of "reading approaches" (similar to reading *strategies* or reading *methods*) which he describes as "systematic ways of engaging with a text that encourage readers to attend to certain textual features while reading with very particular goals in mind" (p. 29) by including the numerous and sometimes subtle skills, strategies, and stances that instructors seek to cultivate in their students. *Reading behaviors* attends to what instructors seek to have student-readers think, feel, or do, thus incorporating the range of cognitive, affective, behavioral, and social outcomes of any reader-text transaction. Figure 3 portrays a taxonomy of the nested nature of literate activity surrounding reading behaviors. TAs' understandings of these situated practices form the basis of this study and brings greater specifity to the framework which I will introduce.

Figure 3

From Specific Reading Behaviors to Broad Literate Activity: Taxonomy of Nested Literate Activity



Conceptually, then, the idea of a *reading behavior* takes into consideration how scholar-practitioners have imagined the internal schema-based cognitive processes and stances that occur within readers' minds (i.e., *comprehending texts* and *being motivated to read*), as well as the explicit and observable actions that can make students' reading activity visible (i.e., *annotating texts* or *summarizing*). *Reading behaviors*, as a term for understanding how readers engage with texts, is crucial to this study because it serves as a grounding point for one of my research questions: what reading behaviors do TAs seek to cultivate in their FYC students, and why?

Framework: Situated Reading Behaviors Along a Reading-Writing Cycle

The framework that that has emerged from my research (and through which I describe my analysis) situates the specific reading behaviors that TAs seek to cultivate at points along a reading-writing cycle. To outline this framework, I begin by describing its essential elements,

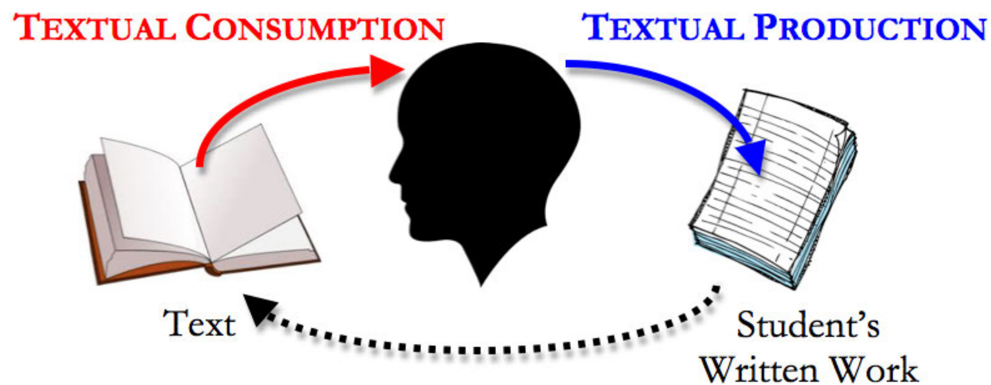
each of which were each grounded in the literature on how scholar-practitioners guide students' reading in their postsecondary writing classrooms. On the most foundational level, this framework positions reading activity across an iterative cycle between two broad *domains* of reading activity: reading for *textual consumption* and reading for *textual production*. Reading activity aligned with the textual consumption is strictly limited to heightening readers' understanding, interpretation, and engagement with the principal text under consideration. For all intents and purposes, reading for textual consumption is the starting point for all literate activity that instructors design for students[3]; in some instances, students' purposes for reading end here. At the other end of the cycle is textual production: here, the immediate and ultimate goal of reading activity is to inform writing; when instructors' pedagogies cultivate particular reading behaviors aligned with this domain, they make attempts to directly shape students' writing.

Essentially, textual consumption and textual production form two poles of an iterative reading-writing cycle, thereby extending Rosenblatt's (1978) theorization of efferent reading practices. When a reader engages with a particular text, they do so for a specific purpose: they primarily read for textual consumption or, alternatively, for textual production. It is important to note, though, that these two domains are interdependent because textual production is oftentimes predicated on textual consumption—that is, students' basis for their writing is, oftentimes, connected to the texts that they have read. When instructors attempt to guide students' reading at any given moment, they direct their pedagogical resources towards cultivating particular reading behaviors in one of these two broad domains. Figure 4 illustrates this relationship.

Figure 4

[3] The lone exceptions are purely expressivist "writing from the self" approaches—writing that has no basis whatsoever in assigned course texts.

Two Domains of the Reading-Writing Cycle: Textual Consumption *and* Textual Production



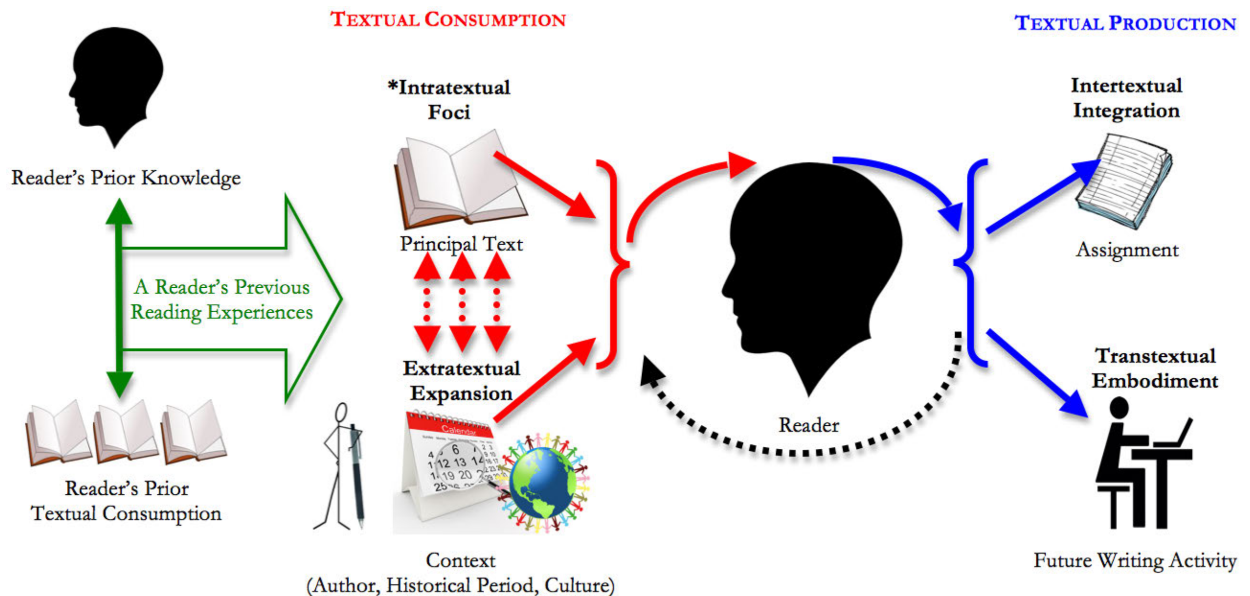
This representation depicts a broad overview for understanding reading activity in the writing classroom and the cyclical relationship between reading (textual consumption, in red) and writing (textual production, in blue). A reader's textual consumption provides a significant basis for his or her textual production. In turn, that same reader's textual production—based on a particular text(s)—can also enhance his or her textual consumption of that same text(s). The act of writing (textual production) can also strengthen, recalibrate, or otherwise inform a student's understanding or interpretation of a given text(s)—that is, return a student-reader to textual consumption—which is denoted by the black dotted arrow.

A much more detailed framework, though, emerged from my literature review and data analysis. It extends another element of Bunn's (2010) research: a continuum which moves reading activity from textual consumption to textual production, beginning with *close reading* and progressing toward *reading like a writer*. The expanded framework that I offer includes a more holistic view of the iterative nature of the reading-writing process, while also facilitating a more microscopic examination of readers' activity. Figure 5, below, depicts the four essential dimensions of reading activity that are situated at specific moments during the reading-writing process: two of these dimensions occur within the domain of textual consumption, intratextual

foci and extratextual expansion. Two other dimensions occur within the domain of textual production: intertextual integration and transtextual embodiment. The graphic below illustrates the relationships that these dimensions play within the greater reading-writing cycle of literate activity. Also evident in this graphic, off-set to the left, is the crucial role that a reader's prior experiences with literacy play within their ever-expanding textual engagements. While these prior experiences are certainly important, the four dimensions denoted by the red and blue arrows, below, form the foundation of the framework that predominantly drives my data analysis.

Figure 5

Framework of Reading Pedagogies: Situated Reading Dimensions in the Reading-Writing Cycle



The asterisk (*) next to "Intratextual Foci" denotes the start of each reader-text relationship.

In each of the four broad dimensions of reading activity that are depicted above—intratextual foci, extratextual expansion, intertextual integration, and transtextual embodiment—student-readers exhibit particular reading behaviors for distinct purposes. In turn, writing instructors' reading pedagogies attempt to guide students' towards cultivating particular reading

behaviors in each of these domains at various points in their courses. These more nuanced reading behaviors are the main focus of my investigation (which I analyze in in greater detail below), but to provide contextualize this framework, I first provide an overview of these two general domains, followed by a description of their accompanying dimensions.

***Textual Consumption* Domain of Reading Activity.**

Reading behaviors that are situated within the *textual consumption* domain are primarily intended to guide readers towards generating more meaning from texts. These approaches are designed to facilitate the foundational layer of a reading transaction—namely, strengthening readers' understanding of content—as well as enabling readers to expand meaning-making possibilities. Two dimensions comprise this *textual consumption* domain, which each denote a different purpose for reading: clarification of and attention to content (*intratextual foci*) and acknowledgement of and appreciation for context (*extratextual expansion*).

***Intratextual Foci* Dimension of Reading Activity.** Reading behaviors within this intratextual foci dimension draw readers' attention to various aspects of the primary text itself in isolation. Beginning with recognition of an array of textual features, they also include *comprehension*, *close reading*, *applying visual literacy*, and *deconstructing genres*. Embedded within the confines of the holistic text—the language, content, and formatting—these reading behaviors do not prescribe attending to any other dimensions of or purposes for reading. Attention is limited to aspects contained within the text itself. All reading activity requires readers to engage in some degree of intratextual foci.

Examining Textual Features. Broad's (2003) DCM model, based on faculty conversations about students' FYC portfolios, suggests that texts can be broken down into two basic categories: textual features and textual qualities. Textual features, alternatively called "units of analysis" (Huckin, 2004), can range from lower-order surface-level inscriptions to more

complex, higher-order ideas embedded within texts. Faculty's discussions generated fifteen textual features, spanning from mechanics, content, examples, titles, appearances, and graphics.

Similar to the "textual features" that Broad uses to classify different textual units, Dryer's (2013) textual analysis of 83 first-year introductory academic writing rubrics from 166 public Research I and II institutions also provide clues to what different textual features readers seem to privilege. His investigation revealed ten textual features which he calls "canonical traits." In order of their most frequent prevalence, the traits were grammar (78), evidence (73), thesis (71), style (67), organization and structure (59), critical thinking and analysis (59), audience and rhetorical awareness (53), assignment and engagement (48), creativity and originality (39), and writing process and revision (16). However, reading behaviors within the intratextual foci dimension exclusively refer to directing readers' attention to the "features," "units of analysis," or "traits" that are objectively emdedded within the texts. Readers' *judgments of* a writer's ability to employ specific textual features (as well as their interplay), while incredibly important, are components of another reading dimension—reader response, which I will detail in greater depth later.

Comprehending Content and *Recalling Information*. Readers' abilities to understand the basic ideas in a text is inextricably tied to that text's textual features, which is why it is aligned with the intratextual foci dimension. Although *comprehension* and *recall* are both bound up in more complex issues of cognitive processing and memory, these reading behaviors are clearly situated to promote textual consumption. While some compositionists resist pedagogies intended to guide students' *comprehension* because they are perceived to be reductive, others acknowledge its crucial role as the foundational layer of meaning-making.

Adams (2016), a writing center researcher, labels this reading behavior—along with other reading behaviors that target such fundamental areas—as "remedial" (p. 81). In one hypothetical

scenario, he states, "Amy is a college reader who needs reading instruction with what are often considered *remedial* reading skills—vocabulary, pronunciation, comprehension, and contextualizing. Much of the challenge here, and in general when tutoring is reading focused, has everything to do with not wanting to simply give readers the 'answer' or, in this case, the correct meaning of the word along with an explanation of how that word applied" (p. 81, emphasis added). Salvatori (1996) attacks the cultivation of such "remedial" reading behaviors in the writing classroom such as "reading for the main idea, for plot, for argument, for meaning, for message" and insists that they are "meaningless and arbitrary exercises" that "restrain students and teachers from asking questions of a text other than the ones the textbooks have already 'gridded'" (p. 442). She argues that such pedagogies limits dialogical opportunities in class, adding, "They shut down discussion and inquiry, and so shut down learning, while an increased digital focus on processes might encourage a more active learning" (as cited by Edwards, 2016, p. 142). Bazerman (1980), though, seems to acknowledge that *comprehension* is part of readers' developmental trajectory, i.e., the starting point of the conversation model and a student-reader's participation in such activity, albeit with more of a rhetorical emphasis. He notes, "Intelligent response begins with accurate *understanding of prior comments* not just of the facts and ideas stated, but of what the other writer was trying to achieve" (p. 658, emphasis added).

Conducting a Close Reading. Hayles (2010) defines *close reading* as "a detailed and precise attention to rhetoric, style, language choice, and so forth through a word by word examination of a text's linguistic techniques" (p. 64) and "a meticulous attention to the effects of each written word within a single text" (p. 74, as cited by Morris, 2016). Carillo (2014) notes that it is often associated with the teaching of literature and the New Criticism movement which "aimed to give students the critical tools they needed in order to differentiate between 'good' and 'bad' poetry" (p. 51).

Applying Visual Literacy. Shipka (2015) describes *visual literacy* as "examin[ing] the design of words on a page as well as the relationships among words, images, codes, textures, sounds, colors, and potentials for movement" (p. 212), thereby expanding writers' and readers' rhetorical capabilities. Wysocki (2003) provides a practical explanation for guiding students towards interpreting the rhetorical function of images, which she callls "visual rhetoric," stating: "take a visual text—any web page or software interface, any advertisement, any television newsscreen—and ask students how the text would be different if it were changed in some way […] if (for example) the red in the text were replaced with green, if the classical looking typeface were replaced with something hand-painted" (Bunn, 2010b, pp. 50-51). As a distinct reading behavior, *applying visual literacy* appears to be underrepresented in two ways throughout composition scholarship: overall, as a widely-acknowledged reading approach, and as a particular method with a distinct name. Morris (2016), for instance, references a digital composition course that he led and states, "I asked students to read blog posts rhetorically for an understanding of how the writer used color, font, and design to create a particular aesthetic with the site" (p. 134), yet he never uses the term *visual literacy* to describe this method of composing or interpreting images. Further, none of the 100 respondents in Carillo's (2014) study acknowledged guiding students towards *applying visual literacy* in their reading pedagogies.

Deconstructing Genres. Scholars (Morrow, 1997; Adler-Kassner & Estrem, 2007) note that reading approaches that are explicitly informed and driven by notions of genre often have far-reaching goals and complex ramifications. Morrow (1997), for instance, envisions *deconstructing genres* as a gateway towards situating texts in discourse communities, claiming that "more recent explorations of the concept of genre, especially in rhetoric and linguistics, have addressed what might be called the 'textual dynamics' of discourse communities […] Knowledge of genre conventions as well as the ability to discern conventions from observable patterns of texts in

discourse communities give readers access to varied conversations […] By emphasizing genre conventions, we can teach students how to identify characteristics of discourse in distinct communities." The reading approach that Adler-Kassner and Estrem (2007) label "structure-based reading" uses deconstructing genres as a tool to heighten students' reading-writing connections. They note that this approach "asks students to focus on the conventions reflected in and used to shape content; the emphasis is on developing genre awareness so that student writers can make conscious decisions about how to use different genres and conventions, and can make conscious choices about how, when, or whether to use them" (pp. 40-41).

The articulations offered by Morrow, Adler-Kassner, and Estrem might seem to position deconstructing genres, as a series of more individualized reading behaviors, within the extratextual expansion or reading-writing connections categories. Nevertheless, *deconstructing genres* is another reading behavior that predominantly relies on intratextual foci; the first requisite step in the act of *deconstructing genres* is typically achieved by pinpointing the conventions of a particular genre. Once this has been accomplished, ensuing steps can be taken that often lead to other reading behaviors and purposes, such as situating texts in discourse communities (extratextual expansion) and examining and evaluating the rhetorical interplay of conventions (reader-response).

***Extratextual Expansion* Dimension of Reading Activity.** Extratextual expansion offers a second domain of reading activity that can deepen readers' textual consumption by extending their attention beyond the bounds of the principal text under consideration. This dimension includes considerations of context, authorial intent and purpose, the author's background and biographical information, as well as situating texts in discourse communities. Each of these approaches, in some way, attends to the circumstances surrounding the production and distribution of a given text. Context includes a consideration of the historical

period during which the text was produced and framing the text within various concurrent sociocultural movements. Authorial intent is a more micro-level examination of context, requiring attention to the author's purpose, perspective, or bias—none of which can be known within the bounds of the text itself unless it is explicitly stated. Finally, guiding students' reading activity towards extratextual expansion may also bring students towards situating the text within broader (typically, academic) discourse communities.

According to Downs (2010), reading pedagogies can only be aligned with composition principles if instructors guide students towards situating texts within discourse communities. He asks, "if we take as a given that reading is embedded in communities of practice [...] *what kind of* analysis, synthesis, or evaluation is it that we intend to teach—the kind used in literary criticism, in political science, in chemistry, in music?" (emphasis in original, p. 19). Attending to such nuance, for Downs, moves students towards reading expertise because they can begin to situate texts within the particular epistemological practices of the communities in which they're circulated. Essentially, what Downs finds problematic is conceptualizing texts as decontextualized entities and treating the act of reading as a decontextualized skill; both of these notions remove the texts that readers engage with from their contextualized rhetorical roots—namely, the text's exigence, the writer's purpose, his or her intended audience, the genre and its conventions, elements of evidence or persuasion, and so forth. He cautions against reductivist notions of college-level reading where "Texts and readers seem to come 'out of nowhere,' with no histories, backgrounds, or reasons for being" (p. 23), so including reading instruction in the extratextual expansion dimension, he posits, is particularly crucial because of its potential for context-transcendent. In these ways, attention to teaching students how texts *are used* and how they *can be used*—that is, by situating texts within and for communities of practice—can be seen as an epistemological scaffold.

Textual Production Domain of Reading Activity

Whereas reading behaviors more aligned with textual consumption focus students on engaging more fully with other writers' texts, the reading behaviors that align with the *textual production* domain directly facilitate students' writing for either an upcoming assignment or their long-term approach to writing and thus shift pedagogical attention towards the creation of student-readers' *own* texts. Two dimensions align with this broad domain, albeit in different ways: *intertextual integration* and *transtextual embodiment*. Across this *reading for textual production* category, the act of reading a given text is leveraged as a tool, in some way, for students' writing development.

***Intertextual Integration* Dimension of Reading Activity.** The intertextual integration dimension includes the reading behaviors that guide students towards deliberately repurposing, condensing, or in some other way, *using* other texts or sources in their own written work. Specific reading behaviors within this section range from locating possible sources, to selecting sources for assignments, to paraphrasing and summarizing those sources in papers, to applying the appropriate formatting mechanics of citation attribution. Writing from sources—typically considered one of the tenets of academic discourse (e.g. Brent, 2013) and the conversational model (Bazerman, 1980)—fundamentally requires reading, but their purpose is to drive students textual production.

Paraphrasing and Summarizing. Previous resarchers who have examined strategies for intertextual integration have addressed the roles that summary plays in writing or discussed strategies for incorporating summary (Bazerman 1980; Bowie, 2012; Shipka, 2014). These two reading behaviors require students to distill the texts that they engage with and, typically, repurpose those textual reductions within their own work. Bazerman (1980) explains why *paraphrasing* is such a powerful technique: "Paraphrase encourages precise understanding of

individual terms and statements; the act of translating thoughts from one set of words to another makes the student consider exactly what was said and what was not" (p. 658). *Summary* holds another valuable role in intertextual integration; as Bazerman (1980) states, "Summary reveals the structure of arguments and the continuity of thought [embedded in the conversational model]; the student must ferret out the important claims and those elements that unify the entire piece of writing" (p. 658).

Adler-Kassner and Estrem (2007) call such approaches to reading "content-based reading"—one of three approaches they found FYC instructors using at EMU—which is associated with summarizing, considering connections, and using texts to develop ideas. Similarly, Shipka (2015) asks her FYC students to create "summary-synthesis reports" (p. 223) in which they summarize readings, make connections, and ask a few questions about the text.

The intertextual dynamics inherent in paraphrasing and summarizing has driven some scholars' (Jameison & Howard, 2012; Howard et al., 2013) interest in investigating "patchwriting," or working from sentences, to illuminate students' reading-writing connections. Howard et al.'s (2013) Citation Project, based on 800 pages and 1,911 citations from 174 students' writing, discovered that a somewhat considerable 52.1% of all papers and 31.9% of all citations demonstrated patchwriting, defined as "partially restating a phrase, clause, or one or more sentences while staying close to the language or syntax of the source" or, more succinctly, a "failed paraphrase." Another striking finding is that 77.4% of students' citations came from either the very first or second page of the original source— 46.3% from the first page, and another 23.2% from the second. This data suggests that students seem to be focusing on finding the most captivating sentence within a source as early as possible, rather than working through the entire source to summarize its essence in their own words. Methodologically, though, the Citation Project has shortcomings; the researchers skipped the first page of students' work and

exclusively examined pages 2-6 from the corpus—potentially limiting the complete portrait of students' citation practices—because "the body of the paper [is] where the students were most frequently engaging with researched material" (p. 117).

***Transtextual Embodiment* Dimension of Reading Activity.** The reading for *transtextual embodiment* dimension specifies the impact that an individual's reading activity has on their literate activity—namely, their long-term writing development. When readers exhibit behaviors in this dimension of textual production, they read for *writing transfer*. In turn, when writing instructors purposefully guide students' reading towards writing transfer, they attempt to cultivate the reading behaviors that align with this dimension. These sustained reading-writing connections, though, appear to manifest both subconsciously throughout a reader's life, and consciously as well, through the pedagogical means that instructors attempt to deliberately guide their students' reading-writing connections. This domain of reading activity is illuminated by Genette's (1979) theory of transtextuality. Although this concept was originally intended to extend literary theory, it holds direct implications for literacy education. In *Architext*, Genette invokes a hypothetical conversation between two individuals to unpack aspects of literary theory, and in doing so, describes *transtextuality* in the following way:

> The text interests me (only) in its textual transcendence—namely, everything that brings it into relation (manifest or hidden) with other texts. I call that transtextuality, and I include under it intertextuality in the strict […] sense—that is, the literal presence (more or less literal, whether integral or not) of one text within another. Quotation—that is, the explicit summoning up of a text that is both presented and distanced by quotation marks—is the most obvious example of this type of function, which comprises many others as well. Under transtextuality I also include—using the obligatory term

metatextuality, modeled on language/metalanguage—the transtextual relationship that links a commentary to the text it comments on. (pp. 81-82)

To be clear, the boundaries surrounding this transtextual dimension of reading activity are virtually limitless. What is essential, though, is Genette's insistence that all texts are in some way informed by other texts—an idea that parallels a fundamentally Vygotskian theory of language and, in fact, a threshold concept of Writing Studies (Adler-Kassner & Wardle, 2015). The implications are profound: an individual's writing activity is both consciously and subconsciously influenced by their reading activity—that is, throughout the greater literate world, textual consumption is a generative activity that shapes textual production. Because of the omnipresence of this theory, texts have the ability to shape readers' writing in subconscious ways; however, in postsecondary writing contexts, instructors can also *deliberately* guide students' conscious attention towards treating texts as tools for their own writing, thereby fostering reading-writing connections. Students' textual consumption, in other words, can directly impact their textual production. For this study, the concept is important because instructors' pedagogical attention to this transtextual embodiment domain have considerable ramifications for heightening transfer from FYC to future contexts.

But while the idea of transtextual embodiment appears to be crucial for composition researchers interested in transfer, only a handful of composition researchers have conducted research that have investigated its role in the classroom. Bunn (2010), for instance, administered a survey to 57 FYC instructors at the University of Michigan to determine, in part, whether they conceptualized reading and writing as connected activities; while *all* of them did, 10 of 57 respondents, or 17.5%, acknowledged *not* explicitly teaching reading-writing connections to students: these ten instructors who reported *not* using texts as tools for students' writing development bypassed the the potential to cultivate students' *conscious* transtextual embodiment.

Within such educational circumstances, readers' ability to make reading-writing remains latent; their reading-writing connections have not been consciously activated by the instructor. Nevertheless, it appears that some readers are still able to tap into these latent reading-writing connections on their own.

The reading activity reviewed in this transtextual embodiment dimension, below, begins with imitative strategies that guide students towards making reading-writing connections with heuristics and templates. Next, instructors can facilitate students' analysis of models, samples, and examples that those same students will be writing, deliberately situating their reading activity as means for considering possibilities for textual production. Finally, *reading like a writer* (RLW) invites students to make their own self-directed reading-writing connections. Although readers are afforded varying degrees of agency as they exhibit these reading behaviors, this transtextual embodiment dimension of reading activity does not prescribe particular values or ideologies in and of itself. Rather, each of these reading behaviors is primarily intended to guide students towards read for writing transfer in some way.

Using Templates and Imitating Language. Reading *to write* is the foundational goal for reading pedagogies that incorporate templates; when instructors ask student-readers to use templates—and thereby ask students to imitate and integrate other writers' language—they use these instructional tools to enhance students' writing development. Graff and Birkenstein (2010) provide language that can guide students' understanding of the "moves" that scholars make. Patterns of signposting and metadiscourse are charted in multiple templates, allowing students to adopt or adapt these "moves" to insert their individual positions within the greater conversation of other scholars' arguments, therbey scaffolding their participation in the conversational model. Although such approaches are more mechanical in nature because they require prescriptive imitation, they are nonetheless contained within the transtextual embodiment dimension because

they move readers towards textual production.

Imitating language requires readers to make connections between the text and their own writing. Kalbfleisch (2016) contends that imitation presents a unified theory for teaching such reading-writing connections. She claims that, "Imitatio[n] is an extremely useful practice to pair with this theory of reading… [it] is a fluid practice that can easily be made to fit any variety of theoretically approaches to reading" (p. 48). The seven-step sequence to this reading exercise asks the student to: read texts aloud, read for ideas and grammar, memorize models, paraphrasing models, transliteration (translating texts between languages or styles), recitation, and correction. While Kalbfleisch claims that "these seven steps all concern the hermeneutic act, not the productive act" (p. 41), it seems clear that this sequence, in fact, is intended to enhance students' reading-writing connections.

Analyzing Samples, Examples, and Models of a Genre. Students are frequently asked to read similar work that they, themselves, will be writing—oftentimes former or current students' work, though published pieces are also used in this way. In many ways, *analyzing models, samples, and examples* are, collectively, an extension of *deconstructing genres*, which has been reviewed within the scholarship on reading activity in the intratextual foci dimension. However, while such pedagogical approaches initially situate reading activity in the intratextual foci dimension by asking students to examine the textual features of a text, the reason why writing instructors ask students to *analyze samples* that their students will be writing is to, ultimately, scaffold their ability to *write* those genres. For this reason, the pedagogical purpose of guiding students towards this reading activity is to enhance their textual production.

Upon surface examination, *analyzing samples* might appear to require students to adopt imitative behaviors, which has been reviewed in the previous sub-section on "using heurstics and imitating language." Reading activity within this category, though, offers readers more

agency; instead of providing students with a finite range of reading-writing connections that they can adopt, instructors typically ask students to *analyze samples* as a means of offering *possibilities* for *adapting* reading-writing connections. In this way, imitating texts is likely to be a component of more prescriptive reading pedagogies, whereas *analyzing samples* is less constrictive. In this light, instructors typically offer students a sample, example, or model of a particular genre as a heuristic to think through an upcoming assignment.

Adler-Kassner and Estrem (2007) found that EMU FYC instructors used "structure-based reading," which focuses on genre awareness and conventions, thereby helping students to develop conscious decisions about how to use different genres and conventions (pp. 40-41). Bunn (2013) conducted a similar study, and of the instructors that he surveyed, the method most often used by the instructors to teach reading-writing connections was assigning sample texts of student papers and published pieces so that students could gain practice "identifying particular techniques to try out in their own writing or read to recognize genre conventions" (p. 500). However, Bunn acknowledges that it's unclear whether instructors take the next step to *deliberately* guide students towards deconstructing the specific conventions of the particular genre that they're reading. Bunn also conducted follow-up interviews and in-class observations with a select number of the instructors that he surveyed, and he makes an important note about that the instructor whose students reported the highest rate (82%) of finding the course readings to be helpful for their own writing: this instructor selected model texts for the "*dual* purpose of reading for individual writing techniques and strategies that they can try out, and of reading the text as an example of the genre that they will be working in themselves" (p. 511).

Reading Like a Writer (RLW). In many ways, *reading like a writer* (RLW) is akin to interpreting the *decisions behind* and *construction of* work across any field—listening (to music) like a musician, watching (film) like a director, or even tasting (food) like a chef. The purpose of

engaging in RLW is to adopt or adapt writing techniques that are being used in a given text (Bunn, 2011); when students invoke this method, they read to inform their own textual production. RLW invites readers to considered holistic aspects of the text, including organization, evidence, and analysis. In this way, RLW tasks the reader with more higher-order thinking capacities. Newfound insights about the construction of texts can then be applied to textual production. Readers who apply RLW strategies have the ability to search for a writer's "moves"—a catch-all term that encourages students to reflect on a given text as a series of rhetorical choices that a writer has made.

Adler-Kassner and Estrem (2007) use the term "process-based reading" to describe this approach to reading, where a reader "focuses on the work of the writer/researcher, scrutinizing the text to look at the decisions made by the writer in the process of textual production as a possible model for students' own writing/research work" (pp. 40-41). They argue that this approach can enable compositionists to position students in a place to flexibly move within the "third space"—a self-adaptive literate zone where students can simultaneously use the language of academic discourse while alos staying true to their own voice, cultures, and dialects. In this way, students' agency is privileged while pursuing reading-writing connections for possible transtextual embodiment.

RLW holds significant implications for teaching and learning: in order to guide students towards RLW, it seems that instructors, themselves, need to experience writing in particular genres. RLW may, in other words, be best understood as a genre-dependent reading behavior. Glenn's (2007) study of pre-service English teachers sought to determine if pre-service English teachers' efforts to dabble in creative writing could enhance their ability to teach creative writing, including reading-writing connections (although this term wasn't explicitly mentioned). Glenn's participants couldn't read creative writing *like a creative writer*—and thus expand possibilites for

guiding students towards making reading-writing connections of a creative wrting piece—until they had gained practice with creating that genre and its particular conventions by engaging in creative writing themselves. This reality is further supported by Qualley's (2010) reference of Hodges's call to help students "write their ways into the genre," which she bases on observations from her experience teaching a form and theory non-fiction course in which "students [who] are positioned 'outside' the genres they are reading 'as onlookers, analysts, critics,' [m]ay have a more difficult time learning how to read them" (p. 13).

Dimensions of Reading Activity that Span the Reading-Writing Cycle

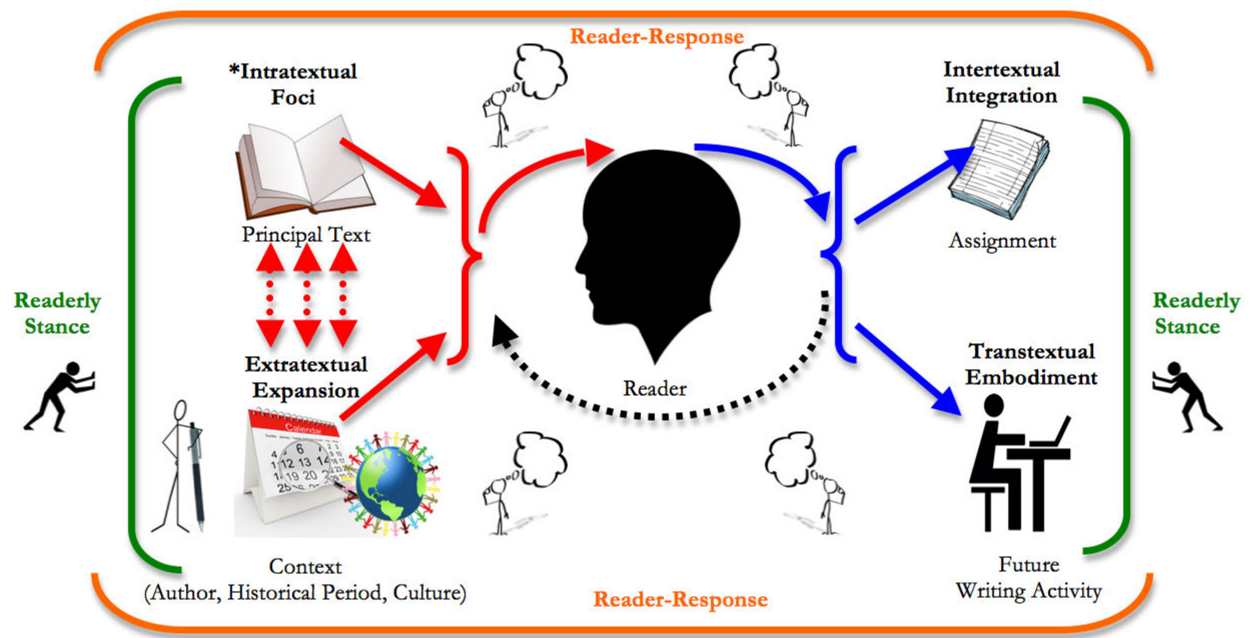
Thus far, I've outlined particular reading behaviors that align with the four following domains of reading activity: (1) intratextual foci, or engaging with the principal text of interest; (2) extratextual foci, or examining contextual issues surrounding the principal text; (3) intertextual integration, or incorporating texts into writing; and (4) transtextual embodiment, or using texts as tools for writing transfer. While reading activity in the first two domains primarily heightens' readers textual consumption, reading activity in the second two domains more deliberately moves readers towards textual production. Each domain is situated at a specific point along the reading-writing cycle.

This framework is completed by two final dimensions: readerly stance and reader-response. Unlike the other dimensions, the readerly stance and reader-response dimensions of reading activity are not situated at specific points in the reading-writing cycle; instead, they are situated *across* the reading-writing cycle. In this way, these two dimensions span both ends of the reading-writing cycle by heightening readers' participation in the *textual consumption* and *textual production* domains, thereby working in conjunction with other reading behaviors in the four dimensions situated at various points in the reading-writing cycle. When instructors' reading pedagogies attend to readerly stances and reader-response dimensions, they encourage the

adoption of reading behaviors that require students to take on more active reading roles, in effect, facilitating more deliberate engagement with the various ways of reading in the other dimensions. Figure 6 depicts the relationship between the readerly stance and reader-response dimensions and the other domains of reading activity throughout the reading-writing cycle.

Figure 6

Full Framework of Six Reading Dimensions Situated Along and Throughout the Reading-Writing Cycle



Readerly Stance Dimension of Reading Activity

The idea of a "readerly stance" characterizes individuals' unique dispositions towards the act of reading. Hyland (2011), for instance, claims that stance "includ[es] attitudes that a [reader] has about particular information, how certain they are about its veracity, how they obtained access to it, and what perspective they are taking to it" (p. 198). The readerly stances that predominantly emerged in the composition literature are *rhetorical reading*, *critical reading*, *mindful reading*, and *being motivated to read*. These readerly stances are reading behaviors that have the potential to calibrate (and *re*calibrate) reading activity.

Although readers may be predisposed to certain stances, it seems clear that instructors can guide students towards adopting new stances. This guidance has the potential to transform students' engagements with text and, in effect, transform their learning. In fact, Tierney and Pearson (1983) "hypothesize that new insights are more likely discovered and appreciations derived when readers and writers try out different alignments as they read and write their texts" (p. 16). While some readerly stances may seem to more naturally align with reading activity in certain dimenisons—i.e., *rhetorical reading* may complement the extratextual expansion dimension more than the others—readerly stances, conceptually, do not necessarily prescribe explicit or observable actions that readers take when engaging in the act of reading. Instead, they are more closely bound up in schema-based cognitive processing.

Reading Rhetorically. Rhetorical reading empowers readers to achieve more sophisticated levels of textual consumption that can, then, be used to enhance textual production. Bunn (2010b), drawing on Haas, Bazerman, and Brent in his analysis of prior scholarship on *reading rhetorically*, provides the following comprehensive summary of how he conceptualizes this readerly stance:

> As an approach dedicated to helping readers weigh the claims and worldviews presented in the text, it is heavily text-focused much like close reading and critical reading. Yet the ultimate aim of this assessment is to help readers decide whether those claims and worldviews are worth believing—whether, as readers, they should adopt a different perspective (or even course of action) based on their reading. In this way, rhetorical reading goes beyond a strict focus on the text itself. Rhetorical reading is not designed, however, to directly help readers improve their own writing. While attending to the ways in which authors succeed and fail to establish credibility in their writing—succeed or fail to convince readers that their ideas are "true"—can certainly inform the writing that

> students do, the purpose of rhetorical reading as an approach is to better understand the ideas in a text in order to determine how to respond appropriately. (p. 46)

Haas (1990) generally affirms this notion, stating that "When readers read rhetorically, they use or infer situational information—about the author, about the text's historical and cultural context, about the motives and desires of the writer—to aid in understanding the texts and to judge the quality and believability of the arguments put forth in it (p. 24). Based on these accounts, Buun and Haas both claim that *rhetorical reading* strengthens textual consumption, in particular, within the extratextual expansion domain. However, despite Bunn's claim that *rhetorical reading* is "*not* designed, however, to directly help readers improve their own writing" (p. 46, emphasis added), it appears that it does, in fact, shape how students approach their textual production.

Many writing instructors try to cultivate this reading behavior in their FYC classrooms: 48% of Carillo's (2014) survey respondents reported teaching *rhetorical reading* or *rhetorical analysis*, and 75% of the 100 instructors did so by using models, samples, or examples in their FYC courses. Downs (2010) teaches *rhetorical reading* in his FYC courses, which he says "lends itself nicely to activity [theory] and community-of-practice frameworks" (p. 41). Developing an awareness of a text's context, function, and authorship appear to be the foundations of reading rhetorically.

Consequently, this lens-like reading behavior appears to have very significant epistemological implications. Downs (2010) claims that it helps readers advance from reading a text as a series of facts to, instead, arguments. He states that "students learn to ask not simply 'what does [the text] say' or 'what does it mean,' but what does it DO? They try to make a claim about what the article is meant to accomplish for its specific readers in its specific activity system. Such a move distinguishes reading instruction in a gen-ed written communication course from that in

disciplinary focused courses focused, for example, on literary of historical interpretation, where 'what it means' usually takes precedence" (p. 42).

The value of *reading rhetorically* seems to stretch well beyond FYC as well. Haas and Flower (1988) note that reading rhetorically is "an asset in particularly problematic reading tasks: texts in a subject area about which the reader knows little, or texts complex in structure. It might also be important in those reading tasks in which recognizing author's intention is crucial: propaganda, satire, even the interpretation of assignments in school" (p. 178). Scholar-practitioners have suggested a variety of ways for guiding students towards *reading rhetorically* in the classroom. Carillo (2014), for instance, attempts to explain how *reading rhetorically* can be applied to one complex text, Friere's *Pedagogy of the Oppressed*, by stating that it "may help students expose and critique the common conception of the relationship between teachers and students wherein the former have all of the knowledge and the latter are simply the passive containers in which teachers will make deposits. [It] may even allow students to make connections between the two parts of Freire's [Banking] chapter, namely the first part about the teacher-student relationships and the second, more difficult part that provides the very abstract Marxist-driven foundation for his conception of critical pedagogy, as well as his critique of education as a system" (p. 122). *Reading rhetorically* offers students the ability to critique, evaluate, and make connections, although it isn't clear how, exactly, students accomplish this during the act of reading isn't known. Carillo is careful to acknowledge that *reading rhetorically* falls short of helping "students understand [Freire's] difficult abstract concepts" such as praxis, intentionality of consciousness, or dialogic relations, among others (p. 122).

Other, more concrete strategies used to facilitate *rhetorical reading* are calling students' attention to a text's publication date, its author's credentials, and a journal's "About" page, which can, collectively, help students "build a sense of the needs, values, and expectations a

journal's readers are likely to bring to the article in question" (Downs, 2010, p. 41). The fundamental goal of each of these strategies is to guide students towards reconstructing a given text as a rhetorical artifact or, as Haas and Flower (1988) put it, "as unique discourse with a real author, a specific purpose, and actual effects (p. 178).

To enact this goal, Adler-Kassner and Estrem (2007) separate "reading as an activity" from the "roles that readers play *within* that activity" (p. 13, emphasis added), and call for readers to be mindful of the structurated dimensions involved in any sponsor-reader negotiation. "Good reading," they claim, "involves at least an awareness that interacting with and interpreting text is not neutral, that it is always 'sponsored.' But […] readers must play an active role in 'good reading.' Ideally, they will analyze the ideals and values associated with the 'sponsoring' situation at the same time as they consider how their own out contexts and experiences affect their interpretations of texts being read" (p. 38). This ability to situate texts as responses to social exigencies that are circulated within broader discourse communities seems to be an integral aspect of *reading rhetorically*.

Goldschmidt (2010), referencing Haas and Flower's work, also seems to note that adopting a rhetorical reading stance necessitates situating texts. She notes that, "Rhetorical reading strategies involve actively constructing a representation of the 'rhetorical situation of the text' in effort to account for the author's 'purpose, context, and effect on the audience'" (p. 176). They later claim that, as a strategy, rhetorical reading has expansive benefits for student-readers: "Being able to see one's own text and the texts of others as discourse acts—rather than bodies of facts and information—is desirable, useful, and important for reading and writing of all kinds" (p. 182). Carillo also acknowledges the capacity for context-transcendence that rhetorical reading offers; she claims that it can connect the course texts to students' writing, as well as prepare students for post-FYC contexts.

Guiding students towards this rhetorical reading stance, Goldschmidt claims, requires tapping into students' metacognitive capacity. She notes, "I would argue that such a [rhetorical reading] pedagogy must make meta-cognitive discussions a centerpiece of the classroom. The rhetorical skills of advanced readers are similar to the kinds of 'self-monitoring' activities discussed" (p. 56). As a readerly stance, *rhetorical reading* seems to hold significant implications for students' self-monitoring and metacognition as they navigate literate ativity across the reading-writing cycle.

Nevetheless, despite the scholars' articulations of and consensus about *rhetorical reading*, it remains somewhat elusive as a definable reading behavior. For instance, after reviewing popular postsecondary composition textbooks, Huffman (2010) pinpointed six types of questions being asked: attentive, expressive, interpretive, evaluative, comparative, and projective, and notes that "any of the six types described *could be rhetorical in nature* if the instruction was so framed" (p. 180, emphasis added). Consequently, Huffman conceptualizes *rhetorical reading* as an umbrella category for various reading approaches that ultimately depend on how instruction is framed. Haas and Flower (1988) echo this sentiment, noting that "the strategy of rhetorical reading may be an important element in the larger process of critical reading" (p. 181). For these reasons, it might be most productive to heed Haas and Flower's suggestion that "It is useful to see rhetorical reading not as a separate and different strategy but as a progressive enlargement of the constructed meaning of a text" (p. 177) seems to reinforce the notion that rhetorical reading may be best understood as a stance that readers adopt, which might shift depending on their purposes.

Reading Critically. *Reading critically* is a second readerly stance that readers can adopt across the reading-writing cycle. Its essential meaning, though, remains elusive as evidenced by numerous studies. Bosley (2008) interviewed seven faculty members of a southeastern

university's English Department to elicit their descriptions of *reading critically*, which included "comprehending the main idea of text, making personal connections with the text, analyzing ideas, reading inferences, applying the text to other situations, citing text in one's writing, recognizing different perspectives, understanding the writer's rhetorical approach, understanding textual structure, recognizing author bias, and evaluating text" (p. 290). One faculty member seemed to capture her colleagues' descriptions by characterizing it as "slippery term." Although widespread consensus (Bazerman, 1980; Morrow, 1997; Harris, 2006) acknowledges that *reading critically* requires much more than comprehension, the boundaries around this reaerly stance remain unclear.

In Joliffe and Harl's (2008) study on student-readers' awareness of their own reading processes during their transitions from high school to college, they operationalized *critical reading* in a survey by asking participants to identify the text's "most important point [and] secondary or supporting points", if they agreed, and whether they "dr[e]w any inferences or conclusions that weren't directly stated in the text" (p. 603). Instead of focusing on the decisions that readers *do* make, other scholars have identified *critical reading* in terms of what students *don't do* while they read. Invoking a psychological concept, Bertoff has suggested that *reading critically* avoids "premature closure" (Halpern, 2008, p. 552). Haas and Flower (1988) note that "the problem students have with critical reading of difficult texts is less the representations they are constructing than those they fail to construct […] What many of our students can do is to construct representations of content, of structure, and of conventional features. What they often fail to do is to move beyond content and convention and construct representations of texts as purposeful actions, arising from contexts, and with intended effects" (p. 170).

Shor's (1992) aforementioned description of critical *literacy* also drew on various dispositions that weren't critical (Moody, 2016, p. 120). Similarly, other research has

conceptualized critical reading as it is connected to other critical capacities. In fact, the *WPA Outcomes Statement for First-Year Composition* makes that exact move by lumping *critical reading* iinto the heading "Critical Thinking, Reading, and Composing." Carillo (2014), for one, has called on the composition field to refine its simplistic definition of *critical reading*.

Further inspection of other scholar-practitioners' descriptions of critical capacities—and the learning structures that are intended to support them—offer insights into *reading critically*. "Critical thinking" has been described by Lindemann (1995) in the following way: "Though what is meant by [it] is not always clear, many traditional teachers attempt to teach this skill by discussing logical fallacies and syllogistic reasoning or by designing exercises in 'critical thinking'" (p. 290). Lindemann's suggestion to seek out "exercises" that target students' critical thinking may offer clues to what scholar-practitioners hope to elicit through shaping students into *critical* readers. Halpern (2008) claims that instead of these exercises, certain types of texts may guide students towards *reading critically*—particularly, ironic texts. Using the text *Benito Cereno* as an example, she states that the characters "are not what they appear to be" (p. 558) which points to her larger claim that "No ironic text is self-evident or transparent or simple" (p. 556). Dawson, however, states that peer/reader review workshops "fundamentally one of critical reading" (Bunn, 2016, p. 53) which are not necessarily or typically based on ironic texts. Bradbury (2012), detailing an action research experiment that she conducted with her own classroom in which she sought to "position[n] the course content itself as flexible and contestable knowledge, [so] students would become more critical readers, writers, and researchers" (p. 2), seems to suggest that the way curricular contexts are framed by instructors can facilitate critical reading. Bradbury appears to correlate students' empowerment to co-create the course reader with cultivating *critical reading* stances.

Echoing Salvatori's distinction between efferent and aesthetic reading *stances*, a study by

Shanahan, Shanahan, and Misischia's (2011) suggest that *critical reading* is dependent on readers' purposes. Shanahan et al. (2011) examined reading processes of history, chemistry, and math scholars found that "When they had comprehension difficulties, and they often did, they weighed effort against benefit and were *more critical* when reading work that was related to their own. If they thought the information was not directly applicable to their work, they tended to read relatively *uncritically*, accepting its accuracy and appropriateness and focusing more on learning the information. This alternation between learning and critiquing was a characteristic observed in each of the physicists as they read, except one, whose broad knowledge of the field allowed for a constant *critique*" (p. 397, emphasis added). That physicist's tendency to "constant[ly]" read with a critical reading stance indicates that an individual reader's prior knowledge is, also, another factor pertainin to *critical reading* stances.

Scholarship tends to couple *critical reading* with stance. Tierney and Pearson (1983), for example, claim that "A writer's *stance* toward her readers might be intimately challenging or quite neutral. Likewise, a reader can adopt a *stance* toward the writer which is sympathetic, *critical*, or passive" (p. 10, emphasis added). Moody (2016), makes a similar pairing, adding a dimension of directual textual engagement to her description by stating that a "detached and suspicious textual *stance* that often characterizes academic *critical reading*" (p. 121, emphasis added). Bazerman (1980), too, acknowledges the importance of the critical stance that readers and writers, alike, must assume in literate activity, stating, "The independent, *critical standpoint* the student develops with respect to reading other people's works can also help the student frame and revise his or her own writing to be a purposeful and appropriate contribution to an on-going conversation" (p. 660, emphasis added).

Finally, some scholars (Halpern, 2008; Bosley, 2008) conceptualize *reading critically* as a stance that requires—and may even enhance—metacognition. Bosley (2008) notes that "Critical

reading involves a metacognitive aspect that engages the reader in conversation with the text: the reader talks to the book, asks questions, makes predictions, forms connections with prior knowledge and experiences, deconstructs assumptions, reads the silences, constructs new knowledge (El-Hindi, 1997; Flavell, 1993)" (p. 286). Halpern (2008) reinforces this noton, claiming that larger point of guiding students towards critical reading is developing student's meta-awareness of *how* they read.

Mindful Reading, Metacognitive Reading, and Meta-Reading. *Mindful reading* is perhaps best understood as a metastance that readers can adopt to flexibly self-regulate their literate activity across the reading-writing cycle. Carillo (2014) positions her "mindful reading" approach as a distinct alternative to metacognitive approaches, claiming that "mindfulness, unlike metacognition, is a way of being" (p. 11), though their precise differences aren't immediately apparent. She conceptualizes this concept as a framework for *all* reading strategies where "students can create knowledge about reading and about themselves as readers, knowledge that they can bring with them into other courses" (pp. 10-11).

Carillo offers a hypothetical explanation of how *mindful reading* could function on a concrete level: while *rhetorical reading* strategies might be applied to one Freire chapter, for instance, she notes that a mindful reader would notice that same stance (i.e., *rhetorical reading*) couldn't be applied to the following chapter because the concepts become increasingly complex, thus necessitating a different, non-rhetorical reading strategy. Carillo states that, "Taught within a mindful reading framework, to read rhetorically is as much a deliberate decision as is the decision to abandon that approach and employ another in its place" (p. 14); however, what specific reading behaviors—stances, skills, or strategies—this "mindful" reader *should* or *could* adopt, though, isn't clear. This readerly stance would likely prove to be practically problemmatic if a student hasn't been made aware of the range of reading behaviors across the reading-writing

cycle, how and why each one might be potentially effective, and when they might be used or abandoned.

Being Motivated to Read. Motivation is another readerly stance that impacts all textual engagements across the reading-writing cycle. Bunn (2013) claims that students' lack of motivation to read can increase when they don't possess sophisticated language about reading activity that can enable them to differentiate between reading approaches. Consequently, he claims that writing instructors must name the reading approaches that their pedagogies require. Students' ability to name and understand the reading approaches that they're adopting represents a "distinct and measurable skill—something far more likely to motivate students to read than encouraging an unnamed approach whose benefits remain unclear" (p. 32). In another study (2010), Bunn also notes that students were more motivated to complete course readings when instructors explicitly shared how and why they related to written assignments; when students became aware of these connections, they reported being more motivated to read.

Unstated in Bunn's study is the difference between intrinsic and extrinsic motivation—reading borne of on an internal curiosity and desire to pursue knowledge and, alternatively, reading to earn a grade-mediated reward—and the roles that they each play in students' motivation to read. When Howard (2004), a sociology instructor, realized that many of his students—particularly, those who earned low grade in the course— weren't completing the assigned chapters of his course textbook, he created Just-in-Time (JiT) reading quizzes to make students more accountable. He reported a substantial 30% uptick in the percentage of students who reported *usually* or *always* reading the assigned course texts after he introduced JiTs, suggesting that the quizzes did, in fact, play a role in increasing students' commitment to reading. However, these JiT quizzes largely functioned as an accountability mechanism that targeted student's extrinsic motivation instead of their intrinsic motivation. While Bean (2011),

for instance, admits that "there are occasions where reading quizzes may be appropriate," he envisions quizzes as, primarily, an accountability tool that relies on extrinsic motivation.

Roberts and Roberts (2008) examine the differences that instrinsic and extrinsic motivation play in their analysis of surface-level reading and deep reading. They contend that positivst assessment mechanisms have created a greater educational culture that drives extrinsic motivation and contributes to students' surface-level reading. Surface-level reading, they claim, is perpetuated by objective quizzes because they rely on short-term memory and reinforce cost/benefit-driven decisions that yield the minimal amount of effort required to search for key terms and facts. Instead, Roberts and Roberts advocate for channeling students' intrinsic motivation as way to promote deep reading that privileges higher-order thinking skills like analysis and intertextual connections, which can produce transformative learning.

The differences between intrinsic and extrinsic motivation are also shaped by students' perceptions of the differences between reading and writing. Bunn (2013), for instance, argues that while students often see how their writing development can enhance their lives, they didn't perceive the same importance for their reading development. However, the following anecdotal account by Lockhart and Soliday's (2016) suggests otherwise: "When faced with hundreds of pages of reading a week, often in challenging disciplinary languages and genres, *students know they must find ways to read in order to find ways to write* (and that they must recursively use both processes to do the engaged work that the university demands). For students, then, "*reading is viewed as a necessary and crucial component of writing*" (p. 25, emphasis added).

One way that instructors can guide students towards finding "ways to read" for their writing assignments—while also attending to their intrsinsic motivation—is to leverage time spent on previewing particular texts. Bean (2011) claims that, "The trick is to arouse students' interest in a text *before* they read it so that they are already participating in the conversation that

the text belongs to" (p. 172, emphasis added). Bean proposes presenting texts as interpretative acts, intentionally shaped by a writer's perspective or biases, noting: "Once students realize that all texs filter reality by privileging some aspects of X while censoring others, they tend to read more actively, more alert to the point of view and to the persuasive power (and distortion) of metaphor, style, and narrative arrangement" (pp. 172-173).

Bomer (2006) brings the notion of authenticity into the discussion of motivation, specifically in cautioning instructors against relying on re-reading strategies to guide students' reading. She insists that an instructors' reading pedagogies—even if they are designed to support students' difficulty with a particular passage—must maintain an awareness of readers' authentic purposes for reading which, she suggests, doesn't typically include re-reading: she claims that "reading the same text over and over again, after the reader already knows what it says, is not an intrinsically motivated action. If we are trying to teach students to read for real reasons, as opposed to reading to get better at reading, having them rehearse the same text again and again may not be the best way" (p. 530).

Reader-Response Dimension of Reading Activity

Like readerly stances, reading behaviors that are situated within the reader-response dimension span the reading-writing cycle and permeate reading activity in the intratextual foci, extratextual expansion, intertextual integration, and transtextual embodiment dimensions. Reader-response behaviors take up Rosenblatt's (1978) work; they occur when readers *act on* texts in more deliberate ways by carrying forth their judgments, reactions, impressions, understandings, and evaluations. The range of reading activity within this dimension includes private, individual, and relatively immediate interactions such as annotating texts, answering guided questions about texts, or creating reflective reading logs, to more public and social communicative activities like peer/reader review workshops. In each circumstance, reader-

response behaviors deliberately bring forth an *individual* student-reader's relationship(s) with a text to enhance *textual consumption* and *textual production*.

Roberts and Roberts (2008) suggest that integrating "reading response" assignments into the curriculum target the entire range of students' learning styles—from generating questions about the text, to discussing a text with classmates, to recording a song about the text. Each of these strategies guide students towards actively constructing meaning, thereby enabling them to consume *and* produce texts at deeper levels. In this way, reading activity within the reader-response dimension builds off of the theories of schema-based cognitive processing (Tierney & Pearson, 1983; Haas & Flower, 1988) by activating students' prior knowledge. In turn, reader-response behaviors hold implications for reorganizing existing schema, thereby enabling new information to be processed in the brain more successfully, which can be particularly valuable for pedagogical efforts that target students' metacognition. The reading behaviors that align with this reader-response dimension of reading activity occasionally include annotating texts, answering questions about texts, generating questions about texts, reading logs, difficulty papers, reactions to and impressions of textual quality, and re-envisioning texts through revision and collaboration in peer/reader review workshops. Some of these reading behaviors overlap and work in conjunction with one another: for instance, a student could generate questions about a text in the form of an annotation; alternatively, in a peer/reader review workshop, a student could articulate their perception of textual quality.

Annotating Texts. Marginalia—a form of annotating texts along the margins—is a common reading behavior that is required, discussed, and taught by FYC instructors. Bartholomae and Petrosky (1986) claim that their students, labeled basic writers, had undeveloped or underdeveloped procedures for annotating their texts, suggesting that if these students annotated their texts, they could strengthen their writing development. Goldschmidt

(2010) ennvisions marginalia as a way for all students to develop reading expertise. Acknowledging Carter's (1990) larger assertion about the importance of using general knowledge to build context-specific knowledge—and thus, expert practices—she proposes marginalia as a practical meta-reading behavior that can benefit FYC students across and within the disciplines. Based on insights she gained from leading faculty workshops, Goldschmidt (2010) claims that students' annotations typically only focus on comprehension, whereas faculty produce marginalia in all four categories: comprehension, evaluation, extension, and rhetorical analysis. To guide students towards adopting this reader-response behavior, she distributes a checklist containing various aspects of marginalia that students can consider in their own annotation practices, drawing their attention to the writer's thesis, claims, evidence, counterpoints, perceived expertise, engagement with other scholarship, and political stance, as well as the reader's reactions to the writer's tone, style, or substance. Despite the apparent benefit of engaging with texts in such ways, Bazerman (1980) cautions instructors to be mindful of how they frame different types of annotations to their students, distinguishing between content-based, study skill-related annotations and those that are more like personal reaction annotations, stating, "The teacher must be careful to distinguish this kind of reaction annotation from the more familiar study-skills kind of content annotation" (p. 659). While both have the potential to be valuable, they serve different purposes. Still, students who participated in Soliday and Lockhart's (2016) study seemed to see the value in how their annotations could enhance their reading and reading-writing connections. They acknowledge being able to save time, go back and re-read the annotations. One student reported: "So, when I'm writing a paper, I don't have to completely come up with absolutely new ideas: I'm like, 'Wait, I did half of this,' and I go back to my paper and I can see what I wrote, and it just makes things so much easier" (p. 29).

Answering Pre-, Mid-, and Post-Reading Questions. Asking students to answer

questions about texts is another way that instructors can ask students to engage in reader-response behaviors, albeit with less agency and creativity. Downs and Wardle (2015) incorporate pre- and post-reading questions in their FYC reading pedagogy. They state, "We provide pre-reading support (e.g., definitions of key terms and jargon, a preview of the problem the reading address), hold students accountable, and check for comprehension through written reading responses of about one to two pages, or through in-class writing that responds to focused questions and prompts to help students learn where to focus on a reading" (p. 290).

Huffman (2010) examined what types of pre- and post-reading questions were typically asked of students in popular composition textbooks. To do so, she performed content and discourse analyses on five texts to find instructional themes pertaining to reading pedagogy. After reviewing *The Prentice Hall Reader*, *The St. Martin's Guide to Writing*, *Reading Culture*, *Reading Rhetorically*, and *Ways of Reading*, she found six approaches to guiding students' intertextual consumption, which build upon each other in terms of cognitive complexity: attentive, expressive, interpretive, evaluative, comparative, and projective. Huffman (2010) notes that the pre- and post-reading questions contained in each category support questions in other categories, and they are not mutually exclusive: for instance, she notes that "attentive and expressive reading affect the interpretation a student will have [and] a strong interpretation enables evaluation" (p. 172). Across all five composition textbooks she analyzed, interpretive reading strategies yielded the greatest frequency, ranging from 44% of the questions and directives in *St. Martin's* to 63% in *Prentice Hall*. Additionally, these percentages account for nearly two- and three-times the amount of the other reading strategies. Conversely, comparative and projective reading strategies each had a minimal presence in these textbooks, barely ever hovering over single-digit percentages. The total raw counts of questions and directives that Huffman tallied in these textbooks spanned from *Reading Rhetorically* (1,001) to *St. Martin's* (332),

although these figures do not take into account the length of each text.

Overall, post-reading questions were much more frequent than pre-reading questions, yielding 83% of the total questions and directives posed in these five texts. Pre-reading questions were typically attentive, expressive, or interpretive, although occasional questions were posed from the other categories such as the projective question: "Why might a scholar be interested in studying the history of shopping or current shopping behaviors?" (p. 175). By a large margin, the highest percentage of post-reading questions in all five textbooks was interpretive, ranging from 46% to 67%. Huffman speculates that this may be because of the historical tradition of interpreting literary texts in the writing classroom.

Generating Questions. Instead of answering questions about texts, the ability to pose questions about texts was widely acknowledged to be a crucial reading behavior that students can employ—in fact, one that likely transcends disciplines, genres, and developmental trajectories. Adams (2016), analyzing the roles that Writing Centers can play in enhancing students' reading practices and reading-writing connections, states that tutors must find ways to help students ask their own questions about the texts that they're reading. Morrow (1997) reminds instructors that the questions they pose through class discussions and activities "are not just soliciting information, thoughts, or answers but modeling for our students the questions that experienced critical readers ask when they engage texts. Prompts for written responses need to be flexible enough that a student can find something to say, and yet precise enough that students are guided toward a useful response to the text."

Creating Reading Logs. Instructors can also guide students' reading by weaving more extensive assignments like reading logs, otherwise known as entry notebooks, into their reading pedagogy. These reading approach focus students' attention towards comprehension of textual content while simultaneously inviting readers to more actively explore their individual reading

process. Reading logs offer writing instructors insight into *how* their students read. Morris (2016) conceptualizes reading logs as ways of more deliberately practicing reading. Manarin (2012) assigns reading logs to "allo[w] her to see which strategies the students defaulted toward (often relating the text to their own experiences) and adjus[t] the class readings as a result to encourage different strategies as they read" (p. 294). Carlisle (2000) conceptualizes reading logs as application of reader-response theory because they can capture a student's *in situ* engagement with a text, which are particularly useful for moving L2 students beyond efferent stances intended to foster recall and, instead, towards a more aesthetic stance. He argues that a "reading log is the simplest and most direct tool for encouraging studens to enter and explore their *secondary worlds*" (p. 14, emphasis added), a term he borrows from Tolkein (1997) as spaces where "the reader is able to reconstruct this world and believe it while inside" (p. 13). Similar to reading logs, "multi-sided notebooks" or "entry notebooks" catalog readers' experiences while also encouraging them to reflect on these experiences. In this reader response-informed approach, students use "one side of the page [to] put 'reading notes direct quotations, observational notes, fragments, lists' while the other side records 'notes about those notes,' including summaries, formulations, questions, and queries and mumbles, editorial revisions, [and] comments on comments" (Carillo, 2014, p. 87). These reading behaviors can also be conceptualized as tools to promote invention, in turn, moving students towards textual production.

***Writing "Difficulty Papers*.**" Salvatori (1996) asks her students to produce one-page "difficulty papers"—essentially, more formalized extensions of reading logs—to support students' comprehension. She attempts to "guide the [class] discussion toward an assessment of the kind of reading that names a particular feature of a text as 'difficult.'…" and she hopes students will "recognize that what they perceive as 'difficult' is a feature of the text demanding to be critically engaged rather than ignored" (p. 448). Beyond facilitating students' comprehension,

a secondary objective of Salvatori's reading pedagogy, here, is to recalibrate students' attitudes by encouraging them to embrace the complexity of moments during their reading experience.

Reacting to Texts: Determining Textual Quality. Reader-response behaviors are predicated on foregrounding the unique experience of an individual reader. Such experiences are formed, in part, by a reader's impressions of a text's quality. Assessment researchers within the composition discipline have noted "aspects of reading experiences" (Broad, 2003, p. 34), or reader-generated textual qualities, which can inform research into the roles of reading in FYC. Instructors can guide students' reading by asking them to react to texts by identifying various textual features and then articulating their perceptions of those textual features on their reading experience. Textual qualities—when they are connected to specific textual features within texts—represent justifications for faculty's impressions of "good writing" as well explanations for why they perceived students' pieces to fall short of their expectations.

Broad's (2003) DCM model, based on faculty's perception of FYC students' portfolios, catalogs thirty-one different aspects to characterize textual quality—or the perceived lack thereof—of students' writing. The two most frequent categories that surfaced from Broad's coding scheme were "significance, development, and heart" and "interesting, lively, and creative" (p. 34), neither of which reflect the importance of *correctness* often associated with prescriptive views of textual quality. Other textual qualities that faculty associated with students' portfolios ranged from "taking risks" to "giving the teacher what she wants"; from "sophisticated, elegant, and mature" to "humor"; and from "subtle and minimalist" to "texture, richness, and artful" (pp. 34-35). The identification of each of these characterizations represent reader-response behaviors because they invite readers to foreground their unique experiences of reading a text. Of course, these readerly impressions are not limited to faculty; in fact, student-readers' perceptions of textual quality—and their ability to substantiate those claims with

evidence connected to specific textual features—are often privileged in FYC, particularly in peer/reader review workshops, among other reading behaviors.

Instructors note the clear value that reacting to texts via reader-response activities has on students' comprehension, motivation, and accountability. Roberts and Roberts (2008) integrate "reading response" assignments into their curriculum to move students away from surface-level reading and, instead, guide them towards deep reading. These assignments draw on the entire range of students' learning style—from generating questions about the text, to discussing a text with classmates, to recording a song about the text. Each of these strategies can help students construct meaning, thereby enabling them to process the textual content at deeper levels. In a similar vein, Bowie (2012) asks her students to summarize and react to readings in "reading response podcasts" which enables her to gauge "how students are reacting to the readings" with the benefit of "hear[ing] them wrangling with ideas in ways [she] just don't see in their written responses. Plus, students want to make sure they do the reading for their podcast reading responses, as they don't want to 'sound stupid.'" (3.3).

Revising Texts in Collaborative Peer/Reader Review Workshops. Peer/reader review workshops are one of the staple pedagogies of FYC (Coxwell-Teague, 2014; Tate et al., 2014) and guide students' reading across the reading-writing cycle by focusing students' attention on their craft (*textual production*) while, in the process, reinforcing course content (*textual consumption*). Scholarship into peer/reader review workshops offer insights into the nature of students' agency, perceptions of genre, and digital texts.

In Bunn's (2016) "reimagined" workshop, he examines instructors' reading pedagogies to determine their attitudes towards and practices with using published texts in peer/reader review workshops. One instructor that he surveyed pushed back against this idea, pointing to the fact that, "When we critique published texts, the comments stay in the room and are never

actualized" (p. 66); Bunn, though, claims that these comments *can* stay in the room because the primary goal of peer/reader review workshops is to heighten students' perceived reading-writing connections. Such perceptions can be activated through workshopping published and student-produced texts, alike, which he frames as a crucial component of his reading pedagogy.

Central to Bunn's reimagined workshop is his directive that students "identify both what *is* and what *is not* working in the text" (p. 65) so that they can see that "Published writing is not perfect, and students begin to understand that even the work of successful, published writers can be improved upon. They learn that *all* writing can be revised" (p. 61). This insight dovetails with the threshold concept "text is an object outside of oneself that can be improved and developed" (Adler & Kassner, 2015, p. 61). Bunn's reimagined workshop of published texts—in addition to the commonly-held practice of workshopping student texts—provides a salient example of how to construct experiences that can be transformative for students: if students come to see and engage in the reconstruction of a published text, they may be more inclined to see that writing is an endless series of choices, which could be its own threshold concept. Again, the way that instructors *frame* how they guide students' reading requires rhetorical sensitivity. Bunn concludes by claiming, "I'm not questioning the value of using student-produced writing in workshop. What I *am* questioning is whether a sole focus on student-produced texts might have several unintended and harmful consequences" (p. 64). On a practical level, he says it'd only take a few of his "reimagined" workshops of published texts "before students start to realize that both published and student writing can be critiqued and revised" (p. 64).

Composition scholar-practitioners have used other alternative methods for guiding students' peer/reader review workshops. In one of Bowie's (2012) writing courses, she asks students to create podcasts as an assignment; in peer/reader review workshops, students offer feedback to each others' podcasts in the form of a podcast as well. Bowie recalls "one strong

peer review of a podcast" in which the reviewer "played the podcast during the review and would pause or talk over the podcast—much like the director's commentary on a DVD" (web). Finally, although it is not a peer/reader review workshop per se, Welch (1998) uses a meta-reading practice called "side shadowing" that helps students focus on their drafts. Qualley (2010) characterizes this practice in the following way: "students initiate a private dialogue with their own work and with the teacher (who comments on students' comments)" (p.10). An instructor's feedback—a practice that has been conceptualized as co-authoring a paper—provides a way of guiding individual students' self-revisions of their own work by calibrating students' metacognitive activity.

Critics of the aforementioned reader-response strategies, which are included in my references to *reading behaviors*—annotating texts, answering questions about texts, generating questions about texts, reading logs, difficulty papers, reactions to and impressions of textual quality, and re-envisioning texts through revision and collaboration in peer/reader review workshops—question the extent to which they de-center texts and, consequently, their authors' intent—a charge that might be particularly problematic for especially complex texts. Halpern (2008), for instance, notes that "Part of the difficulty of ironic interpretation comes from the way that it seems at once to anchor the most radical reader-response theories in that "the interpreters [of irony] 'mean' as much as ironists do" (Hutcheon 12)" (p. 556). However, Wardle cautions against conflating expressivism with composition pedagogy, noting, "Expressivist invention is part of the process, not an endpoint, as it might be in an expressivist classroom" (p. 293). It's clear that reader-response strategies can enhance students' *textual consumption* and *textual production* by activating their prior knowledge while, oftentimes, also targeting their metacognition.

Sensory-Efficiency Reading Approaches

Finally, other reading behaviors emerged from the review of literature review that specify modes of reading associated with considerations of readers' sensory modalities and desire for efficiency. Skimming, scanning, and fragmented reading all imply elements of efficiency with varying degrees of efferent intention. Conversely, re-reading and slow reading, require significantly more time for reader-text engagements. Activating the mind's inner ear (Bomer, 2006) is, yet, another way of reading in this sensory-efficiency dimension.

Skimming, Scanning, and Fragmented Reading. Skimming, scanning, and fragmented reading are three approaches that do not require a full engagement with a text. Instead, readers quickly search for one specific aspect or area of a text. Hayles (2010) describes "hyper-reading" as "filtering [texts] by keywords, skimming, hyperlinking, pecking, and fragmenting (p. 66) which are typically used in conjunction to refine broader searches, much like internet search engines, rather than to peruse individual texts. Sosnoski (1999) argues that "hyper-reading"—a way of conceptualizing how readers read digital media—is comprised of eight non-linear steps: filtering, skimming, pecking, imposing, filming, trespassing, de-authorizing, fragmenting (p. 66, as cited by Morris, 2016, p. 128). Such reading amounts to a quicker and more surface-level reading, in which traditional author-center lines are blurred, thus decontextualizing the piece more so than in print-based settings.

Specific parts of texts can also be read in isolation for various purposes. Moody (2006), for instance, noticed that the romance readers that she interviewed engaged in "fragmented reading" by re-reading small excerpts from their favorite scenes. This usually occurred so readers could re-live their favorite moments—an aspect about reading which reminded Moody that "novels [are] not wholly governed by the text as complete narrative but, rather, by the textual fragments that are especially meaningful to [readers]" (p. 114).

Re-Reading. Numerous composition scholars have noted the valuable effects that re-

reading has on textual consumption, likening its its ability to help readers "revise" and "edit" their understanding of a given text to the iterative nature of the writing process (Tierney & Pearson, 1983; Blau, 2003; Harkin, 2005; Qualley, 2010). Tierney and Pearson (1983) note the different stnaces that readers can adopt during different "stages" of their reading process; they point to one philosophy professor that they interviewed who assumed a very critical stance the first time he read through an academic paper, while shifting to a more sympathetic stance during his second reading.

Re-reading is central to Blau's (2003) literature workshop, where he attempts to guide students' reading in a process-centered, collaborative workshop that echoes the peer/reader review workshops that are typically used in composition classrooms. Among other strategies, he asks students to re-read a difficult poem, rate their understanding of it, and track their reactions by generating questions and recording observations. Once complete, students re-read the poem with these insights in mind, then reconvene in collaborative small group work to share their understandings. This sort of experiential, inductive self-discovery that cultivates students' metacognitive awareness is what he hopes teachers can scaffold for their students in the classroom.

Reading in Slow Motion. Miller (2016) has five strict rules for guiding students towards his "reading in slow motion" pedagogy, designed to heighten students' ability to explore texts: students must read 15-20 pages per week without reading ahead, they must meet once a week (in an extended class) without using internet- or computer-related technologies, and the cumulative final paper can't be about the assigned text. This approach, he says, is valuable because students aren't unusual accustomed to conceptualizing "reading as the creation of a mental space for deliberation, speculation, reflection, [or] meditation" (p. 156). Although Miller's students aren't permitted to use technology during class, he invites them to use two online social networking

bookmarking platforms, Diigo and Delicious, to post relevant resources exchange insights.

Listening to the "Mind's Ear". Activating the "mind's ear" is Bomer's (2006) suggestion for strengthening students' reading. Readers' inner voices—the way that they "hear" written language when they read—can shape the way that readers construct meaning within texts, thus offering instructors with the opportunity to expand these possibilities. Textual "sound" is produced in the reader's mind according to elements such as prosody, melody, syntax, pitch, and harmony. Inner speech sound isn't limited to phonetic qualities, though; it can be manipulated by shifts within the text such as rotating dialogue amongst multiple characters, the reader's emotional connection to an aspect of the text, or the particular rhetorical purposes of a given segment of text. In addition to "hearing" language, the idea of envisionment captures readers' ability to "visualize" written language and even imagine other possibilities that are not directly present within the text itself. Bomer concludes with a range of lessons and activities that instructors have used to bridge text-sound connections.

Summary: Reading Behaviors and the Framework of Six Dimensions of Reading Activity

The concept of *reading behaviors* expands research into the roles of reading in the writing classroom by attending to the skills, strategies, and stances that readers bring to their textual engagements. As an all-encompassing idea, *reading behaviors* includes tacit activity such as schema-based cognitive processing (i.e, comprehending content) and dispositions that orient reader-text relationships (i.e., *being motivated to read* or *reading rhetorically*); alternatively, reading behaviors also includes the numerous ways in which readers make the act of reading visible (i.e., *summarizing*, *annotating*, or *using sources in papers*). Further, *reading behaviors* also clarifies readers' activity at particular points of the reading-writing process and, consequently, differentiates between two broad domains: reading for textual consumption and reading for textual production.

Reading behaviors within the textual consumption domain include those aligned with

two dimensions, intratextual foci and extratextual expansion. Reading behaviors within the textual production domain include those that align with intertextual integration and transtextual embodiment domain. These four domains of reading activity—intratextual foci, extratextual expansion, intertextual integration, and transtextual embodiment—situate particular reading behaviors at specific moments in the reading-writing cycle and align with the framework accordingly. Lastly, two addition domains of reading activity—readerly stance and reader-response—permeate the reading-writing cycle because students can exhibit reading behaviors that align with these two dimensions at any point during the reading-writing process to strengthen textual consumption and textual production. When instructors cultivate particular reading behaviors that align with the readerly stance or reader-response dimensions, they are used *in conjunction with* reading behaviors in the other four domains in the reading-writing cycle. For instance, a student can *read critically* (a reading behavior associated with the readerly stance dimension) while *conducting a close reading* of a text (a reading behavior within the intratextual foci dimension). Likewise, a student can *annotate a text* (a reader-response behavior) while *reading like a writer* (a reading behavior within the transtextual embodiment dimension).

By directing TAs' attention to the nuanced particularities of *reading behaviors*, researchers can more clearly invesigate how instructors guide their students' reading throughout the reading-writing process. Further, instructors' perceptions of particular reading behaviors as bottlenecks—obstacles to their teaching or students' learning—offer ways that scholar-practitioners can more precisely determine the moments where students' ability to fluidly move along the reading-writing cycle have become compromised. Once pinpointed, writing instructors can revisit their reading pedagogies to reallocate their pedagogical resources accordingly.

Chapter 4: Methodology

In this study, I investigated how TAs trained in humanities disciplines and exposed to composition theories of genre, transfer, and threshold concepts guide students' reading in FYC, and consider what implications their practices hold for literacy education. To do so, I examine their disciplinary enculturations and ask what role they play in shaping TAs' reading pedagogies. This leads to explorations of what reading behaviors TAs seek to cultivate and what bottlenecks they identify across these reading behaviors. This exploration has led to a broad portrait of the reading behaviors that TAs seem to privilege in FYC and to what extent those reading behaviors may transfer to introductory-level humanities courses.

I took a mixed methods approach to this inquiry, using survey, interview, and textual analysis. The extensive survey, which included open- and closed-items, provided the ability to capture an overview of TAs' perceptions on the role of reading within their FYC courses, as well as a tool for identifying and following up with particular TAs on emergent insights that will enable me to more fully understanding perceptions of reading in FYC. Finally, I performed a textual analysis of TAs' classroom resources that helped me tailor individual interview questions to specific TAs, and on a more general level, enabled me to triangulate the data and determine which reading behaviors were actually reflected in instructors' assignments.

This data set provided me with sufficient information to answer the fundamental questions grounding my study: **How do FYC TAs who are trained in various humanities disciplines and exposed to composition theories of genre, threshold concepts, and transfer attempt to guide students' reading in their FYC courses, and what implications do their practices hold for literacy education?** To answer that broad question, I addressed the following sub-set of questions:

- What orientations to postsecondary literacy, based on TAs' disciplinary enculturations, seem to play the greatest role in shaping their reading pedagogies in FYC?
- What reading behaviors do TAs seek to cultivate in their FYC students, and why?
- What bottlenecks related to the teaching and learning of reading do TAs identify, and how do they attempt to resolve these bottlenecks?

Research Rationale

On the broadest level, I am interested in how writing instructors conceptualize the role of reading in their classrooms and how they perceive the transferability of reading behaviors to other academic contexts. The reading activity that takes place in any given course is a highly structurated act that is influenced by how instructors construct students as readers, why they have selected certain texts, what reading behaviors they ask students to adopt while engaging with those texts, and what reading behaviors are embedded within their writing assignments. Each of the tacit and explicit affordances that instructors ascribe onto the act of reading can play a factor in how they conceptualize "good reading" and enact this guidance through their reading pedagogies.

FYC presents one context for exploring these issues in greater depth. Furthermore, due to its near-universal requirement within the academy and, consequently, the vast volume of students who enroll in it each year, typically as underclassmen, FYC would seem to be a highly productive site to conduct research into some of the broader goals of postsecondary literacy. Although FYC has been designed in many different ways—from racism and socioeconomic identity (Villanueva, 2014) to more philosophically-rooted aspects of argumentation, rhetorical appeals, and the legitimacy of claims (Inoue, 2014)—some writing scholars have taken the longview in designing their curriculum—that is, they conceptualize writing education *within FYC* to maximize its potential to extend *beyond FYC* and into other disciplines. This goal of creating

learning environments that stretch far and wide has come to be known, shorthand, as teaching for transfer.

Examining the role of reading within FYC courses that have been informed by transfer-infused philosophies would seem to offer insights into how those teaching FYC conceive of the connections between reading behaviors and what they consider to be valuable beyond the course.

However, to gain a more complete portrait of reading in FYC (and beyond it), it would seem appropriate to also consider how instructors from other non-composition disciplines conceptualize the role of reading within their fields. Just as writing researchers have provided nuanced insights into the roles of writing across the curriculum—from disciplinary genres (Soliday, 2011), to disciplinary stances (Hyland, 2011), to disciplinary ways of thinking and practicing (Donald, 2009)—a similar approach might be taken to reading. That is, a more accurate view of reading within the academy might be best understood by considering the perspectives of faculty scholar-practitioners across the disciplines, including issues associated with some of the aforementioned concepts such as genres, stances, and ways of thinking and practicing. With this in mind, a more comprehensive investigation of writing instructors' reading pedagogy would seem to be made possible by studying FYC instructors whose pedagogy is informed by transfer scholarship *as well as* disciplinary training in other fields where the skills, strategies, and stances that students develop in FYC are intended to transfer. FYC instructors with extensive training in non-composition fields, then, could add a productive dimension to an examination of reading in FYC because of their familiarity of the privileged literacy practices within their fields.

I pinpointed one unique population that would allow me to study FYC instructors' perceptions of "good reading"—specifically those whose training is anchored by contemporary

composition scholarship—while also gaining insights into how reading is conceptualized beyond the composition field: TAs from non-composition fields whose FYC teaching practices have been informed, in part, by composition theories of transfer.

Research Site and Participants

The TAs that I recruited for my study are graduate students in UC Santa Barbara's Division of Humanities and Fine Arts (HFA), one of the College of Letters and Science's four divisions. They are pursuing doctoral degrees in six different disciplines: history, religious studies, English, comparative literature, music, and classics. During the 2015-2016 academic calendar year, they each taught WRIT 2 as TAs within the Writing Program.

UC Santa Barbara has a two-tiered FYC program: WRIT 1, *Approaches to University Writing*, and WRIT 2, *Academic Writing*. Although WRIT 1 fulfills the UC-wide Entry Level Writing Requirement, WRIT 2 is necessary to fulfill requirements within the General Education program, which is comprised of seven total subject areas—(A) English Reading and Composition, (B) Language, (C) Science, Mathematics, and Technology, (D) Social Sciences, (E) Culture and Thought, (F) Arts, and (G) Literature—along with five other "special subject" requirements. To earn credit for Area A, students must complete "one lower- and one upper-division Area A course [and] learn to analyze purposes, audiences, and contexts for writing. This is accomplished through study of and practice with genres as they circulate among a variety of sites" (Subject Area Learning Outcomes). The lower-division course requirement, A1, is fulfilled by earning WRIT 2 credit. According to university policy it also can be fulfilled by AP exam, SAT or ACT score, or IB or Cambridge A-level scores; however, those policies are established centrally.

During the 2015-2016 academic calendar year, 104 total sections of Writing 2 were taught by 11 full-time lecturers (28 sections), 28 TAs (73 sections), and one Teaching Associate

(3 sections). Two other iterations of Writing 2 are also offered on campus each year: Writing 2E *Academic Writing for Engineers*, and Writing 2LK, a specialized version of Writing 2 which "is taught in conjunction with a specified companion course in such areas as classics, music, psychology, sociology" (UCSB Gold). In 2015-2016, seven sections of 2E were taught by six instructors, and two sections of Writing 2LK were taught by two different instructors. However, no TAs taught these two courses so they have not been represented in my study.

To prepare for teaching WRIT 2, TAs are required to successfully complete two courses, WRIT 297 and WRIT 501. WRIT 297 is an intensive two-week training workshop scheduled approximately one month before the fall quarter begins. After the conclusion of WRIT 297, once the fall quarter begins, TAs enroll in WRIT 501, *Theory and Practice of Academic Writing*, a companion course that is scheduled parallel to TAs' first WRIT 2 teaching assignment. In 2009-2010, the Writing Program conducted a significant overhaul of the WRIT 2 curriculum, including a change to the structure and content of WRIT 501. Since that time, the course has been taught by two instructors: one from 2010-2015, and one from 2015-present. Despite this recent change in instructors, though, TAs' training curriculum remained very similar—the same core texts and assignments laid the foundation for each iteration of the course. All TAs engaged with composition scholarship largely centered on the field's work on genre and transfer. Some of the field's work on threshold concepts originated, in part, as a result of one instructor's work with this course; once those concepts came to be articulated as a result of the research emanating from this work, alongside other research with faculty on UCSB's campus and elsewhere, the 501 instructors incorporated threshold concepts more explicitly into the course.

24 TAs participated in my study—86% of the Writing Program's TAs from the 2015-2016 academic calendar year[4]. Together, this group of participants accounts for 86% of the

[4] 28 total TAs taught WRIT 2 during this span; one, however, was a graduate student in the Education Department.

sections that were taught by TAs throughout the year (63 of 73 sections) and 61% of the total sections of WRIT 2 taught on campus (63 sections of 104). I obtained sizable representation from each of the disciplines that TAs represent: history (9), religious studies (5), English (3), comparative literature (2), music (2), and classics (1). I excluded one TA from my study because she was enrolled in UC Santa Barbara's School of Education, which is not within HFA.

I selected this specific population of TAs to gain insights into the ways that TAs from different disciplinary backgrounds who have been exposed to compositions theories conceptualize the role of reading in FYC, how they enact these conceptualizations in their teaching practices, and what factors play the greatest role in shaping their conceptualizations. The findings of this study will offer a broad portrait of how TAs understand the teaching and learning of reading in FYC so that compositionists can, if necessary, re-envision future training opportunities based TAs' existing perceptions of "good reading."

This specific research site is unique for two reasons. First, it is a location where graduate TAs from non-composition backgrounds gain exposure to contemporary composition theories of FYC pedagogy. Secondly, it provides one view of the practices—from the more pragmatic aspects that pertain to training, to the more subjective issues related to enculturation—of a highly-respected, award-winning postsecondary writing program. In 2012-2013, this particular program was awarded the *CCCC Certificate of Excellence*; one of only fifty-five other programs across the country that have achieved this distinction since it began in 2004. As a program firmly situated within the composition disciplinary community, there is ample reason to believe that its training mechanisms have been guided by the research-based theories of the composition field.

The Researcher-Participant Relationship

I worked with many of these TAs in the WRIT 501 training practicum as a student-peer

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Since I exclusively focus on HFA graduate students who taught FYC, I didn't recruit this individual for this project.

and then as a mentor. In 2014-2015, I was employed as a Teaching Assistant, and I participated in WRIT 297 and WRIT 501 as a graduate student alongside a select number of the TAs participating in my study. During my training, the practicum was led by the then-instructor, Dr. Linda Adler-Kassner, who has served as the committee chair for this project. A year later, in 2015-2016, I assumed the Teaching Associate role and assisted the new instructor, Dr. Jennifer Johnson, with mentoring the incoming TAs throughout the training practicum.

I disclose this background information because taking stock of researcher-participant relationships is essential, particularly in qualitative studies, when there is a potential for those relationships to pose complications to conducting non-biased and ethically-sound research. Knowing this, I have attempted to consciously balance my "insider" and "outsider" perspectives, particularly because as Kvale and Brinkman (2009) note, "researchers may so closely identify with their participants that they do not maintain a professional distance, but instead report and interpret everything from their participants' perspectives, 'going native' in anthropological language" (p. 75). Given the scope of my study, though, it is highly unlikely that my previous work with these TAs could significantly jeopardize any steps of the research process. My formal supervisory role as a TA mentor expired following the F'15 quarter with the conclusion of the second training practicum, WRIT 501. I began the formal recruitment efforts for this project well after that, during the spring '16 quarter, thus reducing any potential imbalance of power dynamics in my relationship with the TAs that could potentially compromise the integrity of any data that I collected.

Lastly, I have one last remark concerning researcher-participant roles in this study: there is an element of participant-observation that I bring to this project. Although I have not conducted action research on my own teaching practices, my teaching practices have, to some extent, shaped my research interests and informed my methodological choices. As a former

WRIT 2 instructor at UC Santa Barbara, as well as my experiences teaching FYC at other institutions, I can directly relate to some of the same experiences that my TA-participants have experienced, namely, working through the training practicum en route to designing my WRIT 2 course. However, I maintain that this immersive liminality that I shared with the other TAs has helped me to better understand how the various concepts, texts, and assignments surrounding the TA training which may have shaped their pedagogy. Experiencing WRIT 2 as a TA, myself, has afforded me a heightened awareness of this research site in its natural context.

Theoretical Foundations

Phenomenology

Phenomenology provides a theoretical basis for examining the ways in which writing instructors attempt to guide students' reading. Davis (2015) describes phenomenology as a philosophy that privileges a particular individual's perception of the world because different individuals inhabit the social and material world in different ways, and thereby, attribute different meaning onto the phenomena that they encounter within their world(s). Starks and Trinidad (2007) similarly note that "In phenomenology reality is comprehended through embodied experience […] The truth of the event, as abstract entity, is subjective and knowable only through embodied perception" (p. 1374). Consequently, qualitative studies that are built, in part, by interviews constitute especially important contributions to phenomenology because they rely on participants' perceptions.

In my study, I examine TAs' reading pedagogy, and I largely rely on TAs' self-reported perceptions of their practices. While some researchers might argue that self-reported data represent methodological shortcomings, phenomenologists argue that such self-reported data is crucial. Davis (2015), for instance, specifically acknowledges the importance of such methodologies within the composition field, arguing that, "If we are ever to understand the

phenomenon of writing, we must attend to the conditions through which people first encounter writing or aspects of it" (p. 123). Since writing is often inextricably bound up in reading, it seems clear that Davis' assertion holds similar value for studying the ways that students "encounter [reading]" and the ways that their instructors attempt to guiding these encounters.

Grounded Theory

The methodological approach to the collection of my data—as well as the coding and analysis—was informed by Charmaz's (2001) description of grounded theory. By permitting myself recursive flexibility in adapting to some of the more emergent element to the project, I was able to explore my research questions in a more comprehensive way. Through designing pilot studies and revising the construction of my instruments, grounded theory had a significant impact on all methodological dimensions of this project.

Data Collection

The entire data collection process for this study, including the initial planning stages and logistical outreach, spans from April 2016 through August 2016. Before I began the formal application process to gain human subjects approval from the UC Santa Barbara Institutional Review Board, I had to determine whether TAs would be willing to participate in a survey, an interview, or both. At the beginning of the spring '16 quarter (April 2016), I contacted the TAs through their university ".edu" email accounts to gauge their interest. I introduced the scope of my project, then asked if they would be willing to take a survey or sit down for an interview sometime the following quarter. Numerous TAs responded affirmatively, so I proceeded with putting together my IRB application.

I received IRB approval for this project approximately halfway through the spring 2016 quarter (May 2016), and I began my data collection process shortly thereafter. I proceeded with the first step of my data collection, a pilot survey, at the beginning of June 2016. I emailed a

select number of TAs a link to the pilot survey, and after making significant adjustments, I launched the final version of the survey a week later, at the start of July 2016. To elicit their participation, I sent a personalized email to each TA, re-introduced my project, and provided a link to an online survey that I designed through Qualtrics, a secure online software company that has been licensed through the Gevirtz Graduate School of Education. After a few days, the response rate remained very low, so I sent a follow-up email to the TAs who had not completed the survey to remind them about the project and encourage their participation. I continued this outreach process two more times, allowing more time to elapse with each email. The final survey response was recorded at the end of July 2016.

To gain a more in-depth understanding of how these TA guide students' reading in their FYC courses—and to what extent it reflects their disciplinary backgrounds—I chose to conduct follow-up interviews with two TAs per discipline (with the exception of classics, who only had one TA) based on their survey responses. Prior to each interview, I collected any relevant course-related documents from TAs' Writing 2 course, including formal documents such as the course syllabus and the assignment prompts, as well as less formal documents that they were willing to share such as in-class handouts or PowerPoint slides. TAs typically shared these documents electronically by granting me access to their online course platform known as Gauchospace; in some other instances, TAs chose to email attachments of their classroom resources.

I examined each TA's classroom resources prior to each individual interview and then tailored a select number of interview questions to the specific nuances of each TA's course design. For example, I noticed that Stevie had added unique course texts to her online Gauchospace site that no other TAs had, which was not an unusual occcurence. In Stevie's case, she asked her WRIT 2 students to read an Anne Fadiman essay from the book *Ex Libris*. During

our interview, I asked why, and her response elicited interesting insights into her reading pedagogy: Stevie foregrounded the importance of students' engagement while drawing on reader-response strategies to target intertextual integration—specifically, the mechanics of citation attribution and using footnotes. In this way, TAs' classroom documents were vital to my research design, even though, at the conclusion of this project, I didn't formally code them. While I initially intended to code the classroom documents to determine whether the perceptions of "good reading" that individual TAs articulated throughout their surveys and interviews seemed to be reflected in the prompts, thereby providing a basis for data triangulation, I later decided that I had sufficient data to explore my research questions without formally coding TAs' classroom resources.

This study is, therefore, based on my analysis of how TAs' articulate their attempts to guide students' reading in their FYC courses, as indicated by their responses in 24 extensive surveys, 11 interviews that lasted approximately 75 minutes, and considerable textual data from each TA's WRIT 2 curriculum. The entire data set was collected during a two-month span, from early June 2016 through early August 2016. Considered together and triangulated, this data has enabled a considerable in-depth exploration of my research questions.

Pilot Studies

I designed this project, in part, based on the strengths and weaknesses of two pilot studies, a survey and an interview. Although I was interested in the content of my participants' responses, during this pilot phase, I was predominantly interested in the affordances that my instrument construction made possible. I tried to conceptualize each piece of data as a reaction to the particular stimulus that I had presented, in the specific manner by which it was presented to the participant. I viewed my participants' responses as a direct reflection of my instrumentation, and specifically, the different ways that each question could be interpreted, and

with respect to the closed-item questions, the choices that I presented. In other words, at this point in my research process, my goal was to determine whether I needed to improve the construction of my instruments.

Designing, administering, and analyzing pilot studies was an important methodological decision for this project, in particular, because of the tacit omnipresence of reading within literate activity. In one respect, pilot studies presented an opportunity to gauge what kinds of language TAs used to describe reading activity, which could inform the construction of my revised instruments. On an even deeper level, though, the pilot instruments could offer a glimpse into how TAs *thought about* reading, including any direct or indirect associations that they might make—a consideration which was difficult to anticipate beforehand without knowing how wide-ranging and far-reaching their conceptualizations of reading might extend.

Each section, below, begins with my purposes for using each instrument, the insights that I gained from each pilot study, and the modifications that I made to the final instruments. I will begin with the pilot and final survey, move on to the pilot and final interview, then outline my procedures for conducting an textual analysis of the classroom resources. Throughout each section, I will also address the affordances and constraints of each instrument.

Surveys (Pilot Survey and Revised Survey)

As a methodological tool, a survey's greatest asset is its ability to reach a large population with relative ease. Through both electronic and "hard copy" distribution, another benefit of surveys is their ability to provide comparable data, particularly for closed-ended questions, because each respondent provides responses to the same set(s) of questions. Furthermore, another useful feature of survey data consists in the ability of its results to be readily-quantifiable. Generally, survey data can yield fairly consumable statistical computations that can be repurposed in multiple visual forms such as pie charts, graphs, and tables. In a word, surveys

offer snapshots, and I sought to capture a snapshot of TAs' perceptions of the role that various reading behaviors play in their FYC courses and beyond, along with their experiences and attitudes towards teaching WRIT 2. The survey-based component to this study exclusively consists of responses from TAs employed by the UCSB Writing Program who taught WRIT 2 during the 2015-2016 academic year.

Despite the many advantages of surveys, as methodological instruments, they usually lack the ability to penetrate the degree of qualitative depth that can typically only be captured with more qualitative research methodologies. Researchers must also remain cautious of the accuracy of survey data because it relies on respondents' self-reports measures. Furthermore, there is also a risk that respondents might not comprehend what the researcher has intended. I tried to minimize some of these methodological limitations by administering a pilot survey to my participants. I sent a pilot survey to a small sample of TAs. I wanted to analyze the responses of a range of TAs from different disciplines to determine whether my survey questions—or, more broadly, my survey design—were eliciting the types of responses that I was interested in. I identified 4 TAs from different disciplines who I hoped would consider taking both an initial pilot survey and, if necessary, a final survey in the event that I needed to make any modifications. To retain that level of participants' commitment and increase the chance for maximum participation, I decided to reach out to the TAs that I had cultivated the strongest personal relationships with while working as the Teaching Associate. I hoped that these TAs would be more willing to provide additional participation than other TAs who I had not developed as close of a relationship with or who I had yet to meet.

My pilot survey (see Appendix A) contained 17 questions that ranged from gauging TAs' attitudes towards the training practicum, to their confidence in teaching WRIT 2, to their descriptions of what they perceived to be the most and least successful reading activities, to

which specific reading behaviors they felt were most important in WRIT 2 and within their home departments. Through this organizational structure, I tried to begin by triggering TAs' memories about formative ideas that, broadly, played a role in their WRIT 2 pedagogy before asking them to describe a specific lesson. Then, after they described specific reading activities and reflected on the perceived degree of success, I asked them to consider which reading behavior was most important for success in WRIT 2. My hope, here, was that by articulating the reading activity embedded within a particular lesson, respondents would be primed to differentiate between the importance of some of the reading behavior that they had just described. As Singleton and Strait (2010) suggest, "The order [of questions in a survey] must seem logical to respondents if their thinking about the questions is to be facilitated and motivation enhanced" (p. 326). In all, I asked an initial consent question, two demographic questions, five Likert scale questions, two rank-order items, three short-answer responses, and four open-ended responses. Participants were also given additional space to elaborate on any responses.

While designing the pilot survey, I took steps to minimize the potential for response errors resulting from a participant misunderstanding a given question. I included follow-up explanatory statements to many of the survey questions in which there was a potentially unfamiliar term or ambiguity (Singleton and Strait, 2010). For instance, in question #6, I posed the question "What reading-related behaviors (skills, strategies, or stances) do you hope to cultivate in students throughout Writing 2, and why?" I included the concise parenthetical description of "skill, strategy, or stance" after asking them to consider a "reading behavior" because I didn't want to confuse the TA-respondents. Although I wanted to maintain flexibility for TAs to interpret "reading-related behavior" on their own accord, I also felt that providing some support language could help them make sense of what I was asking.

After analyzing TAs' responses to this pilot survey, I decided that I needed to make substantial changes. Most importantly, I realized that these four participants seemed to occasionally stray from attending to the act of reading. Numerous responses seemed to either focus on writing exclusively or, if the respondents' did reference reading, bypassed an explicit articulation of the tacit reading-writing connection at hand. For example, I posed the question "What reading-related behaviors (skills, strategies, or stances) do you hope to cultivate in students throughout Writing 2, and why?" and asked TAs to tie their responses to each of the four writing assignments: WP1, WP2, WP3, and the portfolio. Each of the selected responses, below, highlight the indirect connections to reading. I've kept their responses in full form, connected to the specific assignments that they referenced. I've also boldfaced the specific phrases which appear to either overlook reading, or contain or overly vague connections to reading.

- WP1: "Awareness of genre and conventions in various media. General awareness of what rhetoric is, with a grasp of purposes, audience, and rhetorical situation, as well as ethos, pathos and logos. **Analysis over summary. Situation over rule. What and why.** Best practices for peer review. **Writing as process and revision."**
- WP2: "how to do research in the university, how to utilize library resources, **an understanding of academic disciplines**, **how to formulate an argument and support it with evidence.**"
- WP3: **"creativity**, how to reflect on what they have learned about genre by actually producing writing within certain genres.
- Portfolio: "how to look back on their work with a critical eye and make it even stronger, how to process feedback and apply it in a revision process, how to build a website, **how to be proud of what they have produced as writers through a 10-week term.**

Although these thoughtful responses are clearly connected to the *overall* course goals, they don't consistently identify goals specifically limited to desired *reading behavior*s. I was left with questions such as: how, exactly, does one need to read to gain "an understanding of academic disciplines"? What aspect(s) of the reading process target students' "creativity" and why? How does one come to be "proud" of their engagement with reading a text? One possible explanation for the scattered responses, above, is that this particular survey question wasn't phrased precisely. Another possible reason—which was also reflected in my participants' responses during the pilot interview—is that TAs might not possess an extensive vocabulary for discussing their pedagogical goals for guiding reading activity. Although I considered this possibility while drafting early iterations of my pilot survey, I was weary of providing TAs with too much language about reading within the survey itself, out of concern that TAs would rely too heavily on the terminology that I had provided, at the expense of articulating their own. In other words, I was concerned that *my* language (about reading behaviors) could constrain *their* preferred language about reading behaviors. Atop that hesitation, I was also concerned that injecting pre-populated terminology might yield somewhat artificial responses—that is, as they took the survey, TAs might encounter particular terminology about reading behaviors or practices that they either don't naturally use or hadn't previously considered, which might compromise the validity of the data.

Lastly, I also realized that my methodology might suffer from being too inherently top-down or prescriptive—a particularly troubling charge for what is essentially a qualitative social science study that relies on participants' language. If I wanted to preserve an ethnographically-informed project, I would need to remember Spradley's (1979) claim that "Ethnography […] shows the culture-bound nature of social science theories. It say to all investigators of human behavior, 'Before you impose your theories on the people you study, find out how those people

define the world'" (p. 11). Charters (2003) affirms this principle, noting that "Qualitative research is most effective when the research 'develops categories from informants rather than specifying them in advance of the research' (Creswell, 1998, p. 77). Qualitative researchers believe that anyone they work with will have something worthwhile to reveal and that individual responses, however they could be categorized, are ultimately unique" (p. 78). At the same time, TAs' responses to the pilot survey question that I outlined, above, reflected a clear methodological tension that I had to negotiate between posing purely open-ended questions that didn't identify any specific reading behaviors—essentially, inviting TAs' own language to describe their pedagogy—and, on the other hand, providing TAs with terminology about reading behaviors that they could more readily respond to.

I attempted to reconcile this tension in the final survey in two ways: (1) by relying on the language that TAs had provided in their pilot survey responses, and also (2) by integrating the major reading behaviors that emerged from my literature review on reading in the postsecondary classroom. As Spradley (1979) notes, "Ethnographers must deal with at least two languages—their own and the one spoken by informants" (p. 17), and I hoped that this would lend a balance to my survey design. To accomplish this, I searched through TAs responses and listed all of the reading behaviors that they acknowledged. The range of terminology that was present in TAs' survey responses included "how to read like a writer," "reading critically," "skimming and scanning," "reading samples of that genre [that] they are trying to writ[e]," and "take notes/annotations." I included these behaviors in my final survey, along with the following four phrases that I repurposed: I substituted "comprehension" for "what they have actually learned about genre," I replaced "weaving evidence seamlessly and citing properly" with "using sources in texts," I changed "analyz[ing] genres" to "deconstructing genres," and lastly, I modified "rhetorical analysis" to "reading rhetorically." I absorbed other potential *in vivo* phrases into

some of the aforementioned categories, such as "to selectively focus on key issues" into "skimming and scanning," and "realizing that translation/adaptation [into other genres] isn't as simple as it looks, and requires thorough reading of the material" into "deconstructing genres." Some of this language was explicitly present within the WRIT 297/501 assigned course texts, and it is very likely that TAs' language directly stemmed from their engagement with these texts during the training practicum. Two examples are Bunn's (2010) *Reading Like a Writer* and Carroll's (2010) *Backpacks and Briefcases: Steps Towards Rhetorical Analysis*, both which were articles from the journal *Writing Spaces* that TAs frequently assigned to their students. Others, like *annotating* or *skimming and scanning*, were also mentioned within various texts, but it is just as likely that these terms came from TAs' personal literate practices.

Before settling on the aforementioned nine reading behaviors as the final list that I would use in my final survey, I returned to my review of the composition field's scholarship on reading to gauge whether there were any others worth adding. Five additional reading behaviors were theorized by numerous composition scholars in significant depth: *being motivated to read*, *reading critically*, *applying visual literacy*, *summarizing and paraphrasing*, and *discussing texts with classmates*. The final list of fourteen reading behaviors, therefore, represents TAs' language from their pilot survey responses as well as terminology about reading behaviors that surfaced the greater composition community of scholar-practitioners whose uses appear to be stabilized and commonplace within the field. These behaviors and their sources (for this study) are described in Table 1. Methodologically, I hope that the final list of fourteen reading behaviors that I used throughout my final survey represents a balance between participants' *emic* perspectives and a researcher's *etic* agenda—that is, of TAs' language about the various reading behaviors they attempt to cultivate in their FYC classrooms, complemented by my review of the composition field's scholarship on reading practices. The table, below, lists the source of the fourteen reading

behaviors that laid the foundation for the answer stems in my survey.

Table 1

Source of Terminology for the Final List of Reading Behaviors in Survey

Reading Behavior	TA-Participants' Open-Ended Survey Responses: In Vivo	TA-Participants' Open-Ended Survey Responses: Modified	Literature Review of Composition Scholarship
Being Motivated to Read			Bunn, 2016
Skimming and Scanning	"skimming and scanning"		
Annotating Texts	"take notes/annotations"		
Comprehending Content		"what they have actually learned about genre"	
Conducting a Close Reading			Downs, 2010; Hayles, 2010; Carillo, 2014; Morris, 2016
Reading Rhetorically		"rhetorical analysis"	
Applying Visual Literacy			Carillo, 2014; Morris, 2016
Deconstructing Genres		"analyz[ing] genres"	
Reading Critically	"reading critically"		
Reading Like a Writer	"how to read like a writer"		
Summarizing and Paraphrasing			Bazerman, 1980; Adler-Kassner & Estrem, 2007; Bowie, 2012; Jameison & Howard, 2012; Brent, 2013; Jameison, 2013; Shipka, 2015
Using Sources in Papers		"weaving evidence seamlessly and citing properly"	
Analyzing Samples (of Genres that Students will be Writing)	"reading samples of that genre [that] they are trying to writ[e]"		
Discussing a Text(s) with Other Classmates			Blau, 2003; Bunn, 2016

It merits noting that there is a vast list of reading behaviors that students must exhibit to achieve success in the postsecondary writing classroom—from more micro- and sentence-level issues like making greater reading-writing connections by attending to rhetorical punctuation (Dawkins, 1995), to more macro- and holistic-level consideration such as situating texts within discourse communities (Swales, 2011). One of the limitations of surveys as a methodological tool, particularly with closed-ended items, is their reductive nature: surveys present an inability to capture the entire range of educators' perspectives on literate activity, especially with something as tacit, broad, and complex as reading. At the same time, as Singleton and Strait (2010) note "when a topic is somewhat abstract, using a number of items or questions results in better-quality data. In general, the more abstract the topic, the more items are required; however, this principle must be balanced by the need to keep the instrument reasonably short" (p. 325). Presenting a limited number of choices by populating the survey with the list of fourteen reading behaviors was also an attempt to cultivate a participatory experience that was "easier on the respondent because they require less effort and less facility with words" (Singleton & Strait, 2010, p. 314). Nevertheless, despite the limitation inherent of using closed-item survey questions for this study, TAs were free to include reading behaviors that were not explicitly listed in the closed items. Furthermore, the TAs that I selected to participate in follow-up qualitative interviews had the opportunity to provide considerable nuance to various reading behaviors that surfaced throughout our discussion.

My decision to pre-populate the survey with specific language about reading—that is, with the fourteen reading behaviors listed, above—also impacted other methodological decisions within the survey. Once I solidified this list, it occurred to me that I could use those reading behaviors as a consistent answer stem that could be applied to other questions, a consideration that could enable cross-question analysis and a more systematic examination each individual

TA's reading practices as well as a comparison to other TAs.

One step that I took towards improving this aspect of my pilot survey was to revise the two rank-order questions about reading across contexts: "What would you identify as the reading-related behavior that's most important for students to learn in Writing 2?" and then "in your home department?" I largely adopted these questions from Bunn's (2010, 2013) work, which explores writing instructors' perceptions of the role of reading in their writing courses. Through surveys, he asks his participants, "What is the reading skill, or particular reading approach, that is most important or beneficial for students to learn in FYC?" (2013, p. 513). Sudman and Bradburn (1982) acknowledge the usefulness of adopting and adapting prior questions used by other researchers with similar goals. They state that, "The use of existing questions shortcuts the measurement and testing processes. It also enables researchers to compare results across studies, to estimate trends, and, under certain conditions, to estimate response reliability" (p. 14, as cited by Singleton & Strait, 2010, p. 324).

However, I realized that—as these questions were currently constructed—they didn't yield as much depth as they could have, especially now that I had a more comprehensive list of reading behaviors that TAs could draw from. Although I followed up each question with a short-answer "why?" question to elicit more qualitative information, the question—as it had been constructed by Bunn—only permitted the identification of *one* reading behavior at the expense of considering the importance (or lack thereof) of countless others. My two rank-order questions, in their initial form, excluded possibilities; as it stood, I was missing out on gauging TAs' perception of numerous reading behaviors' importance (or lack thereof).

I also realized that importance was a matter of degree, and as such, I wasn't taking advantage of the opportunity to task TAs about *how important* they perceived each reading behavior to be. This insight was consequential; it drove a reconceptualization of my entire

survey. I pivoted to using more Likert-scale questions and prefaced the aforementioned pilot survey question "What would you identify as the reading-related behavior that's most important for students to learn in Writing 2?" with "To what extent do you agree or disagree with the following statement? *I believe that _______ is a reading behavior that's important for students' success in Writing 2*." I then asked TAs to consider to what extent they agreed or disagreed to that statement for each of the fourteen different reading behaviors.

One benefit of redesigning my survey to include more Likert item questions was in the comparative standardization that it afforded. By asking TAs to respond to *how important* they perceived each of the fourteen different reading behaviors to be, I could create a naturalized weight/anchor of their responses, thereby establishing a consistent scale. Although the points on an ordinal scale have no actual value (i.e., no true zero), they nonetheless provide a basis of comparison for that particular TA's *other responses* within the survey. In other words, if one particular TA *strongly agrees* that *using sources in papers* is important in WRIT 2, but only *agrees* that *discussing a text with classmates* is important, it's fair to conclude that *using sources in papers* holds greater importance for that particular TA. Such quantitative data—although limited in its descriptive and explanatory power—is a crucial component of my research design because it provides an opportunity to seek out qualitative data about specific areas of interest, namely, points of dissensus across TAs' (and within TAs') practices.

I chose to use a seven-point scale for the Likert questions that gauged the extent to which TAs agreed with a series of statements about each reading behavior. Although it might seem to be more unorthodox than a traditional five-point scale, Singleton and Strait (2010) argue that "Unless respondents' views are limited to a few categories, seven categories seem best for measuring the full range of their attitudes, beliefs, or feelings" (p. 322). The seven-point scale provided more room for TAs to distinguish between their perceptions, and therefore, more

opportunities to follow up during interviews about the particular reading behaviors that they felt strongly about. By including *somewhat disagree* and *somewhat agree* within the various Likert scale questions scales that I designed, I was able to more firmly pinpoint the areas in which TAs definitively agreed and disagreed—that is, responses that yielded *strongly agree* and *agree* responses, or *strongly disagree* and *disagree* responses.

It merits noting that I'm not necessarily interested in quantitative metrics as the primary means for collecting data in this study, especially for a research project on literacy and the subtleties of guiding students' reading behaviors. However, the computations generated by TAs' responses to the various Likert scale statements that I posed fulfill two broader purposes for my mixed-methods study. First, they provide the means to consistently gauge comparative value: with a consistent scale in tact, TAs' perceptions of the various roles that each reading behavior plays in their pedagogy can be more precisely measured. By pinpointing a TA's relatively curious valuation of a particular reading behavior—in comparison to how they perceived other reading behaviors—it is possible to learn more about their thoughts about that matter with additional questions in a follow-up interview. For instance, if a TA tended to agree that the majority of reading behaviors were, indeed, important for success in WRIT 2 except for *applying visual literacy*, it could be valuable to ask why they held that belief.

Secondly, albeit it to a less precise and reliable extent, the use of a series of Likert scale statements in my survey affords the ability to consider general patterns across all TAs' responses. As Singleton and Strait (2010) note, "The presence of [closed-item] response options also enhances standardization by creating the same frame of reference for all respondents" (p. 314). Aside from facilitating the ability to paint a broad statistical portrait of TAs' perceptions of a range of reading behaviors, identifying trends within quantitative patterns hold also enable the ability to follow-up with interview questions about a particular TA's deviation from the overall

trend. For instance, if a majority of the 24 TAs chose *neutral* for the importance of *close reading* in WRIT 2, but one TA chose *strongly agree*, it could also be productive to find out why that particular TA felt strongly about the value of *close reading* in WRIT 2.

Although this fourteen reading behavior-driven reconfiguration of my final survey (see Appendix B) was the most significant change that I made, I observed another shortcoming in my pilot survey: the four TAs who completed my pilot survey didn't acknowledge teaching and learning bottlenecks pertaining to the role of reading in their FYC courses due to the simple fact that I had not asked any questions about them. Bottlenecks were a subset of my main research question, and consequently, a cornerstone of my entire project, so I was bypassing the chance to consider broader patterns in TAs' perceptions by omitting them from my survey. With the newly-created answer stem of fourteen reading behaviors, I posed Likert-scale statements that asked TAs to what extent students struggled with each behavior, as well as to what extent they, themselves, struggled with addressing each behavior in their pedagogy. I also realized that it would be helpful to know to what extent TAs actually addressed each behavior in their WRIT 2 teaching practices, so I included a question asking to what extent they explicitly addressed each behavior in their teaching practices.

One last change that I made to my final survey was removing two open-ended questions about TAs' most and least successful reading activities. I had three main reasons for doing so: (1) the time it would likely take TAs to complete the survey had grown considerably, so I needed to shorten whatever wasn't necessary, (2) I could relocate these questions to my interview questionnaire, and (3) I realized that notions of success could manifest within participants' other responses throughout the survey and interview.

Before I finally decided to move forward with my new survey, I still remained slightly apprehensive that it reflected *my* notions of reading behaviors. However, I realized that this

limitation could be overcome by providing space within the survey for TAs to use their own nominalizations pertaining to reading. Furthermore, I was reminded of my fundamental purpose for administering the survey: to provide a tool for gathering more qualitative data about selecting specific TAs whose reading pedagogy I wanted to examine in greater depth. In other words, the fourteen reading behaviors that I identified and used throughout the survey could function as a springboard towards gathering more complex and nuanced descriptions of TAs' reading pedagogy that move *beyond* potentially simplified or reductive terminology, while still allowing me to consider patterns within TAs, between TAs, and across their disciplines.

After revising my pilot survey, I emailed every TA a link to the survey, with the exception of one TA from the Education Department because she was not pursuing scholarship in the humanities. After sending multiple follow-up emails tailored to each individual TA, 24 TAs completed the survey, yielding an 89% response rate. My final survey contained 19 total questions: 2 open-ended responses, 10 Likert scale questions, 5 short-answer responses, and 2 demographic questions.

Two open-ended questions bookended the survey; the first targeted influences that shaped TAs' WRIT 2 pedagogy. I posed the question "What readings and scholars have *most* influenced your thinking and practices with regard to teaching WRIT 2?" first to trigger TAs' memories about their WRIT 2 experiences. In this way, this question functioned as a grand tour question (Werner & Schoepfle, 1987). The other open-ended question tapped into impactful experiences from TAs' disciplinary training that shaped their Writing 2 pedagogy. These two open-ended questions reflected a broader organizational flow that I sought to create within the survey; it broadly moves from questions that gauge TAs' reading pedagogy in WRIT 2 to their home departments.

All Likert scale questions gauged the extent to which TAs aligned with a series of

statements. Two statements targeted TAs' attitudes towards Writing Program enculturation, specifically, their feelings about the impact of *WRIT 297* and *WRIT 501* on their teaching practices. Two other Likert scale questions gauged TAs' pedagogical confidence in teaching WRIT 2 and their confidence with using reading as a tool to teach writing in WRIT 2. The remaining six Likert scale statements sought TAs' perceptions of the importance of the fourteen reading behaviors across academic contexts (in WRIT 2 and introductory-level humanities courses), as well as their perceptions of teaching and learning of bottlenecks pertaining to reading. Likert scale questions were constructed a 7-point continuum from *strongly disagree* to *strongly agree*.

I included five short-answer questions in the survey to elicit more detail. I asked respondents to provide a brief short-answer response to the three Likert items that asked TAs to identify the most salient reading behavior for a given context—the most important for students' success in WRIT 2, the most difficult for students in WRIT 2, and the most important for students' success in introductory-level humanities courses. Another short-answer question asked TAs if there were any reading behaviors that they would guide students through in their home departments which would not necessarily be appropriate in WRIT 2. The final short-answer question asked if TAs had any questions regarding the role of reading in the writing classroom.

At the conclusion of the survey, I stated, "If you'd like to elaborate any further on your responses or [if there is] anything else you'd like to add, please use this space to do so." Singleton and Straits (2010) refer to this as a "free-response" question and note that "the[ir] greatest advantage [i]s the freedom the respondent has in answering. The resulting material may be a veritable gold mine of information, revealing respondents' logic or thought process, the amount of information they possess, and the strength of their opinions or feelings" (p. 313).

Three questions solicited identifiable demographic information. I requested participants'

names to, if necessary, follow up on their survey responses about their particular teaching practices or conceptualizations of reading. I asked them to list their disciplinary programs so that I could determine if there were any patterns within or across disciplines. I also asked TAs to state how many sections of WRIT 2 they have taught in case it yielded any noteworthy patterns.

Interviewee Selection

In addition to its essential purpose as a data-gathering tool, my survey doubly functioned as a mechanism for purposefully limiting the sample size of the participants in my follow-up interviews. The 24 TAs who participated in the survey represented six different disciplines of the humanities—history (9), religious studies (6), English (4), comparative literature (2), music (2), and classics (1)—and I needed to determine which TAs would best help me explore productive dimensions of FYC TAs' reading pedagogy. Logistically, it would be incredibly difficult to conduct, transcribe, and analyze qualitative interviews with every TA, so I hoped to recruit two TAs per discipline to gain equal representation across disciplines.

Since there were two TAs in the comparative literature and music disciplines, and only one TA was a member of the classics discipline, I did not need to determine which TAs to recruit from those fields. To select interviewees from the history, religious studies, and English disciplines, I performed a preliminary coding of the survey data and made decisions based on any emergent comparative tensions, as well as opportunities for exploring any unique aspects of TAs' reading pedagogy.

In selecting the TAs in these three disciplines, I bypassed those who left little-to-no feedback in their open-ended responses to, instead, find participants whose survey responses revealed unique components that I could explore in greater detail. Although the absence of extensive feedback in open-ended responses is a potentially consequential research consideration—for instance, such responses could indicate a lack of available language that a

particular TAs possesses to describe reading activity—I ultimately decided to seek out TAs with expressed philosophies or practices that I wanted to learn more about.

Interviews (Pilot Interview and Revised Interview)

"The purpose of interviewing," Patton (2002) states, "is to allow us to enter into the other person's perspective. Qualitative interviewing begins with the assumptions that the perspective of others is meaningful, knowable, and able to be made explicit. We interview to find out what is in and on someone else's mind" (p. 341). I wanted to understand how TAs—both collectively and individually—attempted to guide students towards "good reading" in FYC. While the use of a survey enabled me to paint a broad portrait of TAs' collective perceptions, it also facilitated an ability to select specific TAs whose responses I wanted to learn more about in more intimate follow-up interviews.

Before conducting interviews with the 11 TAs, I decided that it would be beneficial to conduct a pilot interview before finalizing my interview questionnaire. During the F'15 quarter, I interviewed an adjunct FYC instructor at another institution to gain insight into the factors that shaped her reading pedagogy and how she enacted her pedagogical goals. My questions touched upon the following broad areas: what types of texts she preferred to engage with in her personal and professional life, her teaching background, her philosophy of teaching writing, her views on the purposes for FYC within the university. On a more concrete level, I asked questions about why she assigned particular texts for the course, why she sequenced them in the way that she did, what kinds of reading-writing connections she hoped to cultivate, and what her expectations were for students' uptake of the curriculum.

When I reflected on the strengths and weaknesses of my interview, first and foremost, I realized that I had prepared too many questions for a one-hour interview. For my ensuing interviews, I would have to privilege the questions that most directly answered the fundamental

research questions that I was interested in. After analyzing the transcription data, I decided that one area that I could omit from future interviews was inquiring about interviewee's personal taste about "good writing" in the texts that they engaged with during their personal and professional lives. I had spent too much time directing my interviewee's attention on her affective dispositions towards selecting certain types of texts. Although such issues could certainly play a pivotal role in which specific texts an instructor selects, the WRIT 2 TAs typically draw from a standard canon—namely, texts from the open-source journal, *Writing Spaces*—so taking time to tease out that consideration is less necessary in that particular setting. Additionally, her responses about preferences surrounding textual taste steered the conversation towards perceptions of "good writing," and in the process, away from the perceptions of "good reading." Although the two notions seem to be closely linked, I am most interested in uncovered the tacit layers surrounding the act of reading in FYC.

Perhaps most importantly, though, I was left with a general impression that the responses about which reading behaviors she hoped to cultivate in her students were, overall, somewhat vague. It seemed like her nondescript responses could be attributable to one of two causes: imprecise interview questions or the complexity of discussing reading activity. After examining the results of my pilot survey and observing a similar phenomena, it seemed like the problem lay in language. Asking relatively-novice instructors to articulate their perceptions about the intricacies of such a tacit activity as reading might be an inherently difficult task without already possessing a considerably robust and sophisticated language in this domain. Nevertheless, despite the shortcomings of this particular pilot interview, my interviewee's responses became vital to designing more precise instruments for my future data collection and re-orienting my focus to what I was most interested in: how TAs attempted to guide students' reading in FYC, and to what extent their assignments reflected those perceptions, and whether

they believed reading activity in FYC transferred to the academic contexts with which they were most familiar—namely, the humanities.

With these considerations in mind, I proceeded to make revisions to my interview questionnaire. Patton (2002) distinguishes between three main types of interviews: informal conversational interviews, a general interview guide approach, and standardized open-ended interviews. Of these three types, the closest that characterizes the approach that I took is the standardized open-ended interview, which "consist[s] of a set of questions carefully worded and arranged with the intention of taking each respondent through the same sequence an asking each respondent the same questions with essentially the same words" (p. 342). However, Patton also claims that in standardized open-ended interviews, "Flexibility in probing is more or less limited, depending on the nature of the interview and the skills of interviews" (p. 342).

While I wanted to ask each TA a specific set of distinctly-worded questions, I also permitted myself the flexibility to ask numerous follow-up questions if they helped me to uncover illuminated dimensions of TAs' conceptualizations of reading. Probes, after all, "are used to deepen the response to a question, increase the [detail] and depth of responses, and give cues to the interviewee about the level of response that is desired" (p. 372). The excerpt below demonstrates two types of probes that I posed to Lana during her interview; the former sought clarification and the latter elicited comparative detail. To provide context for this dialogic exchange, during this portion of the interview, Lana is recalling a memory from the winter quarter when she acknowledged guiding her students through a discussion of their reading processes.

> **Lana:** My Winter quarter, they were pretty advanced, we had really good discussions. And I remember that being a good conversation in that specific class. I don't remember the Fall or Spring. But for them, it was good. People were bouncing off each other.

Z: They were a more garrulous class? More talkative, more friendly with each other?

Lana: Well they were pretty much all sophomores, which made it very different from the other classes. And yeah, I think we all agreed that the discussions were a highlight of the class. They were confident in expressing their ideas.

Z: In what way would you say the sophomore-majority class was different? Just in that they had more confidence?

Lana: Unfortunately, I think they were also really stressed out about all the Gauchospace posts because I don't think I emphasized how low-stakes they were even though I thought I had emphasized that. So yeah, I did find out that that had been stressing them out and that they were doing every single post. And I don't know why they did that, but I think it also did translate into better discussions.

The first probe allowed me to determine that Lana attributed her perception of a good class discussion to students' confidence instead of, say, the social chemistry of that particular group of students. The second probe—which was a follow-up to the first probe—allowed me to understand that Lana perceived her winter section of WRIT 2 to be "different" not only because she taught sophomores who had good discussions due to their confidence, but because of how she may have misguided students' expectations for a particular reading assignment, namely, a supposedly-low stakes Gauchospace post. That admission, in turn, led Lana to acknowledge that requiring her students to submit reading reactions to the online forum—even if they misunderstood her intentions and were consequently stressed out about completing them—led to "really good discussions," likely because they were more "confident" in their comprehension of the material. Without asking follow-up probes, it would be difficult to determine the tacit connections among the many different educational variables that this TA was making.

Middendorf and Pace (2004) recommend using extensive follow-up probes during

interviews to tease out tact knowledge and facilitate faculty's participation in DtD. While I judiciously used follow-up probes during each interview, overall, my approach to designing and enacting qualitative interviews for this study could be considered semi-structured. I divided my interview questionnaire into four thematic sections that each explored TAs' reading pedagogy: disciplinarity, designing WRIT 2, teaching and learning bottlenecks, and in-class reading practices. Structurally, as the interview progressed, I attempted to move TAs from their personal practices and formative experiences as readers, to more macro-level considerations of conceptualizing WRIT 2, to more specific approaches for guiding students' reading throughout the course. I hoped that this organizational schema would facilitate TAs' responses about examining such a tacit activity as reading. When constructing questions, I was mindful of avoiding double-barreled questions, leading questions, negative phrasing, and unintentionally ambiguous language (Patton, 2002).

Each interview began with questions surrounding disciplinary reading practices in the humanities. I asked TAs to delineate their own individual reading processes as graduate students in the humanities and describe what they would consider to be expert readers in their fields. I anticipated that some TAs might have difficulty with reflecting on their reading processes since literate practices can become habituated and somewhat removed from practitioners' immediate consciousness, so I added "support language" into various questions to trigger more concrete associations and, consequently, more specific responses. For example, when I asked TAs to describe that their own reading practices, I asked them to consider what they do *before* they begin reading, *during* the act of reading, and *after* they've finished reading a given text.

Additional support language was necessary for some individuals, and in these instances, I suggested that they could consider how they prepared for their comprehensive exams, whether they read the same way all the time, how they approached reading a particular texts, and what

annotations or notes they tended to take while reading. I hoped that asking TAs to reflect on their own reading processes and practices would provide a smooth entryway for the next main question about reading in their respective humanities disciplines. Furthermore, I hoped that my various probes during their response to this question would help them estimate the level of specificity of tacit literate activity that I was interested in learning more about which would likely be useful for thinking through their responses to other questions in the remainder of the interview.

My next question in this first section on disciplinarity targeted the reading behaviors of expert readers in their disciplines. I provided support language for this question as well; I asked TAs to consider what scholars in their fields *think about* or *do* while they're reading texts. Occasionally, when TAs weren't quite sure what to say, I suggested considering the reading habits of prior or current instructors, advisors, faculty members, or other scholars in their field. Finally, since I am interested in the connections between literacy in FYC and literacy in other disciplines, I asked TAs if they encourage their WRIT 2 students to read in the ways that they had just described—that is, how they read in their graduate humanities programs and how experts within their disciplinary fields read. The remainder of the interview exclusively focused on TAs' pedagogical practices in WRIT 2. To begin the following section which I called "Designing Your WRIT 2 Course," I asked TAs to consider why they ask students to read in their WRIT 2 courses. I asked them if there was an intentional flow to the sequence of their assigned readings and whether any organizational tools or concepts governed their approach to planning the course. I posed prefatory statements (Patton, 2002) prior to asking questions that could benefit from more contextualization. For example, I stated "I'd like you to lead me through your thought process as you designed your course" before asking "When you think through your curricular design, do you use any heuristics or organizational tools? Ones you've

adopted, adapted, or created?" Also, drawing on my observations from the classroom resources that they had sent me prior to the interviews, I asked individualized questions, typically about why they had chosen specific texts outside the standard WRIT 2 canon (non-*Writing Spaces* pieces) and how these texts helped them achieve their goals.

The third section focused on TAs' perceptions of bottlenecks associated with the teaching and learning of various reading behaviors—that is, with students' learning bottlenecks in FYC and any teaching bottlenecks that they encounter in their pedagogical practices. This section of the interview was uniquely informed by TAs' survey responses. Since time constraints could not permit an exhaustive in-depth discussion of the fourteen reading behaviors that I identified in the survey, I decided to focus TAs' attention towards one or two reading bottlenecks, depending on the time constraints. I made two considerations when determining which reading behavior I should isolate for the bottleneck portion of interview: first, I attempted to isolate the reading behaviors that TAs reported *agreeing* or *strongly agreeing* that they explicitly addressed in their teaching practices (Q#10), as well as those that they *agreed* or *strongly agreed* were important for success in WRIT 2 (Q#7). I only wanted to follow up on the reading behaviors that TAs actually addressed—otherwise, they wouldn't be able to explain why they were difficult to address—that they also believed were important. Following this initial step, I attempted to correlate the most salient bottleneck—the reading behavior that students were perceived to struggled with the most (Q#9) that TAs acknowledged having difficulty addressing (Q#11).

In this way, I employed "theoretical sampling" which Charmaz (2002) describes in the following way:

> Theoretical sampling—that is, sampling to develop the researcher's theory, not to represent a population—endows grounded theory studies with analytic power.

> Grounded theorists return to the field or seek new cases to develop their theoretical categories. Thus theoretical sampling builds a pivotal self-correcting step into the analytic process. Predictable gaps become apparent when researchers raise their codes to analytic categories and find hat some categories are incomplete or lack sufficient evidence. Obtaining further data to fill these gaps makes the categories more precise, explanatory, and predictive. (p. 689)

This methodological decision reflected my desire to develop a more comprehensive understanding of TAs' perceptions of reading bottlenecks in FYC. I felt that the best way to accomplish this was by seeking out information about reading behaviors that TAs believed were crucial for success in WRIT 2, that TAs also actually addressed in their teaching practices, and that, finally, they perceived to be troublesome for the teaching and learning of reading in the writing classroom.

Since anywhere between two weeks and two months had elapsed from the time that TAs completed my survey, I used a prefatory statement as way to orient participants' to their survey responses. I stated, "In your survey responses, you noted that [X] is a reading behavior that your students struggle with" before asking them "What makes you think that they struggle with [X]?" As my interviews with the eleven TAs progressed, I gathered qualitative data about certain bottlenecks at the expense of gathering information about others that I had not deliberately pinpointed. Therefore, when it was possible to select amongst multiple reading bottlenecks, I began to be mindful of directing TAs' attention towards discussing reading bottlenecks that I had yet to examine during an interview. This decision to incorporate an element of emergent design in my interview, I hoped, would enable me to explore a wider range of issues associated with guiding students' reading in FYC and, therefore, paint a more comprehensive portrait of the research questions underlying this project.

The fourth section of the interview focused on more tangible aspects of TAs' reading pedagogy. I asked TAs to characterize students as readers, and I asked about how the act of reading was explicitly taken up in the classroom. Two emergent concepts surfaced within the first two interviews: patchwriting and IMRAD. Though she didn't use the specific terminology, the first TA that I interviewed acknowledged attending to "patchwriting" (Jameison, 2013; Howard et al., 2013) a term within the composition field's scholarship that pertains to possible bottlenecks associated with citing and paraphrasing sources. I asked the TA whether she was familiar with this term, and she acknowledged that she was not. I decided that this initial finding would be worth pursuing across TAs, so I decided to incorporate this question within all of my subsequent interviews.

During the second interview that I conducted, my TA-interviewee acknowledged explicitly addressing the IMRAD structure in her teaching practices, which was especially interesting because she—like all of the TAs that participated in this study—was a graduate students in the humanities, and this mnemonic is predominantly associated with empirical studies within disciplines in the natural sciences and social sciences. IMRAD captures the organizational structure that most of these studies (including this one) adhere to: Introduction, Methods, Results, Analysis, and Discussion. Since this particular TA, from English, used this term to refer to an aspect of her reading pedagogy, I decided that it was also worth asking other TAs whether they deliberately used this strategy to teach reading-writing connections. TAs' reflective comments about these two unexpected reading behaviors—patchwriting and IMRAD—will be addressed in further detail in the ensuing Results sections.

Although I attempted to construct as many neutral, singular, and open-ended interview questions as possible (Patton, 2002) in the spirit of maintaining the *emic* integrity of this participant-centered portion of my project, in some circumstances within this fourth section on

reading pedagogy, I sought more binary "yes/no" answers, so I posed dichotomous questions (Patton, 2002). In addition to my questions about patchwriting and IMRAD, other examples of closed-ended responses include "Do your students ever write about *the act of* reading?" and "Do you collect any data on students' perceptions (likes, dislikes) of the texts they read in class?" Whenever possible, I included elaborative probes after dichotomous questions to elicit more qualitative data.

During the interviews, I employed a range of strategies recommended by ethnographers (Spradley, 1979; Murphy, 1980) to establish and maintain rapport with my TA-participants. I requested participants' permission to record their interview in my initial email correspondence and asked once again prior to beginning each interview. While doing so, I ensured TAs that I would protect their confidentiality. Once the interviews began, I sought to maintain rapport by acknowledging various commonalities with participants. Commonalities typically involved issues associated with the trials and tribulations of pursuing graduate scholarship and teaching WRIT 2. I made sure to use nonjudgmental language or gestures when asking questions and offering observations. Another technique that I used was restating and repeating their responses, which served two purposes: it provided a clear signal that I was actively listening to their responses, and it also provided the basis for follow-up probes for clarification or elaboration. One final way that I tried to maintain rapport with participants during the interviews was to express interest in their responses and, when participants seemed uncertain about their practices, philosophies, or perceptions, to validate their responses.

Interviews were recorded on two separate audio devices: a piece of recording software, Garageband, and an iPhone application. The duration of the interviews spanned 75-90 minutes, and they were held in a variety of locations, including a classroom, a restaurant, and my campus office. During interviews, I took extensive notes about participants' responses. I did so to keep

track of which questions had been addressed, but more importantly, to capture interviewees' utterances—interesting terms, phrases, or reactions worth pursuing for further information. Taking notes facilitated the full range of follow-up probes, including detail-oriented, elaboration, clarification, and contrast probes (Patton, 2002).

I transcribed all eleven interviews. Although some researchers choose to reach out to third-party transcription providers to transcribe qualitative interviews—typically, for either the methodological goal of brining more objectivity to the transcription process, or for logistical considerations like wanting fast turnaround—I decided not to do so for three reasons. First, my project was not funded by any outside agencies, and I did not want to expend my own personal finances on doing so. Secondly, I saw that act of personally transcribing the interview data as an opportunity to familiarize myself with the predominant themes. And lastly, I wanted to guarantee the confidentiality of my participants by maintaining all audio files.

During the transcription process, I tried to maintain the integrity of each interviewee's communicative intent with each utterance that they provided, so I made conscious note of this, when appropriate, in the transcription. Rhetorical punctuation helped me to capture what I perceived to be my participants' authentic meaning included. More specifically, I used punctuation to make note of pauses (with ellipses) for interviewees' mid-response re-formulations, interruptions (with dashes) between conversation turn-taking, emphasis (with italics) of a particular word or phrase, or invoked voices (also with italics) when interviewees "indicate[d] he or she is parodying what someone else said or is expressing an inner voice in the interviewee's head" (Gubrium & Holstein, 2002, p. 641). The following excerpt indicates how I transcribed one of my interviewee's uses of inner voice:

Z: You mentioned the term *metadiscourse*. What does that mean to you?

> **Honus:** The points where the author is just talking about what he's going to be doing. So, for example, a lot of times—for instance, I'm reading Dewey right now. Dewey—really consistently, every single chapter, he writes—the last couple of pages are a summary where he says *this is what this chapter was about*. So I make a note of that so if I want to come back to that chapter later, I can look there and remind myself that this was what the chapter was actually about. He tends to do the same at the beginning of the chapters. *This is the problem we will be addressing*. So I want to mark that point where he's not just engaging with the problem, but telling me the problem that he's engaging with—a higher level discourse.

Some transcription scholar-practitioners (Charmaz, 2002; Kvale & Brinkmann, 2009) argue that transcription requires a meticulous set of procedures that a researcher must disclose in considerable detail. While that may be true for some interviews—perhaps interviews where many informants are speaking at the same time, such as focus groups, or interviews conducted in multiple languages—that did not turn out to be the case for this study. Though arduous, my transcription process for the eleven interviews that I conducted was relatively straightforward. Over the course of three rounds I shaped, refined, then edited each transcription. During each round of transcription, I rewound the audio when necessary to ensure that I had met my goals for each iterative phase.

For the first round, I listened to each recording at approximately half-speed on headphones, and using the "Speech Recognition" voice-to-text application on Google Docs, I narrated the interview out loud. During the second round, I listened to the interview at approximately three-quarter speed and focused on including any words or phrases that weren't captured during the first round. Here, I corrected any misspelled words. Finally, during the last round, I attended to rhetorical punctuation to capture the interview as a piece of authentic

communicative discourse.

In accordance with ethical, credible, and reflexive ethnographically-informed practice, I provided each interviewee with a transcription to ensure that member-checking standards were adhered to. Member-checking offers participants the chance to verify the accuracy of their transcribed responses, clarify certain statements if they feel compelled to do so, and on a holistic level, determine whether their comments seem to have been captured faithfully. None of the TAs decided to make any comments about or changes to the transcribed interviewees.

Phases of Data Analysis

My analysis of the data that I collected in this mixed-methods study moved through five distinct phases. Each round of data analysis was driven by specific goals that would help me systematically explore my research questions in the most productive way possible. Those goals, in order, were to (1) determine which TAs to interview, (2) generate supplementary interview questions, (3) develop codes from the open-ended survey response and interviews, (4) analyze TAs' three writing assignments as genre and develop codes from their typified features, and (5) compare codes across data points.

First, I began by exclusively focusing on the survey data to search for broad themes across TAs' responses, along with the more individualized nuances that differentiated TAs' perceptions—a distinction that helped me determine which TAs would likely offer the most productive follow-up interviews. Secondly, once I had pinpointed the specific TAs that I wished to interview, I examined their classroom resources—syllabi, assignments, and occasionally, handouts, and other in-class resources—to familiarize myself with each TA's curriculum and search for any curiousities that might enhance our interviews. Then, thirdly, I returned to the survey data and examined it in conjunction with the interview data that I had just collected. I inspected these two data sources, together, in iterative stages. This third phase the most

formalized set of coding procedures. At this point, my goal was to develop a robust set of salient codes and exhaustive categories that would facilitate my exploration of the research questions grounding this project. In the fourth phase, I analyzed TAs' assignments as typified genres with distinct textual features, and I created codes for those features. Finally, I used the codes generated from phases three and four to triangulate the data—that is and paint a portrait of the ways in which this particular group of TAs attempt to guide students' reading in their FYC courses.

Approach to Data Analysis

I took a grounded theory approach to analyzing the data across phases one through four. In the fifth phase—what could be considered my triangulation phase—I took a more deductive approach to determine whether the codes that I had generated via grounded theory in phases three and four were present in TAs' assignments.

Although I had populated the survey questionnaire with fourteen reading behaviors—half of which surfaced through TAs' own responses in pilot studies—I tried to let the data "speak" for itself in this study. That is, I attempted to avoid imposing pre-set categories onto the qualitative interview data. As Saldaña cautions, "Researchers should exercise caution with Provisional Codes. A classic fieldwork saying goes, 'Be careful: If you go looking for something, you'll find it,' meaning that your preconceptions of what to expect in the field may distort your objective and even interpretive observations of what is 'really' happening" (p. 122). I felt that establishing the set of fourteen reading behaviors within the survey was an appropriate first step of this project, but I was not committed to finalizing each behavior as its own formalized category unless the data prompted such a decision. I realized that it was possible—perhaps even likely—that the qualitative data (the open-ended survey data and interview data) would problematize these fourteen categories, so I was willing to make any necessary modifications,

even if that meant expanding, collapsing, consolidating, or at the very least, qualifying any of the fourteen reading behaviors based on TAs' responses. To enact this methodological goal, I adhered to grounded theory methodology and only coded the concepts that were present in TAs' qualitative responses.

Phase I – Selection of Interviewees Based on the Survey Responses

Prior to beginning the coding process in the first phase of my data analysis, I kept in mind Saldaña's (2009) advice about the "bottom line criterion" when navigating through the first coding cycle. He suggests, "as you're applying the coding method(s) to the data, are you making new discoveries, insights, and connections about your participants, their processes, or the phenomenon under investigation" (p. 51). On the broadest level, my goal in this study was to understand how TAs guide students' reading in FYC, and to do so, I needed to remain open about which angles would be worth pursuing as I became more immersed in and attuned to the data during various phases. Selecting which of the 24 TAs to interview based on their survey responses presented an opportunity to use coding as a tool to make inductive decisions that would drive the ensuing stages of my inquiry. With that in mind, I coded my first source of data in two different ways. First, I coded the open-ended qualitative responses through an "initial coding" approach. Secondly, I used a "structural coding" approach to compare the codes that I had just generated to TAs' responses to the closed-ended Likert scale questions. Both of these coding approaches, in tandem, enabled me to achieve both of my goals for phase one: (1) to generate an expansive set of possible codes that could inform later phases of my data analysis, namely, approaching phase three with a refined set of codes, and (2) to satisfy my subsequent methodological step of determining which TAs to interview.

Saldaña (2009) describes initial coding as "the first major stage of a grounded theory approach to the data. The method is truly open-ended for a researcher's first review of the

corpus, and can incorporate In Vivo and Process Coding" (p. 66). The next consideration that I had to make was which of the two general approaches I should take to coding the data: splitting and lumping, wherein splitting attends to the "careful scrutiny of social action" while lumping "gets to the essence of categorizing a phenomena" (Saldaña, 2009, p. 20). Although the advantages of lumping include conserving time and establishing broad, inclusive categories, I decided that splitting would provide the most purposeful methodological approach for the initial stage of using the survey data to determine which TAs to interview data. Splitting would allow me to more thoroughly attend to the nuances of TAs' responses and, consequently, the particularities of their expressed reading pedagogies. This approach would also permit more flexibility in my ensuing rounds of coding—after splitting the data on a more micro level, I could *then* consider which individual codes could most meaningfully be lumped together to form broader categories, and I could also determine which categories are best suited to the data.

During my first coding pass, I paid special attention to TA's exact phrases and made an extensive catalog of these in vivo codes. I notated *in vivo* codes with quotations so that I remembered where these words and phrases originated. I also permitted myself full flexibility to project meaning onto the data with descriptive codes and process codes. After I finished coding the 24 surveys, I separated the codes into two groups, depicted in the table below.

Table 2

Comparison of In Vivo and Descriptive Code: During First Round of Coding Open-Ended Survey Data

TA and Discipline	**# of Total In Vivo Codes and Examples from Q#1**	**# of Total Researcher-Generated Codes and Examples from Q#1**
Religious Studies TA#1	• 127 • "the point of freewriting" • "deemphasize the importance of grades"	• 30 • detailing/explaining specific aspects of composition
Religious Studies TA#2	• 95 • "to change how someone thinks" • "functioned effectively as steps in a staircase of knowledge"	• 22 • the Threshold Concepts readings

Religious Studies TA#3	• 10 • “developing reading skills in the academic context”	• 2 • None
Religious Studies TA#4	• 34 • “foundational in how I approached teaching”	• 8 • None
Religious Studies TA#5	• 13 • “the guidance of supervisors like Doug Bradley, Chris Dean and Randi”	• 4 • None
Religious Studies TA#6	• 25 • “Seeing writing as a series of choices has allowed me to consider the teaching of writing a much more holistic practice.”	• 9 • higher-order and lower-order concerns • X-realization (about writing) allowed me to do/think Y
History TA#1	• 86 • “I have benefited as a student and as an instructor from” X	• 12 • thinking through concepts
History TA#2	• 14 • “it makes a compelling argument about the larger social significance of clear political writing”	• 3 • teaching practices being influenced by a text’s argument
History TA#3	• 55 • “he said something that really changed who I am as a writer”	• 10 • sponsorship • WAC: characterizing/ describing disciplinary writing
History TA#4	• 55 • “same problems in the writing of juniors and seniors.”	• 7 • consequently (implies relationship)
History TA#5	• 35 • “of course”	• 9 • None
History TA#6	• 53 • “I couldn't figure out how to do that” • “I don't want anyone to feel like I did”	• 11 • argumentation • guided questions for reading and reading-writing comprehension
History TA#7	• 69 • “set the groundwork for my approach”	• 6 • None
History TA#8	• 32 • “give my students some control and choice in the classroom” • “I've started doing a lot more direct modeling”	• 7 • paradoxical relationship
History TA#9	• 41 • “an undergraduate philosophy course I took with Kenneth Sayre taught me more about the mechanics of writing than any other experience I've had.” • “hates pedants”	• 10 • no mention of Writing 2 people/canon (ABSENCE OF the typical codes)
English TA#1	• 36 • “expected to have a working body of knowledge”	• 10 • prior knowledge

English TA#2	• 46 • "since then • "I underestimated, initially, the difficulty students have in viewing words as words, language as language, and writing as writing"	• 6 • biggest impact determined by students
English TA#3	• 70 • "for the research paper unit"	• 20 • if it's useful for me, it'll be useful for students
English TA#4	• 66 • "Genre analysis as a concept" • "how to help students develop skills for the long term"	• 10 • Not X, but rather Y
Comparative Literature TA#1	• 30 • "getting students to become explicitly aware of what they're doing and why they're doing it."	• 2 • personal writing experiences/ development
Comparative Literature TA#2	• 65 • None	• 5 • None
Classics TA#1	• 22 • "bridging the gap between theories and daily in-class practice"	• 7 • None
Music TA#1	• 28 • "my best students of the quarter" do X"	• 9 • connecting a TC to what they've experienced • evolving expectations over the course (students')
Music TA#2	• 5 • "talking with colleagues casually around the cube farm"	• 0 • None

Although the total number of codes might be considered relatively large, especially for a survey, I wanted to use this first phase of data analysis as an opportunity to "build a foundation for [my] future coding cycles" (Saldaña, p. 66). On one hand, these codes helped me to understand the ideas and practices that TAs brought to their teaching practices, along with their attitudes and feelings. On another, more practical level, these codes could give me a sense of the major categories within the data, which would, later, help me bring a more refined approach to phrase three.

Once I examined the list of in vivo and descriptive codes, I noticed that some unexpected distinctions emerged across TAs. TAs tended to fall into groups based on their

practices or attitudes. I affectionately labeled some TAs "Kool-Aid drinkers," which encompassed TAs who acknowledged being meaningfully influenced by the Writing Program's TA training in some way. Other TAs, though, seemed to be relatively apathetic about their Writing Program training, and I labeled these participants "Kool-Aid abstainers." However, after continuing to analyze the data, I considered that my "Kool-Aid drinkers" designation didn't quite capture the extent of one TA's admiration for the Writing Program who wrote "I agree, and agree passionately, with the other ethos of UCSB's Writing," so I labeled this participant a "Kool-Aid *pourer*." That decision, in turn, required reconfiguring the members in my previous categories. In this iterative way, different groups emerged from TAs' responses, creating natural tensions amongst my TA-participants, which I could consider when making decisions about who to interview. At times, these categories would also come in handy during later phases of my data collection.

I formalized these emergent groups, a decision which reflects what Namey et al. (2008) refer to as structural coding: "a labeling and indexing device, allowing researchers to quickly access data likely to be relevant to a particular analysis from a larger data set" (p. 141, as cited by Saldaña, 2009, p. 67). MacQueen et al. (2008) acknowledge the value that this approach could afford studies like mine, specifically, for the decisions that I would need to make in my ensuing selection of interviewees. They state that, "Structural Coding generally results in the identification of large segments of text on broad topics; these segments can then form the basis for an in-depth analysis within or across topics" (p. 125, as cited by Saldaña, 2009, p. 68).

Structural codes, or groups, emerged from the survey data in two ways: via my initial coding of the open-ended data, as well as through TAs' Likert scale responses in the quantitative portion of the survey. In a sense, in the former scenario, I placed TAs into groups, and in the second scenario, TAs self-placed into groups based on their alignments with various perceptions

and practices. Examples of groups that I placed TAs into included those who felt strongly about TA training and the Writing Program's ethos, those who made explicit acknowledgement of threshold concepts, and those whose comments assumed significant student-centeredness. Structural codes also took shape when I collapsed TA's Likert item statements. I consolidated *agree* and *strongly agree* responses into a "definitively agree" group; conversely, I consolidated *disagree* and *strongly disagree* responses into a "definitively disagree" group. Thus, after collapsing TAs' self-reported measures on "I experience difficulty explicitly addressing comprehension in my WRIT 2 teaching practices" (Q#11), TAs could be categorized intro three groups: those who *definitively agreed* that explicitly addressing comprehension was difficulty, those who *definitively disagreed*, and those who felt *relatively apathetic*. The two groups on polar sides of the spectrum, again, presented an inherent tension across TAs' perceptions and practices that might merit further exploration. Once I had these structural codes in place, I looked for areas of consensus across the TAs—perceptions and practices that seemed to be shared by a large majority of TAs. Then, with this majority group accounted for, I sought out points of dissensus.

In this way, my two approaches to data analysis in phase one allowed me considerable flexibility for selecting TAs for interviews. The initial coding allowed me to understand the different themes that arose through TAs' articulations of reading, while structural coding presented an opportunity to draw comparisons across each individual TA's relationships to those themes and make further methodological decisions accordingly. On one hand, I could examine the initial codes that emerged from TAs' open-ended qualitative responses to find TAs whose responses either represented sophisticated notions of guiding students' reading, elicited an unusual theme, or contained some other noteworthy aspect. On the other hand, I could rely on the more systematic structural codes to isolate particular TAs whose responses presented anomalies to the greater trends that I observed across TAs. My hope was to find a balance of the

above distinctions to gain a more holistic perspective of the ways in which TAs might conceptualize "good reading" in FYC and attempt to guide students' reading.

Phase II – Examination of Classroom Resources to Generate Interview Questions

Phase two of my data analysis was much less time-consuming than Phase I. Once I determined which TAs that I wanted to interview, I examined their classrooms resources prior to conducting interviews. Oftentimes, TAs granted me access to their Gauchospace course site so that I could see the wide array of these documents, including syllabi, writing project prompts, project builder prompts, in-class handouts, PowerPoint presentations, Google Doc-mediated activities, rubrics, and lesson plans. While I reviewed all of the material that I could, I paid extra attention to any texts that TAs assigned which were not a part of the shared WRIT 2 canon that were previewed during the training practicum. I made special note of the atypical texts and added questions to my interview protocol, asking TAs to explain why they chose these particular texts, what they hoped to achieve by assigning them, and how it helped them achieve their broader literacy goals for the course. Similar to my curiosity for learning more about atypical course texts that TAs assigned, I prepared related questions about any in-class activity prompts that were available, particularly with respect to the affordances that they offered for guiding students' reading.

Phase III – Coding of Open-Ended Survey and Interview Data

Once I had conducted and transcribed my interviews, I began to develop grounded insights about possible categories and preliminary relationships that anchored my study. I decided that it would be beneficial to return to an open coding process of the two data sets—that is, TAs' open-ended survey responses and the interview transcripts. My reasons for analyzing the data had evolved to the point where I was now searching for the salient themes in the data; during prior phases of coding, I was using coding as an instrument to collect more

purposeful, targeted data (interviewees during phase one, and interview question for phase two). Before beginning to code the two qualitative data sources, though, I decided to lump my initial set of individual codes from Phase I into categories. In this way, the codes that I had already generated informed the "foundation for [my] future coding cycles" (Saldaña, p. 66).

With a tentative set of categories in place, I had a much stronger sense of two of Saldaña's essential questions: "what is this a study about?" and "what is going on here?" (p. 70). Sixteen categories emerged, ranging from "WRIT 2 Pedagogy" to "About the Act of Reading" to "Comments On/About Students." Some categories seemed firmly bounded; other categories seemed fluid. I wasn't committed to these categories, though, because I realized that they could (and probably should) evolve and take on more purposeful shape during this extensive phase of coding, especially since I had yet to code my entire data set. Although I didn't formalize these categories, they helped me think about broader patterns in the data.

As I returned to the methodological literature, I was reminded of Saldaña's (2009) clear characterization of a code, which he defines as a "word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data" (p. 3). Before I began re-coding the data, I kept in mind my primary goal for this current phase in the qualitative research process: to saturate the codes within the data that address my research questions. To do so—in the spirit of grounded theory—I permitted myself to engage in as much recursive messiness as necessary. For the ensuing two rounds of coding, I used analytic memos to maintain thorough track of my observations during these stages—patterns, curiosities, and connections to composition scholarship. I focused on letting the data "speak" for itself, and as my understanding of it evolved, I calibrated accordingly.

I chose Dedoose, a password-protected software designed for qualitative coding, for managing my open-ended survey and interview data. This program was particularly useful for

organizing the considerable data that I accumulated, maintaining reliable records of my work, and tracking how individual codes permeated the data. Features such as the ability to conveniently retrieve tagged excerpts and access aggregate code counts helped facilitate my development and refinement of codes.

There were numerous coding techniques that I employed through Dedoose. I revisited my use of initial, in vivo, process, and structural coding that I used during Phase I. For this more rigorous phase of developing codes, though, I added "simultaneous coding" to my techniques, which Saldaña has described as "occur[ing] when two or more codes are applied to or overlap with a qualitative datum to detail its complexity" (Saldaña, 2009, p. 55), or on a more general level, "the overlapped occurrence of two or more [codes] applied to sequential units of qualitative data" (p. 62). This decision, like all methodological decisions, is subject to scrutiny. In fact, Saldaña cautions that "some [readers] may attribute indecisiveness on the researcher's part if Simultaneous Coding is used excessively. This may also suggest that there is no clear focused research purpose and thus a clear lens and filter for analyzing the data. If Simultaneous Coding is used, justify the rationale for its use" (p. 62).

Despite this well-intentioned caveat, there were multiple parts of my inquiry—like there are with most qualitative projects—so simultaneous coding, as an intentional method, is a relevant tool, especially during initial rounds of coding. I did not actively seek to co-code slices of data, but rather, to maximize my opportunities for generating the most powerful set of codes possible. Some researchers note that some qualitative phenomena can't be disentangled; Corbin and Strauss (2008), for instance, argue that "One can't separate emotion from action; they are part of the flow of events, one leading into the other" (p. 7, as cited by Saldaña, p. 86)." Saldaña elaborates on their example of accounting for the complexity of affective dimensions in qualitative data, claiming that in some cases "Emotion Code could be preceded by (or

Simultaneously Coded with) a descriptive or Process Code to place the emotional experience in context' (p. 87).

Affect emerged as a theme within my study—and has been noted, was often intertwined with other thematic dimensions—but on a more structural level, I typically employed simultaneous coding method when I observed a potentially-broader theme *within* an individual code. I was mindful of spotting the overarching classifications that spanned across the data, and hence, could drive my analysis numerous TAs' practices. I listed a tentative name for the emergent categorization beside the sub-code, and to distinguish these labels from the individual codes, I listed the broader, emergent themes in caps.

In sum, I found that maintaining constant flexibility was the most appropriate approach to developing codes across the data. Then, once I decided that the data had been saturated, I could apply my complete set of codes in a systematic way. Getting to that point was a messy, recursive, and at times, disorienting process. However, this project is not merely on study on how FYC TAs attempt to guide students' reading in their courses—it is also a study on how these individuals *articulate* their pedagogical goals and practices. On that level, this project represents research on metalanguage—language about language—and for that reason, I had to resist any attempts to reduce what is, inherently, relatively irreducible.

Throughout my rounds of coding, I lumped, split, and refined codes and categories. Examples of each can be seen in the tables, below, along with a brief explanation for each of my decisions. Due to the recursive nature of my emergent, grounded theory-informed approach to coding, the tables don't progress in a perfectly-chronological order—that is, they do not represent sequential steps of my coding process. However, they generally move from my attempts to solidify broader structures across the data, such as combining codes and categories, to more fine-tuned considerations such as detecting nuanced particularities.

The following table shows two examples of how and why I lumped categories. In the first example, I combined "Cognition" and "Learning Theories and Ideas" into "Cognitive and Learning Theories/Ideas." In the second example, I joined "Value and Evaluation"—which, themselves, had been lumped—with "Performance." The codes within the new category all highlighted aspects associated with execution.

Table 3

Phase III of Data Analysis: Examples of Lumping Categories

Codes in Category #1	Codes in Category #2	Explanation
Cognition • Comprehension • Critical Thinking • First-Order Thinking • Logic and Logical Reasoning • Metacognition • Recall and Memory	**Learning Theories and Ideas** • Answer-Getting • Cognitive Load • Diagnostic of Students' Abilities/Levels • Development and Trajectory • Flexibile Learners: Embracing New Approaches • Patchwriting • Problemmatizing (Problem-Making) • Requisite Knowledge (Necessary to Perform a Task) • Scaffolding/Guiding Learning • Self-Regulated Reading/ Problem-Solving • Social Learning • Templates • Tools • Transfer (to/beyond Other Contexts) • Unknowable/Immeasurable	It occurred to me that many of these codes could overlap across categories. Furthermore, it's difficult to separate learning from what happens in the mind. The new category for these previously-separate categories became "Cognitive and Learning Theories/Ideas."
Performance • It's Easy, It's Simple, It's Basic • Bad, Wrong, Incorrect Performance • Good, Right, Correct Performance	**Value and Evaluation** • Value of a Reading Behavior • Value of a Specific Text • TAs Personal Tastes	After reflecting on what these different codes embodied, it seemed to be that value was inseparable from evaluation—sometimes TAs acknowledged the *value* of a particular reading behavior, and in the process, acknowledged an implied *evaluation* of that reading behavior. Evaluation was, largely, an attribution made onto various literate performances. Thus, it

		seemed to me that the three themes—value, evaluation, and performance—should be consolidated in the same category, which I titled "EValue/ Performance."

Lumping codes was a more frequent enterprise. Here, my goal was to create mutually-exclusive bounds around each code. Although a segment of data can be cross-coded—as detailed in my previous analysis of simultaneous coding—individual codes, themselves, must each embody uniquely specific aspects of how TAs guide students' reading in FYC.

Procedurally, once I placed individual codes within tentative categories, I could better determine whether the essence of each code had *also* been captured, in part, by another code. When this happened, I compared each code and, when necessary, returned to excerpts within the data to remind myself what each code referred to. When changes needed to be made, I either lumped, absorbed, or removed codes. Although most of these changes occurred intracategorically—that is, between codes in the same category—occasionally, modified codes came from two separate categories.

I made one other consideration for while refining codes: in addition to reviewing excerpts from the data to see how qualitative phenomena manifested in situ, I also revisited the composition literature to consider scholars' definitions and descriptions for various concepts. The example, below, for "Applying Visual Literacy" highlights this aspect. To provide a holistic view of each of the considerations that I've mentioned, the following table includes three separate columns: the initial category and code set, the final category and code set, and finally, an explanation for what changes I made.

Table 4

Phase III of Data Analysis: Examples of Lumping Codes

Initial Category(ies) and Code(s)	Final Category(ies) and Code(s)	Explanation
Disciplinarity • Comparing Disciplines or Courses • FYC/WRIT 2 • Intro-Level Humanities Courses • Situating Courses	**Disciplinarity** • Comparing Disciplines or Courses • FYC/WRIT 2 • Intro-Level Humanities Courses	I removed "Situating Courses" from the "Disciplinarity" category because TAs situate courses when they "Compare Disciplines or Courses" or make comments about "Intro-Level Humanities Courses" or "FYC/ WRIT2."
Cognitive and Learning Theories • Scaffolding/ Guiding Learning • Prior Knowledge	**Cognitive and Learning Theories** • Scaffolding Prior Knowledge	Scaffolding is the pedagogical act of activating students' prior knowledge and building existing schema onto new conceptual schema. In other words, scaffolding is predicated on the existence of prior knowledge. Although prior knowledge exists, irrespective of scaffolding, it seemed most useful to understand its relationship to scaffolding.
Pedagogy • Connecting WRIT 2 to Students' Other Courses **None** • Relevance	**Pedagogy** • Striving for Relevance	In the data, I detected a modest pattern of TAs' articulating their desire to connect WRIT 2 to students' other courses. However, capitalizing on opportunities to establish relevance was the broader goal at stake: connecting WRIT 2 to students' other courses was just one way that TAs' attempted to strive for relevance.
Intertextual Integration • Locating Sources and Key Word Searches • Library/Database Workshop	**Intertextual Integration** • Locating Sources	The library/data workshop was a means towards locating sources. I removed "and key word searches" from this code to make the code more inclusive. Sources can be located without using a key word search.
Reading Behaviors: Reader Response • Asking Questions (About a Text or Author) • Brainstorming Questions to Ask About Texts	**Reading Behaviors: Reader Response** • Asking Questions (About a Text or Author)	I tried to get as broad and inclusive as possible so that I could capture any associated data within one code.
Reading Behaviors: Intratextual Foci • Conceptual Connections across Texts • Intertextual Connections (Across Texts) • Intertexuality and Quotes	**Reading Behaviors: Intratextual Foci** • Intertexuality (Quotes, Conceptual Connections Across Texts)	Intertextuality is the underlying theme across each of these codes. I broadened each individual code and lumped them into "Intertextuality," which I re-defined to accommodate for these other codes.

Reading Behaviors: Intratextual Foci • Formatting and Images • Applying Visual Literacy	**Reading Behaviors: Intratextual Foci** • Applying Visual Literacy (including Formatting and Images)	Wysocki (2003) provides a practical explanation for teaching "visual rhetoric" in the classroom: "To help students (and ourselves) learn how the visual aspects of texts function rhetorically, take a visual text—any web page or software interface, any advertisement, any television newsscreen—and ask students how the text would be different if it were changed in some way. How would it be different if (for example) the red in the text were replaced with green, if the classical looking typeface were replaced with something hand-painted" (Bunn, 2010, pp. 50-51). While revisiting this description, I realized that a text's formatting, along with any images includes in that text, could be aspects of *applying visual literacy*.
Cognitive and Learning Ideas/Theories • First-Order Thinking Characterizing Writing • Writing is Helpful for Thinking	**Cognitive and Learning Ideas/Theories** • First-Order Thinking	Here, I tried to differentiate between readers' impressions of textual quality, along with their descriptions about the essential nature of texts with, alternatively, cognitive processing. Stating "writing is helpful for thinking" is, really, a cognitive theory about first-order thinking.
Emotion/ Stance/ Identity • Questioning Authority **Reading Behaviors: Readerly Stances** • Critical Reading	**Reading Behaviors: Readerly Stances** • Critical Reading	"Questioning authority" seems to be the stance that is required of critical reading, so I wanted to lump it into that category. I thought about scrapping it, but it aligns with the novice/expert dichotomy—i.e., novice readers are less likely to question writers' authority. Plus, on a more precise level, "questioning authority" isn't an emotion.

While I worked through the process of developing codes, I re-named, re-defined, and refined my existing codes when necessary. Doing so helped me to bring greater clarity to individual code and, consequently, firmer boundaries across codes. At times, I detected what might be termed "dual tensions" or opposing themes in the data, and when I did, I tried to coin codes that best embodied these differences. Other times, I made changes by examining the name of one particular code, alone, and made modifications when my initial code seemed too ambiguous, too broad, or too narrow.

Table 5

Phase III of Data Analysis: Re-Naming, Re-Defining, and Refining Codes

Initial Code(s)	Problem/Issue	Revised Code(s)
• Problemmatizing (Problem-Making) • Problem-Solving (Getting Answers)	Problematizing surfaced as a subtle theme within the data, which I thought captured an interesting aspect of academic literacy. I noticed that an opposing mentality also surfaced—typically associated with how TAs' construct students' thinking—and initially labeled this code "Problem-Solving (Getting Answers)." However, I felt that problem-solving didn't quite capture the essence that I had intended. Whereas problem-solving indicates a process which can include an open-minded attitude, "answer-getting" seemed to embody what I initially hoped to capture—that is, according to TAs, some students' desire to get the "right" answer.	• Problemmatizing (Problem-Making) • Answer-Getting
• Pushback • Questioning Authority	In hindsight, I realized that these two codes could refer to the same phenomena: students' "Pushback" could be a form of "questioning authority." I initially envisioned "Questioning Authority" to indicate more of a critically-minded reading stance. "Pushback" emerged as a reaction to the instructor's teaching. I phrased the new codes with more precision to bring added clarity. Note: I later lumped "Questioning Writers' Authority" into the "Critical Reading" code.	• Pushback Against Pedagogy • Questioning Writers' Authority
• Self-Regulated Reading/ Problem-Solving	I broadened the code "Self-Regulated Reading/ Problem-Solving," which primarily focused on students' reading processes, to also incorporate their writing processes. At stake, it seemed, was students' ability to take re-orient their approaches whenever necessary, irrespective of reading or writing.	• Self-Regulated Literate Action
• Reading Against the Writer • Reading With the Writer	Technically, reading *against the writer* and reading *against the text* could be conceptualized as two separate activities; however, I realized that—for my purposes—they played very similar roles. "Reading against the text" would seem to be a less personalized way of "reading against the writer" but would, nonetheless, accomplish similar purposes. To resolve this, I expanded the initial code to include "Writer/Text."	• Reading Against the Writer/Text • Reading With the Writer/Text
• Good Reading Is/Requires • Good Writing Is/Requires • TAs Personal Preferences for "Good Writing"	Occassionally, TAs made comments about what "good writing" or "good reading" means in the context of teaching and learning—that is, what it means for their FYC students to demonstrate "good" literacy practices. However, other times, they mentioned their own personal preferences for "good writing"—that is, the types of texts that they admire in academic domains or for leisure. To create clearer boundaries between these	• Good Reading Is/Requires • Good Writing Is/Requires • TAs Personal Tastes

	two ideas and reduce the possibility for confusion, I refined my initial " TAs Personal Preferences for "Good Writing" code to, more specifically, refer to their personal tastes: "TAs Personal Tastes for 'Good Writing.'"	
• Compiling Quotes (Into a Pre-Drafting Document)	This initial code was too broad; it was one way to use reading-writing connections as a means to engage in the pre-drafting process.	• Pre-Drafting Process Documents (tracking Reading-Writing Connections)

Instead of lumping, I also employed splitting techniques when I saw fit. Although splitting a code generates more nuanced codes—and thus, a more meticulous approach to the final applications of codes to the entire data set—I felt that it might help me down the line, namely, by yielding sharper and more interesting patterns across relationships. The table, below, highlights three examples of how and why I split codes.

Table 6

Examples of Splitting: Teasing Out More Precise Codes from a(n Initially) Broad Code

Initial Code	Split Into	Explanation
Classroom Practices	• Explaining the Material • Group Discussion in Class • Applying and Practicing Concepts • Modeling Strategies and Behaviors • Explicit Guidance/Talk	In my memos, my initial description for "Classroom Practices" was "What TAs do in class and, when they explicitly mention it, what they don't do." This seemed too broad, and I noticed that it was coded concurrently with other codes from its "Pedagogy" category. Some of the more precise codes that I split it into include: Explaining the Material, Group Discussion in Class, Applying and Practicing Concepts, Modeling Strategies and Behaviors, and Explicit Guidance/Talk.
Prior Knowledge	• Prior Schooling (in "Constructing Students" category) • Scaffolding Prior Knowledge (in "Cognitive and Educational Ideas" category)	Prior knowledge, as a concept, exists within the data in multiples ways. It is a way in which TAs "CONSTRUCT STUDENTS," based on their prior schooling—what prior knowledge they possess based on their educational experiences. Prior knowledge is also a component of a greater "Cognitive and Learning Theories"—specifically scaffolding prior knowledge—in which knowledge is activated so that existing schema can be used to build new schema.
Evaluation of Textual	• Evaluation of Textual Features	Textual features and textual qualities raise issues with two different aspects of texts: what is objectively embedded

Criteria (Features or Qualities)	• Evaluation of Textual Qualities	within texts (features) and what impressions reader are left with as a result of interacting with those features (qualities), which is a reader-response-oriented behavior. By unpacking the textual criteria-based elements of evaluation, I attempted to isolate textual features and textual qualities for later analysis.

Throughout the entire process of developing and refining codes, I continuously reviewed my existing set of codes to make any improvements that I could. Occasionally, I noticed that a certain code seemed somewhat misplaced. Typically, I grouped it amongst other codes that were dissimilar in nature, which provided a clue that there might be a better categorical fit. In some instances, the definitive nature of a particular category was still evolving, and I later realized that it captured codes that I had placed elsewhere. Table 7 shows three codes which I eventually re-categorized.

Table 7

Phase III of Data Analysis: Examples of Re-Categorizing Codes

Misplaced Code	Initial Category	Final Category	Explanation
Pushback	Constructing Students	Emotion/ Stance/ Identity	I conceptualized "Pushback" and "Buy-In" as dualities. Since the "Buy-In" code was a component of the "Emotion/Stance/Identity" category, I felt that it was more appropriate to include "Pushback" there as well.
Searching for Transferrable Landscape	Cognitive and Learning Ideas/ Theories	Pedagogy: Instructors' Goals	I noticed that another code within the "Cognitive and Learning Ideas/Theories" category, "Transfer (to/beyond Other Contexts)" was similar to a code which I had labeled "Searching for Transferrable Landscape." I considered whether they were different, and if, so how? I determined that transfer, itself, was a learning theory/idea, so I kept "Transfer (to/beyond Other Contexts)" as the code within this "Cognitive and Learning Ideas/Theories" category. However, "Searching for Transferrable Landscape" seemed to capture an aspect of instructors' pedagogy—that is, how individual instructors could target this particular goal, so I moved that code to "Pedagogy: Instructor's Goals" category.
Strengths and Weaknesses	Characterizing Writing	Reading Behaviors: Reader-	Although readers can characterize texts based on their strengths and weaknesses, doing so is, fundamentally, an act of evaluation on behalf of the reader. Readerly

of a Text		Response	evaluation calls readers' impressions into play, which is reader-response-oriented behavior.

By the end of Phase III, I had generated twenty-nine categories and 338 codes. The data was saturated, and the codes were mutually exclusive. Collectively, the categories and codes provided me with clear ways to analyze how TAs attempted to guide students' reading in FYC. I could also use them to determine to what extent they were present in each of the three typified writing projects that lay the foundation for students' writing in WRIT 2.

Chapter 5: Findings

This study's broad inquiry into how TAs who are trained in humanities disciplines and exposed to composition theories of genre, transfer, and threshold concepts guide students' reading in FYC proceeded through an examination of three more specific questions:

- What orientations to postsecondary literacy, based on TAs' disciplinary enculturations, seem to play the greatest role in shaping their reading pedagogies in FYC?
- What reading behaviors do TAs seek to cultivate in their FYC students, and why?
- What bottlenecks related to the teaching and learning of reading do TAs identify, and how do they attempt to resolve these bottlenecks?

In this chapter, I analyze the reading pedagogies of this particular group of TAs. First, I explain how TAs' dual disciplinary enculturations (both their graduate-level work across humanities diciplines and their exposure to composition theories in the WRIT 297/501"TA training" practicum) create particular orientrations to postsecondary literacy that shape their reading pedagogies—that is, in the ways they seek to foster or inhibit particular reading behaviors in their students. Following this initial overview of foundational factors in TAs' thinking and practices, I move to the heart of this study and detail how TAs attempt to enact these conceptualizations. The findings are centered around the fourteen reading behaviors that anchored my survey and, hence, this study: (1) *being motivated to read*, (2) *skimming and scanning*, (3) *annotating texts*, (4) *comprehending content*, (5) *conducting a close reading*, (6) *reading rhetorically*, (7) *applying visual literacy*, (8) *deconstructing genres*, (9) *reading critically*, (10) *reading like a writer*, (11) *summarizing and paraphrasing*, (12) *using sources in papers*, (13) *analyzing samples* (of genres that students will be writing), and (14) *discussing a text with classmates*. As indicated in my methodology, these fourteen reading behaviors were selected from two sources: their prevalence in the research on reading in

the postsecondary writing classroom and from TAs' responses in two pilot studies. Finally, in the last section of this chapter, I outline TAs' perceptions of bottlenecks associated with guiding students' reading, and then I explain how they attempt to resolve those bottlenecks.

Based on twenty-four surveys and eleven semi-structured interviews, a detailed portrait of TAs' FYC reading pedagogies emerged. The frequencies generated by TAs' survey responses to a series of closed-item Likert scale statements yielded noteworthy patterns for comparative analysis. This data complements a considerable amount of qualitative data from open-ended survey and interview questions that captured the more nuanced complexities of TAs' attempts to guide students' reading. This open-ended data also provided opportunities to catalog reading behaviors that emerged beyond the fourteen that pre-populated my survey. Together, this data present a glimpse into how TAs in one university writing program attempt to guide students' reading in their FYC courses.

While my study primarily focuses on how TAs' guide students' reading in the classroom through the cultivation of various reading behaviors (via pedagogical methods) in the writing classroom, this guidance actually begins before TAs reach those classes because their orientations towards guiding students' literate activity depend, in part, on their own experiences with literacy (e.g., Roozen, Woodard, Kline, & Prior, 2015; Woodard, 2015). Since writing education is ultimately situated within structurated contexts, accounting for these greater sources of literate embodiment of this particular group of TAs contributes significant context to this study because these TAs guide students' reading, in part, based on larger forces. This study, then, accounts for two layers of TAs' FYC reading pedagogies: that is, this research design simultaneously illuminates the uniquely-designed educational environments that each TA individually constructs, but it also reflects the greater socially-structurated systems in which the enviornments that the TAS construct exist.

As the literature on disciplinary enculturation reviewed earlier illustrates, within the academy (at least, for those who seek to participate in disciplines), orientations are situated within specific communities—in this case, academic disciplines. As graduate students who are seeking to participate in specific academic disciplines, then, the TAs who are under study here are in the process of developing orientations to postsecondary literacy rooted, in part, in their experiences in humanities graduate departments. Although the TAs in my study hold particular orientations towards postsecondary literacy that have been informed by their humanities backgrounds, they have also been shaped by the composition field's approach to teaching postsecondary literacy. The texts, scholars, and ideas that laid the foundation to their "TA training" experiences also contribute to their orientations. Thus, I also examine the composition discipline's role in shaping TAs' orientations towards guiding students reading in FYC using survey data that catalogs TAs' attitudes towards, perceptions of, and reflections on the TA training practicum, along with notable experiences from teaching WRIT 2 itself.

To consider these how these orientations are evident in the data gathered for this research, I focus on five areas that emerged as especially relevant from the data: (1) foundational aspects of literate activity in the humanities; (2) patterns that exist across TAs' characterizations of expert readers in their humanities departments; and (3) commonalities across TAs' personal reading processes; and (4) their reflections on TA training and disciplinary enculturation into the composition field. With these considerations in mind, the literate lives of these TAs comes into clearer view—their disciplinary enculturation into the ways of thinking and practicing of humanities scholars, alongside their exposure to composition theories during their TA training experiences—thereby offering more perspective into the collective histories that this particular group of TAs bring to teaching FYC based on their disciplinary enculurations. These enculturations then contribute to their ideas about reading and what reading behaviors are most

important to foster in their students; they also contribute to the bottlenecks that are perceived to occur among students by TAs.

I begin by using survey data to summarize TAs' perceptions about the value of each reading behavior in their WRIT 2 pedagogy. Next, I unpack TAs' open-ended follow-up responses to highlight points of tension across TAs' reading pedagogies, while also accounting for the teaching and learning bottlenecks that TAs have identified. Following this overview, I take a more nuanced approach to examining the roles of each individual reading behavior in TAs' reading pedagogies using open-ended survey and interview data. I particularly focus on TAs' uncertainty by cataloging the bottlenecks that TAs encounter, along with a brief explanation of how TAs attempt to resolve them.

The data reveals that the participating TAs in this study, based on their reflections of their graduate work across their humanities programs, bring a relatively consistent set of literate activity to their teaching practices: they conduct *close readings* of primary and secondary scholarship that are, at times, written in foreign languages, requiring dexterity in translating meaning across languages. These HFA TAs also adopt efferent stances in search of texts that help them to formulate and extend arguments in their fields—and typically, nuanced sub-disciplines—of expertise. While TAs navigate this broad literate terrain, they rely on a stabilized set of reading behaviors to accomplish their goals, including searching for intertextual connections, annotating texts, and reading different genres in different ways.

A second, somewhat parallel, form of disciplinary enculturation occurred when TAs participated in the TA training to prepare them for teaching FYC. Here, they were exposed to composition theories of genre, transfer, and threshold concepts, among other ideas within the composition and education fields. Based on their self-reported accounts, TAs' reading pedagogies were most often and significantly shaped by considerations that directed their

attention to how students learn which, at times, required introspective reflection about how they, themselves, acquired (or didn't) various literate aptitudes. TAs especially pointed to the impact that Bunn's (2010) concept *reading like a writer* played in their FYC pedagogy and personal literate development.

Despite these seemingly powerful and regulatory orientations, the data also reveals a considerable amount of tension in TAs' reading pedagogies—uncertainty in their practices which span the four dimensions of reading activity of the reading-writing cycle. To resolve these instances of pedagogical tension, TAs guide students towards adopting readerly stances and reader-response behaviors which, together, resolve bottlenecks and permit more fluid literate activity across both the textual consumption and textual production domains. These conclusions are elucidated in detail below.

Part I: Orientations to Postsecondary Literacy

Disciplinary Enculturation into the Humanities

The patterns that emerged from the surveys and interviews offer insights into the ways of thinking and practicing across the humanities—with specific respect to engaging in the act of reading—that shape TAs' orientations to postsecondary literacy and, likely, also shape their FYC reading pedagogy. This pedagogy, in turn, reflects ideas about how these TAs seek to guide students' reading through the cultivation of different reading behaviors and leads TAs to identify particular bottlenecks associated with those behaviors. TAs' conceptualizations of "good reading" in FYC and beyond reading are, in some way, shaped by their orientations to postsecondary literacy based on their disciplinary enculturation in the humanities.

Close Reading and Translation

On the broadest level, HFA TAs' orientations to postsecondary literacy are shaped by

the unique nature of primary sources in the humanities: many of the texts that form the basis for their scholarship have been written in foreign languages. In fact, during our interviews, TAs from each of the five represented disciplines explicitly acknowledged working with texts in a foreign language. Consequently, this foundational orienting factor impacts their relationship with postsecondary literacy in numerous ways. TAs are universally required to demonstrate proficiency in foreign languages—at least one, and more often two—so many TAs acknowledged heavily relying on dictionaries to look up unknown words. This activity, in turn, results in considerable experience with translating the alphanumeric meaning of texts while, also, taking into account contextual dynamics.

Reading in a foreign language appears to have noteworthy implications for the ways of thinking and practicing of humanities graduates. Willie, a TA in comparative literature, stated that "thinking in multiple languages and multiple cultures" is common for graduates students in his program, which is accompanied by "the refusal to think only in English, or to read everything in translation and assume through the reading of everything in translation, that there is no foreignness or that everything is domesticated." This is significant, Willie claims, because "a good comparatist is aware of the compromises and benefits that come out of translation of things occurring in multiple cultures, in multiple languages, and does not allow themselves to read in a way that would purport to have a totalizing understanding of the language or the subject that they've described."

As a result of humanities scholars' methodical attention to reading translated texts—among other related activity like comparing different translations across multiple texts and translating a given text across multiple languages—TAs acknowledged another orientation that shapes their textual engagements: *close reading*. Widely acknowledged as being a prized reading behavior in the humanities, TAs characterized *close reading* as a heightened form of analysis—

"close," "deep," and "insightful analysis." The outcome of *conducting a close reading*, according to Kurt, from history, is the ability to "produce interpretations about historical events/trends […] determine perspective, biases, and prejudices that might color the author's perception of events." In Kurt's words, this can create a "deeper comprehension" of the content within the texts as well.

On an operationalized level, close reading, as an overarching method, requires that readers focus on "fewer lines" of a text and then "slow down enough to pay attention to the details" and spend this time "dwelling on each word." In TAs' survey and interview responses, they invariably accentuated the plodding pace inherent within undertaking this reading behavior: one TA noted, "I work on 17th to 18th century poetry, so slow reading, close reading, *really slow* reading, lots of allusions," while another TA more simply stated, "I read very slowly. *Very* slowly."

The method by which TAs *conduct a close reading* is illuminated by two examples: the first case offers insight into the procedural steps that a close reader takes, and the second suggests why a close reader must recalibrate their fundamental expectations of written language. Dylan, a TA from English, describes how *conducting a close reading* prescribes a sequential order of operations that can lead readers towards pinpointing slices of language that might merit further inquiry. He notes, "I go in and I look for specific diction, word choice, terms that seem odd or out of place or intriguing in some way, and I dwell on those and I think about them and how the writer is using them in context and maybe any other associations those terms have for me."

While Dylan's commitment to *close reading* focuses his attention to language on the page, Honus's orientation to this particular way of reading has cultivated an awareness of approaching language with caution. Due to the turbulent sociopolitical contexts under which numerous historical texts were produced—texts which many TAs use as primary sources for their

scholarship—humanities scholars rely on *close reading* to calibrate their *comprehension*. Honus, a TA in religious studies, uses close reading to unpack difficult reading like Spinoza. The following explanation highlights why Honus conducts a close reading and, in effect, how this underlying orientation to postsecondary literacy holds significant ramifications: "Spinoza [is] writing in a very dicey political context […] and he's coming at it from a tradition of Jewish esotericism where you don't want to say what you actually want to say because you don't want it to be accessible to anybody. You're kind of encoding your writing a little bit. You're not spelling it out clearly […] you're talking about stuff that—the plebeians, if they found this out, would find very damaging to the morals. Or the church would burn you for it. So you don't want to just come out and say what you're saying […] you're kind of like decoding it, or trying to bring out an esoteric meaning embedded in [the language]."

The implications of *conducting a close reading*—an orientation that is central to these TAs' engagements with postsecondary literacy and is operationalized through their disciplines—is not limited to the speed with which readers approach texts, the procedural steps that they use to analyze language, or their cautious stance to approaching written language at face value: it extends to considerations of how texts are produced, consumed, and distributed. Dylan's survey response suggests that while *close reading* privileges intratextual foci—that is, textual features contained within the limits of the solitary text in isolation and, thus, readers direct textual engagement—it *initially* excludes extratextual expansion, thereby possibly limiting readers' textual consumption. The following excerpt is his response to survey Q15, which asked TAs, "Are there any reading behaviors (a skill, a strategy, or a stance) that you'd likely guide students through in an introductory-level course in your home department that you *wouldn't* in Writing 2?" Dylan wrote:

> I'm not sure guiding Writing 2 students through the practice of close reading would be as fruitful an exercise as it is in my home department. For one thing, while close reading is certainly related to and indeed incorporates most if not all aspects of the above reading behaviors – skimming and scanning, annotating texts, reading for comprehension, reading rhetorically, etc. – it's also quite different from "reading like a writer." If, as instructors of writing, we aim to help our students toward the practical goal of communicating effectively and toward finding their own voice in writing, it seems more essential that they consider questions relating to audience, authorial intention, and context, all of which are elements that the act of close reading requires students, at least initially, to disregard.

Given the affordances and constraints of *conducting a close reading*, a privileged reading approach in the humanities, compounded by the unique qualities of many humanities texts—namely, the historical nature, sociopolitical baggage, and foreign origin of primary sources—humanities scholars bring distinct foundational orientations to postsecondary literacy. Consequently, these orientations may shape TAs' reading pedagogy in FYC by guiding students towards specific reader-text alignments that are privileged by their disciplinary ways of thinking and practices.

Repurposing and Integrating Texts into Research-Based Arguments

In addition to focusing on translation and *close reading* as part of their work as burgeoning humanities scholars, HFA TAs share similar purposes for reading in their graduate programs, suggesting another influential orientation of TAs' relationship with postsecondary literacy. These HFA graduate students' reading practices are predominantly governed by one distinctly common purpose: a desire to repurpose and integrate texts into arguments that demonstrate their abilities to *produce* knowledge. Their goal to engage in textual production—and, more specifically, to adopt reading behaviors aligned with the intertextual integration dimension—drives their textual

consumption, in turn, leading TAs to use, repurpose, and extend texts in distinct ways. In addition to reading to making, repuroposing, and integrating arguments, two other tangential orientations emerge: looking for intersections with their personal research interests and searching texts for intertextual connections.

TAs engage in textual consumption as a means for textual production; they read texts with the intent to use them, in some way, to make scholarly research-based arguments. As Brittany recalled, "It's definitely something I remember kind of smacking me like a ton of bricks at some point in grad school, like, *oh yeah, I'm not just here to present facts; I actually have to come up with something to say about—I need to say my own thing about this stuff*." Upon surface inspection, making an argument may seem limited to the domain of textual production; however, it is ultimately predicated to a considerable degree on the various reading behaviors that belie TAs' textual consumption. In order to make research-based arguments that are explicitly infused with a range of primary and secondary sources, TAs must, first, select texts. Lana succinctly captured this foundational orientation by noting, "Reading [is] bound up with the research process itself. [I'm] trying to see if sources are going to be worthwhile at all before even committing to them."

Lana's textual consumption, like all HFA TAs, requires locating, selecting, and refining a range of texts that align with her personal research interests. As TAs navigate through the greater textual terrain, they engage in a range of reading behaviors that, collectively, create another stabilized orientation to postsecondary literacy. En route to curating the body of texts that will form the basis of their research-based arguments, TAs assume an efferent stance. As Honus noted, "The texts [that I read] don't exist in a vacuum; I'm coming at them with specific questions and specific interests." These aspects range from a particular text's "content and context" to its "conceptual contribution" to its "ideological framework." Although there is seemingly infinite variation in what, exactly, these TAs seek out during textual consumption,

they all look for intersections with their own interests. Ian, describing the efferent stance that a "good musicologist" takes to reading, notes, "When they are reading someone else's work, [they're] constantly thinking about how it intersects with their own work."

In addition to curating sources of interest, TAs must also consider how those texts intersect with other texts, which leads to another orientation to humanities graduate students' relationship to postsecondary literacy: searching texts for intertextual connections. For instance, although Honus is primarily interested in one philosopher, Heidegger, he reads other philosophers' work to search for possible connections to Heidegger. He recalls recently looking for, "points where I see maybe Heidegger was riffing off of a Kantian idea—[that] would be a point of connection […] I would write *Heidegger* in the margins. So in that context, I actually went and grabbed a book of Heidegger and tried to figure out what the connection was and which passages would be connected […] my main focus is generally Heidegger […] but it is incredibly important that I am familiar with Kant, especially insofar as he's important to the other people that I am specializing in. So that's why I tend to read for connections."

Even after they've pinpointed their respective arguments using a range of sources, TAs continue to select sources that enhance their arguments. Although noting that one of her dissertations chapters was "nominally done," Janice, for instance, recalled encountering a recently study and thinking, "I want to add a section on this because I think it supports my argument […] but I think it'll be useful for expanding [my] argument a bit." Willie echoed this notion of continuously integrating sources to expand an argument. Once an adequate body of sources has been gathered, he recalls the process of revisiting those sources to, ultimately, repurpose their arguments, noting, "You have depth [of sources] and you're like, suddenly: *I need to make this argument—I know a book where an argument like this has been made like this before. So to add to the ethos of my making the argument, I'm going to add a footnote to this*." Although it wasn't widely

mentioned by TAs, Willie's admission that he includes sources to enhance the credibility of his argument may be a further orientation to TAs' purpose-driven reading activity.

Ultimately, these graduate students in the humanities must use texts, in part, to outline "the state of the scholarship for a particular topic." This reality has significant implications: TAs do not approach individual texts in isolation; instead, TAs' reading processes are calibrated towards situating individual texts within a greater constellation. In the following excerpt, Dylan seems to capture this orientation of his colleagues' reading activity: "Before I actually read, I obviously, sort of unconsciously come to the reading with certain expectations about what it's going to be about or what to expect from it […] I'm trying to situate, I guess, the text in relation to maybe other texts that I'm reading—Or, you know, the historical context in which the text appears."

Dylan's comments suggest that TAs' orientations to postsecondary literacy have been shaped, in part, by their participation in the conversational model (Bazerman, 1980). This participation, in turn, calibrates TAs' reading activity in numerous ways. Willie, for instance, strives to pinpoint "vector texts," which he describes as "things from which the conversation ramifies, things to which people refer, a common reference that—even if it's not cited in what I'm reading—I suspect everyone has read […] the history of specific terms and ideas and theories within the field." To accomplish this, Willie adopts specific reading behaviors that help him accomplish this goal, namely, examining bibliographies before he begins reading a given text.

HFA TAs' Reading Processes, Practices, and Activity

The excerpts above demonstrate a considerable degree of overlap among these TAs' orientations to postsecondary literacy. The data, along with the literature on disciplinarity, suggests that this overlap is related to their shared enculturation in humanities disciplines. When

these TAs shift to discussing the reading behaviors that they adopt to enact these orientations, there is also consistency across their descriptions of the specific behaviors that they exhibit before, during, and after the act of reading. During interviews, nearly every TA acknowledged using common practices in their personal reading process: skimming, scanning, annotating texts, re-reading texts, and reading different genres in different ways. These reading behaviors, collectively, contribute to an orientation of how TAs operationally engage in the act of reading across their respective humanities programs. These reflections may provide clues to the subtle and perhaps even subconscious ways in which they conceptualize postsecondary literacy and, in turn, attempt to guide their FYC students towards such ends.

To balance what appear to be considerably complex and oftentimes lengthy reading loads, TAs rely on *skimming and scanning* to proceed with expedited efficiency. These two reading behaviors often work in conjunction to help TAs decide which texts to secure—and what, within those texts, should be extracted—so that they can, ultimately, repurpose them into their scholarly arguments. In the following utterance, Stevie noted the interplay of these two reading behaviors: "I feel like I'm almost always skimming and scanning […] skimming for a general sense of the book but scanning more specifically for anything that would be directly relevant to what I'm working on."

Skimming and scanning often work in conjunction at the beginning stages of the writing process to facilitate TAs' textual consumption. As Lana reflects on a recent transaction at the library, she recalls using skimming: "For my project right now, I'll get my interlibrary loans in. Skim through, maybe there's a really good article by one of the authors I'm working with, and maybe I'll have a similar train of thought where I can see it being useful." Others, though, use these two reading behaviors later on in the writing process. Willie, reflecting on writing his qualifying exams, recalled, "sometimes you're still skimming through [texts] even when you are

writing." In these ways, skimming and scanning slide along the reading-writing cycle, taking place at various stages of the writing process.

In addition to *why* TAs skim (to secure specific texts and information within texts) and *when* TAs *skim* (at various stages of the reading-writing cycle), *what* TAs skim is a third feature of this orientation. TAs often noted skimmed—sometimes exclusively—on the abstracts, introductions, conclusions, and works cited of articles, chapters, and entire texts. Of course, to isolate each of these textual features, or sub-genres, they relied on *scanning*. Brittany echoes this while reflecting on her reading process during her qualifying exams, "I knew I needed to have to focus in on certain things, so I would kind of look for the stuff that I knew was relevant for my topic and read through those. So I never—for my quals, there were very few books where I actually read the entire thing or skimmed the whole thing. I would go for the parts that were important."

Another orientation emerges once TAs commit to texts: they invariably leave behind a cognitive "trail of breadcrumbs" by *annotating* those texts and, at times, taking notes while reading. TAs discussed *annotating texts* when they made reference to "marking up" texts with varying degrees of elaboration. On the most basic level, *annotating* included making surface-level inscriptions by highlighting, underling, starring, circling, bracketing, etc. On a more sophisticated level, TAs' *annotations* represented personalized systems for minimal marking. Marginal notes—not quite annotated symbols for minimal making but less extensive than taking notes—was also a common feature of TAs' reflections of this orientation. Marilyn claimed that, "I'll occasionally make notes about the structure of someone's argument. I'll put notes in the margin. Point 1, point 2, point 3."

On a more extensive level, another TA uses a separate notepad while he reads and regularly "write[s] short responses or questions [such as] *what does this mean?* [or] *I don't get this*." In

addition to providing a mechanism for capturing TAs' immediate reactions to the text, *annotations* also enable them to recall their thought process during a particular textual engagement. That same TA noted, "If I come up with some reasonable explanation for what I think they're saying, then I'll jot down a word or two that reminds me how I got there mentally." Similarly, Ian, a musicologist, stated, "I take notes on a laptop [when I read.] It's very stream of conscious […] I tend to make note of where things are […] I take a lot of notes on exactly where and kind of also sometimes what I think I'll actually be getting out of it."

Dylan's admission that he struggles with comprehending the meaning of various texts isn't unique: TAs readily acknowledge that texts are complex, and to resolve their difficulties, they frequently re-read texts. Honus, for instance, makes the following claim about his field of philosophy: "It's really, really dense and you get used to, really quickly, just not having any sense of what's going on. So a lot of times I just have to read it twice in order to get a good sense of what precisely is going on there." Dylan echoes this exact sentiment, noting, "In terms of the actual process of reading, I tend to read once or twice just for general overall comprehension."

When TAs re-read texts, they also acknowledge shifting their reading behaviors to meet the goals of the particular iterative stage of their reading process. For instance, Honus accounts for a substantial difference between his first and second reading of a text when he notes, "Mostly when I *first* read [a text], I just read it. I don't really take a lot of notes. I tend to read fairly quickly. I try to get a big picture sense of the chapter and what's going on. And then the *second* reading is more detailed." Dylan offers more of a procedural glimpse into how, exactly, his second reading is more detailed than his first pass. He describes his process of *conducting a close reading* in the following way: "If I am doing a close reading, I start with a general overview, read for comprehension, get a general sense of things. Then I go in and I look for specific diction, word choice, terms that seem odd or out of place or intriguing in some way, and I dwell on

those and I think about them and how the writer is using them in context and maybe any other associations those terms have for me." In this excerpt, Dylan also notes that *conducting a close reading*—a foundational orientation to humanities graduates' relationship with postsecondary literacy—is governed, in part, by a commitment to re-reading texts.

A crucial point about HFA graduate students' reading process can be made here: they read *and re-read* different types of texts (or genres) in different ways. Lana, for instance, perceives a difference in the way that she approaches reading artifacts (primary sources) and academic scholarship (secondary sources). When she reads a novel—which typically constitutes a primary source for comparatists—she observes, "I don't have to already be thinking so much about how I'm going to use it. I can kind of come into it a little more open and receptive. And usually if something jumps out at me, I'm not yet trying to figure out how I'm going to use it or theorize it. I'll just mark it—mark the page number and maybe a keyword, or [use] a bookmark, and then I'll keep going and come back to it later." Conversely, when she engages with scholarly sources, she notes that, "I need to first know the main idea and then maybe it's a little bit more complicated to figure out all the nuances. Or if I want to use a citation and I really want to do justice to the actual argument, so I'm not just picking and choosing something." Alternatively, Bruce differentiates his reading approach based on his interest in a text's content versus its conceptual contribution. He notes, "[If] stuff is more important, [then] I'll read that more slowly. And that's sort of content-based, but you know, I'll also read, say, a book about the history of species classification. And, you know, even though it's sort of important for distinguishing the breed from other breeds, really that's the smash-and-grab where I'll try to get through a book in, you know, I would say about 3 hours."

To the former point, Lana noted that she will frequently revisit a scholarly text when she plans on repurposing it within her writing: "So with the scholarship, I feel like—depending on

how much I'm using it in a paper, or whether I'm using it to orient further reading, I'll probably—if I'm going to use it in a paper, I'm probably going to be going back to it quite a lot." This utterance indicates that re-reading is a genre-sensitive and goal-dependent reading behavior; HFA graduate students, like Lana, read and re-read different texts in different ways.

TAs' reflections on their individual reading processes, however partial and incomplete the glimpses may be, provide a portrait of their *collective* reading processes which is based, in part, on their disciplinary enculturation into the humanities. The reading behaviors that they acknowledged using to navigate through their literate activity in their graduate programs—skimming, scanning, annotating texts, re-reading texts, and reading different genres in different ways—provide an additional means of understanding what factors shape their FYC reading pedagogy and, in turn, how they attempt to guide students' reading.

Extradisciplinary Orientations

Another important factor in understanding the orientations that TAs brought to their work in FYC and the ways in which they guided student reading were the readings, scholars, or experiences that influenced their thinking and practices. When asked about this (in the survey), they responded in two ways: (1) by referencing ideas associated with their WRIT 297/501 "TA training" or (2) by acknowledging extradisciplinary orientations—formative phenomena that were not directly tied to their TA training for FYC or their graduate-level disciplinary enculturation in the humanities. These latter instances ranged from impactful moments during their undergraduate careers to aspects of particular texts that represent a TA's personal taste in "good writing" (which hold indirect, though consequential, ramifications for perceptions of "good reading").

For two reasons, I begin with this second group of TAs who reported extradisciplinary orientations. First, these formative influences pre-date TAs' experiences with teaching WRIT 2

and consequently, existed before their participation in TA training. Further, the TAs who reported formative orientations to teaching WRIT 2 that were unconnected to their composition enculturation are outliers; while this is certainly noteworthy (and, subsuquently, being accounted for here), their responses are not reflective of the majority of TAs at this site who reported salient orientations stemming from TA training. These TAs' responses provide the majority of my analysis in this first part of chapter 5.

Six of the 23 TAs who responded to survey Q1 stated that they were *most* influenced by texts, writers, and ideas outside of "TA training" in WRIT 297/501. Of these six, three *also* acknowledged ideas from the training practicum. Among these three who also noted some formative orientation from the composition discipline, there do not appear to be unifying threads across their responses; they referenced influential texts for different reasons: one text functioned as a practical guide for facilitating students' research process, another text offered research-based claims about effective teaching, and the other text examined the political undertones of language.

The three remaining TAs may be considered outliers because, unlike the other 20 TAs who responded to survey Q1, they bypassed any reference to texts, writers, and ideas stemming from their participation in WRIT 297/501. Based on their responses, they share three attributes: they are men who have a predilection for a particular style of writing who also report misgivings about other styles of writing. These idiosyncratic orientations (self-reported foundational formations that have shaped their FYC practices) do not carry over from the aforementioned collective orientations—that is, the ways of thinking and practicing in the humanities, their purposes for reading as HFA graduates, or their personal reading practices. What may be most notable, though is what none of them mentioned: while they articulated preferences of "good writing," none of these three TAs explicitly mentioned guiding students' reading. Given the

scope of this project (i.e., an investigation into TAs' reading pedagogies), it may seem irrelevant to analyze TAs' attitudes towards writing. These two activities, though, often intersect; it is very possible, even likely, that TAs who admire a particular style of writing may tailor their reading pedagogies towards such ends, from selecting particular texts representative of that style to asking students to adopt similar styles in their own work.

Two of these TAs listed a specific stylistic-themed text: Joseph Williams' *Style* and Strunk and White's *Elements of Style.* One of these TAs, Bruce, included three other formative texts that "*most* influenced [his] thinking and practices with regards to teaching Writing 2" that were not a component of the training practicum: Stephen King's *On Writing*, Orwell's *Politics and the English Language,* and John Kenneth Galbraith's *Writing, Typing, and Economics.* Additionally, in his survey response, Bruce noted that an undergraduate philosophy course "taught me more about the mechanics of writing than any other experience I've had. [The instructor] hate[d] pedants, and he [taught] his students to think and write clearly." Bruce's response implies that he—and his former instructor—associate writing "pedant[ically]" with an inability to think or write clearly. Consequently, Bruce may attempt to guide students' reading in ways that foreground mechanical clarity—ranging from the style of the assigned texts that lay the foundation for his course to the specific reading-writing connections that he hopes his students will make.

Bruce's aversion to "pedant[ic]" style was shared by Bret, whose lengthy response to this question mentioned that one of his undergraduate instructors preferred "compelling stories and narrative [that] cut against the trend of heavy jargon, offputting theoretical frameworks, and impenetrable prose which swept through most of the humanities in the 80s, 90s, and largely continues today." Similarly to Bruce, Bret's attitudes towards writing as evidenced by his textual preferences may impact his reading pedagogy, whether he is consciously aware of these connections or not. In writing classrooms, texts become tools for textual consumption and

textual production; the tools that instructors incorporate into their teaching practices create affordances (and constraints) that shape students' literate activity. Bret's personal tastes for "good writing" were significantly shaped, in part, by his experience in this undergraduate course and, as his response to survey Q1 indicates, *also* how he conceptualized teaching WRIT 2. Unlike Bruce, though, Bret also explicitly mentioned some of the composition field's central tenets—identity, audience, the writing process, and self-efficacy—but, he noted, they emerged from various experiences during his undergraduate tenure and not the writing practicum.

The final TA in this group, Kurt, responded to the question by exclusively drawing on his experiences as a TA in the History Department. This experience led to a dismay at students' writing abilities which, in turn, led him to try to "preempt many of the problems I noticed in the[ir] writing." Although the following utterance does not suggest a particular style, per se, it indicates a disposition towards guiding students towards prescriptively correct prose, similar to the "mechanic[al] clarity" that Bruce privileges. Such an attitude, in turn, creates an orientation towards postsecondary literacy that can—even if Kurt isn't consciously aware of it—shape his reading pedagogy (directly or indirectly) by positioning texts as tools that, once consumed, can recalibrate the "problems" in students' writing and move them towards textual production.

For instance, he notes, "Students in history classes frequently have difficulties clearly articulating and supporting an argument, and often have problems with organization and basic mechanics and syntax. While this would have been understandable had these students been in the early stages of the undergraduate careers, I was frequently horrified to discover the same problems in the writing of juniors and seniors. Consequently, much of my teaching has focused on the practicalities of writing to ensure that students are capable of crafting an effective thesis statement and of effectively organizing their papers when they leave my class." Based on this reflection, Kurt's his teaching experiences in the History Department led him to design his FYC

course towards "practical" and "effective" ends.

Disciplinary Enculturation into Composition

TAs' Attitudes Towards TA Training Practicum

Despite the numerous orientations towards shaping TAs' FYC pedagogy that were not central tenets of the composition field—namely, the broader ways of thinking and practicing in the humanities at large, TAs' purposes for reading in their graduate-level programs, TAs' operationalized reading practices, and stylistic preferences that play a role in TAs' conceptualizations of "good writing"—TAs' collective survey and interview responses indicate a host of orientations towards reading in their WRIT 2 courses that stemmed from the composition literature. TAs' orientations to their WRIT 2 pedagogy range from particular texts, scholars, and ideas that originated from their training practicum to more praxis-directed reflections from their experiences teaching the course. As I catalog and analyze these aspects of TAs' orientations, I use their responses to four closed-item survey questions (2-5) and two open-ended questions from the survey (1 and 18) and interviews. I begin with two questions that targeted TAs' attitudes towards the training practicum—more specifically, the extent to which the training practicum impacted TAs' teaching philosophy (Q2) and practices (Q3).

Survey Q2 asked TAs to indicate the extent to which they agreed with a statement: "WRIT 297 (the summer workshop) and WRIT 501 impacted my teaching philosophy." 63% of them *definitely agreed* that the training practicum impacted their teaching philosophy, 34% felt *relatively neutral*, and one TA *disagreed*. The lone voice of dissent came from Bret, who reported being considerably influenced by the process-driven approach that his undergraduate history instructor took towards facilitating students' writing development. His response to Q1 provides evidence for this: "The drafts we circulated in our [undergraduate] discussion sections would be made better because of the different views, perspectives, and suggestions each of our reviewers

brought to our paper. And, [the instructor] argued, we would be better writers for it. It honestly changed the way I felt about myself as a writer, and deeply influenced my teaching philosophy." It seems clear Bret had already adopted an alignment with the philosophical tenets of composition pedagogy prior to his experience in WRIT 297 and 501. Still, altogether, the nearly two thirds of TAs' who *definitively agreed* that the training practicum impacted their teaching philosophy suggests that the training practicum—and the composition theories that lay the foundation for the training—contributed to a significant orientation in how this particular group of TAs thinks about postsecondary literacy, including the ways in which they envisioned guiding students' reading activity as a component of this development. Table 8, below, provides an overview of TAs' responses to survey Q2.

Table 8

TAs' Responses to Survey Question #2: WRIT 297 and 501 Impacted My Teaching Philosophy

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
WRIT 297 and 501 impacted my teaching philosophy.	0%	4%	0%	13%	21%	38%	25%

n=24

Survey Q3 focused on TAs' perceptions about the extent to which the TA training experience impacted their teaching practices. 75% of TAs *definitively agreed* that it did, including 42% who *strongly agreed*. This suggests TAs felt that the training practicum had a greater influence on their teaching *practices* than on their teaching *philosophy*. This modest differential supports Johnson's (2013) conclusion that TAs from humanities disciplines perceived more benefit in receiving practical strategies than TAs from composition and education programs. Such strong percentages, fully detailed in the table below, reveal that the training practicum is another

formative orientation to TAs' perceptions of postsecondary literacy—namely, how TAs enacted their conceptualizations. Despite the broad consensus across TAs' attitudes towards the training practicum's impact on their teaching practices, one TA *disagreed* with the Likert item statement, though it is unclear why. According to TAs' perceptions, the practical strategies from the training practicum as well as the theoretical underpinnings of composition pedagogy both shaped their FYC pedagogies, although the practical strategies held more utility for TAs as they endeavored to guide students' literate activity.

Table 9

TAs' Responses to Survey Question #3

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
WRIT 297 and 501 impacted my teaching practices.	0%	4%	0%	4%	17%	33%	42%

n=24

Influential Phenomena from TA Training Practicum and Teaching WRIT 2

While survey Q2 and Q3 directed TAs' attention to the training practicum, survey Q1 invited TAs to share any phenomena that "*most* influenced" their thinking and practices for teaching WRIT 2. This phenomena includes, but is not limited to, particular texts, scholars, ideas, experiences, and reflections stemming from TAs' participation in the WRIT 297/501 composition training practicum or their experiences teaching WRIT 2. 22 of 23 TAs who responded to survey Q1 reported at least one foundational formation that stemmed from phenomena that originated from WRIT 297/501 and WRIT 2, including the 2 TAs who listed one of the two *Style* texts[5]. TAs responses to survey Q1 provide a more detailed portrait of what

[5] Of these two *Style* texts, only Williams and Bizzup was feautred in the training practicum.

phenomena, exactly, they perceived to be the most influential in their enculturation into composition pedagogy. I begin with the most noteworthy texts that TAs included in their responses to survey Q1. Altogether, the texts that TAs listed in response to survey Q1 present a range of considerations associated with teaching postsecondary writing that seemed to have influenced how the TAs use reading to support their writing goals. In other words, the values that instructors ascribe onto guiding students' reading may be embedded within their values for guiding writing.

TAs mentioned a wide range of texts from their WRIT 297/501 training that *most* influenced their WRIT 2 pedagogy. *Naming What We Know: Threshold Concepts in Writing Studies* (Adler-Kassner & Wardle, 2015), *Teaching Thinking by Teaching Writing* (Elbow, 1983), and a *Style* texts (Williams & Bizzup, 2013) were each mentioned by 3 different TAs. Five texts appeared in 2 TAs' responses to survey Q1, and another nine texts were only mentioned once. However, one text was mentioned with much more frequent consistency than the rest: Bunn's *How to Read Like a Writer*. 9 of 23 TAs listed this text as they one that most influenced their WRIT 2 pedagogy. The TAs who provided an accompanying explanation used powerful language such as "profound idea" and "transformative effect" to characterize this text, suggesting that they perceive *reading like a writer* to be a threshold concept. TAs primarily noted its impact on their students, while some, like Bonnie, even found it helpful for their own literacy practices—alongside Elbow's *Teaching Two Kinds of Thinking*, she claims that Bunn's text "benefited [her] as a student and as an instructor." Bonnie believes that students think this reading behavior is particularly beneficial because they "usually cite those two [texts] as the most important pieces for them." Like Bonnie, other TAs also base their claims about students' valuations on their feedback to the course—namely, via cover letters that accompany WPs, informal mid-quarter exit tickets, and end-of-quarter ESCI evaluations. Dylan, for example, claims that Bunn's text "is

the one reading mentioned more often than any other in my students' reflections on the course."

The TAs who listed *How to Read Like a Writer* also acknowledged another noteworthy aspect: they had inferentially assimilated the ability to *read like a writer* earlier on during their careers but, prior to WRIT 297/501, they had yet to bring this tacit activity forth to a more explicit consciousness. Elaborating on the two concepts she included in her response to survey Q1, *reading like a writer* and first-order thinking, Bonnie noted that "I did both of these things instinctively (read like a writer and recognized steps in the writing process) but it was so helpful to actually think about these concepts in a more explicit manner and be able to apply theses processes hands-on through teaching students in Writing 2." Dylan also remembered *reading like a writer* as an undergraduate. When it came time to write terms papers, he developed a habit of referencing "an author whose work, at that particular moment, [he] seemed to admire the most" and then "looking for sentences and paragraphs that sounded in my ear as particularly eloquent or well constructed. I'd then try to mimic – using my own language and ideas – the specific syntactical characteristics of these sentences, the particular flow of these paragraphs." Dylan says that, "Looking back, I can see now that what I was actually doing was learning to read like a writer. By imitating the formal characteristics of a piece of writing I admired, it was necessary for me to examine how its language achieved its eloquence in order to put this eloquence to work in my own writing."

Dylan eventually realized, though, that many students didn't naturally gravitate towards *reading like a writer* on their own natural intuition. He recalls, "Coming into the Writing Program from the English Department, I think I underestimated, initially, the difficulty students have in viewing words as words, language as language, and writing as writing." Affirming her selection of Bunn's text as being the most influential on her WRIT 2 pedagogy, June seems to channel Dylan's students, reflecting on her own struggles. She notes that, "I'd never thought about the

implicit work I did while reading to position myself to understand an argument. The first two years of my grad program were tough because I couldn't figure out how to do that, and no one taught me, therefore I feel like working to get how texts are constructed is the central point of my teaching in Writing 2." June, Dylan, Bonnie, and the other six TAs who chose *reading like a writer* as the most influential on their WRIT 2 pedagogy all, ultimately, identified it as an idea that they perceived to have profoundly influenced students' thinking. For this reason, it played an important role in shaping TAs' reading pedagogies—in part because TAs could position their own experiences as readers in relation to the idea of *reading like a writer* and envision how they had, or had not, learned to *RLW*.

Dylan, June, and Bonnie's comments also illustrate another pattern common among how these TAs thoughts about reading pedagogy: considering students' learning—how students learn, develop, and transfer literate activity across contexts. The idea of cultivating what I am referring to as "transferability of reading behaviors" was profoundly important for nearly one-third of the TAs interviewed here (n=7), and by a majority of respondents who provided an explanation for their response to survey Q1. These responses included explicit references to the writing process, metacognition, genre, and disciplinarity. Willie acknowledges many of these ideas in his succinct response: "I think the most important thing [has been] getting students to become explicitly aware of what they're doing and why they're doing it. It's also key to get them to embrace writing as a process and their drafts as mutable."

The desire to heighten students' awareness carried over to Amy's response to survey Q1. She appears to conceptualize genre as a threshold concept for teaching writing—and, in particular, for teaching FYC—because of its ability "to help students develop skills for the long term." Echoing the resistance towards the sweeping FYC mandate uttered by Downs (2013) and others, Amy states that "It's impossible to teach students everything they need to know about

writing in their major, in all college classes, in all future work situations, etc. But teaching them how to recognize, understand, and write within different genres would prepare them to tackle any writing situation. That was key to my understanding of how to teach Writing 2." Genre, for Amy, provided a theoretical foundation for balancing students' short- and long-term academic future and guiding their literate activity accordingly. By "recogniz[ing and] understand[ing]" texts *as distinct genres*, students are better positioned to successfully "write within different genres." In this light, *genre* provides a conceptual foundation to bridge students' textual consumption and textual production.

Instead of looking ahead to students' future literate activity, Honus found that learning about students' *prior* schooling was most beneficial. This notion, in turn, framed his thinking about transfer. By first considering students' experiences—and how they were often inextricably tied to reading—he then considered the ways in which literacy development had been framed for him throughout his life. He used that as a basis for what he referred to as a "student positive" approach. He distinctly recalls thinking that the former WRIT 297/501 instructor's presentation "on how educational policy and testing have driven the way in which students have been trained to write" helped him in two specific ways: to reflect on his own literacy development and to adopt a "student-positive" approach. He wrote, "It allowed me to understand [not] only how students' educational backgrounds has led them to thinking about writing in largely unproductive ways, but also how MY educational background has shaped the way I think about (and struggle with) writing." Yet again, when TAs consider what most influenced their thinking and practices for teaching WRIT 2, they oftentimes reflect on how they, themselves, experienced writing education at the postsecondary level and, at times, invoke their own struggles.

To varying degrees, TAs' exposure to a range of texts, scholars, and ideas from the

composition field during their TA training practicum enculturated them into the ways of thinking and practicing associated with composition pedagogy. In the process, some TAs adopted a wide(r)-angle lens of conceptualizing their WRIT 2 pedagogy. Across TAs' responses to survey Q1, it is clear that many TAs actively think about students' learning; furthermore, they conceptualize guiding students' reading as an integral component of this holistic process. Thinking about how and why students' literacy develops in the way(s) that it does, then, created a unique orientation to postsecondary literacy which carried over into the ways that TAs' thought about guiding students' reading. This orientation appears to be a distinct feature of their disciplinary enculturation in composition pedagogy.

Tension and Uncertainty in Guiding Students' Reading

At the same time, despite the many seemingly powerful formative orientations towards teaching WRIT 2 that TAs reported (largely stemming from their experiences in WRIT 297/501 "TA training"), a considerable amount of tension permeated TAs' reading pedagogies. This pattern, which I explain in greater detail throughout this section, likely indicates that the orientations from the composition discipline provided clearer direction for teaching writing than teaching (or "guiding") reading. I base this finding, in part, on a second pair of survey questions (Q4 and Q5) which sought to determine whether TAs perceived any differences in their confidence with teaching WRIT 2, broadly, and on a more focused level, with using reading as a tool to guide students' writing. Based on TAs' responses, a somewhat pronounced gap exists between these two areas, indicating that TAs perceive a difference in teaching writing and teaching reading.

TAs' confidence with guiding students' reading was, overall, tepid: only 46% of TAs *definitively agreed* that they felt confident with guiding students' reading activity, compared to an overwhelming 75% who *definitively agreed* that they felt confident in teaching WRIT 2. A similar

pattern exists in the TAs who *somewhat agreed* to these two statements. 46% of TAs *somewhat agreed* that they were confident in using reading as a tool to teach writing, compared to only 21% of TAs who felt the same about their abilities to teach writing. To put these figures another way: whereas only a quarter of TAs lacked confidence in teaching WRIT 2, half of TAs expressed reservation with guiding students' reading. Table 10, below, provides an overview of these figures.

Table 10

TAs' Responses to Survey Questions #4 and #5

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I feel confident in my abilities to teaching Writing 2.	0%	0%	0%	4%	21%	42%	33%
I feel confident in my abilities to use reading(s) as a tool to teach writing in Writing 2.	0%	0%	4%	4%	46%	33%	13%

n=24

The tentative confidence that TAs expressed in survey Q5 mirrored TAs' responses in many other survey and interview questions: uncertainty manifested across many of the grounded codes associated with guiding students' reading that emerged from this project. In descending order of their frequency, the thematic categories—groups of codes that shared a similar overarching theme—where tension most prevalently co-occurred in the data were as follows: bottlenecks, cognition, characterizations of writing, evaluation of students' literate performance, TAs' construction of students, composition concepts, WRIT 2 assignments, accountability, and time limitations. More importantly, TAs' tension in guiding students' reading spanned the framework of reading activity in the writing classroom: across the reading behaviors aligned with the four dimensions across the reading-writing cycle—intratextual foci, extratextual expansion,

intertextual integration, and transtextual embodiment—as well as reader-response behaviors and readerly stances. The precise frequencies, however, are somewhat artificial because research into reading presents such an interconnected and complex qualitative inquiry. Nonetheless, these co-occurences help demonstrate the presence of patterns across the data.

In the next part of this chapter, I provide an overview of how TAs guide their students' reading in FYC, while pointing to moments where tension and uncertainty seemed to arise across their reading pedagogies. This analysis draws primarily on survey questions that directed TAs' attention to a series Likert item statements[6] about the role of the fourteen identified reading behaviors in their WRIT 2 reading pedagogies. For a more detailed account of TAs' individual reading pedagogies I complement this quantitative survey data with qualitative data by drawing on TAs' responses to open-ended survey and interview questions. In doing so, I pay particular attention to points of tension that manifested in TAs' articulations of bottlenecks associated with the teaching and learning of reading in FYC.

Part II: Guiding Reading Behaviors in WRIT 2

This section returns to a closer examination of what roles particular reading behaviors played in TAs' reading pedagogies. Reading behaviors refer to what student-readers think, feel, or do before, during, or after the act of reading, thus incorporating the range of cognitive, affective, behavioral, and social outcomes of any reader-text transaction. Based on my review of literature on reading in the postsecondary writing classroom, and coupled with the language that TAs used to describe their reading pedagogies in a pilot survey, I identified fourteen reading behaviors that appear to be the most common features of writing instructors' reading

[6] More specifically, the extent to which TAs felt each reading behavior was: (1) important for students' WRIT 2 success, (2) challenging for students, (3) an explicit component of their teaching practices, and (4) difficult to address in their teaching practices.

pedagogies: (1) *being motivated to read*, (2) *skimming and scanning*, (3) *annotating texts*, (4) *comprehending content*, (5) *conducting a close reading*, (6) *reading rhetorically*, (7) *applying visual literacy*, (8) *deconstructing genres*, (9) *reading critically*, (10) *reading like a writer*, (11) *summarizing and paraphrasing*, (12) *using sources in papers*, (13) *analyzing samples* (of genres that students will be writing), and (14) *discussing a text with classmates*. These fourteen reading behaviors, together, provide an opportunity to gain a collective portrait of the ways that these TAs—graduate students trained in humanities disciplines and exposed to composition theories of genre, transfer, and threshold concepts—guide students' reading in their WRIT 2 courses.

The data reveals that TAs perceive varying degrees of value across these fourteen reading behaviors—oftentimes, attributing value onto a particular reading behavior for a specific reason—and TAs' valuations of each reading behavior very closely mirror the extent to which they explicitly address each one in their pedagogies. The reading behaviors that they most privilege, unsurprisingly, are the ones they most consistently and explicitly address in their teaching practices. However, in another way, the data indicates that each reading behavior holds relative value in this FYC course depending on the precise moment *when*—during an individual lesson or throughout the entire course—the TA is attempting to cultivate a particular reading behavior and *why*. TAs can, and do, leverage particular reading behaviors at advantageous moments. In the ensuing analysis within part two, I primarily draw on TAs' responses to survey questions 7-12.

Guiding FYC Students' Reading: TAs' Perceptions of 14 Reading Behaviors

96% of TAs *definitively agreed* that RLW was the most important reading behavior for success in WRIT 2. In all, over 75% of TAs *definitively agreed* that 8 of the 14 identified reading behaviors were important for success in FYC: *comprehension*, *reading rhetorically*, *deconstructing genres*, *critical reading*, *reading like a writer* (*RLW*), *using sources in papers*, *analyzing samples*, and *discussing texts*.

An overview of the TAs' responses to these Likert scale statements appears below in Table 11.

Table 12

Collective Portrait of TAs' Perceptions: Guiding Reading Behaviors Across Contexts

Reading Behaviors	Percentage of TAs Who *Definitively Agreed* with the Following Statements	
	Important in WRIT 2	Explicitly address in WRIT 2 teaching practices
Being Motivated to Read	67%	38%
Skimming and Scanning	42%	50%
Annotating Texts	55%	42%
Comprehending Content	**88%**	50%
Conducting a Close Reading	50%	38%
Reading Rhetorically	**88%**	**79%**
Applying Visual Literacy	29%	29%
Deconstructing Genres	**79%**	**92%**
Reading Critically	**78%**	67%
Reading Like a Writer	**96%**	**92%**
Summarizing and Paraphrasing	44%	47%
Using Sources in Papers	**88%**	**84%**
Analyzing Samples	**83%**	**84%**
Discussing a Text(s) with Other Classmates	**75%**	**79%**

Survey Q10 asked TAs to acknowledge the extent to which they explicitly address each reading behavior—a consideration that can offer additional clues into what each TA values in their conceptualizations of guiding students' reading. Interestingly, TAs' responses very closely mirrored their responses to survey Q8, which asked them to identify which reading behaviors were important for students' success in WRIT 2. When TAs' responses to these two questions are compared, their collective *definitive agreement* fell within 4%, or 1 TA, across six different reading behaviors. Twelve total reading behaviors fell within 13% (or approximately 3 TAs) when TAs' responses to these two statements are compared. Based on these figures, the extent to which reading behaviors were perceived to be important for success in WRIT 2 very closely

mirrored the extent to which they were explicitly addressed in class. These survey data show alignment between the reading behaviors TAs perceived to be most important and what they indicated that they emphasized in their teaching.

A different story unfolds, though, for TAs' perceptions of students *being motivated to read* and students' abilities associated with *comprehension*: they were the only two reading behaviors in which TAs' *definitive agreement* of their importance for success in WRIT 2 (survey Q8) and the extent to which they explicit address them in their teaching practices (survey Q10) were misaligned. In each case, TAs *definitively agreed* that these reading behaviors were more integral to students' success but, conversely, less necessary to explicitly address in the classroom. *Being motivated to read* yielded a sizable 29% difference: 67% of TAs *definitively agreed* that it was important for WRIT 2 success, whereas only 38% *definitively agreed* that they explicitly addressed it in class. For *comprehension*, this "important for success" to "explicitly addressed" difference was steeper: 88% of TAs *definitively agreed* about its importance while only 50% *definitively agreed* that they explicitly addressed it**.** The differences across these two reading behaviors indicate that a number of TAs bypass motivation and comprehension during their attempts to guide students' reading. Furthermore, of the fourteen reading behaviors that anchored this study, *being motivated to read* and *comprehension* have the two highest co-occurrences with tension, suggesting that TAs may be more likely to bypass reading behaviors that present some level of uncertainty in their reading pedagogies—a theme that emerged from the data which I continue to explore in the next section.

Reading Behaviors in WRIT 2: Relative Value, Trajectories, Transfer, and Tension

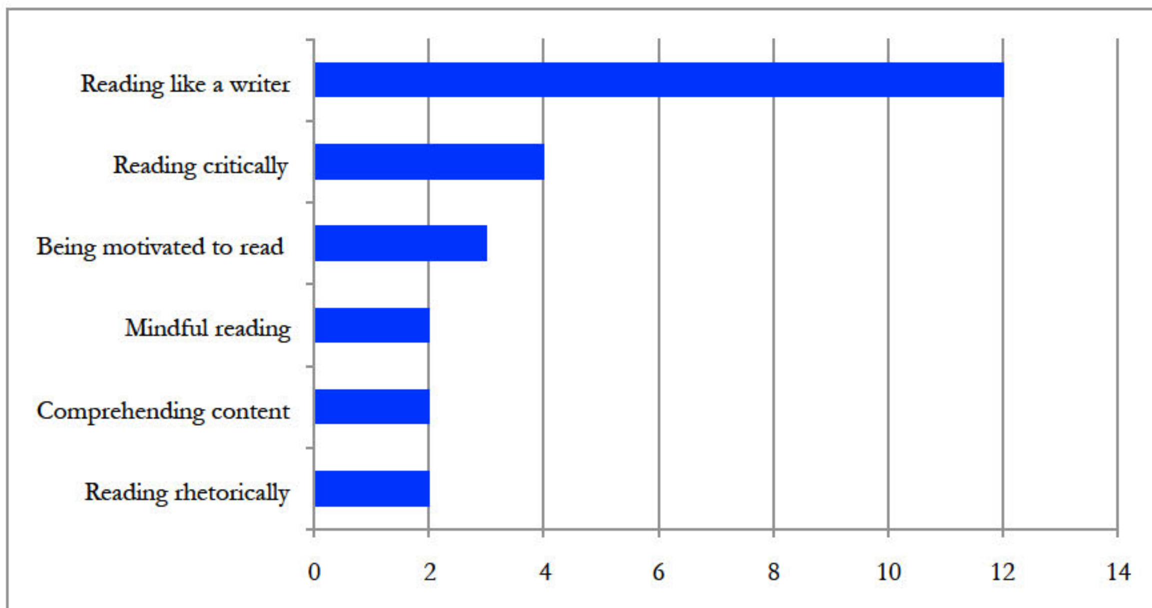
TAs' expressed uncertainty about how to guide students' reading continued to appear in TAs' open-ended follow-up responses to this portion of the survey. Survey Q8 asked TAs which reading behavior was the most important for success in WRIT 2 and why. TAs could select one

of the fourteen identified reading behaviors or select their own. By a wide margin, nearly half of the TAs (11/24) chose *RLW* exclusively, and another TA noted that his selection was "closely tied to reading like a writer," which he described as "Reading for writing approaches/techniques that either pull a student "in" (i.e., engages them) and recognizing and taking note of what pushes them out."

Figure 7, below, depicts TAs' responses to survey Q8. Some TAs selected multiple reading behaviors—3 TAs selected two and another TA chose three—and they have been individually accounted for in the following bar graph. Two other TAs chose *mindful reading* which was not among the fourteen reading behaviors on the list. Reading behaviors that only yielded one vote—*deconstructing genres*, *conducting a close reading*, *skimming and scanning*, and *annotating texts*—and were omitted from the graph.

Figure 7

The Most Important Reading Behaviors for Success in WRIT 2



The remaining responses besides *RLW*, though, were scattered, indicating that TAs place a range of valuation onto different reading behaviors—oftentimes, it seems, for different

reasons. The remaining TAs committed to seven different reading behaviors as the most important for success in WRIT 2, and many of those responses referenced multiple reading behaviors. For instance, after *RLW*, *reading critically* was perceived to be the second-most important reading behavior, and each of the 4 TAs who selected it commented on the role it played in the interconnected trajectory amongst other reading behaviors. In Stevie's response, she asks, "[I]f they can't read critically, how are they going to do most of the other items on this list?" Critical reading, here, is conceptualized as the means to various ends. In a similar way, Ian acknowledged that *reading critically* provided the necessary step towards formulating insights, stating, "If they can begin to actually interrogate a text, they can then begin to say genuinely insightful things about it." A third TA, Honus, envisioned *critical reading* as a greater, more-encompassing reading behavior that requires proficiency with other reading behaviors, claiming that, "reading critically encompasses reading rhetorically (my second choice). One cannot read critically without taking into account rhetorical factors like audience, context, purpose, and so on," echoing Haas and Flower's (1988) claim of the overlapping relationship between *reading rhetorically* and *critical reading*.

In one respect, TAs' responses to survey Q8 only indicate TAs' perception of the hierarchy amongst the various reading behaviors that they attempt to guide students through in WRIT 2—an artificial consideration which offers little theoretical insight to reading research. TAs, in their teaching practices, don't spend the entire course guiding students through *one* reading behavior at the expense of countless others—an obvious truth supported by their survey responses about the extent to which they explicitly guide students through many different reading behaviors. However, in another respect, TAs' elaborations on *why* they perceived particular reading behaviors to hold more value than others revealed a much more illuminating insight: TAs conceptualize individual reading behaviors as interconnected components of literate

activity that, oftentimes, exist along a greater developmental trajectory.

Two respondents' answers to survey Q8 capture this observation. While Loretta chose *annotating texts* because she envisioned it as the most crucial *starting point* for propelling students forward into heightened textual engagement, Ian chose *critical reading* because it was the *outcome* of other successful reading behaviors—namely, *comprehension* and *reading rhetorically*. A closer look at Loretta and Ian's responses leads to further insight about the roles that each reading behavior can play within each TA's broader reading pedagogy. Loretta explained her underlying thought process for selecting *annotating texts* as the most important reading behavior for success in WRIT 2, writing, "my rationale above was which was indispensable before being able to go on […] give me a student who can comprehend readings and who learns how to ANNOTATE early on in my class, and I'll guarantee the student can do the rest of this by the end of the term." Conversely, Ian complemented his *critical reading* selection by stating, "One cannot read critically without taking into account rhetorical factors like audience, context, purpose, and so on." Juxtaposed, the rationale behind these two responses suggests that since reading behaviors hold both independent value *and* interdependent value according to TAs' estimations, a particular reading behavior ultimately holds *relative value* based on the curricular moment when it is being adopted and the purpose it is intended to serve. When writing instructors guide students' reading, then, they can do so by leveraging particular reading behavior at distinct moments to optimize the reading behavior's value.

To this end, two other TAs' open-ended responses to survey Q8 work in conversation with each another, in effect, corroborating this complexity. While Bret prefaced his response by acknowledging that "it's hard to isolate just one of the skills, strategies, or stances that is 'the most important,' since all are useful in Writing 2," another TA, Lana, seemingly offers an answer for how Bret might resolve this ambiguous yet expansive literate terrain. She proposes

cultivating a "reader's sense" in WRIT 2 students. Alternatively called *mindful reading* (Carillo, 2014, 2016), Lana characterizes "reader's sense" in the following way:

> I think Writing 2 students can benefit the most from learning to adopt a couple of different "modes" of reading, and from developing an intuition as to when a particular "mode" is most appropriate. Just as I focused throughout the year on the need to hone our "writer's sense" (Irvin), I suppose we could call this intuition the "reader's sense." For instance, when students went through the process of selecting academic journal articles for WP2, I encouraged them to use "skimming and scanning" techniques to get a sense of the topics and arguments being made, and to determine which articles would fit together the best for the project. However, I also insisted that they set aside time to read and re-read the final set of articles to a) better understand and master the content itself, since it was difficult, b) analyze the writerly choices being made and the use of genre conventions and c) to draw connections between the texts they were using and narrow down the "evidence" they would be using for their own papers.

Lana's desire for her students to be able to self-navigate through the interconnected nature of literate activity seems to be further supported by the number of TAs' open-ended responses that contain multiple embedded and overlapping reading behaviors. For instance, in his selection of "reading critically" for survey Q8, Honus states "One cannot read critically without taking into account rhetorical factors like audience, context, purpose, and so on. I also think reading critically encompasses many other possible choices." Soon thereafter, in the same response, Honus cautiously wonders, "I think both close reading and effective skimming are important skills (both of which students need to practice). But how does one decide when to do one or the other? In contexts with which I am familiar, one needs to move strategically back and forth between close reading and skimming—doing only one or the other is going to be

impossible or useless. Or, if paraphrasing/summarizing/annotating, how does one decide what to focus on?" Like Lana, Honus articulates an awareness of the competing tensions of guiding students' reading—students must judiciously adopt reading behaviors to meet the particular literate goal at hand.

Other TAs' responses to survey Q8 suggest similar complexity. Bret selected *skimming and scanning* as the most important reading behaviors in WRIT 2 but indirectly acknowledged that they are ultimately bound up in *comprehension*, *critical reading*, and *using sources in papers*. He supplemented his answer by stating, "Given the time constraints, student's obligations outside of Writing 2 (work, extra curriculars, other courses, etc.) the ability to skim and scan, combined with reading critically, and comprehending their sources is really the only way to draw material from the sources for their papers, and ultimately succeed in Writing 2. I also feel this skill is widely applicable outside of Writing 2. Reading quickly and effectively, or as Rosenberg would say, 'read smarter, not harder,' allows students to manage heavy reading loads, contribute to discussion sections, and draw material from their readings for other writing heavy courses." This response also draws upon time constraints and transfer, which suggests that the value of particular reading behaviors can be estimated, in part, by their comparative utility.

In another telling response to survey Q8, Stevie connects her conceptualization of value, in part, to the possibilities that a particular reading behavior might hold for fostering transfer. She writes, "I was tempted to say skimming and scanning for practical purposes, but if they can't read critically, how are they going to do most of the other items on this list? I just feel that they need to be able to read and dissect, and form an opinion about it, too, if they're going to be able to manage reading and writing activities in any field in the future." Although she ultimately chooses *critical reading*, her response is intertwined with other reading behaviors, namely, *comprehension*, formulating opinions and insights (about texts), and labor-intensive demands. Ian's

response also references the need to formulate opinions and insights, along with being able to apply concepts; however, as stated earlier, his choice for the most important reading behavior for success in WRIT 2 is *critical reading*: "If they can begin to actually interrogate a text, they can then begin to say genuinely insightful things about it. I find the biggest hurdle is that students really go on autopilot when they read. They might be able to regurgitate, but they have difficulty applying concepts to new situation (if it's a course reading) or making genuine insights about the genre and practice (if a source reading for a paper or activity)."

The interconnected nature of reading activity that emerged from TAs' open-ended responses begins to paint a picture of the situated nature of TAs' reading pedagogies. Depending on the particular point in the curriculum, their goals range from moving students towards textual consumption to textual production and, at times, iteratively between the two. The following passage—Loretta's response to survey Q9—highlights how an instructor's reading pedagogy can evolve throughout a course depending on their current instructional goal at particular curricular moments:

> [M]y rationale [for my response to survey Q8, annotating texts] above was which was indispensable before being able to go on, etc. Obviously they will all discuss w classmates and analyze stu samples, but I ranked those lower because if they did it only partway or badly, they could still improve later. RLW is crucial, yes, but I truly think annotating--or the lack thereof--undergirds the rest of their work for a unit and is correlated to the quality of their writing. They've got to comprehend, obviously, and annotate, and then the critical reading, RLW etc will come. Now, summary and paraphrase--they THINK they know how to do it, and sometimes that takes the place of argument. But give me a student who can comprehend readings and who learns how to ANNOTATE early on in my class, and I'll guarantee the student can do the rest of this

> by the end of the term. Of course they need to learn how to use sources, but if they haven't bothered to annotate their articles, then the use of sources will be a hollow effort; the writing will be underdeveloped in argument and analysis […] I hate choosing one of these overlapping and necessary skills, but my vote is with ANNOTATING TEXTS.

Loretta's response, above, draws on eight of the fourteen reading behaviors that anchored this study and characterizes them, collectively, as "necessary skills." In fact, TAs' responses to survey Q7 reflect a similar sentiment: at least two thirds of TAs *definitively agreed* that nine of the fourteen reading behaviors were important for success in WRIT 2. Only three readings behaviors—*applying visual literacy*, *skimming and scanning*, and *summarizing and paraphrasing*—yielded a minority of *definitive agreement*. Nevertheless, it's clear that TAs foresee a significant role for guiding students' reading in their writing classrooms.

TAs' responses to survey Q8 hold important ramifications for this inquiry into guiding students' literate activity in FYC. Their responses indicate that, according to their perceptions, the majority of these reading behaviors are, each, crucial components of literate activity. Further, these responses also indicate that TAs conceptually place individual reading behaviors along a greater trajectory that iteratively move between textual consumption and textual production. Consequently, it follows that when an individual reader isn't fluent with a particular reading behavior, their participation in other literate activity along the reading-writing cycle may be compromised.

In this light, reading behaviors can become bottlenecks to other reading behaviors, and reading behaviors can *also* become bottlenecks to writing activity. In other words, bottlenecks beget bottlenecks, and TAs' comments on *being motivated to read* provide the clearest examples of this phenomena. The two TAs who selected *being motivated to read* as the most important reading

behavior for success in WRIT 2 in survey Q8 both emphasized its pivotal role at the beginning of the reading-writing process. One TA claimed, "[I]t's the first step in doing the rest well" while the other TA noted, "I don't think students will begin to care about their writing until they are readers." In these two responses, *being motivated to read* is conceptualized as a bottleneck that constricts textual consumption and, thereby, *also constrict* possibilities for optimal textual production. Unsurprisingly, when TAs were asked to pinpoint bottlenecks in survey Q9 and Q11—detailed in the next section—they perceived *being motivated to read* as the most pervasive bottleneck across literate activity in WRIT 2, spanning across both students' learning and the TAs' teaching.

Part III: Bottlenecks Throughout the Reading-Writing Cycle

A third question associated with this broad inquiry into how TAs guide students' reading in their FYC classrooms examines bottlenecks. This idea, originally articulated by Middendorf and Pace (2004) refers to moments throughout the curriculum where students' learning tends to become constricted, thereby limiting their progression towards heightened disciplinary participation. Oftentimes, they theorize, this constriction occurs because the tacit literate practices of expert disciplinary practitoners have not been made explicit. To pinpoint and examine these moments where students' thinking, writing, or reading are most frequently challenged, Middendorf and Pace (2004) propose a "Decoding the Disciplines" (DtD) approach that asks faculty to identify the most common and significant bottlenecks that they've witnessed in their teaching experiences and then explain how they (as expert practitioners within particular disciplines) would resolve these issues. In a similar, albeit different way, I asked TAs to what extent they perceived each of these fourteen reading behacviors to be bottlenecks in FYC. Although I didn't inquire into how they, themselves, would resolve such challenges as a hypothetical FYC student—i.e., how they would attempt to *read to deconstruct genres*, for example,

for an upcoming assignment—I did ask them how they attempted to resolve these bottlenecks in their pedagogical practices.

To varying degrees, TAs acknowledged that each of the fourteen reading behaviors presented bottlenecks to their teaching practices *and* their students' learning, providing further indication that tension manifested across TAs' reading pedagogies. Although TAs targeted bottlenecks through an array of methods, one pattern emerged that accounted for how most TAs attempted to address these bottlenecks: when students' learning became constricted, TAs tried to foster reading behaviors aligned with the reader-response and readerly stance dimensions. As the data reveals, when TAs explicitly guided students towards reader-response behaviors and readerly stances to resolve particular bottlenecks at various points *along* the reading-writing cycle (i.e., in various dimensions), they also helped students to achieve more fluid movement *through* the reading-writing cycle. These findings reinforce the interconnected nature between reading and writing.

Teaching and Learning Bottlenecks Associated with Guiding Students' Reading

Survey Q9 and Q11 sought TAs' perception of bottlenecks related to guiding students' reading, more specifically, the extent to which their students struggled with each reading behavior and the extent to which they, themselves, struggled with guiding students towards cultivating reading behavior. Compared to TAs' responses to survey Q7 and Q10—which sought TAs' perceptions of the importance of each behavior and whether it was explicitly addressed in their teaching practices—TAs' responses to questions about bottlenecks yielded much more tempered attitudes. Overall, across each reading behavior, only a minority of TAs *definitively agreed* that each particular reading behavior presented a bottleneck to students' learning or their instructional practices.

However, virtually half of the 24 TAs *definitively agreed* that *being motivated to read* presented

difficulties for students' learning in WRIT 2 (48%) and instructors' teaching (50%)—the highest frequencies for any reading behavior. The only one other reading behavior to pose a similar, albeit more modest, challenge for students and instructors was *conducting a close reading* (47% for students' learning and 34% for TAs' teaching). Approximately 40% of TAs *definitively agreed* that their WRIT 2 students struggled with *annotating texts*, *comprehending content*, *reading rhetorically*, and *using sources in papers*. TAs, conversely, experienced less difficulty explicitly addressing these reading behaviors in their WRIT 2 pedagogy. In fact, aside from the very slight exception of a few reading behaviors, TAs tended to hold the consistent perception that, more often, students struggled with successfully performing any given reading behavior than TAs did in their attempts to explicitly address them in their teaching practices. This gap—that is, the percentage of TAs who *definitively agreed* that students struggled with *learning* a reading behavior compared to the percentage of TAs who *definitively agreed* that they, themselves, struggled with *teaching* that reading behavior—was most pronounced with *using sources in papers* (31% difference), *reading rhetorically* (22% difference), and *annotating texts* (18% difference). Table 13, below, outlines TAs' perceptions of teaching and learning bottlenecks in WRIT 2 that strictly pertain to guiding students' reading.

Table 13

TAs' Perception of Teaching and Learning Bottlenecks in WRIT 2

Reading Behaviors	Percentage of TAs Who *Definitively Agreed* with the Following Statements	
	Students struggle in WRIT 2	Difficulty addressing in WRIT 2 teaching practices
Being Motivated to Read	**48%**	**50%**
Skimming and Scanning	4%	4%
Annotating Texts	**39%**	21%
Comprehending Content	**39%**	29%
Conducting a Close Reading	**47%**	**34%**
Reading Rhetorically	**39%**	17%

Applying Visual Literacy	4%	8%
Deconstructing Genres	17%	4%
Reading Critically	26%	21%
Reading Like a Writer	21%	4%
Summarizing and Paraphrasing	19%	22%
Using Sources in Papers	**43%**	12%
Analyzing Samples	14%	4%
Discussing a Text(s) with Other Classmates	13%	8%

Survey Q13 posed an open-ended follow-up question to TAs' perception of teaching bottlenecks: "What particular reading behavior (a skill, a strategy, or a stance) have you found to be the *most* difficult to explicitly address in your teaching practices, and why? Feel free to choose one from the previous list or identify your own." Over a quarter of the TAs stated that *being motivated to read* was the most difficult reading behavior to address, yielding six votes—twice the amount of the next closest response, *deconstructing genres*. One TA pointed to the wide range of mitigating factors that can impede students' *motivation*, noting that "motivation [is the most difficult to address] because it is ultimately influenced by a myriad of social conditions." However, most TAs seemed to isolate students' motivational struggles to two sources: the nature of the assigned WRIT 2 course texts and assessment-related considerations.

Despite acknowledging the value of numerous assigned course texts in survey Q1—in particular, Bunn's *How to Read Like a Writer*—many TAs took aim at the collective WRIT 2 canon; in this way, TAs perceived the collection of suggested course texts as a structurated bottleneck. Bruce, for instance, claimed students' *motivational* shortcomings extended from "find[ing] the genre readings from our shared canon uninteresting." Fiona echoed this sentiment, which she based, in part, on students' end-of-quarter ESCI evaluations, noting that they "express frustration that the readings are boring, but the concepts themselves are helpful." A third TA, Joan, echoed these perceptions, although she perceived a difference between students' *motivation* towards reading the assigned course texts and the self-selected academic

texts. She remarked, "They were not interested in the course readings and this influenced their motivation to read. They were more engaged with their sources for WPs." Ian's response suggested that students' existing interests complicate how to adequately address their lack of *motivation*, noting "there isn't much that I can do to get a student excited about reading if he/she is not interested in it." Lastly, Honus wonders whether the assigned WRIT 2 course texts, collectively, are the source of this bottleneck, writing, "I believe that [reading has] been difficult to address in the context of the Writing 2 course because most of the readings taught in the course are either 1) written in such an approachable style that they do not lend themselves to these strategies (e.g. what would it even mean to ask students to critically read something like 'Navigating Genres' or 'Reading Like a Writer,' given that these texts present so little resistance to the students?); 2) written about things that the students don't really care about, such that the students are not motivated to engage at a higher level with them."

These responses, above, all indicate that the nature of the assigned WRIT 2 course texts played a significant role in students' *motivational* struggles. Others, though, pointed to the absence of explicit assessment mechanisms which, they argued, disincentived students' *motivation* to read. Amy, for instance, considered administering quizzes to her WRIT 2 students as means of targeting this bottleneck. She did this in other teaching appointments "by instituting unannounced reading quizzes (mostly when teaching English literature classes, in which reading the material is crucial for the students to understand classroom concepts and participate in group discussion)." She didn't carry this practice over to her WRIT 2 reading pedagogy, creating uncertainty in her teaching practices. Amy explained, "It's harder to justify reading quizzes in Writing 2, given that I make sure to go over each reading with the students during class time, so it is very easy for a student to just wait until class meetings to learn about the main points from the reading." Another TA felt apprehensive about using accountability-related assessment to

resolve this issue. She noted, “I did not want to give quizzes or additional homework. I wanted them to enjoy the reading and to see the value in it. But it was hard to articulate the why.” Ian, more bluntly, encapsulated his call for heightened accountability as the only way to address *motivation* by stating, “Students often read only if they feel that there is a reason to do so.”

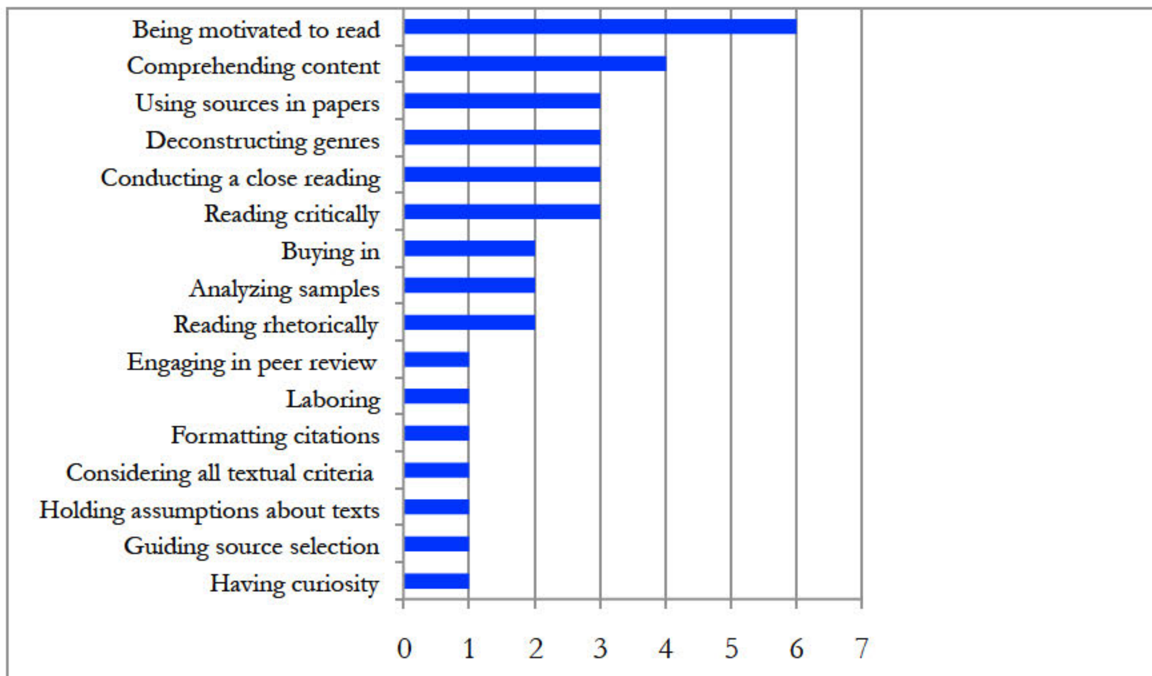
Other TAs attempted to resolve students’ *motivational* bottleneck through a range of strategies unrelated to assessment. To accommodate students’ discontent with the assigned course texts, Fiona “tr[ied] not to dwell too much on the readings and focus instead on an overall ‘take away’ we can apply to an activity.” Dylan, alternatively, claimed that more effective and explicit modeling might provide a resolution. He claimed that his students’ struggles likely stemmed from his own instructional struggles, namely, a difficulty with “not thoroughly demonstrating for my students how successful writing habits are often a result of successful reading habits” and that “he’s had difficulty finding ways in the classroom to model for my students the literal relationship between these two different activities of reading and writing.”

Finally, some TAs bypassed *motivation* altogether, instead, attributing their greatest teaching bottleneck to the inherent burdens of labor. Marilyn, for example, used the verb “get” instead of “motivate” in claiming that, “*Getting* students to read the assigned reading before class” was the most difficult reading behavior for her to address.

In all, TAs acknowledged many other reading behaviors that were difficult to explicitly address in their teaching practices. In their responses to survey Q13, the group of 24 TAs identified nine different reading behaviors, two context-dependent issues, and, yet again, a range of responses that mentioned multiple, interconnected reading behaviors. Figure 8, below, depicts their responses.

Figure 8

Teaching Bottlenecks: The Most Difficult Reading Behaviors for TAs to Explicitly Address



In one respect, TAs' responses might seem like a collection of individual reading behaviors, but when they are reconceptualized and consolidated across their respective reading dimensions—intratextual foci, extratextual expansion, integrating texts, transtextual embodiment, and reader-response—a somewhat different picture emerges. Of these different dimensions, TAs perceived the most challenging teaching bottlenecks to exist within the intratextual foci dimension, which was exclusively identified within 4 TAs' responses (2 deconstructing genres, 2 analysis), and another 2 TAs who included it along with multiple other reading behaviors. Another 2 TAs chose reading behaviors that comprised the integrating texts dimension (using sources recorded 2 votes), and 1 TA who chose reader-response (peer review).

However, what emerged as the greatest instructional challenge across the majority of TAs' responses was not a particular reading skill or strategy, per se, that was relegated to one of the five reading dimensions. Instead, TAs perceived having the most difficulty guiding students towards various readerly stances. Collectively, 13 separate TAs claimed that their greatest teaching bottleneck was guiding students towards a particular stance: 9 TAs selected a stance exclusively, while another 4 TAs acknowledged a readerly stance within in their response—

typically, while mentioning multiple reading behaviors. 6 TAs exclusively chose being motivated to read, while another 2 mentioned it as *one of* the most difficult reading behavior to guide students towards. 2 TAs chose critical reading, and another TA mentioned it. Similarly, one TA selected reading rhetorically, while another TA mentioned it within their responses.

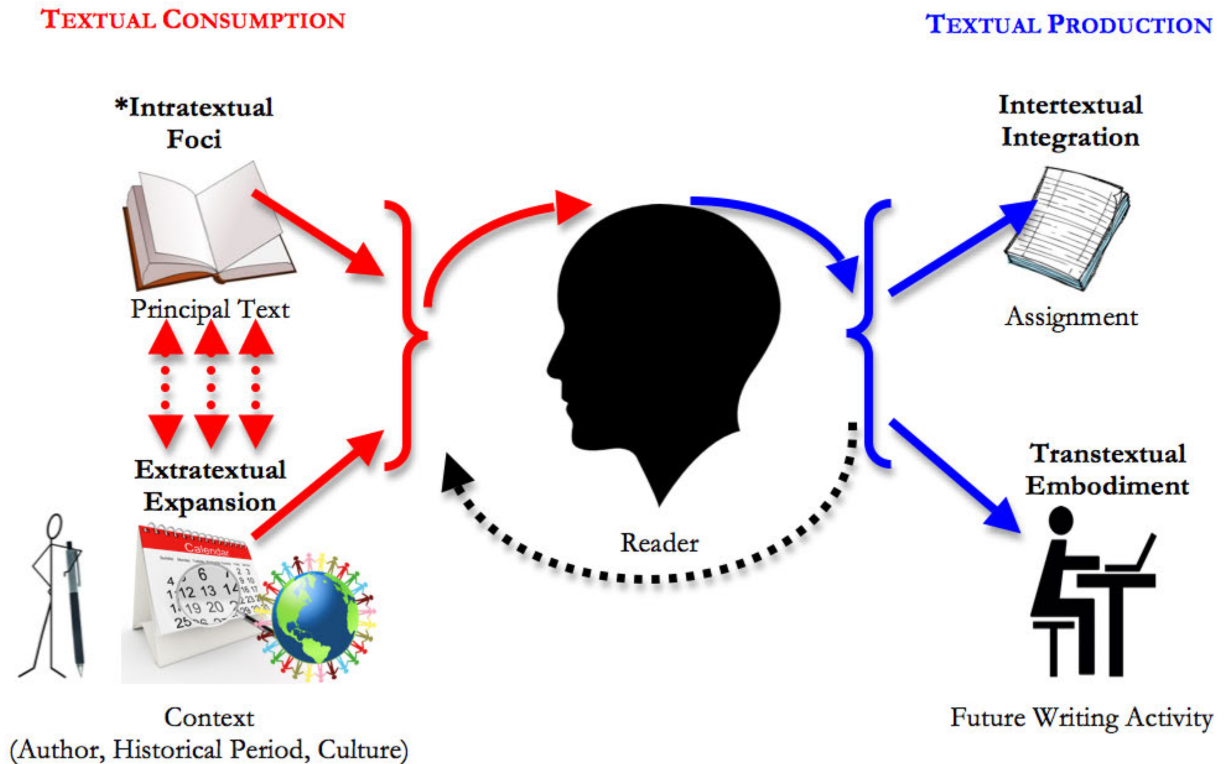
Collectively, TAs perceived a wide range of bottlenecks, providing further evidence for the existence of tension across TAs' reading pedagogies. Although this pattern is noteworthy, I have only captured a reductive snapshot of individual bottlenecks and how they impede literate movement along the reading-writing cycle. To unpack this further, I turn to TAs' interview responses, which offer contextualized glimpses into how TAs negotiate bottlenecks in their WRIT 2 courses. In addition to identifying bottlenecks, TAs provide the basis for their perception of bottlenecks, the reasons why particular bottlenecks exist, and how they targeted various bottlenecks in their teaching practices. Given the prevalence of tension embedded within TAs' reflections and the range of bottlenecks that they've identified, in the next section of this chapter, I take a closer look at how TAs guide students' reading through each of the fourteen reading behaviors with attention to the reading-related bottlenecks that exist across the reading-writing cycle.

Fourteen Reading Behaviors Across the Reading-Writing Cycle

The open-ended data yielded an intricate tapestry of interconnected reading behaviors that take place within postsecondary writing classrooms organized by these TAs. TAs' responses indicated that their reading pedagogies spans across the four domains that were outlined in the literature review: intratextual foci, extratextual expansion, intertextual integration, and transtextual embodiment. Figure 9, below, portrays this reading-writing cycle.

Figure 9

Cyclical Literate Activity: Reading Behaviors Situated Across Four Domains of Reading Activity



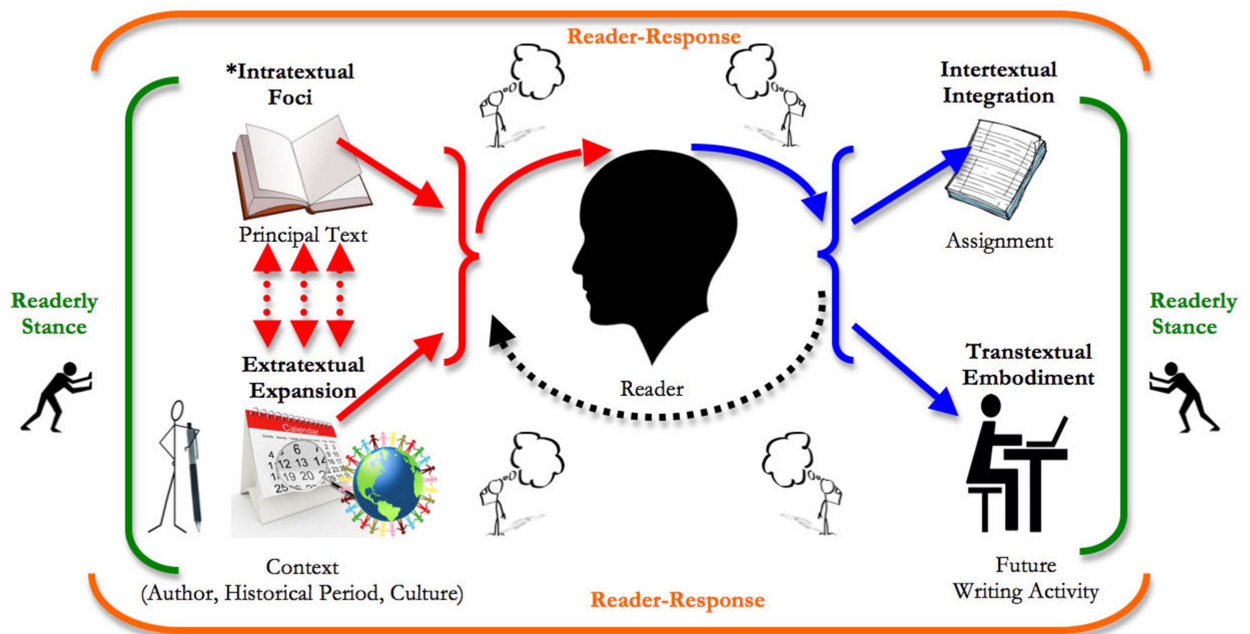
Many of the fourteen reading behaviors that pre-populated my survey exclusively align with each of these four domains which have been extensively detailed in the literature review. For instance, *conducting a close reading* is a reading behavior within the intratextual foci because it brings readers into direct (and oftentimes, it appears, exclusive) engagement with the text in isolation. Alternatively, *using sources in papers* is a component of intertextual integration. *Reading like a writer* is one element of transtextual embodiment.

Other reading behaviors, though, *permeate* these four domains. Take *asking questions*, for instance—a reading behavior that emerged (which I explain shortly) that can pique students' curiosities or capture moments of confusion—can be used across each of these four domains. Students can *ask questions* about the historical context in which a text is produced (extratextual expansion), a particularly difficult paragraph within the text itself (intratextual foci), a self-

directed query while revising written work (intertextual integration), or the particular "move" a writer makes (transtextual embodiment). Consequently, because of such reading behaviors' ability to apply across the reading-writing cycle, they represent two additional domains. These domains are readerly stance and reader response. With these two dimensions accounted for, Figure 10 illustrates the entire framework of reading activity.

Figure 10

Full Framework of Reading in the Writing Classroom: Six Domains of Reading Activity



Together, to varying degrees, WRIT 2 TAs attempt to guide students through an array of reading behaviors across these six domains. However, one of the two domains that *span* the reading-writing cycle—reader-response (the other is readerly stance)—is particularly important: TAs tend to rely on integrating reader-response-oriented reading behaviors into their pedagogy to resolve students' bottlenecks. In fact, targeting bottlenecks through reader-response activities appears to provide the best way of empowering students to calibrate their own literate activity along the reading-writing cycle because of its inherent ability to span both the textual

consumption and textual production domains. Reading behaviors that are aligned with the reader-response dimension, in other words, can be leveraged to strengthen intratextual foci, extratextual expansion, intertextual integration, and transtextual embodiment.

In this next section, I extensively draw on survey data to examine the roles that each reading behavior plays within TAs' collective reading pedagogy. I complement these quantitative trends (which indicate TAs' perceptions) with select open-ended survey and interview data to illuminate the ways that TAs enact their reading pedagogies. These data, together, enable a closer examination of the TAs who most emphatically incorporated reader-response behaviors into their reading pedagogies to help resolve various bottlenecks (to teaching and learning) throughout the reading-writing cycle. These brief anecdotal accounts offer ways that these TAS strengthen students' reading across both the textual consumption and textual production domains by recalibrating reader-text relationships in the classroom.

Organizationally, I first analyze the reading behaviors aligned with the reader-response domain. Here, I also account for the additional reading behaviors that emerged from TAs' open-ended responses. Although I do not analyze them in systematic depth here, I draw upon them in the subsequent sections to explain how TAs use them to resolve bottlenecks. Once I explain how TAs perceive and describe the reading behaviors in the reader-response dimensions, I begin analyzing TAs' perceptions and descriptions of reading behaviors aligned with dimensions that are situated at specific points in the reading-writing cycle. I begin with those associated with textual consumption (i.e., those in the intratextual foci and extratextual expansion dimensions) then move towards those that are primarily intended to promote textual production (i.e., those in the intertextual integration and transtextual embodiment dimensions).

Reader Response

When student-readers exhibit reading behaviors that align with this reader-response

dimension, they *act on* the text in some way and outwardly project some aspect of their reading experience. In addition to previously-identified *annotating texts* and *discussing a text with classmates*, a wide range of reader-response behaviors emerged from TAs' reading pedagogies: *articulating what/why awareness*, *asking questions about a text/author*; *determining textual quality* (accounting for the strengths and weaknesses of a text); *engaging in peer review*; *exploring personal opinion*; *formulating insights and observations*; *inter(e)act with the text's ideas*; *making real-world connections*; *recognizing the rhetorical how/why function of conventions*; *reflecting on the act of reading*; *taking notes while reading*; and *taking stock of interesting/noteworthy language*. Like the various reading behaviors aligned with the readerly stance dimension in the previous section, TAs also attempted to cultivate many of these reading behaviors to resolve bottlenecks. The table, below, outlines TAs' definitive attitudes towards the two reading behaviors aligned with this reader-response dimension that were included in my survey, *annotating texts* and *discussing a text with classmates*. After the table, I provide a more detailed account of the two identified reading behaviors, along with the ones that emerged.

Table 14

Percentage of Definitive Agreement with Statements About Reading Behaviors Aligned With Reader Response

	Important in WRIT 2	Students struggle	Explicitly address in teaching practices	Difficulty addressing in teaching practices
Annotating Texts	55%	39%	42%	21%
Discussing a Text with Classmates	75%	13%	79%	8%

Annotating Texts

TAs discussed *annotating texts* when they made reference to "marking up" texts with varying degrees of elaboration. On the most basic level, readers who annotate create surface-level inscriptions by highlighting, underling, starring, circling, bracketing, etc. On a more detailed

level, readers who annotate accompany their personalized systems for minimal marking with marginal notes. One TA, for example, claimed that while he reads, he regularly "write[s] short responses or questions […] *what does this mean?* [or] *I don't get this*." In addition to providing a mechanism for capturing a reader's immediate reaction to the text, *annotating texts* also enabled readers to recall their thought process during a particular textual engagement. That same TA noted, "If I come up with some reasonable explanation for what I think they're saying, then I'll jot down a word or two that reminds me how I got there mentally."

A slightly majority of TAs, 55%, *definitively agreed* that *annotating texts* was an important reading behavior in WRIT 2. Less than half of TAs explicitly addressed it in their WRIT 2 teaching practices—only 42% *definitively agreed* that they did, and 8% of TAs *definitively disagreed*. TAs perceived students to have much more difficulty with *annotating texts* (39% of TAs *definitively agreed* that students struggled) than they did with teaching *annotation* strategies (21% *definitively agreed* that they experienced difficulty).

Table 15

Survey Overview: Annotating Texts

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	0%	4%	0%	13%	29%	38%	17%
Students struggle	0%	0%	9%	30%	22%	22%	17%
Explicitly address in teaching practices	0%	8%	4%	13%	33%	29%	13%
Difficulty addressing in teaching practices	0%	33%	17%	17%	13%	4%	17%

Discussing a Text(s) with Other Classmates

Discussing a text with classmates emerged from the data in conjunction with socially-

mediated activities like working with a partner or small group, or at times, engaging in a class-wide discussion. TAs often provided directives for these text-based discussions, typically in the form of questions. Questions ranged from targeting the declarative content of assigned course texts to the procedural, craft-based strengths and weaknesses of student work.

The overwhelming majority of TAs, 79%, *definitively agree* that they explicitly address this reading behavior in their WRIT 2 courses. *Discussing a text with classmates* was another reading behavior that TAs perceived to present little resistance to their teaching (8% *definitively agreed* that it was difficult to explicitly address) or students' learning (13% of TAs *definitively agreed* that their students struggled).

Table 16

Survey Overview: Discussing a Text(s) with Other Classmates

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	0%	0%	4%	13%	8%	25%	50%
Students struggle	13%	30%	22%	13%	9%	9%	4%
Explicitly address in teaching practices	4%	0%	4%	0%	13%	25%	54%
Difficulty addressing in teaching practices	25%	21%	25%	13%	8%	8%	0%

Each of the reading behaviors that have been addressed, above—from the ones that were present in the survey like *annotating texts* and *discussing a text with classmates*, to others that emerged from TAs' open-ended responses like *formulating insights and observations* to *taking notes while reading*—align with the reader-response dimension of reading activity. When instructors attempt to cultivate these reading behaviors in their student-readers, they explicitly bring students' experiences of the text forward. Oftentimes, TAs foster these reading behaviors as a means of targeting and resolving bottlenecks to both their teaching and students' learning.

Intratextual Foci Domain of Reading Activity

Reading behaviors within the intratextual foci domain call readers' attention to textual features that are strictly contained within the text itself. Four reading behaviors from the survey align with this domain: *comprehending content*, *conducting a close reading*, *applying visual literacy*, and *deconstructing genres*. *Comprehending content* carries much more cognitivist associations than these other reading behaviors aligned with the intratextual foci dimension; however, I include it here because TAs typically associate *comprehension* with the content of texts—a reading behavior that primarily position readers' focus to aspects that are strictly contained within the text itself. Table 17, below, indicates the percentages of TAs who *definitively agreed* with the series of Likert scale statements.

Table 17

Percentage of Definitive Agreement with Statements About Reading Behaviors Aligned With Intratextual Foci

	Important in WRIT 2	Students struggle	Explicitly address in teaching practices	Difficulty addressing in teaching practices
Comprehending Content	88%	39%	50%	29%
Conducting a Close Reading	50%	47%	38%	34%
Applying Visual Literacy	29%	4%	29%	8%
Deconstructing Genres	80%	17%	92%	12%

Comprehending Content

TAs used verbs such as "know," "understand," "get," and "absorb" when they described *comprehending content*. These aspects of cognitive processing were typically tied to specific texts, such as when Ian stated, "For that [WP3] assignment—I think by that point, they kind of know what [Boyd's] *Murder Rhetorically* is getting at by that point in the class." The content of texts, then, is the source for students' *comprehension*.

Overall, TAs' responses indicate that comprehension is one of the most, if not *the* most, important reading behaviors across contexts. 88% of TAs *definitively agreed* that it was important for success in WRIT 2. Despite its importance, only half of the TAs *definitively agreed* that they explicitly addressed comprehension in their teaching practices, perhaps, in part, because they didn't believe that it posed any considerable challenges for students' learning. A little more than one third of TAs, 39%, *definitively agreed* that their students struggled with comprehension, while only 29% of TAs *definitively agreed* that they had difficulty addressing it in their teaching practices. Table 18, below, captures a more comprehensive overview of the percentages of TAs who *definitively agreed*, *definitively disagreed,* and felt *relatively neutral* about the five Likert scale statements pertaining to *comprehension*.

Table 18

Survey Overview: Comprehending Content

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	0%	0%	0%	0%	13%	42%	46%
Students struggle	0%	22%	26%	0%	13%	35%	4%
Explicitly address in teaching practices	0%	0%	13%	17%	21%	46%	4%
Difficulty addressing in teaching practices	0%	25%	13%	17%	17%	21%	8%

When his WRIT 2 students struggled with *comprehending content*, Honus attempted to cultivate two reading behaviors aligned with reader response, *making real-world connections* and *asking questions about a text/author*. After explaining how students' have difficulty understanding the idea of discourse community, he recalls, "When we first do the discourse community reading, I have [students] try to come up with their own definition of discourse community and

come up with examples of discourse communities that they're a part of. And then [I ask them to] come up with one question about discourse communities there's still unclear about."

Dylan's students also struggled with understanding discourse community; he recalls, "Some students said it was really confusing and they couldn't understand it." To resolve this *comprehending content* bottleneck, Dylan cultivated three reading behaviors aligned with reader-response: *annotating texts*, *asking questions about a text/author*, and r*eflecting on the act of reading*. One moment that presented "a great learning opportunity," as he recalls, was facilitating students' comparison of Johns' *Discourse Community* text with Dirk's *Navigating Genres* because it opened up a valuable conversation with his students which, in turn, caused him to make subsequent modification to his reading pedagogy. Dylan captures this moment in the following passage:

> "How can your reading strategies be different for those two texts? What else do you have to do, or what do you have to do differently as a reader to understand what Johns is saying versus what Dirk is saying? [...] I tried to emphasize, again, the annotation part of it. Maybe if they had forgotten about that process of: *underline 3 passages that seem clear and 3 that don't seem so clear*. Emphasize that again—for a reading as dense as the Johns [piece], I think this technique of annotating passages that seem particularly unclear can be really useful because it will get them thinking. I mean, even underlining a passage and taking the time to do that will give them—will allow them to take the time to think [and] take an extra second or two to think about maybe what that passage was actually saying."

Conducting a Close Reading

Conducting a close reading was referenced when TAs spoke about reading slowly and dwelling on curious slices of language. Lana noted that *close reading* can facilitate "trying to come up with an original argument [o]r insightful analysis. By *closely reading*, [students] can come up with something original that someone else hasn't seen. Maybe it's something that they bring to

your attention that you wouldn't have noticed. If a student is [conducting a] close reading, that's usually, for me, when I see A-level analysis. When I'm grading and something really jumps out at me it's usually because the student has read closely, seen something original, and communicated that to me." A modest 50% of TAs *definitively agreed* that it was important for success in WRIT 2. Although only 38% of TAs *definitively agreed* that they explicitly addressed this reading behavior in their pedagogy, it was still perceived to be a relatively noteworthy bottleneck: 47% *definitively agreed* that students had difficulty with *conducting a close reading.*

Table 19

Survey Overview: Conducting a Close Reading

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	0%	0%	0%	29%	21%	29%	21%
Students struggle	0%	9%	13%	22%	9%	17%	30%
Explicitly address in teaching practices	0%	8%	25%	0%	29%	25%	13%
Difficulty addressing in teaching practices	0%	25%	8%	17%	17%	13%	21%

Dylan offers an example of encountering difficulty cultivating the *conducting a close reading* reading behavior from his prior teaching experiences in introductory-level literature courses. He recalls "giv[ing] them a handout and we had worked out specific steps in the handout on close reading, and they turned in the first paper, but they just weren't getting it, you know. They weren't really slowing down the way I wanted them to, they weren't really digging deep enough." He soon decided it was "obvious [that] the handout isn't working."

To resolve this bottleneck, he emphasized reading behaviors in the reader-response dimension, namely, *inter(e)acting with the text's ideas* and *formulating insights and observations*. In the

spirit of reader-response, he called on his students to *act on* the Shakespearean play *I Henry IV* by first "list[ing] the major themes of the play as a whole." He then directed students' attention to "a specific passage, and I said: *what kind of textual themes are specific to this passage?* So I tried to relate the idea of *close reading* to using a sort of theme-based model, and they would pick out themes that were specific just to the language in that passage." In the week following this scaffolded lesson, Dylan recalls "a number of student com[ing] to my office hours, saying, *I get it now, it makes sense what I'm supposed to be doing when I'm close reading.*"

Applying Visual Literacy

TAs invoked *visual literacy* when they made reference to aspects associated with spatial design like figures, drawings, images, and colors. Design elements were also connected with artistic considerations such as choice of moment, frame, image, word, and flow, which are previewed in McCloud's *Writing With Pictures*, a text that is commonly assigned during the WP3 unit on genre transformation. Readers who *apply visual literacy* might also taken greater notice of a text's presentation by considering the question, "How do people split up what they write?" Consequently, *visual literacy* can draw readers attention to the surface-level layout of the text, including headers, titles, and other means of organizing texts. Other TAs' comments about *applying visual literacy* moved beyond artistic creativity and organizational cues to, instead, prescriptive notions of formatting. Some TAs noted the importance of providing readers with visual cues as a means of constructing meaning—in particular, the mechanics of citation attribution as a means of visually cueing readers into constructing meaning. While discussing *visual literacy*, TAs made reference to various specific genres, including cartoons, advertisements, professional letters, and lab reports.

TAs didn't perceive *applying visual literacy* to be a crucial reading behavior for WRIT 2: only 29% *definitively agreed* that it was important, and that same percentage acknowledged

explicitly addressing it in their teaching practices. It also didn't present a bottleneck to TAs' teaching or students' learning. 2 TAs, 8% of all TAs, *definitively agreed* that they struggled with cultivating this reading behavior, while only 1 TA *definitively agreed* that students struggled with it. In light of these figures, it isn't surprising that TAs didn't provide any information about how they resolved this bottleneck.

Table 20

Survey Overview: Applying Visual Literacy

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	0%	4%	0%	42%	25%	25%	4%
Students struggle	4%	4%	22%	57%	9%	4%	0%
Explicitly address in teaching practices	4%	0%	4%	42%	21%	29%	0%
Difficulty addressing in teaching practices	4%	4%	17%	54%	13%	4%	4%

Deconstructing Genres

Collectively, TAs perceived *deconstructing genres* to be an all-encompassing reading behavior, ranging from considering the "disciplinary differences that exist across the academy" to, on a much more concrete level, comparing the conventions of two texts. One TA succinctly described this over-arching strategy as determining "what distinguishes one genre from another, I guess—even on the sentence level." Nearly every TA, 92%, *definitively agreed* that they explicitly addressed it in their teaching practices, and it did not pose much difficulty for students' learning (only 17% *definitively agreed* that students struggled with it) or instructors' teaching (only 12% of TAs *definitively agreed* that they had difficulty addressing it in their teaching practices).

Table 21

Survey Overview: Deconstructing Genres

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	0%	4%	0%	8%	8%	33%	46%
Students struggle	0%	13%	30%	4%	35%	13%	4%
Explicitly address in teaching practices	0%	4%	0%	0%	4%	25%	67%
Difficulty addressing in teaching practices	21%	25%	21%	4%	17%	8%	4%

According to Janice, the concept of *genre* in her experience teaching WRIT 2 presents two interrelated bottlenecks related to reading behaviors: *comprehending content* and *deconstructing genres*. In other words, as she notes, "They have trouble understanding this concept of genre" and they weren't quite able to answer questions such as "What is a genre? What is a type of a text, versus a collection? [For instance] a newspaper is not a genre, but a newspaper article is. And getting them to understand that distinction, I have had a little bit of trouble with."

To resolve these bottlenecks during her WP1 unit, she scaffolds her lessons while cultivating a reading behavior aligned with the reader-response dimension: *formulating insights and observations*. She explains that, "Their first genre, we do in class together. So [students] bring in their three examples [of a genre] in hard copy, and I have them actually sit down and make a list of: *what are the conventions that I see?* And then, so we're modeling that before they do it at home for their PB1A." By asking her students to bring their growing knowledge forth about whatever genre they've brought to class, Janice is consciously moving her students to more proactively engaging in the act of reading by invoking their participation in the reader response dimension of reading activity.

***Extratextual Expansion* Domain of Reading Activity**

Based on TAs' response, reading behaviors that are ultimately intended to promote extratextual expansion include *determining authorial intent; considering context* (historical and cultural); *detecting bias*; *examining the author's biography and background*; *gauging intended audience*; and *situating texts in discourse communities*. With the exception of *situating discourse communities*—a reading behavior that was noted in an earlier section on *comprehending content*—TAs didn't disclose significant information about how these reading behaviors figured into their FYC pedagogies. One likely explanation is because none of the reading behaviors aligned with this dimension of reading activity were listed in the survey.

Intertextual Integration Domain of Reading Activity

The domain intertextual integration was represented in the survey by the reading behaviors *summarizing and paraphrasing* as well as *using sources in papers*. Additional reading behaviors within this domain that emerged from TAs' open-ended responses were *applying correct mechanics of citation attribution; compiling direct quotes* (into a pre-drafting document); *gauging source-assignment chemistry*; *getting to know sources*; *locating sources* (for assignments); *refining source selection* (for assignments); and *translating texts*.

Table 22

Definitive Agreement with Statements About Reading Behaviors Aligned with Intertextual Integration

	Important in WRIT 2	Students struggle	Explicitly address in teaching practices	Difficulty addressing in teaching practices
Summarizing and Paraphrasing	54%	19%	48%	22%
Using Sources in Papers	88%	43%	84%	12%

Summarizing and Paraphrasing

TAs described *summarizing and paraphrasing*—two reading behaviors designed to distill texts—in terms of capturing the most essential textual features of a text. When readers summarize texts, TAs used phrases such as "what's happening in a text," "the problem [an author] will be addressing," and "what the piece is about." One TA described *summarizing* as distilling a given text into "the most important three sentences about this book or about this article or whatever it is." Another TA put it thusly: "Both when you're listening to someone and when you're summarizing what's happening in a text[,] you're making choices about what's most important and it's that action of thinking about it and making those choices that really helps you to stick in your head." Conversely, *paraphrasing* requires readers to selectively repurpose shorter segments of text. As one TA described it, "paraphrasing is most useful when you have something that is too long to quote."

A slight majority of TAs, 54%, *definitively agreed* that *summarizing and paraphrasing* were important for students' success in WRIT 2. These two reading behaviors did not seem to be obstacles for students' learning (19% of TAs *definitively agreed* that students struggle with it) or their teaching (22% of TAs *definitively agreed* that they struggle with guiding students towards this reading behavior). 48% of TAs *definitively agreed* that they explicitly address *summarizing and paraphrasing* in their WRIT 2 teaching practices. The TAs who associated bottlenecks with either of these two reading behaviors, *summarizing* or *paraphrasing*, embedded their explanations for resolving these issues within comments made about a broader reading behavior, *using sources in papers*. For this reason, I only address bottlenecks associated *summarizing and paraphrasing* in the following paragraph.

Table 23

Survey Overview: Summarizing and Paraphrasing

	Definitively Disagree	Relatively Neutral	Definitively Agree

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	0%	0%	4%	8%	33%	25%	29%
Students struggle	5%	32%	23%	0%	23%	14%	5%
Explicitly address in teaching practices	4%	0%	17%	0%	30%	17%	30%
Difficulty addressing in teaching practices	9%	30%	22%	9%	9%	13%	9%

Using Sources in Papers

When TAs discussed *using sources in papers* they referenced introducing, integrating, citing, and formatting source-based evidence. TAs also noted the importance of balancing summarization, direct quotation, and analysis. Nearly every TA *definitively agreed* of the importance of *using sources in papers*; 88% of TAs *definitively agreed* that using sources in papers was an important reading behavior for students' success in WRIT 2. 84% of TAs *definitively agreed* that they explicitly addressed it in their teaching practices, and only 12% of TAs *definitively agreed* with having difficulties doing so. Students, however, seemed to face challenges when executing this reading behavior; 43% of TAs *definitively agreed* that their students struggle with it.

Table 24

Survey Overview: Using Sources in Papers

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	0%	0%	0%	8%	4%	25%	63%
Students struggle	0%	9%	4%	13%	30%	30%	13%
Explicitly address in teaching practices	0%	4%	0%	0%	13%	17%	67%
Difficulty addressing in teaching practices	25%	13%	17%	13%	21%	8%	4%

Stevie observes "too much summary and not enough analysis" in her students' writing

and thus perceives struggles in her students' *use of sources*. To resolve this bottleneck, she pairs an activity with the assigned course text for that day, Stedman's *Annoying Ways People Use Sources* from *Writing Spaces*. In small groups, she asks students to "write a paragraph that integrates a quote. And it can be any quote—just a quote with a paragraph around it […] and they try to integrate it well." Once each group has done so, the class reconvenes in a whole group discussion, examines each example, and considers, "*OK, what kind of paper would this be part of? What part of the paper would it be? Do you think it'd be in an introduction?* Sometimes students [feel that they're] writ[ten] as if they're introductions whereas others feel like they're more body paragraphs." To strengthen this particular reading behavior, *using sources in papers*, which Stevie believes her students struggle with, Stevie brings her student-readers to the reader-response dimension and cultivates three reading behaviors: *discussing a text with classmates*, *formulating insights and observations*, and *recognizing the rhetorical how/why function of conventions*.

Willie also perceives a challenge with students' *use of sources*, particularly their ability to *apply correct mechanics of citation attribution*. He attributes their difficulty, in part, to students' consumption of audio-visual media and the oftentimes seamless and inherently-intuitive integration of sources that form of media relies on. He noticed that his students were "quoting [in their papers] as though it's a television show or a movie. Then I realized I need to explicitly make that distinction for them and show them why that works in a movie and why it doesn't work in a paper." To accomplish this, he displays clips of *The Daily Show* to show how the host, John Oliver, interjects various video clips—typically interview snippets with political figures—into his segments. Oliver speaks before and after video clips without the need to explicitly transitioning to or from his voice, relying on little signposting, transitions, or metadiscourse. Willie elaborates, "When you have a television show, the signal is—it's actually the person. It's very clear who's speaking because *the speaker* is speaking. It's not clear, when it's the written

word, who's speaking and why." Essentially, this TA guides his students through considering how reader-viewers experience intertextuality differently, depending on the medium. Like Stevie, he pairs this activity alongside the *Annoying Ways People Use Sources* article from *Writing Spaces* by Stedman (2011) to reinforce his goals. Willie's reading pedagogy in the above example mainly draws on one reading behavior in the reader-response dimension: *recognizing the rhetorical how/why function of language and conventions.*

Transtextual Embodiment Domain of Reading Activity

Analyzing samples and *reading like a writer* were two of the fourteen reading behaviors listed in the survey that aligned with the transtextual embodiment domain. When instructors ask readers to take up these reading behaviors, they ask students to read *to write*—specifically, to enhance their writing development. Two additional reading behaviors aligned with this domain emerged in TAs' open-ended responses: *imitating language* as well as *revising and editing.*

Table 25

Definitive Agreement with Statements About Reading Behaviors Aligned with Transtextual Embodiment

	Important in WRIT 2	Students struggle	Explicitly address in teaching practices	Difficulty addressing in teaching practices
Analyzing Samples (of Genres that Students Will be Writing)	63%	14%	84%	4%
Reading Like a Writer	96%	21%	92%	4%

Analyzing Samples (of Genres that Students will be Writing)

In the close-ended survey questions, *analyzing samples* was qualified with the parenthetical note "of genres that students will be writing," and many TAs acknowledged facilitating in-class analysis of sample student work from current or previous students. Other TAs, though,

acknowledged facilitating the analysis of examples of course content, typically, to reinforce the concept of genre: they examined differences in the typified features across texts to illuminate genre, and they reviewed academic journal articles to identify scholarly work. In these ways, analyzing samples—or examples—provided a way for TAs to scaffold students' learning.

An overwhelming 84% of TAs *definitively agreed* that they explicitly addressed *analyzing samples* in their teaching practices, and like *discussing a text with classmates*, *analyzing samples* also seemed to present very little challenge to TAs' teaching (only one TA *definitively agreed* that it was difficult) or students' learning (14% of TAs *definitively agreed* that students struggled with it). A majority of TAs, 63%, *definitively agreed* that this was an important reading behavior for success in WRIT 2.

Table 26

Survey Overview: Analyzing Samples (of Genres that Students will be Writing)

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	0%	0%	4%	4%	8%	33%	50%
Students struggle	0%	32%	27%	18%	9%	14%	0%
Explicitly address in teaching practices	0%	4%	0%	0%	13%	13%	71%
Difficulty addressing in teaching practices	21%	29%	21%	8%	17%	0%	4%

Janice finds facilitating students' *analysis* to be difficult for two reasons. First, she acknowledges that the act of analysis is ultimately a text-dependent activity; different texts offer different opportunities for analysis. She claims that, "The difficulty I have in explaining analysis and helping my students get it is that there's no right answer. Everyone's analysis is going to be different […] Giving examples is difficult because I don't want to limit their understanding of

that—of what kinds of questions you might ask." Second, she notes that guiding students' reading to enhance their *analytical* abilities is particularly problematic in group settings when students' are selecting their own sources because, again, different texts yield different avenues for analysis. She encapsulates these thoughts in the following response: "Since there's no one right way to do an analysis and the focus and result are so dependent on both what is being analyzed and who is doing the analysis I struggle to give generic but useful enough examples to my students in class."

Essentially, Janice's comments indicate that she struggles with bridging general, decontextualized principles about writing instruction with lessons that can illuminate exactly how and why literacy education must be contextualized. This bottleneck appears when she needs to commit to specific examples to analyze in class; the source of her difficulty is in targeting analysis in a whole-class dynamic. To resolve this bottleneck, Janice cultivates two reading behaviors that align with the reader response dimension: *asking questions about a text/author* and *taking stock of interesting/noteworthy language*. She "give[s students] a handout that has a list of a million different questions you might ask" about a text, then asks students to apply these questions—and, if possible generate new ones—to the samples that they've brought. While her students *analyze samples*, Janice asks them to catalog "what catches your eye about the text," thereby foregrounding students' reading experiences.

Reading Like a Writer

TAs captured the idea of *reading like a writer* in the followings ways: "[pinpointing] writerly choices," "Reading for something other than comprehension," and "Paying attention to how others craft texts within specific contexts." TAs often associated this reading behavior with students' own writing. *RLW* yielded the strongest results for perceived importance in WRIT 2 (96% of TAs *definitively agreed*) and the extent to which TAs explicitly address it in their teaching

practices (92% of TAs *definitively agreed*). It also presented very little resistance to students' learning (21% of TAs *definitively agreed* that students struggled with it) and virtually no difficulty for instructors' teaching (4% of TAs *definitively agreed* that they experienced difficulty with addressing it), which may explain why TAs didn't provide any explanation for how they attempted to resolve any bottlenecks associated with this reading behavior.

Table 27

Survey Overview: Reading Like a Writer

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	0%	0%	0%	0%	4%	17%	79%
Students struggle	4%	13%	39%	0%	22%	17%	4%
Explicitly address in teaching practices	0%	4%	0%	0%	4%	13%	79%
Difficulty addressing in teaching practices	25%	21%	29%	4%	17%	0%	4%

Readerly Stances

Stance played a role in TAs' descriptions of orienting readers' activity. *Being motivated to read*, *reading rhetorically*, and *reading critically* were each included in the list of fourteen original reading behaviors; other reading behaviors aligned with this readerly stance dimension, though, emerged from TAs' open-ended responses. These reading behaviors were *considering others' lenses/interpretations*; *looking for intersections with interests*; *maintaining distance between the text and self*; *reading "on autopilot"*; and *reading with the writer/text*. TAs cultivate these reading behaviors to resolve bottlenecks that are situated at specific points in the reading-writing cycle—that is, within intratextual foci, extratextual expansion, intertextual integration, and transtextual embodiment.

Table 14, below, indicates the percentages of TAs who *definitively agreed* with the series of Likert scale statements that I posed to TAs about each reading behavior. TAs disclosed the extent to which they felt each reading behavior was: (1) important for students' WRIT 2 success, (2) challenging for students, (3) an explicit component of their teaching practices, and (4) difficult to address in their teaching practices.

Table 28

Percentage of Definitive Agreement with Statements About Reading Behaviors Aligned With Readerly Stances

	Important in WRIT 2	Students struggle	Explicitly address in teaching practices	Difficulty addressing in teaching practices
Being Motivated to Read	67%	48%	38%	50%
Reading Rhetorically	88%	39%	79%	17%
Reading Critically	78%	26%	67%	21%

Being Motivated to Read

Being motivated to read was captured by the following utterances: "excited about," "interested in," "care about," "engagement," and "determination." 67% of TAs *definitively agreed* that this reading behavior was important for students' success in WRIT 2. Nearly half of TAs, 48%, *definitively agreed* that students struggled with *being motivated to read*, yielding the single-greatest student learning bottleneck of the fourteen identified reading behaviors. A relatively low percentage of TAs *definitively agreed* that explicitly addressed being motivated to read in their teaching practices, 38%, and exactly half of the TAs *definitively agreed* that they struggled with doing so. The range of TAs' attributions for students' difficulty with *being motivated to read*, along with some of their attempts to resolve it, were outlined in Part II of this chapter.

Table 15

Survey Overview: Being Motivated to Read

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	0%	0%	0%	8%	25%	25%	42%
Students struggle	0%	0%	13%	4%	35%	22%	26%
Explicitly address in teaching practices	0%	8%	33%	0%	21%	25%	13%
Difficulty addressing in teaching practices	0%	17%	4%	8%	21%	21%	29%

Reading Rhetorically

Though TAs rarely used the phrase *reading rhetorically*, they modified *rhetoric* to suit a range of purposes: attending to the function of language, gauging a writer's credibility, and addressing the contextual elements surround the production of a particular text. One TAs asked students to attend to "rhetorical factors like audience, context, purpose." Another TA seemed to indirectly invoke reading rhetorically by mentioning the "rhetorical function" of guiding students through citations activities, claiming "I spend a lot of time on evidence: introducing it, formatting it, citing it. I also explain its rhetorical function (usually via ethos, pathos and logos)." Multiple TAs also acknowledged wanting students to produce rhetorical analyses in WRIT 2 but omitted clarifying details about what such an activity means; they only mentioned that the assigned course texts provide conceptual "tools" necessary to create one. One TA commented on the phrase *reading rhetorically* in the following way: "I still feel like I don't understand what that is or means, and I rarely use the words *rhetoric* or *rhetorically* in my course. It makes me uncomfortable because I don't feel confident in what I'm saying!"

Despite TAs' apparent apprehension with using this language, *reading rhetorically* played a pivotal role in TAs' WRIT 2 reading pedagogy: 88% of TAs *definitively agreed* that it was important for success and 79% of TAs *definitively agreed* that they explicitly addressed it in their teaching

practices with little difficulty doing so (17% *definitively agreed* that they experienced difficulty). 39% of TAs *definitively agreed* that *reading rhetorically* posed challenges for students' learning.

Table 29

Survey Overview: Reading Rhetorically

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	0%	0%	0%	8%	4%	25%	63%
Students struggle	0%	13%	26%	13%	9%	26%	13%
Explicitly address in teaching practices	4%	0%	0%	0%	17%	25%	54%
Difficulty addressing in teaching practices	13%	25%	8%	8%	29%	4%	13%

Loretta, a TA from literature, claims "I really felt like a fish out of water" when she first encountered a possible WP1 assignment that "ask[ed] students to write [their assignment] following the rhetorical conventions of *Writing Spaces*. Teaching the act of *reading rhetorically* was a bottleneck to her teaching. To resolve this prior bottleneck to her pedagogy—and, in effect, strengthen her students' ability to demonstrate this reading behavior—she relies on *analyzing samples*. She presents students with "two different structures: either an analogy, like you have the *singing and writing* one […] or following Carroll's *Backpacks and Briefcases* article [which is] performing a rhetorical analysis while showing students how to do this […] Being able to show the sort of two paths, and then structurally, logos ethos pathos, contexts, evidence, purpose—that gives me a lot better footing." Although she doesn't cultivate *reading rhetorically* via reading behaviors in the reader-response dimension, per se, she does acknowledge that she emphasizes (and she asks her students to) *recognize the rhetorical how/why function of conventions and language*, which is a reader-response behavior and also seems to be crucial component of *reading rhetorically*.

Loretta claims that as she's gained experience teaching WRIT 2 over the past few years, "I haven't really changed the phrasing of the [WP1] assignment packet that much; I've changed how I talk about it in the classroom." Cultivating the ability to *read rhetorically*, a readerly stance, seems to be strengthened by instructors' abilities to frame language *as language* within the pedagogical practices.

Reading Critically

When TAs discussed *reading critically*, they constructed a suspicious reader who is hesitant to readily accept the author's conclusions. Phrases used to describe this reading behavior included "in opposition," "disagree with," and "critical stance." With this adversarial stance, the critical reader then "read[s] against," "pinpoint[s] flaws," "jump[s] right to what do [writers] *not* talk about," and "figure[s] out what's being left out." One TA associated *reading critically* with interrogating a researcher's methodological process, while another conceptualized it as a mechanism for orienting a reader's selective direction of attention and cultivating metacognitive awareness. Like *reading rhetorically*, some TAs expressed reservation with defining or describing *reading critically*, seeing it as a broad umbrella-like term. TAs noted "lump[ing] everything under critical reading but I don't have a definition for critical reading either" and "never us[ing] that phrase critical reading—read critically, maybe [but] I don't think of it as a phrase like capital C, capital R."

78% of TAs *definitively agreed* that *reading critically* was important for success in WRIT 2. Two-thirds of TAs, 67%, definitively agreed that they explicitly addressed *reading critically* in their WRIT 2 teaching practices, and it presented modest challenges for TAs' teaching (21% *definitively agreed* that it did) and students' learning (26% *definitively agreed* that it did).

Table 30

Survey Overview: Reading Critically

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	0%	0%	4%	4%	13%	26%	52%
Students struggle	0%	4%	35%	4%	30%	13%	13%
Explicitly address in teaching practices	0%	0%	13%	4%	17%	17%	50%
Difficulty addressing in teaching practices	4%	17%	22%	13%	22%	17%	4%

Ian perceived *reading critically* to be a considerable bottleneck to students' reading; in fact, he claims that many students tend to adopt the opposite readerly stance, which he refers to as *autopilot reading*. This "superficial" readerly stance, Ian says, allows students to "regurgitate [information] but [when they adopt this *autopilot* stance] they have difficulty applying concepts to new situation (if it's a course reading) or making genuine insights about the genre and practice (if a source reading for a paper or activity). To resolve this bottleneck, Ian guide students closer to the reader-response dimension of reading activity, namely, by cultivating reading behaviors such as *formulating insights and observation* and *recognizing the rhetorical how/why function of conventions*.

His WP2 unit which focuses on disciplinarity and the literacy practices of one discipline. After noticing he "I had a bunch of kids in chemistry" in his class, he decided to scaffold students' abilities to pinpoint literacy practices during their reading by guiding them through an example of how *he'd read* in such a way—that is, how he'd break down a chemistry equation to get at the literacy practices of that discipline. As he did, he explicitly guided students through his thought process by asking questions intended to model a reader-response behavior, *recognizing the rhetorical how/why function of conventions*. Using a chemistry equation, he informed them,

"*This allows you to quickly look at what's in a reaction*. And that's true, but there's so much within that particular shorthand that you could look at and ask questions about it. And I

> eventually did it as a class, I was like *so what information is actually conveyed in these equations?* And wrote up an electrolysis equation on the board—*what is there conveyed in this?* And they say well there are different elements. *Good, good, so we need the elements—what's not conveyed?* And there's a ton of stuff that's not conveyed. How much—cause they're chemists, they're able to get there— whether or not their reaction was complete, the different states of the things involved. So there's all this information that's not conveyed in the primary way that they can communicate to each other about reactions.

Ian hoped that modeling students through *recognizing the rhetorical how/why function of conventions*, a reader-response behavior, could help them determine how chemistry conventions were indicative of a larger social practice in that particular discipline.

Sensory-Efficiency Ways of Reading

Finally, various modes of reading that specified degrees of efficiency, along with sensory modalities, factored into TAs' articulations. *Skimming and scanning* were lumped into one reading behavior that was identified in the survey. Four others also emerged in TAs' open-ended responses: *reading aloud*, *reading silently*, *re-reading*, and *slowing down*.

Skimming and Scanning

Although TAs noted that *skimming and scanning* can each help students read "quickly" and "effectively and efficiently," they differentiated between the two reading behaviors. TAs tended to associate *skimming* with perusing a text for its central idea or main points, which was largely accomplished in two ways: by moving through the entirety of a text in sequential fashion "for a general sense of the book," or by privileging "the parts that were important"—typically, introductions, conclusions, and headings of particular interest. Alternatively, TAs described *scanning* as more of a deliberate method that readers use when "looking for" something of particular interest.

Skimming and scanning also took on different meanings when it came to locating sources. When students conducted key word searches in the library's online databases, they engaged in *scanning*. Once a given search had complete, though, TAs began *skimming*—"look[ing] through the titles and skim some abstracts to know what's out there." Whereas *scanning* (via key word searches) provided a method to locate possible texts of interest, *skimming* provided the next step of helping readers determine which articles "were worth settling on." Honus, who encouraged his student-readers to focus on metadiscourse, clearly characterizes his conceptualizations of the differences between *skimming and scanning* in the following way: "I don't like the idea of skimming because I think it doesn't suggest the selection that I'm talking about. Skimming to me is just means like when you learn how to speed read or something, you're not reading every word, but you're not really being choosy about which word you're reading—you're just reading fewer words."

Table 31

Survey Overview: Skimming and Scanning

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
Important in WRIT 2	4%	0%	8%	8%	38%	21%	21%
Students struggle	0%	13%	30%	13%	39%	0%	4%
Explicitly address in teaching practices	4%	13%	4%	0%	29%	25%	25%
Difficulty addressing in teaching practices	13%	21%	25%	21%	17%	0%	4%

Honus indirectly claimed that *skimming and scanning* was a bottleneck to students' learning based, in part, on their inability to explain the main point of an assigned course text despite the accessibility of its language. He recalls a precise moment when he decided that he needed to

more proactively cultivate these reading behaviors that strengthen readers' efficiency: "I had an 8 a.m. class last quarter so it was just hell to have people to talk about reading—they had trouble really just getting started." He continues, "So one of the questions I tended to ask them repeatedly for the whole quarter was: *imagine that you have 5 minutes. Imagine that your friend hasn't read the piece yet.* Which is probably the case for some of them in the class—*so imagine that your friend hasn't done the reading, and they have 5 minutes, and there's going to be a pop quiz. What are you going to tell them to read?* That's a great question because then if other people haven't done the reading, other students are like *oh you should definitely read this—this is the key point*, and it forces them to identify the key points really quickly." Honus positions his class into the reader-response dimension of reading activity by having them *formulate insights and observations* and r*eflect on the*

This use of class time guide students' reading so that they can *skim and scan* for crucial sections of texts, with attention typified locations of key passages within articles and a keen eye for the author's metadiscourse. After asking them to engage in the above activity, he notes, "I want people to read the right words […] I tell them you almost always want to read the beginning really closely. Because that's generally where the author will lay out either the thesis, or the argument, or the problem that they're dealing with. And you're always going to read the conclusion really closely because that's oftentimes where they're summarizing what they've been arguing. And then you want to be a little more selective about the middle. But you don't want to skim the beginning. That'd be crazy."

Conclusion

Oftentimes, TAs don't just resolve one reading bottleneck in isolation: when bottlenecks are framed within particular literate contexts and connected to a wider literate trajectory, TAs, in fact, take strides towards resolving bottlenecks by helping students to conceptualize their own literate activity throughout the reading-writing cycle. In this light, foregrounding the

interconnected yet situated nature of reading behaviors along the reading-writing cycle represents a crucial threshold for both students and instructors. Even TAs, like Janice, who express considerable amount of tension in her reading pedagogy but, also, articulate the numerous inherent complexities of literate activity, seem particularly well-positioned to move beyond this liminal space. If appropriately harnessed, TAs can leverage their own uncertainty to become a pedagogical asset by encouraging students to, also, navigate the wider, ambiguous literate landscape in front of them. Teaching and learning bottlenecks can be reframed as opportunities to heighten students' and instructors' collective awareness of and participation in literacy in FYC and beyond. Doing so can more proactively shape students into becoming self-regulated, flexible, and mindful readers. Unpacking bottlenecks can move TAs and students, alike, towards embracing inherent tensions embedded within reading and writing for a wide range of purposes, in innumerable unique genres, to real and imagined audiences, and within and across disciplines.

Chapter 6: Discussion

Gauging the Transfer of Reading Activity from FYC to the Humanities

In this study, I was primarily interested in finding out how TAs guided students through a range of reading behaviors in their FYC courses, which reading behaviors presented bottlenecks to students' learning and TAs' teaching, and how TAs attempted to resolve those bottlenecks. A secondary goal, though, was to explore the role of transfer from FYC into humanities contexts in which TAs are familiar—namely, introductory-level humanities courses and their own expert-level reading activity. In this way, I wanted to determine whether TAS identified *transcendent* reading behaviors that seemed to transfer from FYC into introductory-level humanities courses that, presumably, some FYC students would take after WRIT 2 as a part of their general education requirements or even their majors. If part of FYC's mandate within the academy is to guide students' reading towards self-regulation so that they can flexibly adapt to future academic contexts, then it merits determining how to bring the numerous points into greater alignment.

Chapter 5 identified the orientations toward postsecondary literacy that TAs bring to their WRIT 2 teaching practices which are based, in part, on their dual disciplinary enculturations: their doctoral training across humanities disciplines, alongside their participation in TA training for teaching FYC and introduction to the ways of thinking and practicing of the composition discipline (via their exposure to composition theories such as genre, transfer, and threshold concepts). The convergence of these orientations shape TAs' reading pedagogies in WRIT 2.

The findings in chapter 5 provide the basis for further analysis in chapter 6, which moves the discussion of TAs' reading pedagogies in WRIT 2, exclusively, to consider to what extent the TAs believe their guidance prepares students for success in humanities disciplines. In

this way, chapter 6 takes up notions of reading transfer from FYC to the humanities by posing the questions: *what aspects of reading activity in the humanities are reflected in FYC? To what extent do TAs' FYC reading pedagogies reflect their own reading practices in the humanities? What do these comparisons expand or limit conceptualizations of novice/expert reading practices?*

I examine these questions by, first, comparing TAs' discussions of areas of consensus and dissensus between reading activity in FYC and introductory-level humanities courses. Then, I consider what aspects of FYC reading pedagogies TAs believe prepare students for success more broadly in the humanities—using TAs' graduate-level reading practices as a basis. To trace these relationships, I draw on numerous data points from TAs' surveys and interviews: (1) to what extent, based on TAs' self-reported perceptions, the fourteen reading behaviors identified in the survey prepare FYC students for success in introductory-level humanities courses; (2) which reading behaviors TAs perceive to be the most important for students' success in introductory-level humanities courses; (3) TAs' descriptions of *their own* graduate-level literate practices across humanities disciplines based, in part, on their disciplinary enculturation, and (4) aspects of TAs' FYC reading pedagogies that directly reflect these descriptions of literate activity in the humanities. Through my analysis, I also invoke relevant themes that emerged from my data analysis to help illuminate the similarities and differences across these contexts. Lastly, whenever possible, I draw on the framework of six dimensions of reading activity across the reading-writing continuum for comparative analysis.

Gauging Context-Transcendence from FYC to Introductory-Level Humanities Courses

Survey Q16 focused TAs' attention to the transferability of reading behaviors from FYC to introductory-level humanities courses. A modest majority of TAs, 62%, *definitively agreed* that the reading behaviors that students adopt in my WRIT 2 course prepare them for success in introductory-level courses in my home department. Table 33 below, lists TAs' responses to each

Likert item scale statement.

Table 33

TAs' Perceptions of Context Transcendence: Transferability of Reading Behaviors from WRIT 2 to Humanities

	Definitively Disagree		Relatively Neutral			Definitively Agree	
	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
WRIT 2 reading behaviors prepare students for success in introductory-level humanities courses	0%	4%	0%	13%	21%	54%	8%

These figures represent a broad portrait of TAs' perceptions as to whether their FYC reading pedagogies prepare students for productive literate participation in introductory-level courses in the humanities. A more nuanced glance can be gained by examining TAs' responses to survey Q7 and Q13, which directed their attention to towards the importance of each one of the fourteen identified reading behaviors in each context. Comparing TAs' responses to these two survey questions provide a basis for determining to what extent each reading behavior holds value *across* contexts and, therefore, holds context transcendence. Using 75% *definitive agreement* as the benchmark for this designation—that is, basing "context transcendence" on whether ¾ of all TAs (18 of 24) *agreed* or *strongly agreed* that a particular reading behavior was important for success in WRIT 2 *and* introductory-level humanities courses—only four reading behaviors can be considered context-transcendent reading behaviors: *comprehending content*, *reading critically*, *using sources in papers*, and *discussing a text(s) with classmates*. Table 34 provides the full overview of TAs' definitive agreement of the importance of each reading behavior in these two contexts.

Table 34

Collective Portrait of TAs' Perceptions: Guiding Reading Behaviors Across Contexts

Reading Behaviors	Percentage of TAs Who *Definitively Agreed* with the Following Statements	
	Important in WRIT 2	Important in introductory-level HFA courses
Being Motivated to Read	67%	**92%**
Skimming and Scanning	42%	62%
Annotating Texts	55%	**75%**
Comprehending Content	**88%**	**92%**
Conducting a Close Reading	50%	**84%**
Reading Rhetorically	**88%**	42%
Applying Visual Literacy	29%	25%
Deconstructing Genres	**79%**	17%
Reading Critically	**78%**	**84%**
Reading Like a Writer	**96%**	22%
Summarizing and Paraphrasing	44%	67%
Using Sources in Papers	**88%**	**92%**
Analyzing Samples	**83%**	12%
Discussing a Text(s) with Other Classmates	**75%**	**75%**

Despite the consensus that exists with the importance of these four reading behaviors, a similar story unfolds for the points of dissensus that can be observed. Three reading behaviors were perceived to be indispensable for success in one context yet seemingly disposable in the other: *deconstructing genres*, *reading like a writer*, and *analyzing samples* (of genres that students' will be writing). For WRIT 2, each of these reading behaviors yielded between 83% and 96% *definitive agreement* of importance, whereas in introductory-level humanities courses, only 12-2% of TAs *definitively agreed* that it was important. Other reading behaviors yielded different, though subtler, responses: 92% of TAs *definitively agreed* that *being motivated to read* was important for success in introductory-level humanities courses, whereas only 67% *definitively agreed* that it was important for success in WRIT 2. *Annotating texts* also yielded noteworthy differences: a slightly majority of TAs, 55%, *definitively agreed* that *annotating texts* was an important reading behavior in WRIT 2, compared to 75% in introductory-level humanities courses.

The stark contrasts across TAs' perceptions highlight an important point: TAs perceive

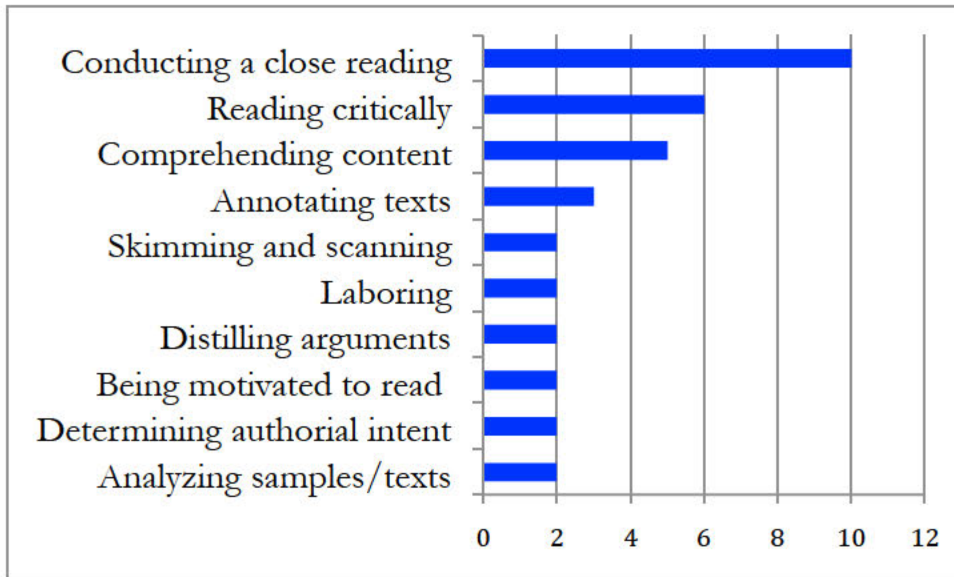
very different roles for certain reading behaviors in each of these two contexts. To accommodate for these differences, instructors' reading pedagogies also likely shift; subsequently, the reading behaviors that students are being asked to adopt concurrently shift as well. With this in mind, reading activity requires successfully adopting, and then mindfully navigating through, different reading behaviors in different contexts. A return to survey Q16 reinforces this notion: although a majority of TAs *definitively agreed* (62%) that the reading behaviors that students adopt in their WRIT 2 course prepare them for success in introductory-level humanities courses, nearly 40% of TAs *didn't*.

The apparent disparities between guiding students' reading in FYC and introductory-level humanities courses is further pronounced by considering TAs' responses to survey Q14: "What particular reading behavior (a skill, a strategy, or a stance) do you believe is *most* important for students' success in introductory-level courses in your home department, and why?" Nearly half of the TAs (10) chose *conducting a close reading*, followed by *reading critically* (6) and *comprehending content* (5). Figure 11, below, depicts TAs' responses. Two additional notes must be made about this graph: (1) 9 TAs mentioned multiple reading behaviors in their response, and (2) the following reading behaviors only yielded one vote and were omitted: *recalling information*, *mindful reading*, *having curiosity*, *using sources in papers*, and one TA who reported none[7].

Figure 11

The Most Important Reading Behaviors for Success in Introductory-Level Humanities Courses

[7] One TA noted that, "Reading is not really a part of [Music 15 – Music Appreciation]." Though the course didn't have a textbook, she acknowledged that "occasionally, there would be readings." She recalls "giv[ing students] a poem that people had actually set to music and have them imagine what it would sound like if they set it to music using the terms that we talked about in class. And then they would have to listen to the actual—the person who had actually set that poem to music—listen to their version, and talk about how, like, what their experience was hearing someone's *actual* version of the piece." Still, this TA claims that engaging in the act of reading "was not a big part of the course at all. When I think about Music 15, I do not think about it as a reading class at all."



Juxtaposed with survey Q8—which reading behavior is the *most* important for success in WRIT 2?—TAs' responses reveal some noteworthy differences. An overwhelming majority of TAs chose either *comprehending content*, *conducting a close reading*, or both as the most successful reading behavior for introductory-level humanities courses, while the most valued reading behavior in WRIT 2, by a wide margin, was *RLW*, registering 12 votes—even more than *conducting a close reading* did for introductory-level humanities courses. However, *RLW* didn't yield *one* selection in the humanities contexts, even by the TAs who referenced multiple reading behaviors. This glaring difference, alone, indicates that TAs perceive significant differences in guiding students' reading across these two contexts. Essentially, their responses indicate a divide between the roles that textual consumption and textual production play in these two contexts. Dylan, for instance, affirms this division, observing that "in an English class, the focus is more weighted towards reading vs. writing, which probably isn't necessarily valid or true, but I think going into planning my classes for Writing 2, I had that opinion of it […] In a writing class, still the focus is on—I mean, reading may supplement [writing], but the [main] focus is on writing. Whereas in the English Department, so much of what you do before you start writing is reading."

Additional survey data reinforces pronounced gaps between FYC and the humanities. Survey Q15 posed the question, “Are there any reading behaviors (a skill, a strategy, or a stance) that you'd likely guide students through in an introductory-level course in your home department that you *wouldn't* in Writing 2?” Some TAs named specific reading approaches that were distinct to be particular disciplines. The Classics TA, for instance, chose *plot analysis* and complemented it by noting, “Classics 40 is heavy on epics, myths, and other stories with a plot. For instance, some Classics 40 professors highlight the generic features of hero tales and coming-of-age rituals and how they are expressed in specific elements of plot progression. Writing 2 does not focus on plots unless students choose an appropriate plot-related genre for their projects.”

Students' self-directed movements towards intertextual integration implied by that Classics TA's reference to “choos[ing sources] for their projects” seems to reflect another difference between reading activity these two contexts: it seems that the humanities may minimize reader-text relationships, thereby constricting opportunities for instructors to guide students towards reader-response behaviors. As Hank noted, “In Writing 2 I encourage more room for freely expressing one's own ideas, without demanding as much direct engagement with the course readings. In my home department, I primarily demand direct engagement with the text and discourage evaluation or exploration of personal opinion on the subject.”

An even more significant difference between FYC and introductory-level humanities courses is the nature of texts themselves: humanities disciplines tend to focus on texts that were written in the very distant past which, consequently, requires instructors to adopt reading pedagogies that guide students towards reading *those texts* in more effective ways. Jimi characterizes the most essential reading behaviors in the humanities as those that foreground “Reading to understand a writer's stance, her perspective, her meaning and message, without simply throwing it out as "biased."” Joan more forcefully noted, “It's impossible to understand a

historical period and thus the writing from it without engaging with the context."

As Jimi and Joan, above, note, considering the context of texts becomes even more important because of issues pertaining to the historical period in which the texts was written as well as weighing an individual author's possible bias(es). In one open-ended survey response, Janice explains how this differences manifest in her two classrooms on a more concrete level, first, by referencing the unique role of humanities-oriented texts: "We talk explicitly about critically reading a text in light of its historical/social/political/cultural context, with most of the texts coming from a different context than the student's own lived experience. In Writing 2, however, most of the content is focused on the present - students pick a topic that interests them now, and they generally look at genre examples that were written recently, or they look at the current literacy practices of a field through the lens of a class that they're currently taking. We talk about context quite a bit, naturally, but generally the contexts they're working with are current and more easily relatable." In this light, guiding students' reading towards the extratextual expansion dimension so that they may more proactively approach texts with a constant eye towards context becomes an especially crucial component of disciplinary enculturation in the humanities. One TA, for instance, noted "giv[ing] my students lots of background information in order to contextualize primary and secondary texts" in humanities courses. TAs acknowledged foregrounding reading behaviors that guided students towards the extratextual expansion dimension in humanities contexts but not their FYC classrooms.

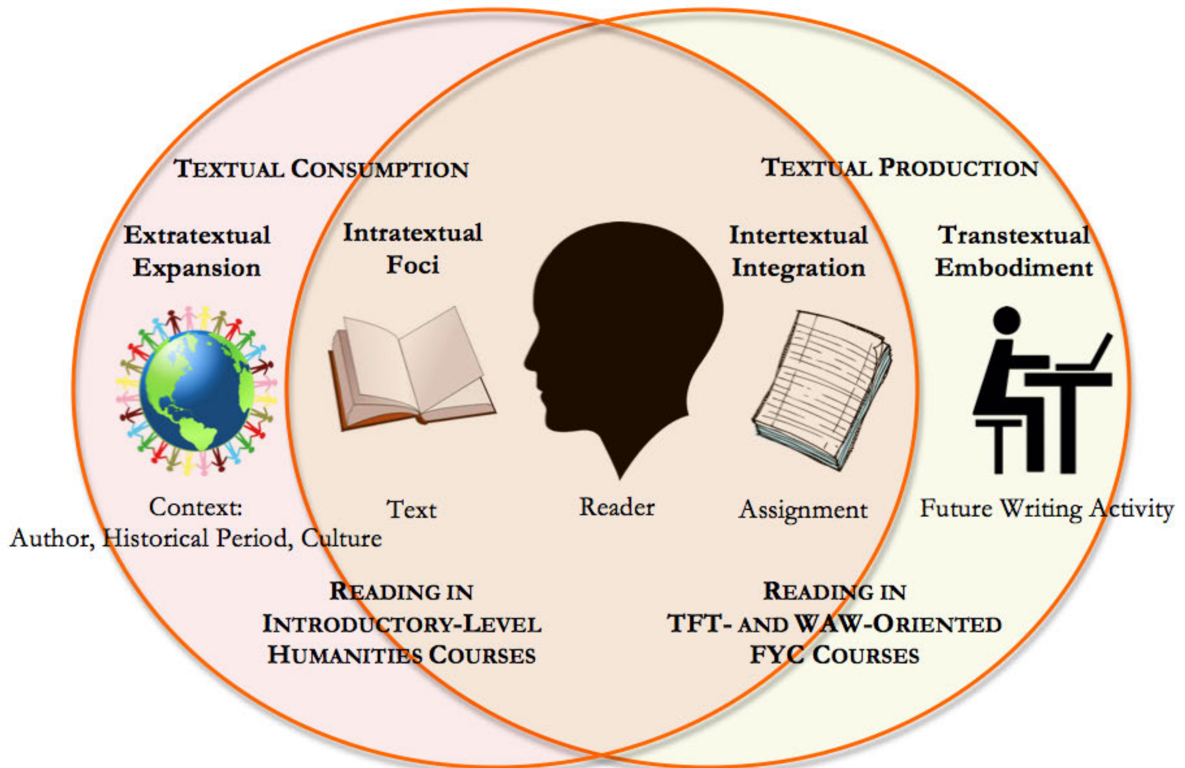
While to those in composition it may seem like reading with an eyes towards the "rhetorical situation" would provide a bridge between TAs' insistence that reading activity in the humanities requires situating texts in their historical period and detecting possible bias, among other extratextually-expansive qualities, Bruce argues that it's not quite so straightforward. While suggesting that he "would probably emphasize source criticism a lot more" in introductory-level

humanities courses, Bruce points out that "In my Writing 2 class I rarely assign any readings from untrustworthy or suspect sources. Sure, our authors are biased the same as the author of a historical document, but the motivations are much clearer. There is no reason (no productive reason at least) to doubt, for instance, that Anne Lamott revises her work or to dwell on her motivations for writing an instructive piece like "Shitty First Drafts."

Finally, one TA's response to survey Q15 captures much of the differences in reading across these two contexts. In describing what reading behavior(s) he would guide his introductory-level humanities students towards but *not* FYC, he references one particular genre: sacred scripture. His full response to the question is concise but deceivingly complex; he wrote, "Nothing really, apart from maybe understanding the role, function and perception of sacred scriptures, but I would never expect them to write in such a genre." This response represents the fundamental difference between reading activity in FYC and across introductory-level humanities courses: reading activity in introductory-level humanities courses is primarily governed by the textual consumption of texts that students aren't expected to imitate, repurpose, or make reading-writing connections with—a point further affirmed by the 83% of TAs' who *definitively agreed* that *analyzing samples (of genres that students' will be writing)* was an important reading behavior for success in WRIT 2, while only 12% of TAs held this attitude in introductory-level humanities courses. Based on TAs' accounts, when students in these humanities courses write, they generally write *about* those texts; students don't typically use those texts as a basis for transtextual embodiment (the *reading for writing transfer*-oriented dimension of textual production). The following graphic—a modified version of the ones I presented earlier—provides a broad means of visualizing how, according to TAs' perceptions, the dimensions of reading activity align and diverge across FYC and introductory-level humanities courses.

Figure 12

Reading Across Contexts: Overlapping and Non-aligned Reading Dimensions



As humanities disciplines often draw students' attention to texts that were produced in the past, they fittingly position student-readers in such alignment within the reading-writing cycle—that is, with an emphasis on attending to aspects of textual consumption that bring readers towards considerations of how texts were produced in the (very distant) past. Conversely, many of the privileged reading behaviors that students adopt in FYC primarily move them towards *future* textual production; correspondingly, TAs' reading pedagogies in FYC foreground reading behaviors that err towards the future—oftentimes even *beyond* intertextual integration, towards transtextual embodiment—*unlike* the introductory-level humanities courses with which they're familiar. This disparity is most clearly evidenced by TAs' firm commitment to guiding introductory-level humanities students towards extratextual expansion and their FYC

students towards *reading like a writer*. Joan captures the essence of these differences in her response to survey Q15:

> In my home department it is necessary to read for content. It's pretty much all that we focus on. In W2, I'm much more interested in getting them to RLW. There is a balance that I hope my W2 students attain between RLW and understanding the content. But if during our discussion, a student contributed by only discussing what writing strategies she/he found useful in the reading, I would be happy with that. In history courses, we don't discuss RLW or encourage it, even though we are suppose to be teaching writing.

Interestingly, the four reading behaviors that TAs perceived to be "context transcendent" tended to congregate towards the center of this reading-writing continuum; one reading behavior directed students' attention towards either initial textual consumption (*comprehending content*) while another emphasized their immediate repurposing of that primary text into intertextual integration (*using sources in papers*). The other two context-transcendent reading behaviors spanned the reading-writing continuum via readerly stance (*reading critically*) and reader-response (*discussing a text with classmates*). None of the reading behaviors that are exclusively aligned with both ends of the reading-writing continuum—the extratextual expansion and transtextual embodiment dimensions—were considered to be context transcendent.

***Intentional Fallacy as an Outlier*:**

TA's responses to survey Q15 yielded an array of humanities-oriented reading approaches that exclusively promoted textual consumption that were, also, relatively skewed towards the extratextual expansion dimension. "Plot analysis," "source criticism," and "cultural contextualization" were among such reading behaviors that TAs *would* attempt to cultivate in their introductory-level humanities students but not their FYC students. However, a larger

theory of reading—which a TA described as "a *big* literary criticism term"—appears to be resistant to this broader trend: the intentional fallacy. Willie, a comparatist, states the reason why his disciplinary colleagues are mindful of the intentional fallacy is because "You can't really know why writers are making their choices." The following excerpt offers more explanation as to why scholars in literature and comparative literature are cautious of pursuing authorial intent in their reading activity:

> You don't know from what is written *why* the person wrote it […] Different words mean different things to different people—this is why people miscommunicate. Like, it doesn't matter what I intend a word to mean [because words] have their own life. And they operate independent of my intention […] They could be lying. They might not understand their motivations. Their grasp of language [might not be] not the same […] If you close your eyes, and I close my eyes, and I say *chair*, we'll both have a chair appear in our head, but it's not necessarily the same chair […] *one word* does not refer to *one thing*—that one word refers to many things. […] And the term for this is *polysemy*, where words mean multiple things to multiple people […] It's important because you recognize—well, think about how that gets multiplied when you're working in multiple languages. Like, I just gave us examples in English."

Despite Willie's description of intentional fallacy as a foundational reading theory in comparative literature, Janice claims that "try[ing] to delve into the mind of another human being" is central to the work of Religious Studies scholars, and in fact, she argues that this idea was a "threshold concept I [brought about disciplinary practices to my TA training in WRIT] 501." She adds, "Since Religious Studies is not about studying god/gods but rather about understanding human beings and what they do, believe, and think, critically reading texts and artifacts used to express those thoughts is the primary methodology of Religious Studies." While

considering authorial intent is an essential reading behavior for work in Janice's Religious Studies discipline, it's an element of the reading experience that expert readers in Willie's comparative literature discipline attempt to neutralize.

These differences in how these two disciplines—as evidenced by Willie and Janice's comments—are necessary to affirm because they raise a complex aspect underlying this entire analysis: the ways of thinking and practicing across humanities disciplines are not uniform. Disciplinary enculturations create particular orientations to postsecondary literacy; in the case of Willie and Janice, a comparatist and a Religious Studies scholar each conceptualize the role of authorial intent from very different perspectives. Subsequently, the reading behaviors that readers adopt towards these ends will shift accordingly.

Problematizing Transfer: Introductory-Level Humanities Courses as a Structurated Context

Notions about the transfer of reading behaviors from FYC to introductory-level humanities courses are problematized by one factor that cannot be overlooked: the uniquely-structurated nature of large survey-type introductory-level humanities courses, themselves, within the university system. As consistently evidenced throughout TAs' surveys and interviews, students' reading activity in introductory-level humanities courses is oftentimes used as a means towards more positivist ends. That is, these academic sites rely on assessment mechanisms like multiple choice tests which, typically, do not align with composition pedagogy or principles. The resulting effects hold enormous implications for both students' learning *and* instructors' teaching. The reading pedagogies that these HFA graduate students are accustomed to enacting when they serve as TAs for introductory-level humanities courses—namely, in smaller breakout sections of large lecture courses—are quite distinct, and different, from WRIT 2. In turn, TAs' experiences throughout their disciplinary enculturation in the humanities create orientations to

postsecondary literacy in two ways: (1) in the ways that they work with texts in their graduate programs (i.e., as readers and writers) *and*, more generally, (2) in their collective pedagogy (i.e., guiding students' reading).

Discussion Sections and Facilitating Group Discussion

When TAs reference their teaching experiences in introductory-level humanities courses, they acknowledge leading discussion sections—a substantially different educational environment than the stand-alone courses that they step into for their WRIT 2 teaching positions. Discussion sections are a common feature of large survey-scale courses, and TAs' experiences with leading discussion sections in such courses seem to play a significant role in how they guide students' reading in those contexts. To better understand the nature of discussion sections, Bret offers a description that is representative of most TAs' characterizations: "Most discussion sections in the history department are solely dedicated to discussing primary source material. The ability for students to understanding the context in which the author wrote the source, the motivations of the author, and the meaning of the text is critical to success in discussion sections, for their exams, and for their papers." Similarly, Kurt observes, "Usually, we conduct collective close readings and discussions of historical documents in section." Unsurprisingly, in discussion sections, TAs' pedagogies heavily rely on group *discussion* as a means of guiding students' reading, namely, to enhance their *comprehension*.

Group discussion repeatedly surfaced in the data in TAs' accounts of teaching introductory-level humanities courses as well as in FYC, suggesting that this particular reading pedagogy may have transferred over, in part, from their prior experiences TA'ing in the humanities. Comments made about facilitating group discussion frequently co-occurred (were co-coded) with a range of other themes including students' *motivation* to read and a TA's self-evaluation of the effective a particular lesson. Simply put: TAs may place such a premium on

group discussion in their FYC reading pedagogies because it plays such a prominent role in their reading pedagogies for TA'ing introductory-level humanities courses.

Testing: Comprehending Content and Recalling Information

There is another reason why WRIT 2 and introductory-level humanities courses present two very different contexts: testing is a common practice in the latter environment, and this was the accompanying reason why many TAs chose *comprehending content* as the reading behavior that's most important for students' success in introductory-level humanities courses. Stevie, for example, wrote that, "In many of our intro classes, we give a fair amount of reading and maybe only get the chance to seize on a small fraction of it to discuss. Reading closely and being able to remember and identify key figures or ideas ends up being crucial to succeeding with exams and papers." When characterizing the midterm and final for Religious Studies sections, Honus claimed that they were comprised of "brutally difficult multiple choice questions" in which "students predictably bomb." After claiming that *comprehension* was the most important reading behavior for introductory-level humanities courses, Samuel bluntly added, "That is all that matters for multiple choice exams."

In such educational context, it makes sense to focus students' reading activity on textual consumption; students are primarily accountable for two reading behaviors above all others: *comprehending* the information contained within these texts and then *recalling* the details. However, the nature of such summative accountability in introductory-level humanities courses impacts these graduate students' reading pedagogies in other ways: TAs rely on extrinsic motivation as a mediating factor for guiding students' reading which creates, by extension, less necessity to activate students' intrinsic motivation. Consequently, these graduate students reading pedagogies seem to suffer in FYC, where testing is not a standard pedagogical practice—at least not at this

particular site. Amy's survey response to a question about bottlenecks captures this collective sentiment held by the majority of TAs:

> I think "being motivated to read" is the hardest skill to cultivate in students through my teaching, because there isn't much that I can do to get a student excited about reading if he/she is not interested in it. I realize that this sounds a bit defeatist, but I don't really know an effective way to get a student to read who isn't doing it of his/her own accord [...] Students often read only if they feel that there is a reason to do so (like if the reading will impact their grade somehow). In the past I have dealt with this problem by instituting unannounced reading quizzes (mostly when teaching English literature classes, in which reading the material is crucial for the students to understand classroom concepts and participate in group discussion). But it's harder to justify reading quizzes in Writing 2, given that I make sure to go over each reading with the students during class time, so it is very easy for a student to just wait until class meetings to learn about the main points from the reading. So I'm not sure how to motivate a student to read for class without making the reading a part of their grade somehow.

The accountability mechanisms privileged by introductory-level humanities courses play a crucial role in how TAs conceptualize the role of *being motivated to read* in their WRIT 2 reading pedagogies. It is a reading behavior that they cultivate—or, perhaps more accurately, elicit—by leveraging other pedagogical tools, namely, quizzes and tests. The clearest difference that *being motivated to read* plays as a unique reading behavior across these two contexts might be encapsulated in this way: in introductory-level humanities courses, these TAs acknowledged guiding students' reading towards between *being extrinsically motivated to read*, whereas, upon reflecting on their WRIT 2 reading pedagogy, they foresaw the need to guide students towards

being intrinsically motivated to read.

"Explaining It"

An unexpected element emerged from the data as a byproduct of TAs' experiences in leading discussion sections in introductory-level humanities courses that are, primarily, designed to guide students' *comprehension* of complex content: TAs' tendency of "explaining" material. In TAs' follow-up survey responses, when they elaborated on why they privileged particular reading behaviors, they often referenced "explaining it" (i.e., *explaining* primary sources, assigned course texts, and more generally, the content of the course). Alternatively, when describing their reading pedagogies in FYC, their utterances also contained a consistent pattern of "explaining it"—so much so that these data became their own "explaining it" code.

While this reality holds direct implications for how TAs guide students' reading—that is, they may be more inclined to rely on deductive, lecture-oriented lessons instead of more inductive, discovery-oriented insights—it also sheds new light on transfer research. This aspects of their reading pedagogy that they frequently use in introductory-level humanities courses appears to *transfer over* to their FYC reading pedagogies. Similar to the ways that it has been theorized that *writing activity* transfers across contexts (Yancey et al., 2014) I sought to investigate TAs' perceptions about how *reading activity* transfers across contexs which also seems to be gaining momentum within the composition field. However, on an extended meta level, it seems very likely that instructors' *pedagogical activity* transfers across contexts as well. This notion simultaneously expands and problematizes transfer research: just as students transfer (and don't) literate activity across contexts, so too do *instructors*—due, in part, to their orientations to postsecondary literacy based on their disciplinary enculturation(s). In various and, at times, subtle ways, these HFA graduate students, unsurprisingly, bring the literate practices of their humanities experiences into the *pedagogical practices* of their composition classrooms.

Paradoxically Undercutting Opportunities to Facilitate Transfer

Collectively, TAs characterize the act of reading in introductory-level humanities courses as academic sites with atypically-heavy reading loads that require direct textual engagement (i.e., intratextual foci) and a commitment to thorough *comprehension* of primary source material that can only be fully realized by considering the historical context (i.e., extratextual foci) in which artifacts were produced. Consequently, TAs primarily guide students' reading behaviors in these introductory-level humanities courses towards heightened textual consumption, with an added emphasis towards the extratextual expansion dimension of reading activity. However, some of these humanities graduates, deliberately *avoid* guiding students' towards textual consumption when they teach WRIT 2, instead, privileging reading behaviors intended to primarily promote textual production. Here, a paradox emerges: some TAs' reading pedagogies in FYC undercut the ability for students' literate activity *in FYC* to actually *transfer to* introductory-level humanities courses. For this reason, the reading behaviors that some TAs strive to cultivate in FYC may not, actually, hold expansive application for transfer in introductory-level humanities contexts.

A handful of TAs who conceptualized reading activity within the textual consumption domain as an "inappropriate" way to guide students reading in WRIT 2 bypassed opportunities to cultivate reading behaviors in the intratextual foci and extratextual expansion dimensions that could have actually strengthened students' ability to more successfully participate in these introductory-level humanities courses which exclusively demand textual consumption (via quizzes and tests) instead of, also, textual production. Kurt provides the most salient example of this paradox. He chose *conducting a close reading* as the most important reading behavior for success in introductory-level humanities courses and complemented his response in the following way:

> Usually, we conduct collective close readings and discussions of historical documents in section and students' papers usually focus on an analysis of those documents to answer

> questions and produce interpretations about historical events/trends. As a consequence, introductory history classes usually focus on close readings to encourage a deeper comprehension of ideas/concepts and to determine perspective, biases, and prejudices that might color the author's perception of events.

Here, Kurt notes that guiding students' reading activity toward the intratextual foci (i.e., *comprehending content*, *conducting a close reading*) and extratextual expansion dimensions (i.e., *considering context*, *detecting bias*) directly facilitates students' textual production. In fact, he explicitly states that these reading behaviors "focus on an analysis of those documents *to answer questions and produce interpretations* about historical events/trends" (emphasis added) and, thus, strengthen students' textual production. In other words, he acknowledges that textual consumption reinforces and shapes textual production. However, Kurt doesn't hold this same conceptualization when he reflects on how he guides students' reading in WRIT 2. His response to survey Q15—"Are there any reading behaviors (a skill, a strategy, or a stance) that you'd likely guide students through in an introductory-level course in your home department that you <u>wouldn't</u> in Writing 2?"—is particularly telling. He writes:

> Because Writing 2, by necessity, focuses primarily on the understanding of concepts (genre, rhetorical strategies, writerly choices, the difference between academic and non-academic writing, etc.) that are critical in helping students analyze their own and others' writing, it is often difficult, if not outright inappropriate, to focus on reading comprehension. This would require forcing students to slow down their reading and to ask specific questions about the text on a line by line basis. While this approach makes sense in history, since the overall purpose of the course is to understand why people

behaved as they did in the past, it is more difficult to accomplish in a class focusing on writing without taking away from the essential skills/ideas mentioned above.

Juxtaposed with his first response, Kurt essentially argues that guiding students' textual consumption in WRIT 2 weakens their textual production. Instead of envisioning reading activity along a reading-writing continuum like he does when TA'ing history sections, he bypasses opportunities to leverage textual consumption as a means to expand students' possibilities for textual production. Based on his responses, he seems to conceptualize reading and writing in FYC as mutually-exclusive activities. Further, by choosing to *not* "require forcing students to slow down their reading and to ask specific questions about the text on a line by line basis" in WRIT 2—an approach which, he claims, "makes sense in history, since the overall purpose of the course is to understand why people behaved as they did in the past"—Kurt simultaneously undercuts the ability for particular reading behaviors in WRIT 2 to transfer over to introductory-level humanities courses—a goal which compositionists who embrace transfer theory would argue is *one of the most crucial purposes* of students' literacy education in FYC. The same orientations to postsecondary literacy that he has benefitted from his disciplinary enculturation as a humanities scholar—*close reading*, slow reading, and "aski[ing] specific questions about the text on a line by line basis"—are not components of his FYC reading pedagogy.

Although the paradoxes evident in Kurt's responses were atypical across TAs' reflections of their reading pedagogies, they nonetheless point to the difficulty, acknowledged by many TAs, of balancing students' reading activity in both domains—that is, in textual consumption and textual production. It seems that many HFA graduate students conceputalize these two domains as trade-offs: while guiding students' reading toward either domain, in any dimension, may not be "inappropriate," they would likely envision certain reading pedagogies to be more appropriate

depending on their context—namely, guiding reading behaviors that promote textual consumption in introductory-level humanitis courses and, conversely, reading behaviors that promote textual production in WRIT.

Based on the analysis, the *collective* body of reading behaviors that students adopt in FYC doesn't prepare them for some of the reading activity that they are required to exhibit in introductory-level humanities courses. While the reading behaviors that position FYC students towards textual production seem more than sufficient, TAs privilege reading behaviors that are crucial for success in the introductory-level humanities courses that they don't actively guide their FYC students towards—namely, those in the extratextual expansion dimension that strengthen readers' abilities to *consider context* and *detect bias* and more cognitivist aspects of reading activity such as *recall*, and *skimming and scanning* techniques that can help students navigate heaving reading loads. Nevertheless, it's possible that the reading pedagogies that these TAs bring to their FYC work—and, consequently, the various reading behaviors that their FYC students adopt—facilitates transfers beyond *introductory*-level humanities courses and, instead, towards more advanced humanities coursework. To briefly explore this hypothesis, I turn to TAs' graduate-level disciplinary enculturation in the humanities to determine to what extent the various reading behaviors that *they adopt* also appear across their WRIT 2 reading pedagogies.

From FYC to the Humanities: Looking Toward Expert Practice

There are reasons why drawing comparisons between FYC students' and graduate students' reading activity could be considered inappropriate or overstated. First and foremost, FYC students are *first-year* composition students, not doctoral students; while FYC students are typically beginning their careers as students within the academy, the TAs who participated in this study are wrapping up theirs. It's likely that many underclassmen have not yet considered whether they want to pursue graduate scholarship; however, if FYC students are required, to any

degree, to *think* and *practice like* disciplinary experts throughout their undergraduate tenures—that is, if FYC education is conceptualized, at least in part, on moving students towards expert-level literate practices that are intended to flexibly transfer to future academic contexts—then it merits considering how they do so here. In this light, HFA graduate students' literacy practices can provide *a* point for extending transfer research. The question, then, shifts from *do the reading behaviors that HFA TAs attempt to cultivate in their FYC students prepare students for success in introductory-level humanities courses?* to, instead, *are these TAs guiding their FYC students towards (more authentic) expert-level ways of thinking and practicing like humanities scholars?*

As stated in chapter 5, TAs exhibit a range of reading behaviors based on their disciplinary enculturation in the humanities. On the most foundational level, they rely on a *conducting a close reading* when engaging with primary sources and oftentimes need to *translate* these texts. They repurpose and integrate texts—primary sources (artifacts) as well as secondary sources (scholarship)—into *research-based arguments* that demonstrate their abilities to produce knowledge. During this process, they look for *intersections with their personal research interests* and deliberately *search texts for intertextual connections*. Finally, on the most concrete level, the reading behaviors that they exhibit include *skimming*, *scanning*, *annotating texts*, *re-reading texts*, and *reading different genres in different ways*. The extent to which TAs' FYC reading pedagogies reflect these reading behaviors merits an invaluable inquiry; it could provide considerable insights into theorizing transfer from FYC to the humanities. Doing so, though, would require an extensive analysis of the collective body of TAs' classroom resources—from lesson plans to assignment prompts. Instead, I offer TAs' perceptions of which reading beaviors, if any, they exhibit throughout their graduate-level literate activity and also share with their WRIT 2 students. These accounts are particularly valuable because they also point to TAs' awareness (or lack thereof) of what constitutes reading. In other words, in their graduate programs, TAs may (and likely do)

exhibit a wide range of reading behaviors that are also applicable in FYC and hence, transferrable across contexts. TAs' ability to identify particular elements of their reading activity, though, may present additional challenges, yet it is a crucial counterpart of *reading like a writer*: teaching like a reader. Reading pedagogies that make tacit activity, like reading, explicit to students requires teaching like a reader.

Sharing Expert Practice: TAs' Reading Behaviors With FYC Students

It's clear that these TAs exhibits particular readerly attributes: based on their disciplinary enculturation in the humanities, they engage with texts in the aforementioned ways. Less clear, though, is whether these orientations to postsecondary literacy explicitly manifest within their classroom practices. During interviews, I asked nearly every TA whether they've shared any aspects of their personal graduate-level reading activity with their FYC students. By and large, they do not. Still, TAs' responses were revealing; they seemed to interpret "sharing aspects of your reading activity" in a range of ways. These utterances offer clues to how TAs, on a much broader level, conceptualize reading pedagogy and bringing their expert practices as burgeoning scholars in the humanities into their teaching practices.

Some TAs, like Dylan, immediately thought of reader-response-oriented reading behaviors—instances in which readers act *on* texts which are outwardly-projected, and hence, able to be observed by a classroom of students (i.e., annotating texts)—land how to model such reading behaviors for students in front of an audience. Others TAs bypassed their reading activity and, instead, explained how they shared aspects of their writing process. In doing so, Willie acknowledged that he frequently shares affective dimensions associated with his writing process. He noted, "When we were reading Lamott's *Shitty 1st Drafts*, we had a real […] almost Oprah-style, like, *let's talk about this how hard this can be*. And I was like: *let's see a show of hands—who has had some negative self-talk when they're writing?* And then the hands go up. And I said: *who has*

written profanity on the screens of these very drafts? Hands go up […] And then we got to this level in Week 8 where there was enough trust and camaraderie to where I could say: *this is really hard, guys, and I know it's really hard because I'm doing it myself.* I also said: *there's lots of ways to do it—some people will outline, some people won't.*" Another TA seconded Willie's desire to bridge a mutual level of catharsis with students; Bruce noted, "I think [the] greatest utility [of sharing your process] is just a sort of empathy, you know, like understanding that: yes, I do technically write for a living. And then: this is a process; [here's] my process." He explains that he does this early on during each course "when we read *Shitty First Drafts* […] right before WP1 is due."

However, Bruce's elaboration suggests a troubling area—a blind spot in his ability to envision writing activity as *only* writing activity, instead of looking to particular points where his writing process was, actually, inextricably bound up in his reading activity. He curiously continued that he "Never [shares what he does] in terms of reading practice. I definitely do with writing practice." Then, he went on to explain how he systematically uses a spreadsheet to keep track of his sources, along with how and why they connect back to his inquiry. He continued, "The spreadsheet is just, you know, filename, number of words, date, topic, and sources. So it's those categories and it links to a thing, and I show my students that, and I'll show them the individual—the Word doc, too, that corresponds to it. Just sort of that process I go through everyday. And then from the database Word file, I show how that eventually becomes an outline—how it becomes an outline and how it becomes a dissertation chapter."

Bruce, then, guides his students' through his own process of making macro-level reading-writing connections—how and why his reading *directly* informs his writing—yet he doesn't doesn't articulate it in such a way, nor does he appear to conceptualize it in such a way either. In doing so, he foregoes an opportunity to frame textual consumption as a crucial component of textual production. While Bruce clearly understands that writing is a process, his

utterances do not reflect the pivotal role that reading plays *within* that process. There is an apparent gap in his ability to conceptualize a greater, interconnected *reading-writing process*.

Contrary to Bruce's inability to bridge reading-writing connections when sharing his own literate activity with his FYC students, Loretta uses the reading-writing connections that drive her scholarly work into her reading pedagogy. She adapts the annotation practices that she uses when revising her writing into her "minimal marking" feedback to her students' written work. In this way, she creates an alignment between how she reads (to write) and how she guides her students' reading (of their written drafts). Her annotations suit a variety of needs too; as she notes, "I use those annotations equally in reading scholarly articles for my research, reading primary sources for my research, and reading student work, and reading my own work." Loretta also described how she implements this system in her teaching practices, noting, "I encourage students to develop their own system. But for peer review and before I give them back their first papers, I do put my system up on the board so that they can know what these random [annotations] mean." Students are able to see how the various inscriptions Loretta makes while reading—arrows, wavy lines, circles, brackets, and squares—collectively form a sophisticated system that guides her own reading activity. Loretta—who had, undoubtedly, benefitted from teaching FYC ten times, in addition to assignments at other institutions—had seemingly seamlessly integrated her own reading process into her FYC reading pedagogy.

Theorizing Reading Transfer: Reverse Design and Metadisciplinary Reading Lenses

TAs' dual enculturations into their humanities disciplines and the composition field created specific orientations to their reading pedagogies that took on different roles in their experiences teaching introductory-level humanities courses and the pedagogies that they used in FYC. They appeared to envision a trade-off between privileging textual consumption in the humanities and textual production in FYC. However, the iterative reading-writing *cycle* that I

have outlined in this study demonstrates that reading activity on both of these domains can ultimately strengthen the other. To theorize a way to bridge this perceived gap, I propose the idea of metadisciplinary reading lenses. This potentially powerful way of theorizing reading transfer can be found in TAs' existing (though, potentially subconscious) FYC reading pedagogies.

Clues to TAs' use of these lenses can be found in the way that they designed the literate activity within their courses—specifically, on a structural level. In addition to guiding students' reading through the cultivation of the many different reading behaviors that have been identified, TAs also guide students' reading based on the architectural decisions they make when sequencing literate activity: many TAs acknowledged using a reverse design approach—alternatively known as backwards planning—a method which, they acknowledge, stemmed from the training practicum. Reverse design provides a framework for how TAs scaffold literate activity within their courses, and while this findings is certainly noteworthy for understanding their reading pedagogy in FYC, it reveals a greater insight into the nature of core composition concepts and their value for strengthening students' reading *beyond* FYC.

Although various systemic structures exist before each TA begins their training practicum—for instance, the WRIT 2 course learning outcomes have been drafted, revised, and published on programmatic and institutional levels well in advance of TAs' participation in the training practicum—each TA still enjoys room to move in conceptualizing and enacting various curricular decisions. For TAs' purposes, designing their WRIT 2 course began with reverse designing their WP1 unit. Ian, reflecting on the training practicum, recalls "go[ing] really hard into writing your first project, your WP1 [assignment prompt]. And so that kind of comes first, so it felt like I wasn't looking at [designing the course in terms of] how to do all of the projects all at once because we were so focused on WP1." Stevie affirms Ian's unit-by-unit

conceptualization of designing her WRIT 2 course, claiming that when she thought through this process, "I was much more focused on each unit as opposed to the course as a whole." TAs widely acknowledged that they designed their WRIT 2 courses, first, with exclusive attention to designing WP1.

Guided by this unit-by-unit approach, TAs proceeded with reverse designing their WP1 prompt. For instance, when asked how she designed the literate activity in her WRIT 2 course, Lana plainly stated, "I think it's just what we did in the seminar, which was just start[ing] with the WPs and work[ing] backwards." Similarly, Willie describes the "reverse plan[ning]" process that he took for designing his WRIT 2 course in the following way: "I reverse plan from WP1. So I think: *by WP1, if I want WP1 to have this, if I'm going to be looking for something like purpose, audience, exigence, constraints—and I don't talk about that or I don't have any reading about that—that's not going to work, is it?* So I kind of think about what successful essays are like, and how I can get the students right to the concepts and terms that they're going to need to be—if not fluent with, at least using [in their assignments]." Here, Willie and Lana both note mapping out the literate activity of their WRIT 2 courses by, first, crafting their WP1 assignment.

WP1, in many ways, anchors the literate activity of the entire course: the assignment is infused with TFT terminology (Yancey et al., 2014) which amplifies its importance guiding students' reading beyond that first unit. During WP1, a crucial layer of learning forms: TAs acknowledge that the knowledge base (declarative, in particular) within the first curricular unit provides a requisite foundation for literate activity in the ensuing stages of the course. Reflecting on putting together his WP1 unit for the first time, Ian recalled thinking "here's a lot of the core concepts—this is what really structures it." The composition concepts that collectively form the WRIT 2 course content set a cumulative snowball effect into motion which, in turn, impacts TAs' reading pedagogy; TAs select and sequence assigned course texts, particularly within the

first unit of the course. Janice, for instance, noted that, "You can't understand some of the later readings [in the course] without having the background of—obviously, Dirk and knowing what *genre* is—but going into this idea of how to *read like a writer*—to put yourself in the writer's shoes and think about the choices that were made […] I think having them in a certain order makes the ones later have different meaning than if you had read them by themselves."

Likewise, Honus describes the foundational composition concepts for WP1 as "tools" and explicitly invoked TFT terms: genre, ethos, pathos, logos, audience, and rhetoric. Reflecting on how his WRIT 2 unit unfolds, he claims that, "The first unit is really about giving them tools—so the tools for analysis that they need to do something like a WP1. They need to have these rhetorical terms under their belt, otherwise they can't do rhetorical analysis." In this way, students' textual consumption directly effects their textual consumption; as Honus claims, students "can't [write a] rhetorical analysis" unless they "have [read and understood the texts that include] these rhetorical terms." The rhetorical terms, or "tools" to which Honus refers, seem to be relatively stable across TAs' courses. Students encounter these terms in the assigned course texts, and when deciding which texts to assign early on in their WRIT 2 courses, TAs draw from a canon—typically, *Writing Spaces* texts—creating a shared knowledge base across TAs' WRIT 2 courses. Stevie, for instance, sees little difference between the specific texts that she assigns during her WP1 unit and the texts that other TAs select, stating, "In terms of the first few [assigned] readings, I think I'm kinda on par with many other TAs in terms of having Dirk early, Bunn early, Elbow early on."

Assigning such texts at the beginning of the course, according to Honus, provides students with a broad orientation towards postsecondary literacy. He claims, "I think the readings are a really good way to just familiarize [students] with the sort of the universe of discourse that they need to be inhabiting to do well in the class." TAs' decisions to foreground

the composition concepts early on during their courses—via the range of assigned course texts—contributes to an overall pattern in their collective reading pedagogy: as their WRIT 2 courses progress throughout the quarter, they assign fewer texts. Honus calls this "frontloading," and notes that, "I've been [increasingly] frontloading a lot of my reading—we do virtually no reading in the last third of the class, the last unit." Ian, similarly acknowledges that "Most of the reading I [assign], honestly, it's weighted mostly towards the front, and as [the quarter] goes, it spaces out a bit."

These utterances about the crucial role of WP1 and, more broadly, the need to frontload assigned course texts in WRIT 2, reflect a larger point; they reinforce the relationship between textual consumption and textual production in two key ways: (1) in WRIT 2, students consume texts that contain an array of rhetorical "tools" that, ultimately, facilitate their written work, but much more importantly, (2) the rhetorical concepts that they consume—by way of reading the assigned course texts—can be leveraged to facilitate transfer *beyond* the course, in effect, creating opportunities for *future textual consumption* to enhance *future textual production*.

In this way, these TFT concepts can be conceptualized as reading *lenses* that reflect the ways of *thinking and practicing* of composition scholars. The staple terms of FYC courses in sites like this—*genre*, *rhetoric*, and *discourse community*, to name a few—help illuminate the central aims of the composition discipline, namely, to study the production, consumption, and distribution of texts. Further, since the composition discipline's interest in writers, readers, and textuality is so expansive, the composition field is, in many ways, interdisciplinary, and hence, metadisciplinary. With this in mind, many of the terms that students become familiar with in FYC sites like this one can be conceptualized as *metadisciplinary reading lenses*.

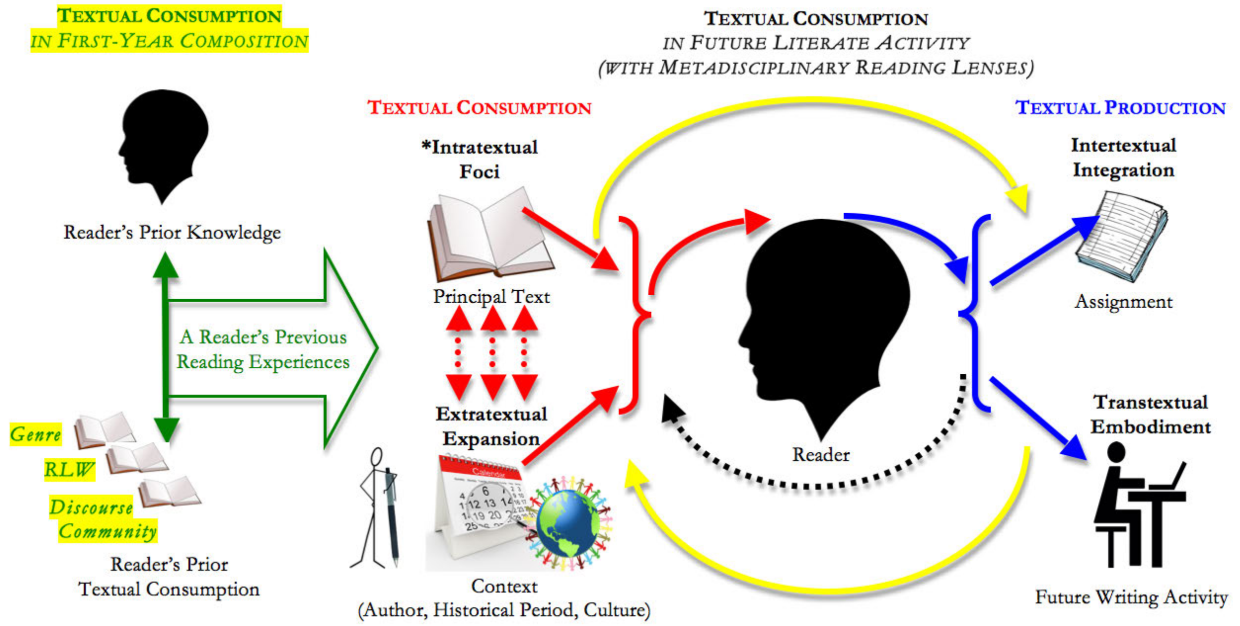
As noted in my review of disciplinarity, Kreber (2009) has noted the importance of equipping students with disciplinary lenses so that students can examine a subject "through the

procedures and practices that are characteristic of a discipline" (p. 12). Doing so can empower students with the ability to move beyond "context-sensitive" learning and into "context-transcendent" learning. Such "context-transcendent learning" enables students to "apply the practices, procedures, and ways of thinking learned within the particular context of one discipline or subject (e.g., history) to problems or issues not typically considered part of that discipline (e.g., intercultural relations)" (p. 12).

Concepts that have the ability to guide student-readers across the reading-writing cycle likely hold expansive application in FYC but beyond it as well. Plainly put: in TFT- and WAW-framed sites, students' textual consumption also has the potential to strengthen their textual consumption in future contexts. Because reading and writing iteratively form each other—as noted by the reading-writing cycle—students' textual consumption in FYC can, therefore, also has the potential enhance their textual production in other future contexts as well. For this reason, the reading lenses that students adopt in FYC such as *genre*, *RLW*, and *discourse communities* can be conceptualized as metadisciplinary reading lenses that have strengthen students' textual consumption and textual production in and beyond FYC. The figure illustrates how these different concepts can throughout future reading-writing cycles.

Figure 13

Genre*,* RLW*, and* Discourse Communities *as Metadisciplinary Reading Lenses*



Conclusion: Analyzing, Problematizing, Exending, and Theorizing Transfer

Explorations into transfer can, and should, go far beyond *students'* abilities to successfully demonstrate various aspects of literate activity. This study illuminates countless other factors that simultaneously problematize and expand transfer research: at any given moment, a student's reading activity is bound up in notions of *disciplinarity*, an *instructors'* orientations towards postsecondary literacy, the *structurated contexts* (i.e., specific courses) in which reading takes places, and numerous complexities surrounding the nature of *texts* themselves. In the introductory-level humanities courses that these FYC TAs have extensive familiarity, each of these factors plays a role in how students' are ultimately guided towards reading in particular ways.

Each of these factors, alone, complicates reductive notions of reading transfer. Take the natures of texts, for instance: many of the countless texts that lay the foundation for introductory-level humanities courses were written hundreds of years ago; conversely, the texts that laid the foundation for this FYC course were written within students' lifetimes. The resultant effects include monumental shifts in the reader-text relationships—from the prior

historical knowledge required by the reader to effects associated with the text's intended audience and the stylistic accessibility of the written language. If, as the data indicates, reading behaviors are text- or genre-dependent, comparing the transferability of reading behaviors from FYC to the humanities is problematic at best.

Chapter 7: Conclusion

This study examined the reading pedagogies of FYC TAs with two distinct graduate-level disciplinary enculturations: the composition discipline, via their their exposure to theories of genre, transfer, and threshold concepts during TA training, alongside their much more extensive apprenticeships as scholars across various HFA disciplines. In this chapter, I analyze the theoretical and methodological limitations of this project. I also offer considerations for future research; I explain how this study can provide theoretical insights for composition researchers and practical suggestions for enhancing TA training.

Limitations

Like virtually all studies in social science fields, this study has a range of limitations. On the broadest level, phenomenological considerations point to the inherently intersubjective nature of the human experience and, therefore, research projects (Davis, 1995), and this is perhaps especially true for inquiries into subjects as fundamentally tacit as reading activity. Alternatively, on the most concrete level, this study required crossing logistical hurdles like the continuous pesky outreach that is necessary to elicit participation from a large number of busy individuals. Here, I address the most pronounced limitations of this study, which relate to: phenomenology, language, the relationship between reading behaviors, omitted reading behaviors, studying one research site, and participants' labor.

Phenomenology and Methodology

While phenomenology provides a theoretical basis for the importance of investigating TAs' perceptions of their reading pedagogy, it simultaneously points to the intersubjective nature of my inquiry. As Schultz (1978) notes, "The everyday world is a world of intersubjective culture. Its intersubjectivity comes from being bound to others through common influence and work, understanding others and being understood by others [...] The relation to others obtains

its meaning only in reference to the individual' (pp. 134-135, as cited by Davis, 1995, p. 122). In other words, meaning is continuously being co-constructed across communicative acts.

With this in mind, Davis (1995) points to a fundamental problem in qualitative studies: they ultimately yield interpretative results because researchers' various methodological decisions are inherently bound up in their own worldviews. He, and possibly other phenomenologically-minded researchers, would likely argue that my account of TAs' reading pedagogy represents a twice-removed examination into TAs' actual reading pedagogy—that is, TAs' perceptions of reality are ultimately being filtered through my perceptions. Consequently, anybody who might read my work would thereby add a third layer of filtered perception in their attempts to understand TAs' reading pedagogy that I have painted. Davis (1995) explains phenomenology's implications for data analysis in the following way:

> Phenomenology would also suggest to readers that researchers' conclusions—even in the most positivistic projects—are not objective descriptions of objective realities, of a world 'out there' waiting to be discovered. Instead, researchers' conclusions are descriptions of their own constructions of reality. As soon as researchers begin to describe their discoveries, readers must realize that the authors create whatever they are describing. Phenomenologically, everyone-researchers included-constructs the world through descriptions of perceptions. (125)

The tentative stance that Davis strikes towards research is reassuring, particularly for work in the composition field because it is often inextricably bound up in inherently complex and structurated social activity (Giddens, 1984). Davis points to the paradoxical nature of social science research: it relies on humans to study other humans. Although there is no way to circumvent these matters, researchers can take active strides towards making their work as

transparent as possible by disclosing any mediating predispositions, intentions, conflicts of interest, professional histories, or other unique aspects compromise their ability to offer a relatively balanced "perception" to a particular study. I disclosed this information in chapter 4, where I detailed numerous methodological decisions, along with the greater theoretical perspectives that I brought to this research project—namely, ethnographically-informed grounded theory. These steps, I believe, lend an element of credibility to research projects so that readers can, themselves, determine the degree of value within a certain inquiry. As Davis (1995) himself notes, "Phenomenology suggests that readers have to understand that researchers' projects allow them to understand understanding, not reality" (p. 124).

Through his phenomenologist lens, Davis makes some crucial points about researchers' methodological decisions: "a researcher's experiences and attitudes could colors [their] results as well as [their] method" (p. 127) and "researchers need to recognize the fine lines between objectively and subjectively studying phenomena, between describing reality and creating it, and between recording data and telling stories" (p.128). His inference is clear: when researchers actively look for something, they will be more inclined to find it. While there is certainly credence in his cautionary words, the various conceptual elements that formed the basis of this project—from various reading behaviors, to composition content like *genre*—each have origins that pre-dated my inquiry. Virtually all of the concepts that are embedded within this study were either directly *born from* or indirectly *informed by* decades of existing scholarship within the field. Additionally, on a more concrete level, the socially-structurated activity within this specific site—which, also, was informed by composition scholarships—was put into motion long before I began teaching within it which, subsequently, generated my interest in researching it.

Davis (1995) rejects the notion that there is a "world 'out there' waiting to be [objectively] understood" because "the uncovered reality is still an *intentional* reality" (p. 121,

emphasis added) that the researcher, to a considerable degree, constructs based on their own perceptions. Although qualitative data is, to varying degrees, inherently interpretive, it *is* there, otherwise there would be no basis for an empirical investigation. Coding cannot create data; coding nominalizes the ideas that are present within the data. Researchers, later, identify patterns across the data and attempt to explain their relationships. Given these refutations of Davis's larger point, I maintain that while his staunch emphasis on foregrounding individuals' perspectives are crucial to qualitative research in the social sciences, claims such as "[R]esearchers' conclusions are descriptions of their own constructions of reality. As soon as researchers begin to describe their discoveries, readers must realize that the authors create whatever they are describing" (p. 125) are over-stated. In this study, I attempted to capture TAs' perceptions of their reality (i.e., their experiences teaching WRIT 2 and guiding students' reading in that context) using, to a considerable degree, TAs' own language. First, some of the fourteen reading behaviors that I identified emerged from TAs' responses to a pilot survey. Second, open-ended survey and interview questions offered an opportunity for TAs to "create [through their own language] whatever they are describing."

Language and the Complex Relationships Between Reading Behaviors

Various studies have shown that instructors use similar terms to refer to different phenomena (Bunn, 2010b; Anson, 2012; Carillo, 2014). For instance, in Anson et al.'s (2012) WEC study, the authors note that faculty in two academic contexts, political science and literature, used *analysis* in very different ways. Consequently, *analysis* is both a disciplinary- and genre-dependent activity. The TAs in this study seemed to sometimes also use different terms to refer to similar phenomena. June alludes to this in her survey when she writes that "However, I think that teaching argument and teaching how to deconstruct a text, or read like a writer, are very *similar tasks just with different names*" (emphasis added). Although her perception that a text's

argument, construction, and writerly choices are all "very similar" seem to be unusual, they point to the imprecision of language and the gap between concepts, conceptual definitions, and operational definitions.

Similar issues manifested in the ways that some TAs resisted naming reading behaviors and characterizing the scope of their activity. In Joan's survey responses, for instance, she noted the value of "Reading for writing approaches/techniques that either 'pull a student in' (i.e engages them) and recognizing and taking note of what 'pushes them out'." These two goals seem to be a clear application of goals for RLW, yet Joan curiously bypasses this term, claiming that, "This is closely tied to reading like a writer."

Some of the reading behaviors that I identified in construct my survey, examined during follow-up interviews, and subsequently analyzed in my findings are not necessarily mutually exclusive. A select number of the fourteen reading behaviors that anchored my survey appear to be embedded within greater, all-encompassing reading behaviors. *Paraphrasing and summarizing*, for instance—two separate reading behaviors that, together, are often intended to reduce texts and repurpose them in written assignments—are clearly components of the broader reading behavior *using sources in papers*.

Reading critically and *reading rhetorically* also have a complex, ill-defined relationship. As Haas and Flower (1988) have suggested, *reading rhetorically* may be one of multiple components of *reading critically*—a conceptual hierarchy echoed by Honus in his response to survey Q8: "For me, reading critically encompasses reading rhetorically (my second choice). One cannot read critically without taking into account rhetorical factors like audience, context, purpose, and so on. I also think reading critically encompasses many other possible choices." During our interview, Honus also noted that, "I tend to lump everything under critical reading but I don't have a definition for critical reading either." Ev's interview yielded a similar conundrum, although she appears to have

given less forethought to the complex relationship between the two reading behaviors. The following exchange with one TA points to her noncommittal disposition towards using the terms *reading critically* or *reading rhetorically*:

> **Z:** Can you characterize the type of reader readers you're trying to shape students into by the end of Writing 2? So they've been with us for 10 weeks, reading these *Writings Spaces* texts and whatever else they are reading—
>
> **TA**: Well what I want them to do and it's a particular interest of mine, is I want them to be able to think logically and make a good argument.
>
> **Z:** And to do that that requires? Reading?
>
> **TA:** Well I think that one assignment where they read the journal articles and think about how they're argued. I think that's probably the main part of it.
>
> **Z:** Which assignment is that? A PB?
>
> **TA:** WP2. Look at two different academic disciplines.
>
> **Z:** OK, so logical argumentation?
>
> **TA:** In my opinion, I think that's most important.
>
> **Z:** Can you break that up at all? So within reading for logic and logical claims and argument, what do they need to do on a smaller scale to do that? Can you think of anything?
>
> **TA:** Well they need to identify what makes a good argument. Hopefully they have some semblance of logic. They need to think about what information they need to be convinced by something, and then kind of look to see if other people include that information. It's the whole thing about using evidence to build up your argument—whether other people are including good relevant evidence and to evaluate that, and then to apply so that they themselves will use it that.

Z: Would you call that *reading critically*? *Reading rhetorically*? Is there a name for that?

TA: Yeah you could call it one of those things, I guess.

Z: Do you have a preference? Does one make more sense than the other?

TA: I don't know. *Reading critically* sounds like a catch-all term for a bunch of other stuff.

Z: It does to me too. *Reading rhetorically*—does that sound more Writing 2-specific?

TA: Maybe.

In this above exchange, this TA is particularly cagey about committing to particular terms to describe particular reading rebhaviors, but such articulations about the nested nature of reading activity weren't uncommon. Upon further reflection, I more fully realized a problematic concern regarding the terminology that I used in this study (that are also used in most studies on reading): in addition to being embedded *within* each other, the boundaries of activity implied within certain reading behaviors *overlap* each other. TAs, for instance, can ask students to individually look at a given text and *read like a writer*, then ask their students to form small groups and *discuss texts with classmates*—namely, the various RLW techniques that they observed. While *analyzing samples* (of genres that students will be writing), TAs can ask students to *annotate* those texts while highlighting the ways that the writer has used sources in their paper. Then later, during a peer review workshop, for instance, students can *discuss those texts* with their classmates. Nevertheless, while these occurrences present methodological constraints, they present pedagogical affordances: because of the inherent overlapping nature of reading activity, writing instructors have opportunities to guide students towards using reading behaviors in conjunction with one another—particularly by adopting readerly stances and reader-response behaviors, which both permeate the reading-writing continuum.

Aside from resisting the use of particular terms, as Joan's response about RLW demonstrates, or alternatively, having uncertainty about the distinct boundaries across terms as

reflected by Honus's comments alongside the TA, above, other TAs explicitly reported being confused by the essential meaning of certain terms. Amy and Marilyn each acknowledged being unfamiliar with the term *visual literacy*. In Marilyn's survey, for instance, she asked, "I'm not at all sure what you mean by 'visual literacy,' so didn't know how to answer those questions. Is it different from what we think of as ordinary literacy?" June was even more forthcoming in her terminological uncertainty and bypassed the term *reading rhetorically* in her pedagogical practices. She responded to survey Q12 by writing, "Reading rhetorically [is the most difficult reading behavior to explicitly address in my teaching practices]. I still feel like I don't understand what that is or means, and I rarely use the words *rhetoric* or *rhetorically* in my course. It makes me uncomfortable because I don't feel confident in what I'm saying!"

Lastly, there are complications in *my use* of language within this study. First, I used the term "reading behaviors" to characterize the various components of students' reading activity, and in my survey, I parenthetically noted that "reading behaviors" were "skills, strategies, or stances." Initially, I thought that these terms captured each of the fourteen reading behaviors that anchored my survey. Later, though, it occurred to me that *comprehending content* is not a skill, strategy, or stance—it is a behavioral *outcome*, not quite a behavior in and of itself.

Some of the "reading behaviors"—or, perhaps more fittingly, *reading-based goals*—could also have been labeled more clearly and intuitively. One term, in particular, stand to benefit from revision: *deconstructing genres*. I intended the word *deconstruct* in the reading behavior *deconstructing genres* to signify the isolation of the paramount conventions in a particular genre. However, the word *deconstruct* may have triggered unintended associations for my participants, particularly those in the English and comparative literature disciplines. By more clearly phrasing this particular reading strategy as *determining the conventions of a genre* or perhaps *identifying genre conventions*, the demands of this specific literate activity may have been more intuitive to my

participants.

Comprehending texts also played a confounding role in this study. In the survey, this reading behavior was listed as "comprehension," which could have begged the question: comprehension *of what*, exactly? I hoped that TAs would make the inference was "of content," but even still, this is also problematic in FYC courses, such as this one, that focus on both declarative knowledge and procedural knowledge. *Comprehension* or *comprehending content* could be interpreted as understanding the term *discourse communities* (declarative knowledge) or using first-order thinking (i.e., free-writing) as a tool for invention in the writing process (procedural knowledge).

As stated in chapter 4, I attempted to strike a balance between bringing control to this project by identifying some of the most common reading behaviors—skills, strategies, and stances that characterize reader-text engagements—that arose from my review of the literature while also including TAs' own language that they associated with guiding students' reading that they provided in their pilot survey responses. Still, capturing specific aspects of reading activity proved to somewhat resistant to terminological classification. Given the range of these complexities associated with naming and describing reading behaviors—alongside the inherent overlapping and interconnected nature of reading activity—any insights drawn from this study must be attentive to the reductive nature of terminology. The particular names for the many wide-ranging reading behaviors that take place within this FYC course may hold different (and multiple meanings) for different TAs—not to mention researchers. Nevertheless, unless a particular group of instructors are working from a very finite set of shared language and practices, research into reading activity may be ultimately somewhat resistant to terminological classification.

Elapsed Time: Between TA Training, Teaching WRIT 2, and Participation in the Study

Another confounding factor in this study was time, which played a role in two ways.

First, while I recruited all FYC TAs from HFA graduate programs who taught WRIT 2 during the 2015-2016 academic year, these TAs did not all begin teaching within the writing program at the same time. Therefore, the amount of time that elapsed between TAs' participation in their WRIT 297/501 training practicum (and, correspondingly, the start to their first FYC teaching assignments) and their participation in this study fluctuated quite considerably. While the overwhelming majority of WRIT 2 TAs who participated in this study have WRIT 2 for one or two years, there were outliers. At the extreme ends, one TA only taught one section of WRIT 2, while 4 TAs had taught over 7 sections of WRIT 2. One TA from literature taught 12 sections, while another TA taught 10 in addition to teaching multiple composition courses at another college.

In one respect, the diverse range of TAs' experience in teaching WRIT 2 likely has direct ramifications for TAs' reading pedagogy, which may skew the results: TAs with more experience may be more likely to have more sophisticated reading pedagogies that have evolved over time. On another hand, though, these fluctuations may actually be more representative of TA populations at other institutions, lending a more natural and authentic component to my study. The most problematic aspect of the different points during which TAs began their FYC positions is their responses to survey Q2 and Q3, that is, their attitudes towards their experiences in the TA training practicum. It is possible, for instance, that TAs attitudes towards training may shift with time, particularly given the scholarship that has pinpointed resistance to composition pedagogy (Ebest, 2005; Rodrigue, 2012; Johnson, 2013) as a predominant theme during and shortly after TAs' training experiences.

Second, my data collection procedures were not perfectly standardized, especially for interviews. I emailed all TAs a link to my Qualtrics survey on the same day, and TAs generally completed the survey around the same timeframe—approximately halfway through their spring

’17 teaching assignments. However, additional time elapsed before I began conducting interviews—oftentimes, extending beyond the spring ’17 quarter in most cases—which may have adversely impacted TAs’ abilities to recall nuanced aspects of their reading pedagogies. I interviewed two TAs at the conclusion of their spring ’16 teaching assignments and, for the remaining nine TAs that I interviewed, I held interviews after they had completed their spring teaching assignments. I conducted the majority of interviews soon after the conclusion of the spring quarter in June and early July. However, I conducted a few interviews in late July, while the last one took place in early August—nearly two months after this TA had taught WRIT 2.

TA-Participants’ Labor

The labor demands placed upon my participants mentions noting: some TAs acknowledged that it took them upwards of half an hour to complete the survey, and a few others noted that it took even longer. Although my final survey yielded a very high response rate from the entire group of TAs, it seems very unrealistic to expect similar commitments from future participants in a study of this scope. The formalized data that I collected in this study do not support this claim, but it is possible, and perhaps even likely, that my position as a peer and a colleague—that is, a graduate student as well as a former Teaching Assistant and, later, Teaching Associate—created a rapport with these TAs, even with the ones who I have never met.

Among other methodological purposes, I used the pilot survey as a means to gauge the labor demands that I was placing on my participants. While maintaining a commitment to my research goals, I wanted to place as little strain on TA-participants as possible for two reasons: graduate students—especially those who actively teach alongside their engagement with scholarly pursuits—are often crunched for time and, on a more practical level, I wanted to maximize the highest response rate possible. I decided to make considerable revisions to my pilot survey

which led to a fudamental difference in my final survey design: I introduced a series of Likert scale items—five statements that consistently directed TAs' attention to the same fourteen reading behaviors, using the same seven-point scale. After TAs answered the first statement, I hoped that they would be able to anticipate the pattern within ensuing Likert scale statements which would, in turn, place a less intensive cognitive burden on their participation. Further, and perhaps most significantly, reconceptualizing my survey design in this way allowed me to develop a mechanism for more rigorous comparative analysis: I could compare TAs' responses to one other, as well as an individual TA's responses in one statement to their responses in others which would allow me to gain insights into the role that specific behaviors played in their reading pedagogy.

Non-Generalizable Results: Findings Limited to One Research Site

The overwhelming percentage of HFA graduate students (i.e., the WRIT 2 TAs) that who chose to participate in this study, 86% (24 of 27 TAs), offer a relatively comprehensive overview of TAs' reading pedagogy at this particular writing program. However, their perspectives, alongside the broader patterns that I observed, do not necessarily echo the perspectives of TAs working in other educational contexts, nor do they reflect issues within FYC at other university writing programs. This research site, like those within all educational contexts, is a structurated organizational system (Giddens, 1989). Consequently, this study illuminates the larger social activity systems in which this study was conducted as much, and possibly more, than they do the pedagogical philosophies and practices of the individual TAs. If this same group of TAs had been trained in another writing program, according to the privileged ways of thinking and practicing at *that* specific site, TAs' reading pedagogies may have been shaped with entirely different disciplinary goals, theoretical underpinnings, and programmatic procedures. Just as these TAs guide their students' reading in FYC, so too, did *this particular*

writing program guide these TAs in their attempts to guide students' reading. Further, it is important to remember that the TAs, themselves are graduate students in HFA programs; TAs at other sites likely bring various disciplinary orientations to postsecondary literacy. In sum, like all other inquiries into literate activity within particular social contexts, this study is not generalizable.

At the same time, though, this study *does* hold relevant theoretical and practical considerations for FYC, writing program administration, and literacy education at large. Qualitative research in the social sciences, however inherently limited, offers insights beyond the immediate research site(s) in which data is collected. As the truism goes: in the particular lies the general. In other words, what is found within the contextualized nuances of one specific site, participants, or concepts may, also, be found in similar sites, participants, concepts. That said, despites its non-generalizable findings, the ultimate value of this study may be in the central approach that I took to this study—namely, cataloging instructors' reading pedagogies and their perceptions of teaching and learning bottlenecks—holds expansive interdisciplinary application beyond this specific context.

Writing programs in other institutions stand to gain considerable insights from conducting systematic inquiry into their TA training practicum and using this data as a feedback loop to construct more robust training procedures. Such introspective endeavors present opportunities for theory-based practical professional development. Full-time faculty, in addition to novice instructors, also stand to benefit from attending to matters concerns their reading pedagogy, particularly because it is such a tacit activity. Further, this approach would be beneficial for WAC practitioners: guiding faculty across the disciplines towards explicitly articulating their expectations for students' reading could heighten teaching and learning in similar ways. Finally, writing programs, themselves, also stand to benefit from learning more

about the variety of valued reading practices on campus. Sustained partnerships would provide an opportunity for writing program faculty to engage in collaborative discussions with faculty from across the disciplines to elicit disciplinary reading practices. These expert exchanges could inform a wide range of academic contexts within the university. In the following section on implications for future research, I will detail various ways that my study can be extended, then suggest ideas for how the findings of this study can be integrated into TA training in the composition field and, more broadly, WAC efforts.

Implications of and Considerations for Future Research

Postsecondary reading research has had a complex and contested history within the composition discipline. Salvatori and Donahue (2012) have pointed to the disappearance of reading scholarship within the composition field; in fact, for seventeen years—from 1991-2008—the term "reading" did not appear in any CFPs in the composition field's seminal organization, the Conference on College Composition and Communication (CCCC). Although research on reading within postsecondary writing contexts is currently (re)gaining traction—recently evidenced, in part, by a special issue in the academic journal *Pedagogy* (2016)—other field-wide indicators suggest that reading is still somewhat displaced within the discipline. A look at the CCCC's current standing groups, for instance, yields little opportunity for reading researchers. The thirty-two standing groups include many related to composition scholar-practictioners' identities (the American Indian Caucus, Asian/Asian American Caucus, Black Caucus, Latino/a Caucus, Queer Caucus, and Standing Group on the Status of Women in the Profession) to researchers' commitment to working with very specific populations (Writing with Current, Former, and Future Members of the Military; Teaching in Prison: Pedagogy, Research, and Literacies Collective) to researchers' particular interests within the field (Council for Play and Games Studies). There are no groups, though, yet devoted to sustaining a collective and

ongoing body of inquiry into reading or reading-writing connections.

Nevertheless, despite the absence of reading research among the current C's standing groups, the opportunities to extend reading research in meaningful ways appear endless. Inquiries into the role of reading in writing classrooms—and, more broadly, across the disciplines—hold expansive application and immense consequences for teaching and learning. Areas such as transfer, writing program administration, and writing across the curriculum, to name a few, can all benefit from more intently attending to reading activity. Below, I address various ways that my project can be taken up by researchers in future efforts. I offer suggestions for adapting this study, examine ways to extend this inquiry, and pose questions that future researchers can explore.

Adapting and Extending This Study

As stated in chapter 4, TAs' open-ended responses were particularly valuable for drawing attention to unidentified reading behaviors—that is, reading behaviors beyond the fourteen that anchored the series of Likert scale statements in the survey (the full list of coded reading behaviors that emerged from the data is available in the "Reading Behaviors" section of Appendix D). If this study were to be adapted or replicated with minor modifications, I'd suggest directing participants' attention to the following reading behaviors: *asking questions about a text or author, dissecting the logical framework/argument*, *locating sources, engaging in peer/reader review*, and *maintaining mindful reading*. Each of these reading behaviors played a prominent role across TAs' reading pedagogies and consistently surfaced within the data.

Similar to the way "good writing" has been used in numerous studies within the composition field, the term "good reading" could provide a powerful anchor for a study. Through surveys and interviews, researchers could ask instructors to articulate notions of "good reading" in FYC and, if possible, other contexts in which the instructor has experience. Even

when researchers are primarily interested in context (i.e., FYC), encouraging participants to make comparative connections *across contexts* (i.e., analyzing differences between FYC and introductory-level humanities courses) will likely facilitate a deeper exploration of the primary context of interest.

Other methods would also provide insight to understand instructors' reading pedagogies as well as students' uptake of these pedagogies. Coupling classroom observations with follow-up interviews to elicit both the instructor's and students' perspectives, for instance, would provide a more direct account of how instructors guide students' reading than primarily relying on instructors' self-reported perceptions. The innumerable dynamics within a classroom setting present a seemingly endless number of foci that reading researchers could examine.

Researchers could conduct discourse analyses in classroom setting to exclusively focus on what language writing instructors use when guiding students' reading activity. Alternatively, researchers could study the language that students use when reflecting on their own reading process. These two language sources can inform each other to create more fluid pedagogical communication.

Further, the dialogic exchanges that occur during class—instructor-student and student-student—could also yield valuable information. What directives do instructors give to students when guiding their reading, and why? Do instructors have different goals for students' reading activity when they engage in social learning opportunities? Students' interactions with classmates present the chance to study student behavior in a more natural, relaxed setting: do students "open up" with classmates during small group activities and ask questions about reading activity that they are hesitant to within the larger class setting? More generally, what kinds of questions about reading skills, strategies, or stances do students ask?

Students' perception of and feedback on their own literate development is also crucial.

What learning environments seem best suited for guiding students' reading? Individual freewrites? Think/pair/share models that ask students to share their responses with a partner or two? Extended activities in small groups? Whole class discussions? Returning to considerations of bottlenecks also hold expansive application: what struggles do students perceive in their own reading activity, and why? Conversely, what areas do they believe are particularly strong, and by what bases? Of course, many instructors likely pose such metacognitive questions to their FYC students with consistent regularity, but formally collecting these responses and systematically analyzing that data would likely foster praxis.

Researchers could use the six dimensions of reading activity that I've identified in this study as the foundation for an investigation: out of the four dimensions that align with specific points in the reading-writing continuum—(1) intratextual foci, (2) extratextual expansion, (3) intertextual integration, and (4) transtextual embodiment—and the two that span the continuum, (5) readerly stances and (6) reader-response, which ones do they believe are the most essential, and why? Do instructors devote pedagogical resources towards every dimension? Some more than others? Do instructors, like many of the TAs in my study, invoke reader-response behaviors to resolve learning bottlenecks? Further, what role do each of the dimensions play as the course progresses? Do instructors position students towards more textual consumption at the beginning of units and, conversely, textual production at the end?

Modeling provides yet another pedagogical area that researchers can investigate during in-class observations. What specific reading behaviors do instructors model, and how? How do instructors project this tacit activity that they have expertly internalized and make it visible to students? The prospect seems challenging, which Dylan didn't hesitate to mention during our interviews. While noting the benefit of modeling reading behaviors, he acknowledged:

> I guess rarely, if ever, have I actually modeled for them the actual process of annotating a text or how to actually go about marking it up […] I think partly, logistics-wise, how do I handle that classroom? I don't know there's a lot of different factors maybe, I guess. For me, reading in that sense of annotating, especially when you're underlying things in the actual book or the essay—it's a very organic process. I hand-write my annotations, and how do you demonstrate that in front of a classroom? It's logistically difficult […] plus just sort of, it's also in a sense, a very subjective process. So if I did go about modeling, say, a passage from a piece of criticism for my students and I underlined a sentence, they might be like why is he underlining [that]? It just brings up, it could bring up, more questions than answers is one worry.

Examining writing instructors' reading pedagogies who have successfully experimented with in-class strategies like Dylan's, above, can expand reading research in practical ways.

Another valuable avenue of inquiry into conducting in-class observations of writing instructors' reading pedagogies are the technological affordances of various classroom activities that they use to guide students' reading. Two TAs in particular used Google Docs as a means to heighten students' reading-writing connections. In fact, in her response to survey Q1, Stevie remarked that, "Our mentor TA also influenced my approach to using technology in creative ways, especially Google Docs, which will definitely be a big part of my teaching from now on." During our interview, I followed up with Stevie about how she uses Google Docs to facilitate small group activities, and she uses this technology to facilitate social learning, cultivate reading-response behaviors, and review her students' work. Willie also primarily used Google Docs as a tool to enable class-wide instantaneous practice on two reading behaviors aligned with the intertextual integration dimension of reading activity: citation mechanics and using sources in

papers. He analyzes students' responses in real time to provide instant feedback, which he describes in this excerpt:

> I have them plop up an example of where they used a quote [in their paper] and I say: *give me the sentence before and the sentence after*. And we go through, and they're anonymous—one at a time—and I say: *you need to do this here, this one needs to do this here, and what's missing here? The period needs to go to here, good. OK, what would we put here before this? Oh, an introduction—we need to have an introduction here.* And then, anonymously—because they all have computers in front of them—the corrected side is suddenly appearing, and someone is going in there and making the corrections. And it's a big enough room—you don't know whose it is—but at that moment, they're seeing live, like, *ah ha, here it is*—by looking at patterns of error and patterns of correction and having them do that. The great thing about Google Docs is that it's at once individual and collective. That's a new thing. It's cool. And I think people are learning from each other, people are seeing that other people are making mistakes, and people are seeing *other people* correct[ing] and noticing patterns of error. They are addressing things that are related in their own papers, I'm hoping. And the quotes got better.

Stevie and Willie both perceived these lessons to be successful, and their digitally-mediated interactive pedagogies seem ripe for researchers interested in examining how instructors explicitly teach reading-writing connections.

Lastly, students' writing offers the most complex yet expansive data point for understanding the range of different reading behaviors that comprise reading activity and their connection to writing. It is true that students' assignments primarily *represent their writing* and, consequently, hold interest for writing researchers—instead of, say, reading researchers. At the same time, though, students' writing *reflects their reading activity*; latent clues as to what particular

reading behaviors students are being guided towards (or from) lie within their written work, as well as students' apparent aptitude for successfully executing each reading behavior. Research-based assignments are predicated on textual consumption; therefore, trails of reading activity are embedded within texts. Reading behaviors such as *summarizing*, *paraphrasing*, and *using sources in papers*—that is, those that align with the intertextual integration domain—provide the most obvious examples of detecting reading activity within students' written work. However, while reading behaviors such as *comprehending content*, *reading rhetorically*, or *reading critically* may not be immediately visible upon surface-level inspection, instructors can glean clues to students' use of these reading behaviors based on their demonstrated proficiency with conceptual content (i.e., *comprehending content*), their evaluation of an author's various methods of persuasive appeals (i.e., *reading rhetorically*), or the degree to which they interrogated (or didn't) a particular source (i.e., *reading critically*).

I pursued these questions during the final text-based portion of my interview with TAs (see Appendix C), although I wasn't able to include it within the confines of this particular report due to time and spatial constraints. I asked each TA to bring two pieces of students' work to our interview: an example of what they considered to be "good reading" and, conversely, an example of what they believed was "less successful." I purposefully did not define what constituted "good" or "less successful" reading; I wanted TAs to bring their own evaluative predispositions to the interviews. I also did not specify which assignments TAs should bring. Interestingly, they brought virtually the entire range of students' written work from their WRIT 2 courses: cover letters, WP1, WP2, WP3, and Gauchospace reading response posts. Using two different colors, TAs highlighted various locations in the texts and explained their perceptions. While these data are not included in this study, this is a future area of development for this research. Each of the many examples that I identified in the previous paragraphs in this section

could form the basis of an extensive inquiry. From observing how TAs model reading behaviors like annotating texts, to recording the discursive exchanged between classmates in small group activities, to documenting students' real-time insights during Google Doc-mediated lessons, such foci of in-classroom observations could lend an ethnographically-informed approach to situating literacy education and investigating teaching and learning in authentic contexts. These methods would provide more direct data, unremoved from indirect self-reported perceptions.

Recommendations for Expanding Theory and Practice of Reading in the Writing Classroom

Based on my experiences in this project—from piloting potential research designs during early iterative phases, to shaping my framework based on grounded coding procedures, to reflecting on my own teaching practices as a former WRIT 2 instructor—I'd like to share insights that I've learned and offer recommendations for teaching, learning, researching, and thinking about the roles of reading in postsecondary writing contexts. They are not intended to be prescriptive but expansive: I hope that literacy professionals can benefit from conceptualizing reading activity in newer, deeper, and productive ways.

Researching Reading in the Composition Field

Look to Assessment Scholarship for Precise Language for Describing Reading Activity. The composition field can, and should, develop clearer terms to discuss such a nuanced activity as reading. Reading researchers stand to benefit from strengthening the precision of their terminologies, and writing instructors who are invested in guiding students' reading can integrate terminological discoveries into their classroom practices. One valuable source for compositionists to adopt, adapt, and refine existing language about reading activity is the body of assessment literature.

Broad's (2003) Dynamic Criteria Mapping offers one such model. It suggests, broadly, that texts can be broken down into textual features and textual qualities. As indicated in chapter

3, textual features are the "stuff" of texts—distinctly aligned with the intratextual foci dimension of reading activity—ranging from higher-order issues like argument, evidence, and organization and structure, to more lower-order issues like mechanics and punctuation. Hedged language, qualified claims, metadiscourse: practically anything can be considered a textual feature as long as it is objectively embedded within the text itself. Further, if it can be identified and named, it can be more consistently pinpointed during the act of reading, thereby strengthening both textual consumption and textual production.

However, textual qualities are anything but neutral; individual readers generate textual qualities based on their readerly judgments. In this way, assessment can be seen as the operationalization of reader-response theory: when readers assess texts, they carry out their unique readerly experiences of engaging with that text. Guiding students' towards more sophisticated ways of analyzing then assessing sample texts during in-class activities, their classmates' work during peer/reader review workshops, and their own work as they revise and edit are all invaluable skills that transcend FYC. To do so, though, requires developing a relatively-stable body of shared language to dissect textual features and, then, scaffolding students' abilities to articulate how particular textual features can create various readerly judgements.

It merits noting that the DCM is only truly useful, though, when paired with genre theory: that is, with an awareness that each unique genre is a typified response to a recurring social situation. Extended to a more practical level: particular genres are distinct entities that have typified textual features. A reader's holistic impression of a writer's execution of these textual features *is* an assessment of that text. Assessment can be a valuable tool for instructors' reading pedagogies by heightening a students' ability to judge the numerous elements that play a role in their reading experience. Assessment is an application of reader-response theory that

bridges textual consumption and textual production.

Extend Extratexual Expansion. Of the major dimensions of reading activity outlined in this study, TAs suggested that the extratextual expansion domain of reading activity—reading activity primarily intended for textual consumption that moves readers beyond the immediate bounds of the principal text under consideration to adopt reading behaviors such as *determining authorial intent* or *considering historical context*—played a much more crucial role in introductory-level humanities courses than FYC. Further, this domain yielded a relatively modest amount of scholarship in the composition field, though to be clear, *situating texts in discourse communities* is a broader reading method that is aligned with this dimension that would, on face value, seem to play a crucial role in FYC reading pedagogy. Nevertheless, TAs did not appear to conceptualize the various reading behaviors in the extratextual expansion domain as a way to successfully guide students' reading of complex texts written in the distant past—that is, texts that tend to lay the foundation for many humanities courses. Writing instruction and the growing body of postsecondary reading research, alike, would both benefit from a concentrated effort of examining this area, particularly because it is so important beyond FYC, namely, in humanities contexts and, likely, beyond.

Training Writing Instructors

Embrace the Inductive Discovery of Threshold Concepts. As evidenced by TAs' survey and interview responses, one of the main theoretical foundations for this training practicum, threshold concepts, was embraced by a majority of TAs for guiding experiences into composition pedagogy but, also, their students' experiences in FYC. As powerful as threshold concepts appear to be, it is important to remember two distinct ways in which they can be problematic. First, the idea that there are threshold concepts in a given domain of activity is, itself, *a threshold concept*. Without having firsthand experience with and awareness of a

transformative experience—coupled by an understanding of *why* that particular moment was transformative—it is incredibly difficult to buy into their power for rethinking postsecondary education. I can attest to this firsthand; I distinctly recall resisting this aspect of *my* TA training into composition theory and practice because it seemed so imprecise. At that point, I had yet to fully appreciate the expansive omnipresence of genre throughout the literate world; I was still learning how and why "writing is a social and rhetorical activity" (Adler-Kassner, 2015, p. 17), and how conventions are ultimately rhetorically shaped by their social function in the world to facilitate communication. In hindsight, grasping this idea was my bottleneck, and once I had fully internalized this notion, I couldn't "un-see it."

Because of the intimately personal nature of threshold concepts—after all, they are predicated on an individual's unique transformative experience which may arise for a wide array of reasons—teacher education sites, such as this TA training practicum, must find ways to guide aspiring instructors (or, in the context of professional development programs, veteran instructors) towards *inductive* insights. The threshold concepts of a given domain—like most, if not all, learning-oriented theories—are not best understood as a static body of knowledge but, rather, as dynamic disciplinary lenses that must be awakened within the individual learner. Optimally conceptualized, threshold concepts, do not merely represent a body of knowledge to *know*, but rather, to *reflexively act upon* and design their FYC pedagogy *with*. Drawing on TAs' existing knowledge about threshold concepts in their own disciplines is an excellent way of scaffolding the newfound knowledge about threshold concepts in the composition discipline. TA training supervisors must guide TAs towards identifying particular threshold concepts that TAs have experienced at some time, then move them towards thinking about threshold concepts about literacy education, and then ask them to consider ways to integrate them into their FYC pedagogy—after all, threshold concepts, themselves, are lenses with which instructors can guide

students' reading and adopting their own reading lenses to navigate literate activity. One assignment that could capitalize on the need for such inductive learning is to guide TAs through designing and then conducting mini-DtD studies with faculty across the disciplines from different disciplinary paradigms (Huckin, 2004) than their own. For instance, pairing TAs from the humanities with social science faculty or, alternativelty, coupling TAs from the social sciences with faculty in the hard sciences would leverage ways to illuminate the differences in how disciplinary enculturations cultivate dissimilar orientations in educators' dispositions towards postsecondary literacy.

Second, because of their experiential nature, it is difficult for novice instructors—particularly first-time instructors from different disciplines—to anticipate *which* threshold concepts to privilege to enhance students' learning when they don't have a practical basis to make these judgments. Prior to Dylan's WRIT 2 teaching appointment, he recalls experiencing threshold concepts as a literature instructor *and* student. In fact, he notes that, "I started the training for Writing 2 and I read the literature on threshold Concepts, and I was like—click—*that's the name for what I did last quarter, in my section. This is cool. This is—this really happens. I've experienced it. Maybe I structure my curriculum around this idea."* After participating in the TA training practicum for WRIT 2, he considered the power of basing his broader curricular design-related decisions around threshold concepts:

> So I knew that threshold concepts—I wanted to use those as sort of anchors for different stages in the curriculum […] Going into planning stages of working out my curriculum, I [reflected on] the idea of threshold concepts […] thinking about how that really spoke to me as a teacher because I had encountered that as a teacher teaching in the English Department when students themselves didn't quite understand what it meant

to read beyond simple meaning and as a student, I think, myself […] close reading was, for me, a sort of threshold concept.

However, as he indicates, integrating threshold concepts into FYC was challenging because he wasn't sure which particular ones would be most beneficial for students. "The problem with threshold concepts," he claims, "was that I didn't really know what was going to represent a threshold concept for my students in Writing 2 until I started teaching it." He later notes, "after my first quarter teaching Writing 2, you know, I realized—*oh crap, [reading like a writer] is totally new and weird to a lot of my students*. And then knew: *OK, this is a threshold concept*. So by quarter two, [I thought:] *I need that with WP1, I really wanted to focus on this idea of reading for something other than sheer comprehension—this idea of reading as a writer*. So then I was able to kind of tweak my curriculum around that particular threshold concept." Dylan's reflections, here, speak to a larger point about threshold concepts: while they seem to be foster deep transfer of thinking and practicing like particular disciplinary experts, they also require a considerable amount of time for both students *and* instructors to learn.

Emphasize Theory-Practice Connections as a Threshold Concept for Teaching. One of the particularly strong suits of the TA training model used at this training site was its emphasis on theory-practice connections. Throughout TAs' survey and interview responses, TAs invoked the quick mantra "with every what, there's a why" that was consistently repeated during their training. To model for TAs how they might make similar theory-practice connections for *their* FYC students, the WRIT 297/501 instructors continuously solicited and encouraged explanations for how and why, as a group, the various composition theories could feed into practice. In other words, for every *what* that TAs were engaging with during training—what they TAs were thinking, writing, and doing—the training instructors encouraged TAs to also consider *why* they were thinking, writing, and experiencing *that* in the way(s) that they were.

The explicit intention was to create a parallel environment to the ones that TAs would bring to their FYC pedagogy: with every lesson, activity, assignment, assigned course text, etc., that they asked students to perform, TAs' pedagogy—and, in effect, students' learning—would benefit from coupling what was being done with an explanation of why. Put simply: knowing *why* they're learning *what* they're learning *in the way* that they're learning it is tremendously valuable for students' learning, especially for heightening their metacognitive awareness. Establishing this classroom culture within the training practicum made a lasting impression with TAs, like Honus, who noted that, "I solicit a lot of feedback and encourage the class to reflect upon the class itself; I've used this feedback to alter my approach each quarter and think that being a good teacher entails doing this forever."

Foreground Reading-Writing Connections as a Threshold Concept for Reading. 96% of TAs *agreed* or *strongly agreed* that RLW was an important reading behavior for success in WRIT 2, and the vast majority of TAs identified it as *the* single-most important reading behavior in FYC. As indicated by these figures and responses like Dylan's, above, is, by all accounts, unquestionably a threshold concept of literate activity—for students as well as instructors. Just as students (and graduate students, alike) benefit from reading like a writer, instructors (and reciprocally, their students) will benefit from "teaching like a reader." The ability to explicitly guide students towards making reading-writing connections is equally crucial for the development of students' literate activity.

To facilitate the practical in-class application of this threshold concept, I'd like to formally propose integrating the term "moves"—a catch-all word that describes the specific *connections* made students make reading-writing *connections*—into the expanded TFT vocabulary base. The idea that writers use "moves"—or that readers could detect "moves"—didn't occur to me until my first year of graduate school. A then-classmate and now-friend, Dr. AJ Ogilvie, was

offering his reaction to one of the assigned course texts of that week. He mentioned something about "liking the writers' moves," and I thought: *did AJ seriously just say there were "moves" in that piece we just read? That dude has got to put down his surfboard; all that time under the California sun is frying his brain.*

Since then, I've been amazed at the expansive applications of "moves" for reading-writing connections, and I've foregrounded the concept as one of the central aims of my FYC pedagogy to guide students towards reading for writing transfer. Through a scaffolded series of lessons, I cultivate this reading behavior in a four-step sequence: identifying a move, giving the move a name, describing what the move does, and then identifying the move's effectiveness. In this way, I scaffold students' understanding of reading-writing connections by drawing on a series of reader-response behaviors (namely, *formulating insights and observations* as well as *recognizing the rhetorical "how and why" function of language/conventions*). Students learn to see texts as unique constructions of a writer's language texts rather than, merely, the presentation of information. Based on students' end-of-quarter portfolio reflections, evaluations, responses to an extensive survey that I adminstered, the majority of students seem to find the "moves" aspect of my courses to be fun, interesting, and transferrable to future contexts. Some report "seeing moves everywhere now"—a comment frequently made about *genre* as well.

Curate Effective Resources and Sharing Engaging Activities During TA Training. The TAs in this study noted the benefit of adopting and adapting existing resources and activities in two different ways: (1) through explicit reference to their benefit, and (2) in their *use of* these resources and activities, accompanied by an attribution of *success* with their usage. For instance, TAs acknowledged how the online TA resource site—where former TAs' syllabi, assignments, handouts, and other classroom resources had been posted—was particularly helpful at the beginning of their training practicum. Further, like many writing programs, this

one infused a "What Works" component into the training practicum (the second course that ran parallel to TAs' first teaching appointments), where each week, TAs gave presentations about "what worked" in their WRIT 2 teaching practices, why they believed it worked, and how they planned on (re)integrating it into future lessons. One of the main goals of this component of the training practicum was to help TAs bridge theory-practice connections; a tangential goal, though, was to create opportunities for TAs to share ideas.

The "What's Working" presentations had a direct impact on numerous TAs' reading pedagogies. Ian's presentation that was intended to scaffold students' understanding of how academic and non-academic pieces fundamentally differ. As he tells his class, "We've been looking at non-academic genres and now we're getting into academic genres." He paired two articles together—"Tiny Cavers" from *The Atlantic* and "*Homo naledi*, a new species of the genus Homo from the Dinaledi Chamber, South Africa" from the scholarly anthropological journal eLife—during his WP2 unit to faciitate students understanding that, as he puts it, "Everyone [across different disciplines] is making points in different ways with different support and representing them differently, and consequently it [all] gets different things. And so if you can see that your field isn't truth with a capital T, but is constructed.

Multiple TAs that I interviewed adapted Ian's scaffolded approach to bridging WP1 and WP2 by integrating these two texts—comparative examples of academic and non-academic texts—into their teaching practices as a way to guide students towards grappling with notions of disciplinarity in academic writing. When Brittany heard Ian's "What's Working" presentation, she recalled thinking, "*I wish I had known about this last week* […] *that's so smart . Why didn't I think of that first? And how quickly can I incorporate [that]?* I wish I hadn't already introduced that unit because it would have been helpful." In her winter and spring sections of WRIT 2, Brittany did made this change, which she claims helped her resolve a bottleneck: namely, students' confusion

with the idea of a literacy practice—a central idea for her WP2 unit. Brittany introduced these two articles before her WP2 prompt as a way to scaffold their understanding of a literacy practice and how academic and non-academic pieces differ in fundamental was. She claims, "I'd use [the articles] as sort of a springboard to talk about […] the things that are really important to them. [Academics] don't care about telling this really cool story about these fossils, they care about showing exactly why *this fossil* is different […] how these two articles tell the same story in incredibly different ways."

Numerous TAs also reported benefitting from a presentation that the Teaching Associate made during their training; which he, in fact, used as his "What's Working" presentation the previous year. This activity used horror movies as a way to build upon students' prior knowledge about genre (and conventions) by posing the question: what makes a horror movie *a horror movie*? In this activity, students brainstorm answers, then test these predictions on brief Youtube clips from three different horror movies. Students identify to what extent conventions were present across the clips, then extend this lesson by predicting a new set of refined horror movie conventions. Willie noted that this mini-lesson helped *him* differentiate between the idea of flavor and the ingredients whose interplay contribute to a flavor, which he connected to the notion of a genre and its conventions. A parallel can be drawn to Broad's (2003) use of textual qualities and textual features; a reader's flavor (textual qualitiy, i.e., flow) is the byproduct of the writer's ingredients and their interplay (textual features, i.e., organization/structure and transitions).

Despite the apparent benefit of curating effective resources and sharing engaging activities that were reported, some scholars have firmly challenged such approaches to TA training—or, more broadly, transporting pedagogical tactics across contexts. They claim that teaching and learning do not exist within vacuums—that, in accordance with composition

principals—they are rhetorically-based and context-sensitive and, therefore, shouldn't be deliberately *transferred* across contexts. I emphatically disagree with these assertions. The main charge levvied against such approaches to teacher education is that these in-class practices are not inherently removed from the theories from which they were borne, particularly when the designer explains his/her reasons to a live audience. Furthermore, providing novice instructors with possible activities—working those working in unfamiliar disciplines—that they can integrate into their lessons is tremendously valuable. Learning from existing instructors who have gained expertise in a specific (rhetorically-based, context-sensitive) site can only help. Teachers, even veteran instructors, can benefit *tremendously* from thoughtfully sharing strategies and resources and, of course, contextually their usage.

Guiding Reading in the Classroom

Create Space for Reading about Reading in FYC Curricula. This study has demonstrated how textual consumption ultimately strengthens textual production, and to maximize students' opportunities to experience reading and writing as interconnected processes, instructors' reading pedagogies should attempt to cultivate a *variety* of reading behaviors in their students and find opportunities to have students examine the strengths and limitations of each approach. One way to do this is to assign texts, like the *Writing Spaces* texts that oftentimes lay the foundation for assigned course texts in FYC at this research site, that begin to bring these different reading behaviors to life. Bunn's *How to Read Like a Writer* describes *reading like a writer*, Boyd's *Murder! (Rhetorically, Speaking)* details one iteration of *reading rhetorically*, and Dirk's *Navigating Genres* offers a way that students can gain a better conceptual understanding of genre before they can begin *deconstructing genres*.

Jameison's (2013) work on "patch-writing"—defined as "partially restating a phrase, clause, or one or more sentences while staying close to the language or syntax of the source"

(web) or, more succinctly, a botched paraphrase—would also likely benefit FYC students (not to mention FYC instructors). Such articles can be paired with metacognitive reflections that direct students' attention to how they, themselves, work from sources. Articles of this nature have the ability to springboard more explicit attention to reading by focusing on the role of summarizing, paraphrasing, evidence, direct quotation, the mechanics of citation attribution, and capturing authors' nuanced arguments.

The notion of patchwriting organically came up during my first interview, and I decided to follow up with this idea in the remaining interviews to see if it factored into TAs' thinking or practice in any way. It did not. None of the TAs were familiar with the term; although two of the 11 TAs recalled hearing of the term, neither of them could accurately characterize what it meant. Integrating patchwriting, in some way, into TA training would likely expand TAs' reading pedagogies. After I explained what it meant, one TA noted, "I've seen it but I just haven't heard the phrase." Naming literate activity in this way can help instructors and students develop a shared language about reading.

While I am generally calling for channeling more conscious reflection of FYC students' awareness of their reading behaviors, there are voices in the composition community on the other end of the spectrum who seem to be calling too much attention to these matters. Some scholar-practitioners have called for asking their FYC students to develop their own theories about reading (Morrow, 1997), and while such pedagogies certainly sound interesting—conducting research into such academic sites would undoubtedly contribute valuable insights into postsecondary research—I can see how such a goal would be problematic. Like writing trajectories, reading development is also slow and steady process: a FYC student's ability to articulate a theory of reading after one course seems overly ambitious. For instance, in my initial recruitment pitch to TAs, I described the focus of my project as how TAs "theorize

the role of reading in their FYC courses." A number of TAs expressed hesitation about such a task; it was not uncommon for them to respond, as one TA did, "I am not sure how much in depth I've personally theorized about what you're interested in." Perhaps Morrow hopes her composition students formulate a less rigorous or formalized type of *theory*; however, given TAs' apprehensions towards articulating theories of reading after teaching three sections of FYC, it seems plausible, to say the least, that underclassmen would likely have considerable difficulty with doing so.

***Expand Metacognition in FYC*:** The importance of targeting students' metacognitive awareness of their writing activity in postsecondary writing classrooms has been widely noted; students' metacognitive awareness of their reading activity is as important. Like writing, guiding students' reading requires guiding their metacognitive awareness of their reading. Instructors must expand pedagogies designed to heighten students' metacognition by focusing introspection towards students' reading process and reading-writing connections.

Part 4 of my semi-structured interviews with TAs included questions on what I labeled "Reading Pedagogy and Students Learning/Uptake" (see Appendix C), which I partially adapted from Bunn's (2013) interview protocol. During this portion of each interview, I asked TAs "Do your students ever write about *the act of* reading?" Only 2/10 responded affirmatively. Many responses began the same way: "No, they should. That's a good idea," "I don't think I do, and I think I should do that now that you're saying this," and "No, but that sounds like an incredible idea." Stevie's response captured the essence of TAs' reactions to this question: "Hmmm… I don't think so, explicitly. I mean, I have them do some freewriting *about* readings, but about *reading itself*? Not so much." Her initial pause, where she takes time to consider whether she actually addresses "*reading itself*" in her reading pedagogy seems to representative of TAs' general attitudes towards thinking about the role of reading in their writing courses: pinpointing the

moments in which this tacit activity (the *act* of reading) is being explicitly addressed is quite challenging.

TAs' extended elaborations to this question were, in many ways, microcosms of TAs' collective reading pedagogy; unprompted, nearly all of them acknowledged that they understood the benefits of doing so and would consider weaving this into their reading pedagogy when teaching future FYC courses. Willie, for instance, noted: "[A] benefit [of doing that] is: *what are your reading habits?* […] *What does it mean to read? Does it mean to clear yourself from all distractions? Are you someone who reads better with some distractions?* Some people do. So I think I deliberate question about that is something I would like to incorporate this session. I should. I have journals, but they're usually about the reading, but they're not about their reading process. We emphasize process in writing, I don't know if we emphasize process in reading."

Writing instructors interested in heightening students' metacognition about their reading behaviors can assign low-stakes reflective assignments that invite students to explore their meaning-making processes. Ev, for instance, observed that "cover letters, their process letters, and process essays" all provide opportunities to enhance students' self-awareness and possibly provide avenues towards expanding their existing reading behaviors.

***Target Intrinsic Motivation*:** When TAs reflected on TA'ing introductory-level humanities courses, they tended to invoke accountability as a way to motivate students to read. However, in FYC, TAs widely noted that the dynamics surrounding "getting" students to read—as many TAs put it—shifts, especially in contexts like this particular research site where formative assessment via quizzes and tests is outwardly discouraged. Within educational environments grounded in such non-positivist philosophies, writing instructors must find opportunities to leverage students' intrinsic motivation. Bunn (2013) suggests that "Explicitly teaching reading-writing connections may increase student motivation to complete assigned

readings" (p. 496), though he seems to frame this within the intertextual integration dimension of reading activity—that is, students are engaging in the act of reading to, ultimately, use those texts in some way for their own writing assignments. Such efforts are extrinsically motivated because students are required to "complete assigned readings" for an upcoming assignment and, consequently, a grade. While that is likely an inevitable constraint of formal education (especially postsecondary writing courses), if instructors can find ways to more proactively guide students' reading towards transtextual embodiment and frame reading-writing connections as opportunities for strengthening long-term literate development, students may more be intrinsically motivated to engage with texts for more than mere content.

***Look Beyond Class Discussion*:** As stated in chapter 6, the overwhelming majority of TAs tended to prize class discussion as a way of gauging whether students were completed the assigned course texts, whether students were engaged with the ideas, and whether their teaching practices successful. While facilitating lively in-class discussions is certainly *an* educational goal, it is not *the* goal. Whole-class discussions must be balanced alongside a wider range of pedagogical methods that target a variety of students' learning styles, especially when students' literate development is the primary objective. Small group activities that cultivate reader-response behaviors likely offer instructors the opportunity to construct *more social* learning environment instead of class-wide conversations that rely on a *one speaker at a time* model. I am not claiming that instructors should entirely abandom whole group discussions; I am, though, suggesting that writing instructors, like these TAs, would benefit from looking beyond "class discussion" as a predominant indicator of students' engagement with the assigned course texts.

Minimize "Explaining It." This group of FYC TAs consistently mentioned "explaining" the recently-assigned material in deductive, lecture-oriented formats as a way to facilitate students' comprehension of course content (of the assigned course texts). To some

extent, this phenomena is also likely to be found among most veteran composition instructors whose pedagogies may tend to privilege inductive activities; however, TAs' tendency to readily "explain" the assigned course texts (a pedagogy they seem to have brought from their experiences teaching introductory-level humanities courses) may have, in turn, undercut their reading pedagogies in WRIT 2, thereby contributing to their overall perception that students weren't *motivated* to read. Bean (2011), for instance, notes that, "Lecturing over readings initiates the vicious cycle […] Teachers explain reading in class because students are poor readers; meanwhile, students read poorly because teachers explain the reading in class" (p. 168). While Bean is specifically referencing difficult texts, the general principle he's adhering to seems to apply in these cases as well. Teaching like a reader, according to Bean, positions the act of reading as an inherently difficult enterprise. Although there is certainly a balance between "explaining it" and *not* explaining the course content, instructors who can guide students towards embracing this complexity will likely benefit students' long-term development.

Reconceptualize Students' Feedback as Data. An interesting pattern emerged from the interviews: TAs *do* collect data on students' feedback to TAs' reading pedagogies—particularly, asking students which assigned course texts they found the most and least helpful—and they invariably find this feedback to be valuable; however, TAs *don't* conceptualize students' feedback as data. During the interviews, I asked TAs, "Do you collect any data on students' perceptions (i.e., likes, dislikes) of the texts they read in class? If so, what kind(s)?" With one exception, every TA initially said, "No" though they universally reported administering what this particular writing program refers to as "exit tickets"—a strategy introduced during TA training as effective pedagogical practice.

Honus described the gist of his exit tickets as getting at questions like "What should I do more of? What didn't work? What do you like?" He asks these questions 2-3 times a quarter but

noted that, "I talk with them a lot—like really constantly. I'm really clear from the get-go that I don't expect them to like all the readings. We'll talk about which readings are bad, and why they didn't like them. So we talk about the readings all the time, about the class a lot—so I tend to ask for a lot of feedback, and they're pretty good at giving it to me." To Honus, exit tickets are almost the supplementary feedback mechanism to a greater pedagogical classroom culture he strives to create which foregrounds the importance of soliciting ongoing feedback.

However, no TAs could recall specific changes to their reading pedagogy that they made directly from students' feedback in exit tickets; rather they rely on anecdotal memory about students' uptake and occasionally think about the texts that students reference in their metacognitive reflections pieces. For instance, while Willie was making some tweaks to his syllabus, he recollected students' thoughts about the assigned texts in his WRIT 2 course: "As I was putting the syllabus together this time, organizing the readings and cutting some, I was going off of what I remember students quoting in their papers, in terms of what to keep. But […] it wasn't empirical, it was based on my recollection of the things that came up again and again." Stevie, similarly, notes modifying the sequence of her assigned course texts but relying more on intuition, noting, "I made a few changes [to my syllabus] in terms of order […] I'm usually asking [students in exit tickets whether] they like or dislike [various texts], but there are a few times I did get the sense, after the first quarter, that students might've liked Bunn earlier, so I moved it earlier, and it seemed to work out well." By conceptualizing students' feedback—ranging from exit tickets, to cover letters, to comments made during class—writing instructors can make more informed decisions about ways to continuously refine their reading pedagogies.

Next Steps: Co-Leading a Research Team Study on Reading-Writing Connections

The intense and immersive experience of constructing a dissertation is a unique form of disciplinary enculturation that creates its own orientations towards literacy (like much of this

particular dissertation has examined) but also, more generally, towards research. In many ways, graduate students are being genre'd (Schryer et al., 2003) throughout their participation in this particular genre (i.e., a dissertation) during its many different stages which each require their own literate aptitudes. Guided by their faculty committee in an apprenticeship model, graduate students move through liminal spaces en route to becoming professional researchers who—upon the successful defense of a completed dissertation—have contributed peer-reviewed knowledge in a specialized field. An orientation of this process is, oftentimes, a heightened self-directed ability to pursue scholarship within the academic field.

With this in mind, I'd like to briefly detail my plans for forthcoming research projects. As of this dissertation submission, I'm co-leading a research group whose formation was facilitated by Ellen Carillo and Alice Horning based on a query sent out to the members of the "Role of Reading in Composition Studies" SIG. Three other compositionists and I—ranging from ABD candidates, like myself, to senior administrative faculty—have had multiple preliminary discussions to design a project that will examine writing instructors' explicit reading-writing connections in further depth. Though the methodological parameters are still in-motion, we are planning to administer a survey to the WPA listserv to faculty who foreground reading-writing connections in their pedagogy. We plan on using the survey to identify particular participants whose responses reflect specific traits of interest and, in turn, reach out to these participants for follow-up interviews. We're also considering juxtaposing this approach with reading instructors who teach stand-alone reading courses. Analyzing the differences between writing instructors' and reading specialists' perceptions and pedagogies present fascinating possibilities for reading research. We hope to integrate any insights gained by the study into our own practices and continue to build upon the existing scholarship on reading in FYC and beyond.

Concluding Thoughts

While the situated nature of dimensions of reading activity along the reading-writing cycle could, on face value, seem obvious, the ramifications of conceptualizing reading activity—particularly in the writing classroom—are quite considerable. The pedagogies of TAs whose remarks indicate the perception of a mutually-exclusive relationship between reading and writing—that is, TAs who appear to envision a trade-off between guiding students' reading and guiding students' writing—stand to benefit considerably from recalibrating their perceptions about the role of reading and its relationship to writing. More specifically, the TAs who hold such views privilege reading behaviors that align with textual production instead of, also, taking time to cultivate reading behaviors that enhance students' textual consumption. As the framework indicates, guiding students' reading behaviors in the intratextual foci and extratextual expansion dimensions (which, together, comprise the textual consumption domain) can provide students with more fluid movements towards textual production and, hence, strengthen their writing. As indicated through this study, this reality runs contrary to some TAs' perceptions and self-reported reading pedagogies. In FYC, particular concepts such as *genre*, *reading like a writer*, and *discourse communities* can function as metadisciplinary reading lenses, thereby enabling students to more deeply engage in textual consumption which can then provide expanded avenues for textual production. Such concepts can be leveraged to help students read for writing *and reading* transfer.

These TAs' hesitations to devote classroom resources—from in-class activities to out-of-class assignments—are warranted to some extent; after all, literate activity within writing classes *should* ultimately move students towards textual production. However, instructors' decisions to guide reading behaviors intended to strengthen textual consumption can create piecemeal movements that *also* enhance textual production. "Teaching like a reader" in the writing

classroom, then, also means teaching writing. TAs whose reading pedagogies guide students towards textual consumption, by extension, strengthen students' textual production, *particularly* when they leverage reading activity aligned with the readerly stance and reader-response dimensions—reading behaviors that span the reading-writing cycle.

On a much broader level, this study offers us as much insight into disicplinarity, instructors' prior teaching experiences, structurated course contexts, and the nature of texts themselves as much as it does reading behaviors. It that details TAs' perceptions of the differences between guiding students' reading in FYC and introductory-level humanities courses indicates that reading is both a context-sensitive and genre-dependent activity. Further, this reality points to how and why instructors, correspondingly, shift their reading pedagogies across these contexts. Simply put: readers read in different ways depending on disciplinary orientations towards postsecondary literacy, and instructors guide students' in different ways, also, to align with those disciplinary orientations.

Appendix A: Pilot Survey

Preface to survey:
Thank you very much for agreeing to participate in my dissertation. I'm hoping that your responses in this survey will help me paint a broader portrait of TAs' practices within our Writing Program. Most of the questions will ask you to focus on how you approach and think through your Writing 2 course. A few others will ask you to reflect on the role(s) of reading in your home department. If you have any questions, you can reach me at 215-801-3681 or zack.depiero@gmail.com.

There are 18 total questions in this survey: 1 human subjects "consent" question, 2 demographic questions, 5 Likert scale questions, 5 short-answer responses, 2 "choose from a list" questions, and 3 open-ended responses. The survey should take you approximately 15-20 minutes to complete. You are free to withdraw your participation at any time.

1. By participating in this survey, you acknowledge that this data can be used for research purposes.
   I give my consent for the following responses to be used for research purposes.
   I do not give my consent for the following responses to be used for research purposes.

2. What readings, scholars, or other experiences have *most* influenced your thinking and practices with regards to teaching Writing 2? Why?

3. To what extent do you agree or disagree with the following statement: *WRIT 297 (the summer workshop) and WRIT 501 impacted my teaching philosophy.*
   1: Strongly disagree
   7: Strongly agree

4. To what extent do you agree or disagree with the following statement: *WRIT 297 and WRIT 501 impacted my teaching practices.*
   1: Strongly disagree
   7: Strongly agree

5. How many sections of Writing 2 have you taught? Include your spring '16 course if applicable.

6. What reading-related behaviors (skills, strategies, or stances) do you hope to cultivate in students throughout Writing 2, and why?
   - *In my WP1 unit:*
   - *In my WP2 unit:*
   - *In my WP3 unit:*
   - *To prepare for the portfolio:*

7. Please describe what you consider to be your *most* successful reading activity or lesson in Writing 2. Why do you consider it to be successful?

8. Please describe what you consider to be your *least* successful reading activity or lesson in Writing 2. Why do you consider it to be unsuccessful?

9. What would you identify as the reading-related behavior that's most important for students to learn in Writing 2?
   Annotating texts
   Summarizing and paraphrasing
   Formatting citations
   Skimming and scanning
   Close reading
   Reading critically
   Reading rhetorically
   Reading like a writer
   Reading to deconstruct genres
   Other

10. Why?

11. What would you identify as the reading-related behavior that's most important for students in introductory-level courses in your home department, and why?
    Annotating texts
    Summarizing and paraphrasing
    Formatting citations
    Skimming and scanning
    Close reading
    Reading critically
    Reading rhetorically
    Reading like a writer
    Reading to deconstruct genres
    Other

12. Why?

13. To what extent do you agree or disagree with the following statement: *I feel confident in my abilities to teach Writing* 2.
    1: Strongly disagree
    7: Strongly agree

14. To what extent do you agree or disagree with the following statement: *I feel confident in my abilities to use reading(s) as a tool to teach writing in Writing* 2.
    1: Strongly disagree
    7: Strongly agree

15. To what extent do you agree or disagree with the following statement: *The reading behaviors that students adopt in my Writing 2 course prepare them for success in introductory-level courses in my home department.*
    1: Strongly disagree
    5: Strongly agree

16. Do you have any questions or uncertainties about the role(s) of reading in teaching and learning? If so, what are they?

17. If you’d like to elaborate any further on your responses or anything else you’d like to add, please use this space to do so.

18. What’s your name and home department, along with any specialized concentration(s) within it? For example, I’d respond “Zack De Piero, Education Department: Language, Literacy, and Composition Studies.” Please know that if I refer to your responses in my research, I will give you a pseudonym so that your identity will remain anonymous.

Appendix B: Final Survey

Preface to survey:
Thank you very much for agreeing to participate in my dissertation. I'm hoping that your responses in this survey will help me paint a broader portrait of TAs' practices within our Writing Program. Most of the questions will ask you to focus on how you approach and think through your Writing 2 course, and a few others will ask you to consider the role(s) of reading in your home department. If you have any questions, you can reach me at 215-801-3681 or zack.depiero@gmail.com.

There are 19 total questions in this survey: 2 demographic questions, 10 Likert scale questions, 5 short-answer responses, 2 open-ended responses. The survey should take you approximately 15-20 minutes to complete. You are free to withdraw your participation at any time.

By participating in this survey, you acknowledge that this data can be used for research purposes.
I give my consent for the following responses to be used for research purposes.
I do not give my consent for the following responses to be used for research purposes.

1. What readings, scholars, or experiences have *most* influenced your thinking and practices with regards to teaching Writing 2? Why?

2. To what extent do you agree or disagree with the following statement: *WRIT 297 (the summer workshop) and WRIT 501 impacted my teaching philosophy.*
   1: Strongly disagree
   7: Strongly agree

3. To what extent do you agree or disagree with the following statement: *WRIT 297 and WRIT 501 impacted my teaching practices.*
   1: Strongly disagree
   7: Strongly agree

4. To what extent do you agree or disagree with the following statement: *I feel confident in my abilities to teach Writing* 2.
   1: Strongly disagree
   7: Strongly agree

5. To what extent do you agree or disagree with the following statement: *I feel confident in my abilities to use reading(s) as a tool to teach writing in Writing* 2.
   1: Strongly disagree
   7: Strongly agree

6. How many sections of Writing 2 have you taught? Include your spring '16 course if applicable.

7. To what extent do you agree or disagree with the following statements? *I believe that* ________ *is a reading behavior that's important for students' success in Writing 2.*

   Being motivated to read

Skimming and scanning
Annotating texts
Comprehension
Close reading
Reading rhetorically
Visual literacy
Reading to deconstruct genres
Critical reading
Reading like a writer
Summarizing and paraphrasing
Using sources in papers
Analyzing samples (of genres that students will be writing)
Discussing a text(s) with other classmates

8. What particular reading behavior (a skill, a strategy, or a stance) do you believe is the ***most important*** for students' success in Writing 2, and why? Feel free to identify a reading behavior that isn't on this list.

9. To what extent do you agree or disagree with the following statements? *Students in my Writing 2 course seem to struggle with* ________.

Being motivated to read
Skimming and scanning
Annotating texts
Comprehension
Close reading
Reading rhetorically
Visual literacy
Reading to deconstruct genres
Critical reading
Reading like a writer
Summarizing and paraphrasing
Using sources in papers
Analyzing samples (of genres that students will be writing)
Discussing a text(s) with other classmates

10. To what extent do you agree or disagree with the following statements?
I explicitly address _______ *in my Writing 2 teaching practices.*

Being motivated to read
Skimming and scanning
Annotating texts
Comprehension
Close reading
Reading rhetorically
Visual literacy
Reading to deconstruct genres
Critical reading

Reading like a writer
Summarizing and paraphrasing
Using sources in papers
Analyzing samples (of genres that students will be writing)
Discussing a text(s) with other classmates

11. To what extent do you agree or disagree with the following statements? *I experience difficulty with addressing __________ in my Writing 2 teaching practices.*

    Being motivated to read
    Skimming and scanning
    Annotating texts
    Comprehension
    Close reading
    Reading rhetorically
    Visual literacy
    Reading to deconstruct genres
    Critical reading
    Reading like a writer
    Summarizing and paraphrasing
    Using sources in papers
    Analyzing samples (of genres that students will be writing)
    Discussing a text(s) with other classmates

12. What particular reading behavior (a skill, a strategy, or a stance) have you found to be the *most difficult* to explicitly address, and why? Feel free to identify another reading behavior that isn't on this list.

    The next 3 questions will address reading practices in your home department.

13. To what extent do you agree or disagree with the following statements? ________ *is an important reading behavior for students to be successful in introductory-level courses in my home department.*

    Being motivated to read
    Skimming and scanning
    Annotating texts
    Comprehension
    Close reading
    Reading rhetorically
    Visual literacy
    Reading to deconstruct genres
    Critical reading
    Reading like a writer
    Summarizing and paraphrasing
    Using sources in papers
    Analyzing samples (of genres that students will be writing)
    Discussing a text(s) with other classmates

14. What particular reading behavior (a skill, a strategy, or a stance) do you believe is the *most important* for students' success in introductory-level courses in your home department, and why? Feel free to identify a reading behavior that isn't on this list.

15. Are there any reading behaviors (a skill, a strategy, or a stance) that you'd likely guide students through in an introductory-level course in your home department that you wouldn't in Writing 2? Please elaborate. If so, what are they, and why aren't they important/appropriate? If your responses are tied to a specific course(s), please indicate which ones.

16. To what extent do you agree or disagree with the following statement: *The reading behaviors that students adopt in my Writing 2 course prepare them for success in introductory-level courses in my home department.*
    1: Strongly disagree
    7: Strongly agree

17. Have any experiences that you've had in your home department—as an undergraduate, a graduate student, or a TA—shaped how you conceptualize the role of reading in your Writing 2 pedagogy? If so, what are they, and in what ways have they shaped your thinking and/or practice?

18. Do you have any questions or uncertainties about the role(s) of reading in teaching and learning? If so, what are they?

19. If you'd like to elaborate any further on your responses or anything else you'd like to add, please use this space to do so.

20. What's your name and home department, along with any specialized concentration(s) within it? For example, I'd respond "Zack De Piero, Education Department: Language, Literacy, and Composition Studies." Please know that if I refer to your responses in my research, I'll give you a pseudonym so that your identity will remain anonymous.

Appendix C: Interview

Disciplinarity (10-15 min)

- Can you think about something you're reading for your graduate coursework or research, then tell me *how* **you, personally**, go about reading this? What do you ***do*** before, during, or after you read?
    - *This could range from "nothing, really" to "I'm writing an annotated bibliography for my Lit Review."*
    - *Do you read the same way all the time?*
    - *Think of a particular assignment…*
- What "reading behaviors" or practices are indicative of **expert readers in your field**? Put another way: what's "good reading" in your home discipline?
- Do you teach/encourage your Writing 2 students to read this way? Why or why not?

Designing Your Writing 2 Course (5-10 min)

- *Why* do you ask students to read in your FYC/Writing 2 course?
- I'd like you to lead me through your thought process as you designed your course—specifically about the **sequencing of the reading list**.
    - *Is there an intentional flow you sought to create? If so, what is it?*
    - *When you think through your curricular design, do you use any heuristics or organizational tools? Ones you've adopted, adapted, or straight-up created?*
    - *Aside from heuristics/tools, are there any other ideas you consider when shaping your curriculum?*

Bottlenecks (15-20 min)

- In your survey responses, you noted that ____________ is a reading behavior that your students struggle with.
    - What makes you think that they struggle with X?
    - How do you address this in your teaching?
    - As an instructor, what are *your difficulties* in attending to this particular reading behavior(s)?

- Please describe what you consider to be your *most* successful reading activity or lesson in Writing 2. Why do you consider it to be successful?

- Please describe what you consider to be your *least* successful reading activity or lesson in Writing 2. Why do you consider it to be unsuccessful?

Reading Pedagogy and Students' Learning/Uptake (Partially Adapted From Bunn, 2013, Appendix A) (5-10 min)

- Characterize the type of reader(s) that you're attempting to shape students into by the end of Writing 2.
- Do your students ever write about *the act of* reading? If so, please elaborate.
    - *They could write about the types of annotations/marginal notes they make, about their attitudes towards reading, about words/concepts they looked up info on (definitions, Wikipedia entries), etc.*
- Do you collect any data on students' perceptions (likes, dislikes) of the texts they read in class? If so, what kind(s)? What do you do with this data?
- Have you ever heard of the term "patchwriting"?
- Do you use the concept "IMRAD" in your teaching? If so, why?

Questions Tied to Student Work/Writing (10 min)

- Before we get into any specifics, can you tell about your **learning goals** for this assignment?

- Can you think of any tacit or explicit **reading-related goals** for this assignment? (Or ones that are embedded within those goals?)

- Can you tell me why you chose each paper—how/why is *Paper A* reflective of "good reading" and how/why is *Paper B* reflective of unsuccessful reading? Put another way: where is there evidence of "good reading" and/or "weak/unsuccessful reading" in these papers?

    - *"Good reading" could entail "reading behaviors" (skills, strategies, or stances), using sources (integrating quotes, paraphrasing, summarizing), or other reading-writing connections.*

    - *Did this student meet the goals you identified, above? Why/not? Where?*

Appendix D:
Codes and Their Categories

Accountability and Assessment

When TAs want to determine the presence and/or quality of students' work, they hold students accountable and, sometimes, assess their work. The intent behind accountability mechanisms can include positive reinforcement (rewarding a student for completing their work) or negative reinforcement (penalizing them for not doing so). Other times, though, accountability takes on more social implications where students demonstrate their learning in front their peers, typically in the form of small group work or presentations. Assessment of student work is often a more intensive form of accountability that accompanies a level of evaluation, ranging from more formative means (providing feedback to facilitate students' ensuing submission) to summative work (giving a more final grade).

- Assessment and Grading
- On Accountability (in General)
- Participation
- Plagiarism
- Tests and Quizzes

In another category:
- Instructor Feedback to Students

Additional Factors and Variables

Other factors and variables impact the *theories of* and *approaches to* teaching reading in (and beyond) FYC. Many are embedded within other categories, but the codes within this category seem to stand alone: labor and technology.

- Labor
- Technology
- Time Crunch

Assignments

This category also includes how TAs shape assignments, which is cross-listed with their pedagogy and, specifically, the "WRIT 2 Instructional Goals and Outcomes" category.

- Alternate/Other
- Annotated Bibliography
- Assignment – RB Connection
- Cover Letters + Metacognitive Reflections
- In General
- Informal Freewrites, Reactions, and 1st Order Thinking

- PBs
- Portfolios
- **Shaping Assignments (WPs and PBs)**
  - Adopting Assignments/Activities
  - Requirements/Specifications
  - Texts Not Required for Papers
- WP1
- WP2
- WP3

In another category:
- Pedagogy: Adopting Assignments/Activities

Bottlenecks

Bottlenecks are points where performance—from teaching and learning, to thinking, reading, and writing—becomes constricted or "squeezed." These difficulties, in effect, prohibit access to greater and more fluid ways of thinking and practicing in and across the disciplines. Bottlenecks can range from tacit stances (e.g., being motivated) to observable skills (e.g., summarizing a passage). Research on bottlenecks has been associated with guiding students' toward expert practices in specific disciplines, for instance, Middendorf and Pace's (2014) work on overcoming learning bottlenecks to heighten teaching and learning. They position disciplines as sites where *thinking* and *practicing like* disciplinary experts are keys to success. However, because of their often-tacit and habituated nature, experts' cognitive processes and behaviors can be equally challenging for faculty to explain as they are for students to achieve. Middendorf and Pace's "decoding the disciplines" (DTD) framework provides a seven-step process through which faculty articulate how a disciplinary expert might solve a particular problem that vexes most students. Two such examples of DTD in action arose from Middendorf and Pace's interviews with faculty when "a creative writing professor realized he had to model the process of choosing descriptive images and words" and "a molecular biology professor realized he had to teach students to visualize complex molecular structures as dynamic three-dimensional cartoons" (p. 6).

Shopkow, Díaz, Middendorf, and Pace's (2008) DTD-based interviews with history faculty revealed learning bottlenecks associated with reading like a historian. They reported that students' difficulties stemmed from "anticipat[ing] a straightforward story, not a complicated history with multiple perspectives and ambiguities," "[not] conceiving of literary sources, pictures, maps, diaries, or songs as legitimate sources for studying history," and "know[ing] that the bias of a source does not necessarily disqualify it from usefulness" (pp. 1213-1215), among other challenges.

When TAs discuss bottlenecks, they pinpoint particular bottlenecks, acknowledge the basis for their perception of those bottlenecks, explain the (likely) reasons or source of those bottlenecks, and what they do to target or try to overcome those bottlenecks. Bottlenecks can be tied to students' learning, the TA's teaching, the TA's learning (as graduate students in HFA), and UCSB's approach to FYC (i.e., the WRIT 2 curriculum, practices, or values).

Implicit within TAs' articulations of bottlenecks, along with the broader research on bottlenecks, is a notion of novice/expert practices. Competencies that present challenges to

practitioners indicate either (1) novice status, i.e., someone who has yet to find ways to overcome bottlenecks en route to achieving (a more) expert status, or (2) inherently-problematic competencies that even experts continue to struggle with. Bottlenecks are bound up in troublesome knowledge, novice/expert practices, disciplinarity, and threshold concepts.

- Pinpoint Bottlenecks
  - Teaching
  - Learning
  - Particular Approach to FYC (In Curriculum)
- Basis/Evidence for Perception of Bottlenecks
- Reasons Why Particular Bottlenecks Exists (i.e., the Source)
- TA-as-Student Bottlenecks
- Targeting Bottlenecks

Characterizing Writing

TAs characterize writing when they make claims about texts' various qualities—via both particular references to particular texts or more general notions tied to genres—which ultimately come from a reader's experience. Additionally, this category includes comments made about the generative process of producing texts. In this way, this category captures claims about texts and the writing process, treating writing as a noun and a verb.

These articulations can be tied to conscious or subconscious theorizations of what "writing" is and what "good writing" is/requires. They may offer insights into TAs's perceived knowledge about the *study of* and *practice with* writing. Each of these conceptualizations about writing can be tied to writing in WRIT 2, writing in the humanities, writing in non-disclosed contexts. Writing depends on disciplinary epistemologies, ways of thinking and practicing.

Note: I thought about splitting this category into "Characterizing Texts" and "Characterizing Writing" (i.e., the act of writing), but it wasn't always clear what TAs were referring to. Consequently, this category includes references to textual qualities (judgments made about textual features), the nature of texts (bias), as well as disciplinary composition knowledge about texts (i.e., they are context-sensitive).

Note #2: there is some overlap between "Characterizing Writing" and other categories, namely, "Reading Behaviors – Reading Response." The reason for this is due to comments made about textual features and textual qualities—whether they seem to be embedded in texts or whether readers are being asked to consider them on their own. The "Un/Interesting" codes highlight this. The difference between where data is coded—i.e., which category—depends on whether TAs' comments are connected to what seems to be the inherent nature of a text vs. a reader's impression of a text or what they are reading for. When Bruce characterizes the Writing Spaces texts as uninteresting, this falls into "Characterizing Writing." However, when Hank says that he wants students to be aware of what pushes them in and pulls them out," this is a form of "Reader Response."

Another example is "Bias." Texts—particularly, historical texts—might have some element of bias within them, and when TAs refer to this, it would be best captured by the "Characterizing Writing" code. However, if a student was being guided towards pinpointing bias in a text, then this would fall under the "Reading Behaviors: Extratextual Expansion" sub-category. However, if a student was being asked to respond to how bias impacted the text

and/or the student's own reading of the text, it would then fall under "Reading Behaviors: Reader-Response."

- Academic Writing Is… (What is Academic Writing?)
- Difficult, Complex, Confusing
- Easy, Simple, Accessible
- Interesting/Noteworthy
- It's a Series of Choices
- It's About Freedom/Affordances
- It Addresses "So What? Who Cares?"
- It's Argumentative/Persuasive
- It's Artistic, Aestchetic, Beautiful, Creative
- It's Authoritative
- It's Biased
- It's Context-Sensitive
- It's Controversial or Polarizing
- It's Cultural
- It's Descriptive
- It's Genre-Dependent
- It's Helpful for Thinking
- It's Historical
- It's Interpretive/Speculative
- It's Narrative(-Based)
- It's Political
- It's Powerful/Influential
- It's Rhetorical(ly Situated)
- It's Social
- It's Flexible (There are Exceptions to the Rule)
- It's Formulaic
- Tone
- Uninteresting/Unexceptional
- Voice

Cognitive and Learning Ideas/Theories

This category includes the major ideas about how learning is impacted, what facilitates or impedes learning, how learners navigate their ways through literate activity, and the acquisition or application of knowledge. These ideas about learning can be connected to the past ("scaffolding prior knowledge"), present (self-regulated literate action), future ("development and trajectory"), or a combination ("Transfer"). Much of this can't be seen; the sub-codes of cognition, in particular, capture learners' inner cognitive processing. Although all activity requires, to some extent, the activation of thoughts, this broad category encompasses TAs' comments about the mind, its processes, and students' awareness of it.

- **Cognition**
  - 1st-Order Thinking
  - Cognitive Load

- Comprehension
- Critical Thinking
- Logic and Logical Reasoning
- Metacognition
- Prior Knowledge Is Necessary
- Recall and Memory
- Selective Direction of Attention (on Certain Textual Criteria)

- **Measurement**
  - Diagnostic of Students' Abilities/Levels
  - Unknowable/Immeasurable

- **Stance**
  - Answer-Getting
  - Problemmatizing (Problem-Making)
  - Flexibile Learners: Embracing New Approaches
  - Self-Regulation (of Literate Action)

- **Teaching and Learning**
  - Applying Concepts/Ideas
  - Comparative Analysis
  - iLL-Structured Complexity (Not Paint-by-#s)

- **Writing**
  - Outlines and Mindmaps
  - Patchwriting

- **Misc.**
  - Development and Trajectory
  - Templates
  - Tools
  - Threshold Concepts
  - Transfer (to/beyond Other Contexts)

In other categories:

- Prior Schooling (Related to Prior Knowledge)
- Prior Knowledge is Needed
- Activity (it's in my Naming and Describing Reading Behaviors category)
- Assignments: Informal Freewrites, Reactions, 1st Order Thinking
- Stances are also in the *Reading Behaviors* category
- Scaffolding Prior Knowledge, a former code here, is now in Pedagogy: Scaffolding Entryways to Literacy Acts

Composition Concepts

Whenever TAs acknowledge the conceptual tenets of composition/rhetoric *as foundations for WRIT 2 knowledge*, they make a case for the importance of composition concepts in guiding students' literate activity. Each concept represents possible connections with other codes—from

comprehension, its own reading behavior, to the requisite knowledge base require to perform or embody other specific reading behaviors.

In this category, data is coded for references to these concepts as *ideas*. When a TA talks about asking students to consider what discourse community a text belongs to and why, this is reflective of "Reading Behavior: Extratextual Expansion." However, when a TA mentions how discourse communities, as a conceptual lens, is helpful for understanding texts, they reference *discourse community* as a concept.

These concepts reflect the disciplinary knowledge base of the composition field, advocated by Yancey, Robertson, and Taczak's (2015) "Teaching For Transfer" (TFT) model. This approach to FYC appears to be framed by WAW principles, though on a tighter scale. In this model, the curriculum is based around eleven terms in four sequential sets: audience, genre, rhetorical situation, reflection, exigence, critical analysis, discourse community, knowledge, context, composing, and circulation (p. 73). These terms become ways of thinking like a compositionist, similar to Kreber's (2009) articulation of lenses providing ways to *look through or with* a subject in addition to *looking at* it. Such lenses afford students the possibility of gaining greater insights into the textual worlds in, across, and beyond the disciplines—that is, how and why writing is a situated and contextualized activity that can be produced (writing as an object) and also studied (writing is a subject).

- Audience
- Discourse Community
- Ethos, Pathos, Logos
- Exigence
- Foundational Content Knowledge Base for WRIT 2
- Genre

Constructing Students

TAs "construct students" when they comment on how students think, write, read, or feel. Associations are made about their past educational histories, their current undergraduate careers, and their future academic and professional endeavors. Generalizations about what the "best" and "worst" students' tendencies and attributes are made, as well as what the majority students, according to their perceptions, "can" and "can't" do. TAs also occasionally make comments about specific sub-populations of students, including L2 students and Science/STEM majors.

- Awarenesses, Insights, "Ah Ha's" (for Students)
- Best Students + They Can ("Student-Positive" or the Ability Model)
- Digital Generational Differences/Impact
- Future Schooling
- Having to Take WRIT 2 as a Required Course
- How Students Feel
- How Students Read
- How Students Think
- How Students Write
- L2/Int'l Students
- Learning Disabilities
- Mixed-Ability Class
- Prior Schooling (of Students

- Students' Perceptions, Misconceptions, Assumptions About Writing/Writers
- Science/STEM Students
- What Students Like, Want, Find Helpful
- What Students Dislike, Don't Want, Find Unhelpful
- Worst Students + They Can't ("Student-Negative" or Deficit Model)

Disciplinarity

Kreber (2009) characterizes disciplines as "distinct ways in which knowledge is created, interpreted, critiqued, and applied" (p. 13), and this knowledge includes "how [disciplinary researchers] articulate a problem, investigate it and report on the outcomes, and the values that guide their thinking and practicing" (p. 16). When writers—students in FYC or TAs in their graduate programs—are being moved towards "reading like", "writing like", or "thinking like" particular disciplinary practitioners in certain ways, it suggests disciplinary practice. TAs capture notions of disciplinarity when they tie literate behavior to specific domains, including how disciplinary practitioners think, read, write, or feel.

Whatever sets disciplines apart from one another, including comments about the literacy practices of particular courses provide clues to what individual disciplines may value. This category includes comments about the elements of participation in any of these domains, or in the instance of "The University" and "Interdisciplinarity," across these domains. This code also captures the "ways of thinking and practicing" of different disciplines.

- Anthropology
- Classics
- Comparative Lit
- Comparing Disciplines or Courses
- Composition/Writing (as a Field)
- Disciplinarity (as an Idea, in General)
- English/Lit
- FYC/WRIT 2 (Situating it in the University)
- History
- Interdisciplinarity
- Intro-Level Humanities Courses
- Music
- Philosophy
- Religious Studies
- Sub-Disciplinarity
- The University

Emotion/Stance/Identity

Emotion, stance, and identity permeate many of the other themes in the data. Soliday describes stance in the following way: "No content is free floating but must be governed by someone's angle of vision, or stance… writers do more than present information: they perceive and judge it in some way" (p. 36), and later, continues that it's "difficult to define because, most broadly, it involves epistemology (seeing, being, or presence) and ideology (beliefs,

commitments, or values)" (p. 37). Hyland disentangles some of the issues associated with stance by acknowledging, "Stance concerns writer-oriented features of interaction and conveys different kinds of personal feelings and assessments, including attitudes that a writer has about particular information, how certain they are about its veracity, how they obtained access to it, and what perspective they are taking to it and to the reader" (p. 198). Identity, as a code, invokes TAs' or students' personal backgrounds, cultural beliefs, and greater worldviews, along with their expressions of who they are in the world and how they do (or don't) fit in.

- Apathy
- Attitude (Overall)
- Buy-In
- Comfortability
- Compassion, Sympathy, Empathy
- Confidence
- Curiosity and Intellectual Engagement
- Empowerment
- Enthusiasm, Excitement, Fun
- Frustration
- Identity
- Intrinsic Motivation, Pride
- Overwhelmed
- Satisfaction, Accomplishment, Joy
- Uncomfortable
- Validated/Heard

In another category:

- Being Motivated to Read

"Evalformance" (Value, Evaluation, and Performance)

TAs attribute degrees of value onto various educational phenomena, namely, reading behaviors and texts. When TAs go beyond providing a description for a given reading behavior and they attribute some kind of goodness, hierarchy, privilege, ranking, or other judgment onto it, they evaluate that reading behavior in some way. TAs estimate the importance (or lack thereof) of teaching, learning, and doing various reading behaviors. Remarks about the ease or difficulty of such performance provide insights into perceived bottlenecks. When evaluating reading behaviors, TAs offer clues to what "good reading" and/or "good writing" are and/or what they requires. TAs' personal tastes—from the types of authors they like to read to their pet peeves in students' writing—are included within this (readerly) evaluation category.

- Bad/Wrong/Incorrect Performance (Including *Bad Writing/Reading* Is/Requires…)
- ESCI Evaluations
- Good/Right/Correct Performance (Including *Good Writing/Reading* Is/Requires…)
- It's Easy, It's Simple, It's Basic
- TAs' Personal Tastes
- Value of a Concept(s)

- Value of a Reading Behavior
- Value of a Specific Text

Influences

Influences, as a broad category, includes the life-long experiences that shaped TAs' perspective in some significant way. Although influences are typically connected to formal schooling experiences—in TAs' roles as both students and instructors—they can also include extracurricular aspects tied to their personal lives or prior professional work. TAs recall educational experiences as a student that brought about a revelation, a memorable event, a breakthrough of insight, or a heightened awareness that seems to have stayed with the TAs' broader outlook. These formative ideas and educational experiences (as a student) shaped how they now understand writing, reading, learning, thinking, and/or research. In many instances, these formative experiences informed TAs' perception on literacy and, consequently, shaped their future practice.

TAs also recall educational experiences as a teacher that brought about revelation, a memorable event, a breakthrough of insight, a heightened awareness, or a change in practice. The knowledge (and practice) gained in these formative teaching experiences shaped, and oftentimes re-directed, how TAs now understand writing, reading, learning, thinking, or research. Each experience (and insight) can be used to trace TAs' conceptualizations of teaching "good reading" in FYC in some way. The ideas and practices gained from these teaching experiences shaped how TAs now understand writing, reading, learning, thinking, or research—and, in the process, have expanded their ways of thinking and practicing in specific contexts and/or across domains. Some experiences (directly) relate to guiding students' reading behaviors, while others are (indirectly) bound up in articulations connected with writing. Some awarenesses have acutely directed TAs' ways of thinking and practicing (i.e., apprenticing student-novices to becoming experts) in FYC or the humanities. Others awarenesses appear to have a broader impact on TAs' general understandings of facilitating students' learning throughout college.

- WProgram Training
  - Experiences
  - Faculty
  - Ideas
  - Interacting with TAs
  - Policy/Constraints
  - Resistance to Composition Pedagogy
  - Resources
  - Supervisors
  - Writers/Texts

- Other/Home Dept Training
  - Experiences
  - Faculty
  - Ideas
  - Interacting with TAs
  - Reflecting on their Literacy Development/Process
  - Resources

- o Writers/Texts

In another category: Bottlenecks: Grad Bottlenecks

Naming and Describing Reading Behaviors

TAs name and describe particular reading behaviors by answering the question: what makes this thing *this thing*? These utterances reveal what each TA actually means when they reference particular reading behaviors. Descriptions of reading behaviors include both conceptual definitions and operational definitions. TAs engage in the "name game" when they name and re-name particular reading behaviors, as well as when they use, embrace, resist, and express confusion about the terminology associated with particular reading behaviors. They outline reading behaviors by categorizing them according to greater, smaller, similar, or dissimilar relationships with other reading behaviors. TAs also describe reading behaviors by stating what requisite knowledge is necessary to successfully perform a given behavior.

- Bypass Terminology
- Combine Terms
- Confusion About Terminology
- Describing RBs
- Relationships Between Behaviors
- Resist Terminology
- Requisite Knowledge to Perform Literate Activity

In another category: Prior Knowledge is Necessary

Pedagogy: Philosophy and Practice

On the broadest level, the TAs' philosophy of education is found in articulations of what they believe teaching and learning to be, and typically what "good teaching and learning" is and what it requires. When these remarks are bound up in issues surrounding language and literacy, though, they can be considered reflective of the TA's philosophy of teaching writing (and WRIT 2). Here, TAs discuss teaching and learning with respect to reading, writing, or reading-writing connections within and across academic contexts.

"Instructional Goals and Outcomes" is what TAs want students to do, think, know, or feel. TAs state learning goals associated with their students' reading, including what they want students to do, think, or feel. TAs put students in pre-reading, mid-reading, and post-reading engagements with texts with certain goals in mind. Learning goals can be limited to WRIT 2 but they can extend beyond FYC, into lower-division humanities courses as well as students' upper-level academic majors. Other times, learning goals appear to be directed towards participating within the university at large. Learning goals pertaining to reading can be observed as externalized behaviors (written, spoken, or physically tracked) or merely internalized (thought, felt, or noticed). TAs communicate their learning goals when they make SWBAT formulations—that is, when their comments seem to align with the following statement: *Students will be able to ________ before, during, or after they read this text.*

When TAs move their philosophies, principles, beliefs about language and literacy forward, towards accomplishing their goals, they begin to manifest into the physical world. Here, TAs articulate their "WRIT 2 Instructional Design." This sub-category embodies how TAs give

shape to the course structure, including shaping course texts, activities and lessons, and assignments. This phenomena describes the behind-the-scenes steps that TAs take to plan, prepare for, and coordinate in-class learning activity.

The in-class practices category captures how TAs instructional philosophy, design, and goals are operationalized. It implies *what TAs do* in class to cultivate reading behaviors. It also includes the broader types of learning opportunities that are enacted in class. TAs enact pedagogy on both a uniform, whole class-level, as well as through providing individualized support to students via personalized feedback and one-on-one conversations. Some, though not all, of how TAs enact pedagogy is designed to help students overcome learning bottlenecks.

- **Philosophy of Education (Teaching and Learning)**
  - Classroom Culture
  - Philosophy of Education / Good Teaching Is...
  - Positioning/Constructing Teacher Identity

- **Philosophy of Teaching Writing**
  - Different Strokes for Different Folks
  - Philosophy of Teaching Writing (and Reading) (in general)

- **WRIT 2 Instructional Goals and Outcomes**
  - Analysis and Analyzing
  - Describe and Description
  - Drafting
  - Evolving Goals (Throughout the Course)
  - Exposure to Different Texts/Genres
  - Interpreting and Interpretation
  - Invention and Pre-Writing Strategies
  - Making Arguments
  - Meta-Skill
  - Pedagogical Emphasis for WRIT 2
  - Real-World Connections
  - Striving to Make WRIT 2 Relevant
  - Surveying Transferrable Landscape
  - The Writing Process (in General)
  - Translating+Transforming Genres
  - WRIT 2 Instructional Goals (Other)

- **WRIT 2 Instructional Design**
  - **Shaping Course Structure**
    - Planning Around WPs
    - Sequencing Assignments
    - Sequencing Course Texts
    - Transitioning Between WP Units, Activities, Lessons
  - **Shaping Course Texts**
    - Hand-Picked Course Texts
    - Scrapping/Introducing Texts
  - **Shaping Activities and Lessons**
    - Designing Lessons and Activities

        - Directives and Instructions for Reading

- **WRIT 2 In-Class Practices**
    - 1-on-1 Interactions
    - Analyzing Samples/Texts
    - Breaking Genres+Conventions
    - Explaining the Material (Content and Skills)
    - Explaining Expectations to Students
    - Explicit Guidance/Talk (in Instruction)
    - Facilitating Students' Source Selection
    - Group Discussion in Class
    - Handouts, How-To Guide's, Worksheets
    - Instructor Feedback to Students
    - Modeling Strategies and Behaviors
    - Pointing Students to Resources
    - Reading a Text Together in Class
    - Reflecting on Activities/Learning (Students)
    - Scaffolding Entryways into Literacy Acts (includes Scaffolding Prior Knowledge)
    - Showcasing (the TA's) Work/Process
    - Small Group Work
    - Think/Pair/Share Model

In another category:

- **Assignments (WPs and PBs)**

Praxis and Reflections on Pedagogy

TAs exhibit notions of praxis when they reflect on their pedagogy, including their teaching philosophy and their instructional practices. Demonstrated awareness of the implications of prior teaching moments and experiences—and how this, now, shapes the TA's outlook—result in a heightened theoretical understanding and practice. Praxis contains an element of "I noticed this happened, here's a likely explanation for why that happened, and here's what I did about it or what I'm going to do about it in the future."

Praxis also includes a dimension of liminality—moments when TAs had completed TA Training (or were in the process of completing TA Training) but had not yet become (or perceived that they had become) FYC instructors. Liminality is not limited to the span between WRIT 297 and the start of TAs' first teaching assignment.

- Awarenesses, Insights, "Ah Ha's" (for TA)
- Accommodating Students
- Keystone Concept (for Bridging 297 and Designing WRIT 2)
- Improving WRIT 2 as a Course
- Learning With/Alongside Students
- Lessons and Activities – Successful
- Lessons and Activities – Unsuccessful
- Modifications to Teaching Practice

- Pondering Alternate Pedagogy
- Pushback from Students
- Shifting Perspectives (from Teacher to Student)
- Students' Feedback (Loop) to Curriculum or Teaching
- Thinking Through (How to Teach) WRIT 2
- What+Why Theory-Practice Connection

Reading Dimensions

Reading behaviors, approaches, skills, stances, stances, etc., appear to exist on a spectrum between two goal-based outcomes: textual consumption or textual production. The two dimensions of textual consumption are intratextual foci and extratextual expansion. **Intratextual foci** reading is limited to the text itself. These behaviors are based within the confines of the holistic text—the language, content, and formatting—without consideration of other elements. They only include textual features; textual qualities are not included because they imply a readerly judgment of the textual features. Although there are codes that do not specify behaviors such as argument, evidence, grammar, and many others—textual features—they have an implied "noticing" action. These features embedded within texts are the *object of behaviors*, and gaining an awareness of them is the ultimate goal of intratextual foci. Typically, though, this is only the first step of a broader goal. Guided reading activity typically requires students to notice particular aspects, then judge or use them in some way.

Extratextual expansion, intended to deepen readers' textual consumption, bring readers' attention beyond the bounds of the individual text in isolation. Aspects associated with the production and distribution of the text are major components of this sub-category. Context includes attention paid to the circumstances by which the text was produced—considering the historical period during which it was produced or framing the text within concurrent cultural movements. Authorial intent is a more micro-level examination of context, which also the author's purpose, perspective, or bias which cannot be known within the bounds of the text itself unless it is explicitly stated. Finally, reading behaviors may also bring students towards situating the text within broader (typically, academic) discourse communities.

Textual production is also split into two main groups: Transtextual Embodiment and Intertextual Integration. Behaviors that are intended to bring about **Transtextual Embodiment** treat texts as tools that can be used for writing development. In this way, the act of reading ultimately becomes an act of writing. **Intertextual Integration** is essentially source-based writing—a student's movement towards deliberately repurposing other texts, or sources, in their own written work. Here, students read with a "Transactional Shopping" mentality to get what they want or need out of a text.

Finally, two sub-categories span both textual consumption and textual production: reader-response and readerly stance. **Reader-Response** behaviors are ultimately Iintended to heighten textual consumption and, in effect, create more possible avenues towards textual production. Reader-response behaviors are when *readers act on texts* in more deliberate ways by carrying their judgments, reactions, impressions, understandings, and evaluations forth.

It must be noted that some of the codes in this broad "Reading Behaviors" category specify a direction of attention to specific textual features. For instance, "Distilling Arguments, Points, Claims" and "Searching for Metadiscourse/Signposts" state exactly what language elements will be the object of reader's examination. However, other reading approaches don't

specify textual objects, such as “Deconstructing Genres” or “Close Reading.” If these reading approaches specify textual features whenever they arise in the data, excerpts will be co-coded with those textual features.

RB - Intratextual Foci (Textual Features)

- Allusions, Acrostics, Word Play
- Architexture/ Textual Construction
- Argument, Points, Claims
- Characters’/Players’ Perspectives
- Close Reading
- Conclusions
- Deconstructing Genres (+ Conventions)
- Direct Textual Engagement
- Evidence+Examples
- Grammar
- IMRAD
- Intertexuality (Conceptual Connections Across Texts, Quotes/Citations)
- Introductions
- Looking Up Words in a Dictionary
- Metadiscourse, Signposts, Roadmap
- Methodology
- Narrative-Based/"I" Language (Story, “I”)
- Organization and Structure
- Punctuation and Mechanics
- Reverse Outlining
- Style
- Syntax
- Theoretical Frameworks
- Transitions and Flow
- Visual Literacy (includes Formatting + Images)

RB: Extratextual Expansion

- Authorial Intent (Purpose, Perspective)
- Author Bio + Background
- Bias
- Considering Context (Historical)
- Intended Audience
- Situating Texts in Discourse Communities

RB: Reader-Response

- Annotating Texts
- Articulating What+Why Awareness
- Asking Questions About a Text/Author
- Discussing a Text with Classmates

- Exploration of Personal Opinion
- Formulating Insights and Observations
- Interesting/Noteworthy (Pulls Readers In)
- Inter(e)act with the Text('s Ideas)
- Peer Review
- Recognizing Rhetorical "How/Why" Function of Language/Conventions
- Reflecting on the Act of Reading
- Strengths and Weaknesses of a Text (Evaluation of Textual Criteria)
- Taking Notes While Reading
- Uninteresting (Pushes Readers Out)

RB: Transtextual Embodiment

- Imitation
- Reading Like a Writer
- Revising and Editing

RB: Intertextual Integration

- Citation Attribution (Mechanics of)
- Compiling Quotes (Into a Pre-Drafting Document) While Reading)
- Direct Quotation of Sources
- Gauging Source-Assignment Chemistry
- Getting to Know Your Sources
- Locating Sources (for Papers)
- Paraphrasing
- Refining Source Selection (for Papers)
- Summarizing
- Translating Lx to L1
- Using Sources in Papers
- Works Cited Cherry-Picking

RB: Readerly Stances

- Autopilot Reading
- Being Motivated to Read
- Critical Reading (+?ing Authority)
- Intersections w/Interests
- Maintaining Distance (Between Self and Text)
- Mindful Reading (or Reader's Sense)
- Others' Lenses / Interpretations
- Reading Against the Writer/Text
- Reading With the Writer/Text
- Reading Rhetorically
- With Intent/Goals (in General)

RB: Sensory-Efficiency
- Reading Aloud
- Reading Silently
- Re-Reading
- Scanning
- Skimming
- Slowing Down

Specific Texts

When TAs mention specific texts, I'm coding for it! Particular reading behaviors, bottlenecks, resolutions to bottlenecks, or "ah ha!" insights could be tied to specific texts.

Theories of Reading

Theories of reading, as a category, includes comments made about what reading is, as well as acknowledgements about the greater implications (cognitive, social) of what happens when readers read (their own writing and others' writing). TAs explicitly address theories and, at times, invoke theories. Note: *discourse community* appears in "Composition Concepts" as well.

- Conversational Model
- Multiple Possible Interpretations
- Other
- Reading-Writing Connections
- Sponsorship+Curating Texts

In other categories:
- Discourse Community (Composition Concepts)

Trade-Offs

When TAs discuss the role(s) of reading in and beyond FYC, they acknowledge trade-offs—attention to paid to X-phenomena results in attention diverted from Y-phenomena. In this respect, an "opportunity cost" emerges from TAs' conceptualizations of what it means to facilitate "good reading" in the writing classroom.

- 1-on-1 vs. Whole Class
- 1st Reading vs. 2nd Reading
- 1st Draft vs. Revised Drafts (Draft-Dependent)
- Analysis vs. Description/Summary
- Assigned Course Texts vs. Sources
- Comprehension vs. Other Reading Behaviors
- Content vs. Construction
- Digital vs. Print Medium
- Knowing That vs. Knowing How

- Only Seeing Writing, Not Reading
- Personal Opinion vs. Supported Reason
- Quoting vs. Summarizing or Paraphrasing
- Reading for Breadth/Background vs. Reading for Depth/Detail
- Reading Vs. Writing

Type of Text

TAs make claims about educational phenomena that are tied to specific genres (or types of texts that, collectively, embody similar conventions and social purposes within the literate world). The nature of these texts may carry implications for how and why reading assumes various roles in FYC—that is, in the way that it is taught by instructors or taken up by students. Although there can be some overlap amongst codes within this category, it is relatively minimal. For instance, sources are ultimately either academic or non-academic, but they are not always student-selected. Therefore, "student-selected" implies more of an active role on students, which may hold implications for agency, prior knowledge, and engagement.

- Assigned WRIT 2 Course Texts
- About a Specific Genre
- Academic Scholarship
- Audio/Visual Texts (Music, Images)
- Primary Sources/Artifacts
- Student Writing – Other Students
- Student Writing – Their Own
- Student-Selected Academic Sources for Assignments
- Student-Selected Non-Academic Sources for Assignments
- Translated/ Foreign Language Texts

Uncertainty, Tension, Troublesome Knowledge, Questions

TAs express uncertainty by asking questions (rhetorical questions and actual questions) that they have about reading and readers' behaviors. At times, their responses suggest tension that they feel about trying to capture what "reading" is or "good reading" is or requires. TAs make statements that point to the complexity associated with teaching reading behaviors, learning reading behaviors, or taking up reading-related activity.

X-Y Relationships

While discussing how they guide students' reading in FYC and the various factors that have shaped their pedagogy, along with students' performances, TAs acknowledge direct, indirect, inverse, correlative, and causal relationships between two ideas.

- X and Y are Correlated
- X Leads to Y-Outcome

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