(RE)IMAGINING CARTOGRAPHIC TECHNIQUES

IN WRITING PEDAGOGY

By

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Abstract: As we know and understand, reading and writing can be digital or material, and these literacy practices occur in complex layers of information intake and production. Much of writing scholarship explores and argues for an expanded and nuanced definitions of "literacy" and "embodiment." Such understandings require us to consider pedagogical strategies that foster ground-breaking ways of thinking about composition. Rather than adding to the robust scholarship deepening teachers' recognition and acknowledgement of students' 21st century composing acts, however, this project explores an innovative assignment designed to guide students to become consciously and critically aware of the influential experiences underlying their literacy practices.

One particular composing technique that offers interesting ways of presenting information in complex layers is from the field of Cartography. Maps – through color, symbols, line variations, etc. – convey multiple layers of information simultaneously. In this IRB-approved study for teacher research conducted over five semesters, I interrogated an assignment I designed and called "The Viewpoint Map." I reflexively examined data and revised my pedagogical practices impacting student literacy practices to address the following questions: 1) Considering students as writers whose out-of-class lived experiences impact their literacy practices and identities, how might the Viewpoint Map assignment guide students toward a critical awareness of their literacy practices, and 2) What could be the pedagogical value of such an assignment? To what extent, if any, does the Viewpoint Map affect students' behavior and citizenship? In short, I argue two things. First, writing instruction includes guiding students to become consciously aware of the layers of information in which they engage daily and their varied composing processes. And second, mapping techniques offer writing pedagogy fruitful implications. This project is in response to Berthoff's timeless call that writing instructors REsearch and explore pedagogical strategies to create opportunities for students to make their complex networks visible, and thus critically interrogate the layered complexities of their literacy practices.

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(RE)IMAGINING A NON-DISCURSIVE PEDAGOGY

Prologue

Humans are compilations of lived experiences, and the stories we tell weave those lived experiences into a composition that builds connections between speaker and audience. Tracing psychology's influence on literature, Joe Lambert explains how a "'personal mythology'" (p.10), a personal story to recount and shape experiences into a narrative, has been found to be a significant part of emotional healing. It becomes a catalyst for surviving the shifting sands of society and for healing from trauma. It is through story that connections are formed and meaning is created.

Indigenous scholars have long understood the importance of story as a cultural practice that sustains historical knowledge and brings identity to societies — framing epistemologies. Thomas King (2003) argues that "stories make us who we are" (p.2) and that by listening to others' stories, we, the listeners, are changed. Gubele and Anderson (2015) explore how stories shape us, how stories "tell us who we are" (p.3) and connect us to specific times, places, and histories. As a research method, story has become an integral part of data collection, focusing the researcher's gaze away from preconceived notions and foregrounding the research participant's voice (Jackson & DeLaune, 2018), as well as a reporting method that invites listening (Macaluso, Juzwik, and Cushman, 2015). Story, then, becomes a way for how humans make sense of the world. The complexity of story, as Malea Powell, in her 2012 CCCC Chair's Address explains, is a way "the past is brought into conscious conversation with the present" (p. 388) and impacts the

future in significant ways. The larger work represented here, then, is a story. I begin this journey with a story of my layered identity and the ways those layers inform my research and my pedagogy.

I make meaning of information through the lens formed by my lived experiences. In other words, my lived experiences influence my understanding of the ways I relate to the world around me. The belief that stories of our lived experiences reveal the layers of our identity allows us to foreground those layers and make them available for critical interrogation. I suggest that productive citizenship is made possible by first recognizing and interrogating the layers of identity. A critical interrogation into these inner histories can lead to productive citizenship. In that vein, there are specific lived experiences in my past that inform my identity and strongly influence my pedagogical approach. Consider, for example, the following selected vignettes from my layered identity.

* * * * * * * *

Vignette #1

We lived in a stucco house just outside of Durango, Colorado where all kinds of creatures also lived and traversed. For Dad, it was important that his two girls knew and understood the signs identifying bear, mountain lion, fox, coyote, water snake, rattlesnake, and so on. While some of these creatures are dangerous to humans and some are not, my sister and I grew to understand the importance of noticing (reading) the signs left (written) by these animals and reptiles. Dad also liked pointing out and explaining the meanings of the sedimentary layers revealed (written) in the cliffs and landforms of this region. These layers, he explained, were evidence of geologic activity occurring before our time, but as a whole they were essential to providing necessary nutrients for the trees and plant life covering the hills and mesas. Our schooling helped us grow to be able to identify by color (to read), the most likely mineral content of each layer, and we were able to relay that information back to Dad during our frequent Sunday-afternoon drives enjoying the mountainous scenery. Little did I know then how these

discussions were a form of literacy practice and growth; little did I know then how my future would be impacted by those Sunday afternoon drives.

* * * * * * * *

Vignette #2

The 10-acre alfalfa field sprawled out in front of me, with its corrugated rows and main water ditch along the northern edge. By working a short irrigation tube back and forth, my dad taught me to create a suction that would siphon water from the main ditch into each straight corrugate running the length of the field. After the water was running from several tubes, the next step was for me to walk the length of the corrugate and make sure nothing blocked the water flow: I had to work ahead of the water, removing dirt clods and filling occasional holes to ensure an even water flow.

The other field we had to irrigate was a flood-irrigated field. This means no corrugated rows for water; there was only a main water ditch running along the west edge. We would create an opening in the ditch side from which water would spill out into the field. My job in this field was to walk ahead of the water as it moved through the field and, holding the shovel flat against the ground, draw a shallow indention to guide the water evenly across the field. Working behind the water meant I would chase the water across the field and dig little ditches across the field that would be too deep, causing the tractor's tires to create deep ruts -- potentially ruining the field.

* * * * * * * *

Vignette #3

We used horses to help us manage and take care of our cattle. Horses had to be well-trained so they would work willingly in any terrain -- they had to trust us, and we had to trust them to know where the safest place to cross a deep stream, or the safest route across a steep hillside. Dad taught me that a horse is a propulsion animal. This means they learn better and work smoother when the rider/trainer teaches them through redirection rather than stop-correct-restart methods. Training sessions involved techniques that drew on the horse's strengths and

personality. These strategies reduced struggles for power between me and an animal more than 10 times my size.

* * * * * * * *

I have chosen the above scenarios from my years of being raised on a working-cattle ranch to discuss concepts that inform my pedagogical ideology. My earliest memories (described on Vignette #1) of reading and writing, although I would not have called it "reading and writing" at the time, are of my dad telling me to "be sure and pay attention to what is going on around you. Remember that what you see is telling you something -- you just need to stop and look and listen." The second and third vignettes describe how I learned to navigate resistance. Resistance was a daily concept with which I was familiar through my ranching life. From irrigating fields to working with horses, I learned to value proactive approaches toward mitigating resistance. It was, in fact, something to be worked with rather than against.

Through my ranching duties, I began by determining what the final outcome should be. For example, I began irrigating the field by knowing what the finished irrigated field should look like. Then, working backwards from that view, I planned specific strategies that would help me achieve that goal. I adopted the same approach when working with a horse. I knew what I needed a horse to be able to do when out on a day-long range ride, and I worked backwards from that goal to design specific training techniques that would achieve that result. In both of these instances, the day-to-day strategies needed to be proactive and lead, step by step, toward the final goal. I made necessary adjustments to mitigate forms of resistance. Instead of following the water down a corrugated row, or instead of working against a horse to "stop-and-correct-and-backup-and-do-over," I worked ahead of the water to relieve any resistance, and I worked with the natural propulsion characteristic of the horse to redirect instead of instigating a power struggle. Now -- after years of teaching and attending graduate school and several years later than the childhood memories recounted above -- I have come to identify my father's advice and ranching instruction as tending to the information surrounding me in the contexts of my lived experiences.

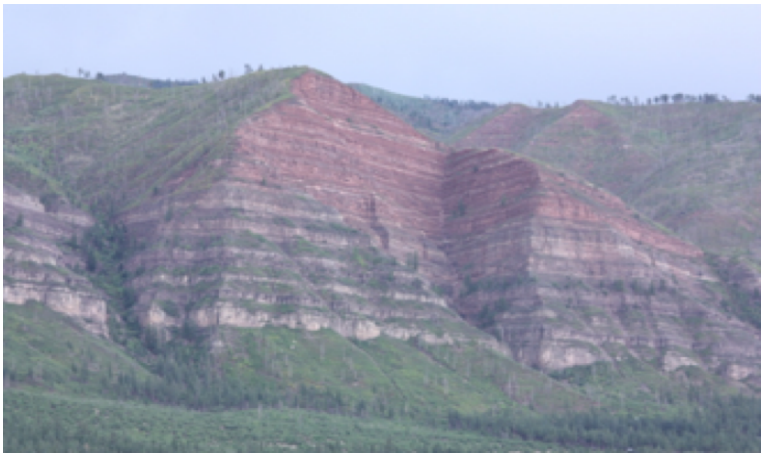
Introduction

Writing is complex. It is a system of interactions and engagements, and to explore these complexities, I approach my pedagogy with these questions in my mind: How might writing instructors raise students 'awareness of their inner histories, aka layered identities? Further, how might this awareness foster opportunities for reflective evaluation? When I think about how my literacy practices, although evolving and growing, remain solidly rooted in those first reading and writing skills, I realize how much I continually see the layers of and interconnections between place and writing. The concepts described in the Prologue have, in reality, become a recognized part of my identity, and my reflective awareness of these experiences cause me to examine how I engage with information and interact with others.

My attention to multiple layers comes in the spirit of the American Southwest where the layers of sedimentary minerals, unless revealed through ancient volcanic or tectonic plate activities, remain unseen. The image in Figure 1.1 represents the type of exposed sedimentary layers to which I am referring. Note the various colors of the cliff, as well as the trees and shrubs and other vegetation.

Figure 1.1

Exposed Sedimentary Layers



Original photo by Jeaneen Canfield

The sedimentary-type of layer metaphor in this figure serves my purpose best because it is the interaction of the sediments (one upon the other) that provide nutrients for the plant growth on top of the mesa. The exposed layers of these mountains tell me a story. After pausing to think about those stories, I learn more about the place. For example, during eighth-grade earth science, our teacher taught us how past geologic activities formed gold, silver, coal, and iron ore from the minerals. These precious and practical metals became one of the reasons for European migration and colonization, which explained the mixture of people groups in the present-day 4-Corners area: Navajo, Southern Ute, Mexican, and Hispanic mixed with Spanish and other Europeans. The exposed layers provided me the opportunity to learn about the deeper roots impacting the area as I knew it.

Similarly, students' lived experiences occur in this type of layering as students move from place to place and experience to experience. And those layered experiences influence -- provide nutrients for, so to speak -- students' literacy practices and scholarly identities. My understanding about layers grew from Drew's 2001 argument. Drew brings to our attention a metaphor for thinking about students who come to our writing classrooms. Recognizing that students enter her classroom with "out-of-class, lived experiences" that inform their in-class interactions, her metaphor of students as "travelers" implies a useful method to guide students' toward an awareness of those invisible layers. In Reynolds '2004 seminal work, she reinforces the importance of place's influence upon composing acts when she argues that "[m]ost acts of composing take place in similar ways, drawn from a store of remembered and well-rehearsed spatial practices that come from the everyday and become engrained, habitual, embodied" (p. 2). Further, Reynolds identifies the multiple spatial encounters as "sediment" (p.2) and explains the powerful links between place and emotion and the subsequent influence on literacy practice.

We know from G. Anzaldúa's (1987/2012) and L. M Garza-Falcón's (1998) significant works that connections between place and people strongly inform language and identity. There is

a general understanding of the ways place/space and writing have a reflexive relationship where one shapes and is shaped by the other. I am interested in ways students' literacy practices are exercised and developed -- ways students experience literacy growth. Given the reflexive relationship between place and writing, then, I search for pedagogical practices that provide students the greatest opportunity possible for them to experience literacy growth.

My writing pedagogy processes are also heavily influenced by my various lived experiences. I begin by determining my goals for the final outcome. I use that information to design lesson strategies to move students toward those goals. I continually evaluate lessons and students' reactions to determine potential resistances. The more information I have enables me to work ahead and mitigate students' resistances — to redirect instead of instigate a power struggle and to design innovative assignments. It is through a reflective awareness of these layered experiences that I gain a sense of agency to adjust my pedagogical approaches and strategies. Through these realized layers of embodiment, my pedagogical identity was challenged to design an assignment fostering the same growth opportunity for my students. Before I describe and discuss a particular assignment in the subsequent chapters, though, I need to explain important, underpinning concepts grounding the strategies and techniques for it.

4 Foundational Concepts for this Study

There are four main concepts that provide a springboard for this project: *discursive, non-discursive, language, and symbolization.* Through the rich scholarship regarding language, there is a strong foundation guiding us to understand ways symbols operate to convey various meanings and messages. Alphabetic letters are symbols that designate a particular phonetic sound that produces "words" when combined with other sound-symbols. Joddy Murray (2009) calls composition instructors to not only recognize how our literacy instruction has privileged one type of symbols over another, but he also calls us to actively pursue pedagogical practices characterized by a fuller understanding of various forms of symbolization within language.

First, drawing from Susannne Langer, Murray (2009) explains how "discursive" is the "kind of language-making in which we 'string-out' our ideas; it relies on language to be ordered, sequential, and adherent to the 'laws of reasoning'" (4). He further explains the various forms of discursive texts (most often found in composition programs) as essays that "convey one idea after another" (ibid) such as expository essays, argument essays, and so on. A discursive text will lead all readers from the same point A to the same point B of the text. Even though interpretations may differ based on variations of background, prior knowledge, or any other reader characteristics, the important point Murray is making is that the text begins and ends with the same informational point for all readers. This produces a limitation of discursive text, namely it can privilege a specific level of literacy over another. In other words, a discursive text is logical progressions of thought only for those readers who have the same, or at least similar, background knowledge as the writer in order for them to follow the thought progression. Take, for example, my first semester in graduate school. While I was reading the same texts as my classmates -- moving from the same point A to the same point B as they were -- my knowledge deficiency in rhetorical theory kept me from reaching the same conclusions and interpretations as those of my peers. I will never forget the two books that sparked my graduate literacy growth: and they both incorporated a different mode of symbolization -- they utilized (albeit in different forms) a non-discursive text.

Non-discursive is language that "is free of . . . [the discursive text's] ordering" (Murray, 2009, p. 4). Murray describes the various forms of a non-discursive text as complex that are "primarily reliant on image" (ibid), which are received simultaneously (again Murray draws from Langer here; see p. 5). It is a text that combines "complexity and ambiguity" (p. 5) and allows for greater reader agency than the strict discursive text allows. It is a text that allows the reader's mind to supply the image evoked by the text, rather than stringing the reader along in a single direction. A valuable or productive benefit of the non-discursive text is that it allows a reader to experience "a higher state of consciousness [because it provides the opportunity for that reader to]

. . . associate feelings with images" (p. 7). This does not mean, as Murray further explains, that one form is better than the other. He is, rather, calling us to include non-discursive as an "addition" (p. 8) to the forms of composition we teach students to compose and interrogate. This inspires me to consider how I might include non-discursive texts in my pedagogical practice. As a beginning step toward such a combination, let me apply this to the two books I mentioned earlier.

I recall the first book with which I was able to connect: Nedra Reynolds's (2004) *Geographies of Writing: Inhabiting Places and Encountering Difference.* Of course, the book moved discursively from front to back, but throughout, Reynolds provides descriptive w*ord-pictures* (italics mine) that allowed me to envision the streets, the coffee-shops, the busses, and other places she and her students embodied in Leeds. I do not mean for this to be a stretch as an example of non-discursive. I offer it as a way to consider how a visual reading strategy that combines discursive with non-discursive might look. There were instances I was able to recollect specific theoretical principles for class discussion that were linked to my feelings associated with the mental images evoked by the descriptive phrases.

Perhaps a clearer example of this discursive/non-discursive combination is evidenced in the second book of my first semester's experience: Kristie Fleckenstein's (2003) *Embodied Literacies: Imageword and a Poetics of Teaching.* Fleckenstein's "imageword" (also discussed in Murray's work), provided me that semester with a clear visual of the underlying theory she forwards in her work. From her visual, I was able to participate more fully in class discussion than I had previously done. My attention to the reading was much more intense than in some of the other reading selections that semester. As Murray explains, this is where much of the challenge lies since we have become so conditioned to identify "serious" books as those that have more alphabetic-text and less image-text because picture books are, in many instances, for remedial instruction. In my journey of literacy and pedagogical growth, I understood more clearly the interaction between discursive and non-discursive when I realized how my theoretical

knowledge developed and grew because I engaged with the information more deeply than I had previously engaged.

The text partnership of discursive and non-discursive provides multiple opportunities for a reader to engage more thoughtfully with a text through the symbols used. This brings me to the remaining two concepts: symbolism and language. Symbolization, as Murray (2009) explains, "is dependent on image to do its work of meaning-making" (p. 7). It is the cognitive action that occurs when meaning is extracted from an image. Further, language can be best described as symbols acting together to convey messages from one person to another. Extending our view of language to include Langer's 1976 discussion is to "understand all aspects of symbolization as a whole . . . to look also at non-discursive text" (p. 15). According to Langer, meaning results from the non-discursive interactions within "our momentary experience" (p. 93), and she explains how "lines, colors, proportions, etc. -- are just as capable of *articulation* (italics hers)" (ibid). In other words, alphabetic letters as well as numerals, shapes, and colors all contribute to a text's communicative purpose.

For Langer, two important characteristics of symbolization rely on the symbol's "denotation" and "connotation," and she argued that signs and symbols are integral to the meaning of any item. This complicates widely-held notions about ways maps are complex layers of information. Though Langer incorporates object lessons and examples from art and music, her overall purpose is to examine how meaning is conveyed symbolically. This helped me realize that cartographic maps afford readers opportunities for gleaning multiple layers of information simultaneously through the symbols used throughout. Langer's discussion provided insight into the communicative power of combining universal symbols and artistic variation by calling her readers to consider symbols in two ways: connotatively and denotatively. Because this information became important to my understanding of the concepts underlying a possible assignment's design, let me pause a moment and explain these two terms more completely.

Before continuing with designing the assignment, I wanted to more deeply understand the two concepts of “denotation” and “connotation,” and how maps provide concrete symbols for abstract interactions. Symbols work connotatively when their meaning is understood through a relationship with the concept of the symbol, and their denotative meaning is when the symbol is named. It is beneficial, then, to think of mapping symbols as a form of language. A symbol's meaning, as well as the application of that meaning in other contexts, depends on the order of denotation and connotation of the symbol, which, as Langer explains, means the symbols become "*vehicles for the conception of objects*" (pp 60-61, italics hers), and humans are capable of extracting meaning from symbols, as Burke's 1989 discussion of man's ability to interpret symbols and extract meaning reminds us.

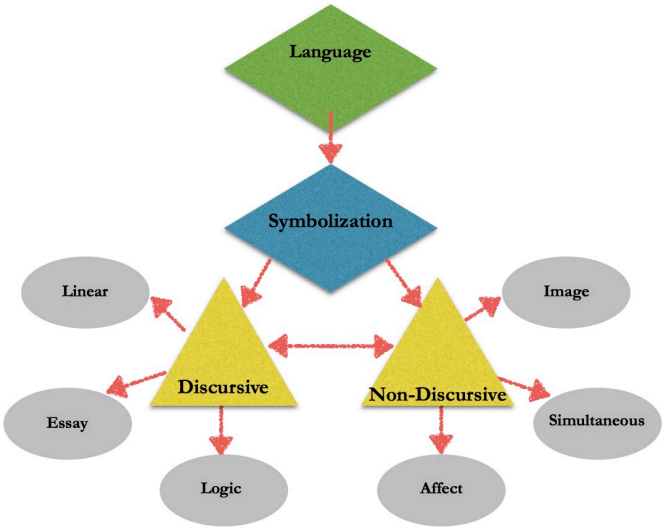
While his argument mirrors Langer's, he defines symbols as "substitution" (p. 61) and ways of calling a group to identify together. Symbols operate as a form of information-summary rather than operating as a point of origin for the information. Note his discussion of how a road map is void of essential details regarding the full experience of a road trip. For Burke, the symbols on a map do not convey a complete explanation (or picture) of the trip -- and therefore, we are "beset by a paradox" (p. 59) because of what is left out. I admit the importance of Burke's definition of man as "the symbol-using animal" (p. 56) to Rhetoric and Writing Studies scholarship. The challenge for me to fully embrace Burke's theory, however, is that he seems to flatten the map's information to a single relationship of verbal to non-verbal. Although I agree with this as one aspect of mapping language, I contend a map's rhetoricity is more profound when we consider, as Langer does, that *all* lines, letters, colors, etc. in a map are intentionally placed symbols for specific communicative purposes, conveying specific rhetorical messages.

According to Langer, humans use symbolization as conception, while Burke claims humans use symbolization as substitution. I am defining symbols closer to Langer's theory than Burke's because I see symbols in map-making as the beginning point of communication, rather

than a substitute for the verbal discourse. I supply here (Figure 1.2) the following image to represent my interpretation of the relationship between Language, Symbolization, Discursive, and Non-Discursive:

Figure 1.2

Symbolic Relationship of Concepts



Note the arrows leading to the grey, outer ovals are unidirectional, which means the concepts are produced. Through the interaction of the two text forms (discursive and non-discursive), however, a complete and full meaning is possible, as indicated by the two-headed arrows indicating a layered relationship. Multimodal scholarship (The New London Group, 1996; Kress, 2003; Palmeri, 2012, to name a few) influenced my initial understanding of the interconnectivity between these concepts; however, Murray's work, evidenced in the above figure, identifies distinct characteristics of each concept, yet continuing to work multimodally. This nuanced understanding transformed my pedagogical practices and inspired me to design an assignment where students were encouraged to "not only acknowledge the role of image, emotions, will, and consciousness in the writing process, but [center on them as well]" (Murray, 2009, p. 151). Bringing non-discursive texts into partnership with discursive texts allows us to consume as well as produce texts of heightened meaning that enact a sense of reader agency. This is how I

understand these concepts that informed my pedagogy. I want to bring students to a heightened awareness of writing ecology, thereby providing them skills through which they achieve productive writerly identities capable of critical interrogation.

The Literature's Influence

Critical Pedagogy Theory initially captured my attention through readings in my first graduate-level composition theory and pedagogy course. Scholars such as Paulo Freire, James Berlin, Ira Shor, bell hooks, Henry Giroux, and Jacqueline James Royster commanded my attention as I explored my own ideologies and classroom practices in these early days of post-graduate work. Hundreds of reading hours later, there remain significant threads that form the foundational layers for my current pedagogical theory and practice. Henry Giroux (2001) strongly argued for pedagogical practices that cause students "to critically interrogate their inner histories and experiences" (p. 150). Combining this scholarship with my personal literacy identity, I began to consider how I might deepen students' critical self-reflection in the same ways that my own had deepened. The challenge, however, was that reflection is an abstract process, and one that deserved my attention to learn about and understand. When I read Reynolds' *Geographies,* I realized how significant the potential was for students' critical reflection to be possible should they begin to understand how their writing was informed by their experiences.

Nedra Reynolds' 1998 theory regarding students' mentally-mapped spaces as writing influencers supports Julie Drew's (2001) analogy likening students to travelers who traverse our writing classrooms with out-of-class lived experiences needing to be named and explored. In 2004, Reynolds thoroughly interrogated ways mentally-mapped spaces impact writing practices and provided us a fruitful way to consider deCerteau's (1984) theoretical relationship between space/place and writing as circuitous practice. Writing, as Cooper (1986) demonstrates, is a social activity and complex. Later, Cooper (2010) recalls her former argument and extends it to further

describe the complex relationship between writing and context or environment as a matrix intricately woven together, which is described by Fleckenstein (2010) as a "symbiotic knot." From complex relationships to various and numerous places of embodiment, writing pedagogy has emerged as a combination of relationships and interactions between the layers of lived experiences and literacy practices. These layers, then, in order for our writing pedagogy to be impacted, must be brought to the fore and thoughtfully examined, thus the reason for this current work: to seek and to understand the underlaying layers of literacy practices. For me to do that, then, I needed to think of how I might create a visual representation of these significant invisible layers or places of embodiments. This lead me to explore possibilities allowing such a type of visualization.

Visuals in Writing Studies

Visual composition provides a rich opportunity for a deeper understanding of writing's complex layers. Compositionists familiar with multimodal theories readily agree that writing occurs in layers. Drawing from multiliteracy theory from the New London Group (1996), from multimodal composition theory (Gunther Kress 1997, 2003, and 2010) and from visual rhetoric theory (Handa 2004; Hill and Helmers 2004/2009; and Kress and van Leeuwen, 2006), we understand visual expression as a viable mode of communication. It provides representation of imagined compositions, and it is further enhanced when combined with other communicative modes. Visual literacy allows for a non-linear form of communicating so the reader gains a sense of increased agency because it is left “to the reader to sequence and connect them” (Kress & van Leeuwen, 2006, p. 208) to construct meaning. Writing, when practiced in a non-discursive manner, not only allows, but also encourages a fluid conceptualizing of writing -- whereas a strict discursive approach confines it to a static product (Murray, 2009). Additionally, Patricia Dunn (2001) argues teaching writing effectively means there is attention to multiple literacies. Her approach to teaching effective rhetorical strategies includes privileging "speaking and listening, drawing and moving, along with writing and reading as ways of making knowledge" (p. 11).

Dunn's work is a useful method for bringing as many layers as possible to the fore, thereby creating the opportunity for an in-depth examination of those layers. This type of examination potentially leads the writer to critically examine the why's and how's of literacy practices and identities.

A challenge exists here though. These layered experiences are yet to be realized -- they remain invisible and are thus unrealized. Put another way, since literacy practices emerge from the abstract spaces of our minds, we need a way to concretize them. For me to design an assignment where students successfully conduct reflective analysis of their abstract embodiments, I moved outside the field of composition and rhetoric and found a technique capable of visually representing abstract space.

Cartography

When we recall Drew's metaphor for students as travelers, then a related method that visually represents space for travelers is a map, and the field of cartography provides us strategies for visually depicting abstract space. However, it was not clear to me how to explain the theoretical underpinnings for a map assignment. To resolve my queries about the potential cartography could offer me, I sought specific scholars from Cartography. The way readers interpret meaning from symbols drew me to Philosophy scholarship as well, and so I wove these two theories together to deepen my understanding of this type of assignment. In the following paragraphs, I spend a little time to describe the history of map-making to prove cartography's extremely long tail and thereby exemplify the common knowledge regarding maps as social practice.

Cartography is the study of mapping as a means to understand and identify space. John Short (2004) identifies map-making as a symbolic representation of our world; it embodies "a new way of seeing" (p.2) that influences understanding of abstract space. Another Cartography scholar Denis Wood (1992, 2010) explains that any time mental or imagined locations are linked with symbolic representations, the act of composing becomes a map, and "the maps we make in

our minds embody experience exactly as paper maps do" (1992, p. 14). Although maps have long been used to convey differing levels of information, Denis Wood (2010) explains how it was not until "after 1500 [that] maps began to play the role they continue to play today" (p. 23) by communicating multiple pieces of information simultaneously. He traces historical use of maps and calls us to acknowledge the ways numerous societies have developed their own map making practices and to understand there is no single, foundational map on which all subsequent maps are rooted. As a result, maps take on various forms that are dependent on the map-maker's intended purpose and artistic capabilities.

John Short (2004) also explains important information about Egyptian use of maps and the emergence of cartographic language to represent topography and boundary lines. In Alexandra between 127 and 145 C.E., Greek-Egyptian Claudius Ptolemy and his successors created a library holding volumes of textual information. Since this port city, and subsequently the library, became the hub of scholarship and intellectual growth, it is no wonder Ptolmey's work became influential for the ways we read and interpret maps today. Travel records from harboring ships were collected and studied, with the information being used to revise trade maps, land regions, and water navigation routes. Mapping symbols were denoted with specific names assigned as identifiers for each symbol. Short discusses how the period between 1475 and 1600 strongly influenced interpretations of spatial representations and "changed the way we represent the world" (p. 8) because it was during this time that the following cartographic practices were developed: gridded lines, representations of cosmographical sphere, increased use of maps, and the creation of cartographic language. He also explains how a map, created with various levels of information and symbols such as grid lines, population densities, and so on, and combining all map-making practices together, "allows places to be identified by their coordinates of latitude and longitude" (p. 13), which further supports his assertion that this period "marks a transition zone" (p. 3), for the ways humans viewed time and space and history. In sum, these ancient societies

provided a foundation for the language used in map-making, for the messages conveyed through maps, and for the interpretations of maps.

Furthermore, cartography scholars explain the emergence of universal symbols intended to convey specific information: gridded lines, representations of cosmographical sphere, and the creation of cartographic language (Short, 2004). These symbols of spatial representations shifted world interpretations and understanding because they fostered a visual perspective of abstract space. Mapping symbols were denoted with specific names assigned as identifiers for each. Our understanding of these two terms aids our understanding of how symbols are capable of conveying complex layers of information and meaning across multiple forms for a non-specialized audience. It is important in the context of the writing classroom to notice this use of universal symbols because it leads to a discussion about genre features: those recurring rhetorical moves for a specific communicative purpose. I argue the symbols on a map are capable of conveying more complete information than mere verbal, discursive directions.

Maps' symbolizations operate on Susannne Langer's philosophical theory in that the cartographic symbols signify, denote, and connote complex layers of information, and thereby concretize the social relationships within the place. In other words, maps work rhetorically because the mapping language is highly symbolic, conveying significant information about the social relationships operating in space, and thus evidence techniques for effective writing pedagogy. While it lies beyond the boundaries of this project to fully explore the unifying effort to develop mapping symbol language, it is important to acknowledge these universal symbols and to acknowledge that their messages remain constant across text mediums. Through such a practice of composing, we now see how meaning can be constructed for a non-specialized audience.

The assignment began to take shape as I realized how the symbols used by map-makers are readily understood by map readers. I began to think how I might have students create their own maps of their academic identity so they could perhaps glean insight into their reactions

toward controversial issues and texts. I was still unsure, however, how this assignment could be a pedagogical move and not an isolated assignment that was nothing more than a break from traditionally-expected assignments. Influenced by my embrace of teacher-research, it was not until after I read theories from the field of Cultural Geography that I was able to consider how my pedagogical strategies and goals could develop and grow.

Cultural Geography

The ways we engage with others and with space are examples of social interactions, and there are interesting points worth noting about the use and development of maps and their representation of the social contexts surrounding them. For example, Wood (1992) asserts maps "represent . . . the milieu we simultaneously live in and collaborate on bringing being" (p. 1), and he later in 2010 defined maps as an "engine . . . that converts energy to work . . . by linking things in space" (p. 1). It is this practice of "linking things in space" that I find most intriguing. Through sophisticated technologies (i.e. satellites, optical fiber, etc.) cartographers are provided enhanced ways of depicting the world. Take, for example, a road map. Map cartographers figure areas of varying population density in relationship to one another: densely-populated cities are marked prominently with large shaded areas and are connected or linked to lesser-populated towns/communities by roads and highways; and distance in miles is marked along the road line. Organization occurs because the grid marks supply each location - regardless of size - a longitude and latitude location. The villages, towns, and cities have been brought into "being," and rather than their linkages being hypothetical (because they cannot be experienced fully in the immediate present), the linkages are visually concrete through the road/highway lines.

When we consider the interplay between the multiple contexts we travel in and through each day, our interpretations of those experiences stimulate mental images of the place and influence meaning-making within the place. de Certeau (1984) contends the way humans operate in lived places provides foundation for an ability to draw "unexpected results from [our] situation[s]" (p.30). Take, for instance, the social relationships formed through the travel

experiences as travelers mark favorite stopping point, restaurants, etc. Through experiences in locations, perceptions about any specific place may change or may be enhanced. Cartographic mapping allows composers and readers alike to visually represent and understand these social relationships because the maps provide visual symbolizations of the invisible experiences occurring in and through space.

Cultural Geographer Tim Cresswell (2015) argues "that expectations about behavior in place are important components in the construction, maintenance, and evolution of ideological values" (p. 4), which further strengthens an understanding of the ways embodied experiences influence literacy practices. In fact, he further states "place . . . [has a] fundamental role in human life" (p. 161); therefore, it is important to consider these reciprocal connections between writing and place. I take up Cresswell's definition for "place" where it is "a meaningful location" (p. 12) and apply it to think about how maps can provide a visualization of the complex layers of information, and they can be symbolizations of social structures. The rich affordances of visualizations and symbolizations allow us to convey multiple layers of information beyond the constraints of linear, alphabetic-text communicative modes.

During my research about maps, however, I learned there are ideological problems permeating mapping (Barton & Barton, 2004) when maps have communicated colonizing ideologies, nationalism ideologies, and etc. Benedict Anderson (2006) explained how during the colonization of Southeast Asia maps were used to forward colonizing ideals. Maps have represented the world through particular perspectives designed to “give the elusive idea of the state concrete form, to those outside looking in, certainly, but also to those living within” (Wood, 2010, p. 171). Map-makers intentionally marked colonizing boundaries that ignored indigenous lands. Map-makers also inserted images on the map to perpetuate nationalistic goals, as well as employed other cartographic techniques intended to foreground a particular political mindset. Since the 1500’s, maps have been widely used as instruments of colonial or capitalistic control and power: to privilege one country over another, justify boundaries, and provide a sense of

ownership. In short, maps can reinforce politicized spaces. I cannot ignore such problematic issues, and I was interested in the instructional potential afforded me to foster students' awareness of these concerns. I was also intrigued, however, to learn through my research about a practice called *counter-mapping* that complicates these uses for maps.

Counter-mapping strategies are used to create maps with the same techniques of hegemonic mapping practices: lines, colors, symbols, etc. Wood (2010) explains these counter-maps use their design techniques to communicate non-normative perspectives about space and places. They protest, resist, and provide visibility for otherwise invisible (or marginalized) issues/concepts/populations.[1] Similarly, Cresswell (1996) argued for critical geography's "transgression" and "deviance" as a foundation to explore mapping practices that resist normed ideologies. He later called our attention to the way places become identifiable by visual representations within the space (graffiti, statues, and monuments, etc.), which allow viewers to critically analyze the ideologies being revealed and concealed through the representations (2015). For Cresswell, a sub-society differentiates its identity from the dominant society: symbols constructed within a place disrupt and reimagined normed identities of place.

As a part of critical pedagogy, it is important to recognize and remember these counter-mapping concepts and teach our students to interrogate ideological practices in need of change. Instructors can encourage students to think *through* the ideological layers. My understanding of ideology is grounded in Berlin's 1988 theory when he discussed ideology as that which "provides the language to define the subject (the self), the other subjects, the material world, and the relation of all of these to each other" (p. 479). Through this understanding of ideology, assignments asking students to compose with cartographic techniques open up opportunities for

[1] Of particular interest is the example Wood (2010) describes when mapping practices "played an essential role in the creation of the Territory of Nunavut" (ibid). Following this link to an encyclopedia article, https://www.britannica.com/place/Nunavut, reveals an interesting account where we learn that through mapping a territory, an indigenous people group gained national identity. It was, in fact, a case where counter-mapping represented a persuasive message identifying an otherwise marginalized group and providing them a sense of being.

students to define their identities in relation to other subjects and to the material world. Students have the opportunity to deepen their examination and practice critical interrogation and thus strengthen themselves as intentional communicators and productive citizens.

Writing Praxis as Cultural Rhetoric

I drew from Cultural Rhetorics where writing, broadly conceived, is a communicative act that results from a writer's interactions amongst various experiences, places, and objects. In current scholarship conversations, scholars recognize and explore the interconnectedness between literacy acts and knowledge-making. According to the Cultural Rhetorics Theory Lab (CRTL), these conversations have been happening "for quite some time now" (Bratta and Powell, 2016) and are not a new concept. What makes the conversations relative to this project, though, is the foregrounded importance of the relationships between literacy practices and the contexts in which they occur. Identifying and analyzing engagements and interactions within a particular context contribute to a nuanced appreciation of the idea of culture. Culture, as understood by cultural geographers, is not a static concept, rather it is a flexible and actionable idea that describes and compares developing "patterns and differentiations of a people" (p. 104), as well as how those processes are represented and ordered. This understanding of culture allows cultural writing studies to expand notions about written expressions as they are influenced and as they are influencers -- a type of reciprocity that deepens our knowledge about composition as an expression impacted by context and as an expression impacting context as well.

To further enhance my burgeoning idea for an assignment and my realization of context's integral contribution, Powell and Bratta (2012) explain how Cultural Rhetorics is a specific approach that allows a scholar to approach data analysis through the lens of the specific details surrounding, or providing the context for, the actual thinking and writing. What Cultural Rhetorics allows me to do in this project is to recognize and appreciate students' contextual layers (the constellations) and examine ways those complex layers interact within themselves and within the writer to inform knowledge meaning and making. I am also able to thoroughly examine the

students' stories explaining their viewpoint maps: to pay attention to what the students claim are the places informing their academic identity. The intriguing pedagogical potential of cartography lies in the symbolizations used to create maps -- positioning mapping techniques in an opportune moment for 21st-century writing studies.

It is true that maps have been used in the educational setting in various ways to depict abstract spaces. Consider, for example, cognitive mapping (Hirschfeld & Gelman, 1994), curriculum mapping (Jacobs, 1997), and concept maps (Villalen & Calvo, 2011), to name a few. To my knowledge, though, there is little work exploring specific cartographic technologies as they might apply to pedagogical strategies in writing studies. A notable exception is Joyce Rain Anderson's (2015) assignment asking students to create a map of their lived area that includes "an overlay of Native space . . . to explore the complex histories and the ways in which Native spaces are recovered within their communities" (p. 166). I was impressed by the pedagogical value Rain had experienced through her assignment, and was encouraged to pursue additional pedagogical potential gleaned from cartographic techniques. Equipped with the knowledge gained from these various scholars, I revised my research questions (stated above on page 5). My initial search and exploration was now guided, broadly, by the following questions: What type of an assignment might guide students toward a critical awareness of their literacy practices? What could be the pedagogical value of such as assignment?

Introduction to Chapters

The underlying theory for this project rests in my strong belief that writing consists of multiple layers. These layers influence a writer's engagements with information: the understandings and interpretations of texts. These layers, though, are not always realized, and so a writer's identity can remain incomplete, and the writer's self-reflection can remain stifled. In order for us to productively understand our students' literacies and to encourage their potential as healthy and productive citizens, it is imperative for us to not only identify those informing layers,

but to guide writers to identify and critique those layers themselves. Important to note, though, is the potential for students to feel coerced to depict layers they are not comfortable sharing. I discuss, more fully in a later chapter, certain strategies I employed to ensure students did not lose their sense of agency and privacy. Let me say now that efforts to protect students and privilege their voices over my assumptions was important labor that strengthened my resolve to foster students' critical reflection on the layers they chose to reveal. Therefore, the communicative techniques identified above in pictorial mapping became a potentially productive pedagogical strategy intended to raise students' awareness of the unintentional influencers upon their literacy acts.

Overview of Chapters

This project has a two-pronged focus: first, it is about the mapping assignment and its implications. Second, the project also makes an argument for the importance of teacher research in pedagogical methods. Details explaining that come later, and I will be arguing for its efficacy in developing my teaching. Taking this "journey," then, Chapter Two provides more detail and explanation about the literature where I began my journey into layered, lived experiences in place as a pedagogical concept. This chapter also describes the assignment: its instructional goals and its framework. I explain how I designed the study and the demographics surrounding the data collection and how I analyzed it.

Chapters Three and Four describe and explain the collected data from the assignment design, the collected student maps, the literature that influenced assignment adjustments, and assignment scaffolding strategies. Chapter Three describes the initial assignment design and scaffolding activities, as well as the collected data over three semesters. During those semesters, I reflected on and adjusted the Viewpoint Map assignment after examining the student maps. In this chapter, then, I explain the evolution of the assignment as it was influenced by the collected student and teaching journal data. The final assignment adjustment was for Fall 2019, so Chapter Four is where I describe and explain the collected data and assignment scaffolding activities from

two semesters (Fall 2019 and Spring 2020) of collected data with no adjustments to the assignment. I also discuss pedagogical implications where projects using cartographic techniques in the writing classroom add to the growing scholarship.

In Chapter Five, I RE-flexively (drawing from Ann Berthoff) reflect on my role as teacher-researcher. Even though there may continue to be resistance toward the practice of teacher-as-researcher, it is my firm belief that there is much value in thoughtful and systematic research into not only student-generated projects (the *how* students produce), but the pedagogical practices guiding those projects (the *why* students produce). Therefore, this concluding chapter concedes potential pitfalls and counters those pitfalls to argue for the fruitful insights gained from teacher-research.

A Word About My Writing Style

Embarking on my new literacy journey of dissertation writing, I am keenly aware of, despite my initial resistance to, the institutional constraints and requirements imposed upon me and my work. There is a prescribed form and format expected by my higher Ed institution. In fact, my entire document will need to be uploaded into a template. There is also a dominant expectation among many empirical researchers that research writing follow a strict IMRaD format. My resistance comes because I know writing is messy and writing is complex, and it does not naturally follow a prescribed form. This is where Macaluso, Juzwik and Cushman (2015) contribute to my writing approach. Their argument centers around the claim that the researcher's voice (my voice) is valuable and must not remain obtuse. Rather, storying my writing invites not only academics, but broader communities as well, to listen and consider my research. It is how I can make my research thoughts and questions accessible to an audience beyond the university. Another point of writing style is that the growth I experienced is reflected in the evolving research questions. Readers will note the revisions that occur in the following chapters.

A Final Word

As I have already discussed, critical theory in composition pedagogy is not new. It has been a driving force in composition studies since the 1980's. My goal for this current project, however, is that through an examination of the communication capabilities found in cartography, writing instructors can encourage their students to reveal the complex layers (of their choosing) of embodied lived experiences that inform their literacy practices. And through such revealing, writing instructors will foster a learning environment where inner histories are critically and productively interrogated, thus positively impacting current and future citizenship. My project's contribution to the field is that it joins the growing body of knowledge seeking innovative pedagogical practices whereby systemic structures (Delgado & Stefancic, 2017), monocultural stories (Rivera, 2006), and material conditions shaping our students and our pedagogies (Inoue, 2015) are questioned and critiqued.

My project also extends and contributes to the field of Cultural Geography because it, like Tim Cresswell (1996) asserts, is evidence of the ways "we live in a world of meaning" (p. 13) and the ways those meanings are taken up, internalized, and re-enacted. The foregrounded social relationships exhibited in the students' maps encouraged me, the instructor, to rethink my approaches and my understandings. Assignments such as the one I explore in this project have pedagogical value in all disciplines where instructors/teachers practice a reflective pedagogy that transforms both students and instructor alike, a reflective pedagogy that leads toward critical reflection — where a partnership between the two promotes realizations of the ways embodiments (behavior in place) construct, maintain, and inform ideological values.

In sum, through the intersections of Critical Pedagogy (Freire,1970/2012; Shor, 1992; hooks, 1994; Giroux, 2001; Fleckenstein, 2010), Place Studies in Composition (Cooper, 1986, 2010; Drew, 2001; Reynolds, 1998, 2004), and Cultural Geography/Cartography (T. Creswell, 1996, 2013, 2015; J. Short, 2004; D. Wood, 1992, 2010) this project argues for an innovative way to productively use cartographic techniques in writing instruction. It is my intention to seek out

the pedagogical benefits of fostering students' critical awareness of the invisible layers of place informing their literacy acts. This, in fact, is where the work begins.

CHAPTER II

THE RESEARCH PROJECT

TRACING THE STEPS OF THE STUDY

Theoretical Context for the Assignment/Journey through the Literature

Since at least the 1980's, composition instructors have been challenged to guide students toward creating texts that include multiple communicative modes: to understand clearly "the power of the human mind and the power of language" (Berthoff, p. 24). Accepting the complexity of writing where, as a system of interactions and engagements, it is a social activity (The New London Group, 1996; Kress, 2003; Palmeri, 2012), my idea for the viewpoint map assignment gathered strength. This chapter describes the trajectory of that assignment and the study designed to explore it.

To recap discussion in the previous chapter, remember that Reynolds (1998) called writing instructors to consider the impact of place upon writing processes. Further, her 2004 study

provided insight for the part space played in writing, and her students composed works that revealed ways place impacted their thinking and writing practices. In a similar vein, Kristi Fleckenstein's (2012) "ecology of mind" indicated inter-relationships of all cognitive processes during writing and identified this interconnectedness as the entire context for creating meaning. It is the combination of these scholars' discussions that influences my understanding of literacy practices — those thinking, reading, and writing practices through which we create meaning instead of merely manipulate information. In fact, The New London Group (1996) expanded notions of literacy "to include negotiating a multiplicity of discourses" (p. 1), and Kress (2003) posited that literacy can no longer be conceived as isolated "from a vast array of social, technological and economic factors" (p. 1). Given this long history of defining literacy, I employ "literacy practices" to mean reading, thinking, and writing practices and processes — those systems by which meaning is constructed.

Julie Drew's 2001 figure for students as "travelers," encouraged me to begin thinking of specific pedagogical strategies that considered students' out-of-class lived experiences - to design assignments and tasks through the lens of seeing students as individuals who are influenced by the complexities of their lived experiences. This concept was introduced in the previous chapter, but it is important to discuss it in more detail here and demonstrate how it is a useful thread pulling the assignment's underpinning theories together.

As a brief review of chapter one, we understand that "the relationship a writer has with . . . place is of critical importance to the writer, to the writing" (Dobrin, 2001, p. 22). The relationship between identity and place, and the impact such relationship has on literacy practices has been explored since the late 1980's. Through readings from Cooper, Reynolds, deCerteau, and Fleckenstein, I became aware of the influence space and places of embodiment had upon literacy practices. In my experience, however, students are unaware of the influence places have on them as writers and thinkers. Consider, for instance, a get-to-know-you icebreaker where I ask students to not only name their favorite place to do their homework, but to also explain why they

feel comfortable enough in that place to sit and work on assignments. Students typically have no trouble identifying the place, yet they are unable to explain the "why."

This becomes a segue for me to begin encouraging students to consider connections that might exist between a homework space and their literacy practices. It was my anecdotal conviction that students could benefit from an awareness of invisible influencers impacting them. To my mind, student-writers potentially gain a strong sense of identity and agency when place, an invisible influencer, becomes foregrounded. Therefore, I began to think about how I might raise students' awareness of how place impacts their thinking and writing. It was my exposure to Tim Creswell's work in cultural geography, which coincided with my reading of Julie Drew's "students as travelers" essay that influenced my thinking about assignment possibilities.

For Cresswell (2015), place is "a meaningful location" (p.12) consisting of a relationship between humans and their acts of meaning-making. Cresswell acknowledges the impact of place on identity, which I take up and understand as an influencer on literacy practice. The literacy practices employed by student-writers result from their layered identities as influenced by embodied places. This mirrors Reynolds' notion of writing's spatial nature rather than a temporal one. Writing, in other words, becomes a complex system informed by complexities of embodied places — or places through which writers travel. It is this triad relationship (place, literacy practice, and identity) that most interests me. Thinking about students as travelers whose movements through various places influence ways they engage with information seems to imply that place is an invisible influencer on literacy practices.

Previous to reading these scholars, I had not given much critical thought to *embodied place* as an influencer on the ways I — or my students — engaged with information. I am a highly visual person who enjoys looking at maps, and the student-traveler figure combined with the concept of place as meaningful made me wonder what possibilities mapping technologies might provide for composition strategies. I began to think about how cartographic techniques could be useful for me to design the assignment for which I was searching, and so I turned to

Cartography scholarship (discussed in chapter one) to learn about theories and techniques that might be useful. Maps, as these scholars explain, concretize embodied experiences and deepen the viewer's understanding of abstract space.

This connects to Composition scholarship where Reynolds's 2004 discussion about the significant role "habitual spatial practices" (p. 175) play in constructing identity, as well as their influence on literacy practices and meaning-making. It follows, then, that for students to realize a connection between their embodied experiences and their literacy practices, they need to construct a visual representation of their lived experiences. In fact, Joddy Murray (2009) calls for instructors of composition to provide students the opportunity to not only "practice reading and interpreting images . . . [but] learn to compose with them [because] working with images means working with student interpretations" (p. 176). Images also operate non-discursively, according to Murray, which allows students, when composing with visuals, to begin thinking about their lived experiences in non-discursive ways. Cartography, then, provides techniques and strategies for an assignment that encourages students to visualize the abstract notions and non-discursiveness of their embodied experiences.

Travelers make sense of abstract space by looking at and examining roadmaps, which are cartographic constructs. In 2003, Fleckenstein discussed ways instructors might design instructional activities to strengthen student awareness of how they read, think about, write responses to information, and contribute to knowledge-making. Students, according to Fleckenstein, benefit from a heightened mindfulness of the ways an image conveys meaning. Her work with embodiment and literacy practices and the interconnectivity between them to produce her "image word" strengthened my resolve to seek the impact of an assignment that called students to conduct careful self-examination into the layers of their writing and thinking practices. Based on this scholar's work, I explored ideas for assignments that would offer students the opportunity to visually represent the simultaneous interaction of process and product.

This is where, to my mind, the concept of "layers" is so valuable. Compositionists speak of the interrelationship between words and meaning, and we refer to writing as a system (Cooper, 1986; Dobrin, 2001), all of which connote layers of relationships. To see students' embodied experiences discursively is to think of those experiences operating on a strict timeline, in a sequential order. As writing instructors know, though, those lived experiences influence writers in non-sequential ways. And the "layers" concept allows us to imagine out-of-class-lived experiences non-sequentially, which helps us to more fully understand Cooper's system and Fleckenstein's ecology of mind since the layers do not have influence on student writing in any particular order. As demonstrated in chapter one where the vegetation on top of the mesa is fed through the geological permeable interactions within those layers, there is, in a sense, a non-sequential interaction amongst students' layered embodiments. The infused interactions between embodied experiences are similar to the ways the separate minerals impact the geology of the region. The layers of embodied experiences, in other words, are like sedimentary layers that operate one with the other interactively and in no particular discursive sequence.

The metaphor "traveler" further supports a non-discursive approach because a traveler can sometimes be characterized as someone who meanders and explores non-discursively (so to speak) along their way. Thinking of this interactive combination, I embrace Drew's metaphor "traveler" for students. The metaphor is useful because it implies an interactive relationship between place and identity. Travelers might buy t-shirts, jewelry, car stickers, etc. representing places they have visited, and thus become identified by the places to which they have traveled — similar to students 'identities being influenced by their places of embodiment.

When students are considered to be "travelers" whose classroom interactions and levels of engagement are shaped by the complexities of their out-of-class lived experiences and the places they embody, then instructors are able to design innovative assignments and tasks. Such an assignment could incorporate mapping techniques to help students to not only visualize their layered lived experiences, but reflect on them as well. Encouraging students to reflect on the

images created through mapping techniques is useful because writing instructors have perhaps experienced those moments when students seem to think of their education as not "real world" and thus operating distinct from their personal lives. The viewpoint map assignment described in this chapter offers a praxis for what writing instructors already know about ways their students potentially draw boundaries between the classroom and their out-of-class lived experiences and describe their educational setting as "fake" or "not real life." Mapping techniques can help students blur the boundaries they many times insert into their educational experiences.

Based on the data I began to notice in my writing classroom, and on my understanding of the literature at this point in my research journey, I wondered whether students, themselves, were aware of their lived experiences and the ways those experiences influenced and shaped their classroom engagement. The project, then, began to take form and an important effect of my growing knowledge from the literature I had read up to now where students in-class engagement was influenced by their experiences outside of the classroom, I revised my research questions as stated in chapter one to reflect that personal growth. My researched study, therefore, was now guided by the following, more detailed, questions: 1) Considering students as writers whose out-of-class lived experiences impact their literacy practices and identities, what type of an assignment might guide students toward a critical awareness of their literacy practices? 2) What could be the pedagogical value of such an assignment? The assignment and scaffolding strategies focused on students' identities in the classroom (as informed by their embodied place layers). Drawing from Critical Pedagogy, Composition/Place Theory, Cultural Geography and Cartography, I used the combined knowledge to help me explore and explain the data. In what follows, I briefly outline my cognitive/thinking journey and subsequent initial assignment design, as well as the design of the study.

The Assignment Takes Shape

During a visit to a relative's home, I saw my first example of what I would understand and identify later as a "Pictorial" or "Viewpoint" map. This map (see Figure 2.1), hanging on a

wall and entitled “The Official Texas Brags Map of North America[2]” (hereafter referred to as “Texas Brags”) prompted me to consider what I could learn from it and how I could create the assignment for which I was searching.

Figure 2.1

Texas Brags Map

David Rumsey Map Collection, www.davidrumsey.com

Viewers/readers of this map are certain to notice the hyperbolic size of Texas, as well as the bordered images representing natural resources, landmarks, and ethnic diversity (albeit problematic in their representations). The cartographic techniques highlighting particular characteristics and clearly communicating a specific message piqued my interest, and I was struck by the potential to visually represent human interactions within space/place. This pictorial map inspired me to embark on a journey to explore innovative strategies for an assignment that would encourage students to visually represent and interrogate the complexities of their literacy practices.

[2] Image used by permission from David Rumsey Collection at Stanford University: unable to contact original publisher and cartographer (John Randolph and Mark Strom, 1948).

I traced the beginnings of this map and found it was initially offered as a supplement to the little booklet *Texas Brags* collected by John Randolph, illustrated by Mark Storm and self-published in 1951. On the inside back cover, readers were offered the opportunity to purchase "The Official Texas Brags Map," described as "[h]umorous, educational and decorative" for $0.50-$0.65, depending on the packaging method of envelop or mailing tube. I mention this as a way of explaining the layered identity of this specific map. Informed by my readings, my pedagogical attention was immediately arrested by the possibilities this map had to offer.

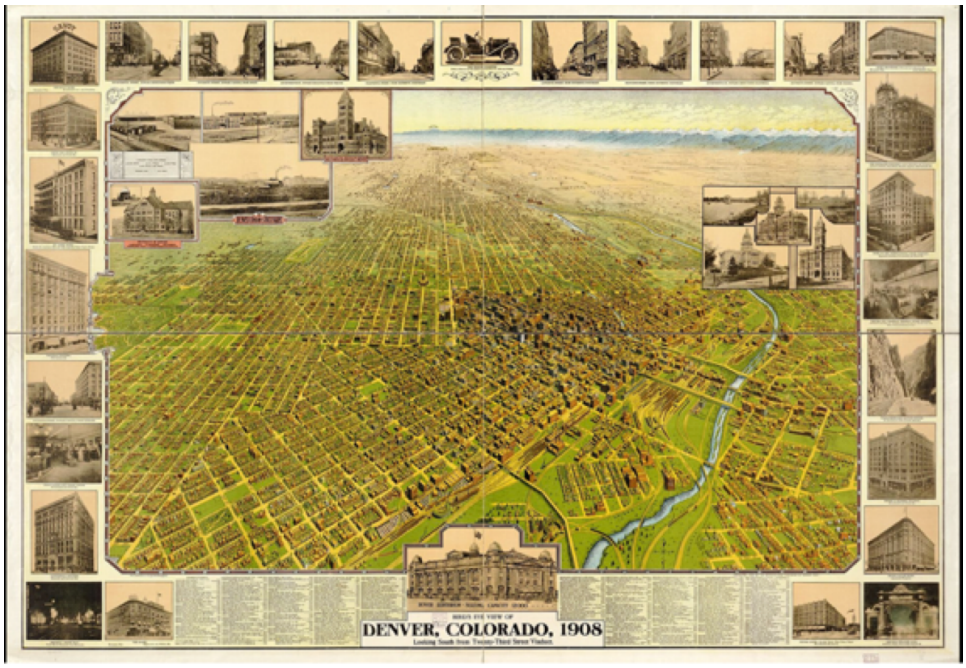
The "Texas Brags" map motivated me to think of ways I could guide students to think more reflectively about their academic identities being influenced by the places they inhabit and have inhabited. I explored and found several other maps that were constructed with similar artistic techniques, and I discovered these maps are often referred to as "Pictorial Maps." There are several collections of perspective maps through the Library of Congress (called "Panoramic Maps") and Cornell University Library (called "Persuasive Maps or Cartography"). For the purposes of this project, I define Pictorial or Viewpoint Maps as maps created from a specific viewpoint, emphasizing specific points of interest for a rhetorical purpose, and composed in more of an artistic style than the technical style of road maps and topography maps. Wood (2010) explains that map art has its beginnings in Dada and Surrealism, and it becomes something more than visual directions for how to travel from one location to another. Map Art offers evidence of rhetorical purpose in that these maps can work to strongly persuade audiences toward intentional ideologies in more overt ways than conventional, technical-constructed maps. In short, Pictorial Maps provide visual representation of abstract space, similar to the traveler's roadmap, but they also provide deeper nuance for understanding the cartographer's sentiments, interpretations, and even rhetorical purpose.

Through the creative use of images and symbols, these visual texts are not only drawings, but compositions that operate rhetorical through the use of exaggerated images and other artistic techniques. In other words, this type of map is meant to communicate a specific message or idea

about a place for a specific purpose. Take, for example, a 1908 map of Denver, Colorado, seen below in Figure 2.2.

Figure 2.2

Denver, Colorado, 1908



The map in this figure provides viewing audiences an image of Denver, Colorado with gridded lines and a map legend, which are typical cartographic techniques. Bordered "pull-out" images of special buildings, modes of transportation, and so on, which are artistic techniques, are also evident. The combination of these techniques allows a map-maker to communicate nuanced information about Denver. Thus, a specific place has become visually represented, allowing for it to be more creatively realized, interpreted, and understood. After I identified the techniques used by the map creator, I was further encouraged that an assignment incorporating these composition techniques had great pedagogical value. To revise, adjust, and finalize my initial assignment design, I collected several examples of Map Art and conducted a genre theory analysis to determine the genre-specific, recurring techniques characterizing these map/image compositions.

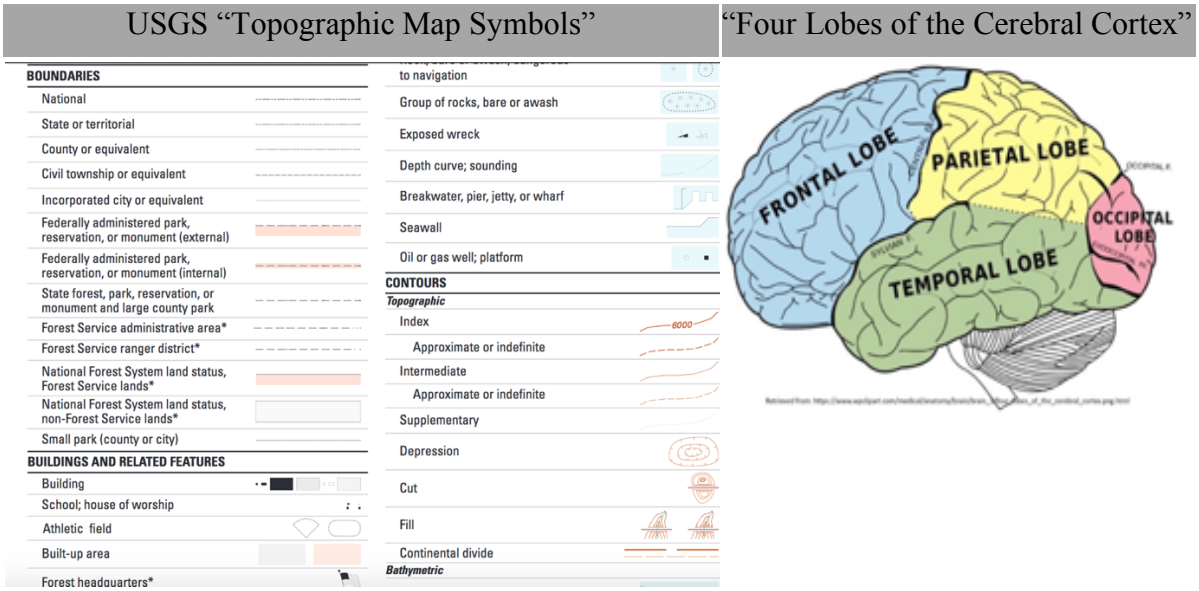
I later used these findings to design a class activity where students identified their own list of genre-specific characteristics to use in their compositions.

Symbolization of Maps

As I thought more about the specific communicative strategies I wanted to teach my students through this assignment, I considered how students could use unified symbols in their maps. Before I explained maps as composition to my students, I needed to be aware of and be able to explain what I would mean by "unified symbols." I discovered there are, in fact, specific symbols that no matter in what type of text they are used, their meaning is constant. In what follows, I offer two examples of mapping symbols used in very different contexts, yet their intended meanings are the same (see Figure 2.3 below).

Figure 2.3

Comparing Mapping Symbols



First, consider the image on the left which is an excerpt from the *United States Geological Survey's (USGS)* "Topographic Map Symbols." The document is a 4-page publication denoting symbols, i.e., map language, used for topographic maps that show the contours of the Earth's surface. Second, consider the image on the right labeled "Four Lobes of the Cerebral

Cortex" which is a simplified version of the brain's anatomy. Note how the brain's cognitive processing areas are divided by boundary lines.

The excerpted USGS pictured on the left in the figure indicates the symbols to be used when representing specific land features. Particular symbols are denoted to provide a universal language for topographic map-readers. With the apparent universal communicative purpose of these symbols, the overall meaning within the image deepens. There are variations of straight lines, curved lines, dotted lines, solid lines, and combinations of these styles conveying important information about the Earth's terrain. Of particular interest are the USGS's symbols for "Boundaries" because these symbols are used not only on topographic maps, but road maps, city-planning maps, and so on.

Represented in the second image on the right of the above figure, heavy lines are used to indicate clear separations, with a dotted line between the "Parietal Lobe" and the "Temporal Lobe" to indicate a permeable boundary. The denoted boundary symbols from USGS are used connotatively in the brain diagram. We know this because basic brain anatomy since the 1980[s teaches us our brains are not clearly divided into distinct sections, rather the brain sections are identified by synapsis firings within particular areas during specific process operations (Williams, 1986). These lines represent meaning beyond the symbol -- meaning is connoted.

Recalling Langer's definitions (discussed in Chapter 1) for connotation and denotation, here is the significance for writing instruction: the relationship between a symbol's denotation and its connotation of the symbol means the denoted symbol carries or conveys conceptual meaning that transcends the boundaries of context. The names of the symbols are constant, i.e., lines, shapes, colors, etc. identified denotatively also communicate their associated concept. The takeaway from Langer and the application for the assignment is that boundary symbols are universally interpreted, and I could now address any questions the students might have about what I meant by "unified symbols." If needed, I could display these images for students to clearly understand this concept.

The two images in Figure 2.3 are examples of the ways cartographic symbols are used across various platforms and in various texts to convey specific meanings, which in this case are the boundaries between spatial sections (one for land space and one for cognitive space). Cartographic symbols are employed across various contexts, yet they communicate universal connotative meaning. Other examples of connotated meanings of boundary lines are found on road maps where there is separation of governing areas defined by state sovereignty. In these instances, the imagined state boundary lines mean differences in speed limits on highways, in tax rates for goods and services, etc. All of these meanings are connoted through the USGS's denoted boundary line markings. This meant my students would need to see model maps so that we could discuss symbols the map-maker used to communicate specific meanings. I made note of this in my lesson preparation.

Designing the Assignment

To guide students' understanding of informational layers, the first goal for this assignment was to bring students 'awareness to composition as a layered construct, a multimodal text. Composition instruction's history, as Jason Palmeri (2012) points out, provides evidence that composing occurs visually, aurally, spatially, and gesturally even before digital composing technologies became widely available. Another aspect of composition's multimodality is that is potentially influenced by a writer's layers of embodied experiences. Attention to these complex layers have been taken up and discussed through ecocomposition studies (Dobrin and Weisser, 2002; Weisser and Dobrin, 2001), as well as conceptualizing writing as an embodied act (Prins, 2012; Wysocki, 2012). These conversations, and others like them, offer valuable insight for writing instruction because embodied places operate as context for acts of writing, and skilled rhetors are ever-aware of the importance of context. Prins claims writing is conceived "as a particular set of actions and relationships between people and people and things" (p.145), which concretizes the abstract complexities underlying writing. It also demonstrates the fluid

relationship between writing and context where literacy is not a prescribed practice. It is, rather, a practice of flux, movement, emerging growth.

Secondly, I built on the developing knowledge about layers as a concept and wanted students to recognize the ways their literacy practices were influenced by their various lived experiences. This knowledge is what helped me to think through the assignment so that it became a continuously-running thread in my pedagogy. As discussed in chapter one, Reynolds calls us to think of writing practices as "more spatial than temporal" (p. 5) because, according to de Certeau, "'spatial practices in fact secretly structure the determining conditions of social life'" (quoted in Reynolds, p. 5). In Cooper's 2010 chapter, she asserts there is a reciprocal relationship between embodied experiences and students' literacy acts; and writing, as social action, is complex and informed by everyday experiences and interactions in an ecological manner, similar to the interactions between biological organisms and their environments. Building on her 1982 argument that writing is a response involving body and mind, Cooper claims the response is "only partly and sometimes intentional" (p. 15). In other words, there are moments in the writing process, as a response to the complex interactions within a place, where there is an unintentionality to the response. This insight provided an impetus for me to explore and to interrogate the unintentionality behind literacy acts/writing processes.

The third goal, which departs from the layers concept, was for the assignment to privilege students' voices over my, the instructor's, voice. This is a move characterizing critical teaching because power structures within the classroom are worked against so that teachers and students are seekers and learners together. While I realize this project may not, at first read, have a strong connection to critical pedagogy, as I read many scholars, I see traces of critical theory. For example, the influence of critical pedagogical theory is manifested through Krista Ratcliff's 2005 argument where she calls our attention to "rhetorical listening" as a way interlocuters within rhetorical engagement find value in silence and considering -- which she contends are integral characteristics of democracy. Conversations such as Ratcliff's are integral influences on writing

instructors' pedagogical goals rooted in a conviction that rhetoric is an avenue for influencing productive citizenship. In fact, Kristie Fleckenstein (2010) posited that "the kind of literacy pedagogy teachers practice directly affects the kind of citizenship that their students practice" (p. 13). The third goal for this assignment, then, is an important one for me because as the instructor, I wanted to listen to my students' voices more than I had perhaps done in previous teaching practice.

Finally, I wanted to encourage students toward active citizenship. Once they understood their layered identities (Giroux's "inner histories" discussed in chapter one), students were potentially better prepared to consider ways they could critically evaluate social and cultural concerns. Further, I suggest that when students believe their voices are valued, they are empowered (as Shor and bell hooks advocate) to consider ways they might participate in social activism. The fourth goal for this assignment would be met if I was able to discover moments where students exhibited or talked about taking social action.

I was now able to contemplate how my assignment goals could be achieved. First, I used "layers" as an underpinning concept that was necessary for students to completely understand; therefore, I used something with which they were familiar, such as text compositions, and taught them about multimodal layers of information. Next, I extended class discussion and introduced them to the notion that their identity was comprised of multiple layers of lived experiences. Finally, my ultimate goals for this assignment was that students would realize their voices were valued and valuable, and that they would become emboldened to use their voices for positive societal changes. As a result, I made an instructional note to facilitate opportunities for students to draw from their maps when they participated in class discussions.

Assignment Version #1

Beginning in the Spring 2016 term and extending to the Fall 2016 term, I guided students to create their own Pictorial Maps or Viewpoint Maps. To introduce the assignment, I asked students to think how images served as arguments and how images work together to convey

meaning. I initially asked the students to think about their place in "the Academy," otherwise known as higher education, and to think about the places they inhabit outside of the classroom and how those places might influence their interactions and engagements within the classroom. Students were to construct a "Viewpoint Map" that addressed a set of questions or prompts. I provided a brief lecture informing them about "Viewpoint" or "Perspective" maps and provided examples for them to analyze and use as potential models. Captured in Figure 2.4 below are the prompts for the first version of the Viewpoint Map Assignment:

Figure 2.4

Version 1 Assignment Prompts

View of Academics @ My Institution:

How I see it from ENGL xxxx

What outside-lived experiences influence my perception of academia?

What are important considerations?

What experiences at my University do I think are important?

Where do I see myself fitting into the overall scope of this class? Of the overall academic life at my University?

The prompts in the above figure ask students to think about their outside-lived experiences and how those experiences — the ones they feel are important — influence the students' connection to the class and the broader context of the University. In addition, the title sets these prompts in the context of the specific institution and how they view academics at the institution from this specific classroom, the English writing classroom. I designed a formal study to determine the impact, if any, an assignment like this one might have on students' literacy growth.

A Research Story (Method of Study)

Setting up this study, I was first drawn to a teacher-researcher approach that allows for pedagogical reflection and evolvement. I was also drawn to Grounded Theory as not only a method, but a methodology as well. Grounded Theory, as described by Farkas and Has (2012), Charmaz (2014), and Birks and Mills (2015), is the process by which theory is constructed through the data analysis, codes, and categories that emerge from the local terminology of site participants. The data, in other words, is studied in the context of the study. Through a reflexive practice as described by Charmaz (2014) where the researcher moves "back and forth between the sections to rethink, revise, and sometimes recast and rewrite" (p. 285), I examined and analyzed the data and worked to explain the emerging data/phenomena. I also continuously explored literature that would deepen my understanding of the students' work and help me revise the assignment in light of my growing theoretical understanding. This approach encouraged me to continuously adjust the Viewpoint Map assignment — to adjust my thinking about students' literacy acts and my pedagogical choices.

I designed a Grounded Theory study to not only identify and explore students' literacy growth, but also to try and explain any growth. Seeking IRB approval, therefore, I gathered data for two semesters: Spring 2016 and Fall 2016. I collected student work in the form of discussion responses, reflections, and formal essays. I conducted a 10-question end-of-course survey followed by a semi-structured interview, and a teacher-reflection journal where I collected reflective memos.

Context for the Study

The university where I carried out this study is a midwestern, research-focused 4-year university. Students enrolled in first-year writing courses are typically students whose first language is English since the University houses a robust TESL program and curriculum through which all ESL students are encouraged to enroll. Curriculum for the first-year writing program is an outcomes-based approach to the teaching of writing. Outcomes are derived from the Council

of Writing Program Administrator's Outcomes Statement. The program's curriculum encourages multimodal compositional strategies, and instructors are encouraged to design class activities and assignments reflecting those strategies. This approach to our program's curriculum allows me (the instructor) agency to design innovative and personalized assignments. Our FYC curriculum is a two-semester course.[3] For this study, students enrolled in my Spring 2016, Fall 2016, Fall 2019, and Spring 2020 were in the second semester of the first-year-composition curriculum. Students from one semester, Fall 2018, were enrolled in a multimodal-emphasis first semester of first-year-composition.

Collecting the Data

I kept a two-step-process teacher-reflection journal where I recorded memos or notes during class, then immediately after class, I sat and went over my "live journal" notes and wrote reflective notes in a separate journal. This two-step process after Fall 2016 is how I realized data that caused me to make pedagogical shifts for the remaining three semesters of the study. There are two "accidents" (which I will discuss in detail in a later chapter) that became very productive pedagogical moves, and so I adjusted my course activities and assignments. My approach to examine the data includes a Cultural Rhetorics lens. This lens allowed for an analysis of the classroom that examined not only the ways pedagogical strategies impact students' literacy growth, but also examined the ways the students' lived experiences, their varied cultural contexts impacted their meaning-making. As a result, the students' stories became another focal point of the data. Through the students' voices, they recounted their perceptions, their writing plans, and their rationales for their decisions.

For the first two semesters (Spring 2016 and Fall 2016), points of data collection included student coursework, student discussion posts, a teacher-reflection journal, an anonymous survey, and a semi-structured interview. From those eleven consenting students, six agreed to a

[3] See Appendix A for a more detailed description of the curriculum.

one-on-one follow-up interview, and eight participated in the survey. Data were collected in the three remaining semesters from student coursework, student discussion posts, student blog posts, scaffolding activities, and a teacher-reflection journal.

Based on my understanding of the literature at this point in my journey, my initial research questions dealt with students' identities and their self-perceived place in the classroom. However, after the first two semesters of data collection (Spring 2016 and Fall 2016), the data began to lead me in a different direction, and so my questions were adjusted. Continued data for this study was collected during the following teaching terms: Fall 2018, Fall 2019, and Spring 2020.

My Student-Participants

At its completion, this study includes five semesters of first-year composition classes (identified as either ENGL 1213 or ENGL 1313 or ENGL 1413). Students in the five semesters of formal study ranged from 1st-generation students to students whose parents held advanced degrees. Because my research questions do not seek information related to students' gender roles, their socio-economic backgrounds, or their race, I did not consider these factors when describing my student-participants. However, when I examined and analyzed the students' map rationales, I acknowledged any of this information that they felt comfortable sharing. It was not until Fall 2018 that I began asking students to let me (and the class) know their preferred pronouns. Therefore, when discussing student maps later in this manuscript, I use the gender-neutral "they, theirs" for Spring 2016 and Fall 2016 students. I use the students' preferred pronouns when I discuss any consenting student from Fall 2018, Fall 2019, and Spring 2020.

A total of 82 students were enrolled in the five semesters, and there were 45 consenting students. Of the 45 consenting students, 3 were seniors and 1 a junior, all who had delayed taking this second semester of Freshman Composition. The remaining students were college freshmen or sophomores. The 45 out of 82 students are approximately 55% of enrolled students. From the first two semesters (Spring 2016 and Fall 2016), 11 of the 33 enrolled students consented to

participate, which was 33% of enrolled students who consented to participate in the study. From the third semester (Fall 2018), 19 students were enrolled, with 9 consenting to participate; this was 47% of students who consented. For the final two semesters (Fall 2019 and Spring 2020), 18 students were enrolled in both semesters, which equals a total of 36 students. In both semesters combined, 22 students consented to participate, which was 61% of enrolled students for these two semesters. I theorize about this increase in student-consent participation a little later in this manuscript.

Analyzing & Interpreting the Data

There are two methodologies (Methodology 1 and Methodology 2 below) I employed to analyze and interpret my data. The research questions for Methodology 1 were as follows: What type of an assignment might guide students toward a critical awareness of their literacy practices? What could be the pedagogical value of such an assignment? A formal qualitative study seemed to be the most productive design choice. In the first methodology, data from Spring 2016 and Fall 2016 were analyzed and interpreted based on a formal qualitative study where I designed the assignment, as well as designed a 10-question survey, followed by a semi-structured interview. After examining and reflecting on the data, I realized there were more data deserving my interrogation and explanation. I considered finding a different methodology that would allow me more flexibility. I, therefore, embraced Grounded Theory and elected to continue gathering and examining data in subsequent semesters when I taught either semester of my university's FYC course: Fall 2018, Fall 2019, and Spring 2020. A Grounded Theory methodology (Birks & Mills, 2015; Charmaz, 2014) study allowed me to not only collect and examine data, but work to explain it as well. Data from Fall 2018 prompted me to adjusted my research questions. These questions, which are explored in chapters three and four, were more specific to the assignment: 1) Considering students as writers whose out-of-class lived experiences impact their literacy practices and identities, how might the Viewpoint Map assignment guide students toward a critical awareness of their literacy practices? 2) What could be the pedagogical value of such an

assignment? To what extent, if any, does the Viewpoint Map affect students' behavior and citizenship?

I also adjusted my data-collection methods beginning in Fall 2018. To provide a more organic way of stimulating the data, I incorporated concepts from the 10-question survey and the interview into regular class activities. Given the richness found in the students' rationales for their map designs, and my adjusted research questions, I realized I needed a methodology that not only explored these explanations, but privileged them as well. This is why I found it necessary to adopt Methodology 2. Therefore, for the three remaining semesters of data, Methodology 2 was Grounded Theory with a Cultural Rhetorics approach where I foregrounded students' rationales and came to understand those rationales as students' *stories*. This awareness prompted me to explore decolonizing methods because those methods place the researcher in less of a power position and more of a listener and learner position. As a result, I consulted the students' rationale *before* I inserted my own interpretation of their maps. This kept me from seeking for evidence in their maps to support my own interpretations. Allowing the students to speak for themselves deepened my interpretation of not only the maps, but enabled me to make meaningful pedagogical adjustments as well.

My approach to analyze the data was also informed by Fleckenstein's 2012 work where she presented her ecology of mind as a method for analyzing student-generated texts, and this influenced my continual interpretation of the students' viewpoint maps. As I understand it, her 2012 discussion furthered her 2003 discussion about the endless possibilities facing Composition instructors who embrace composition as an ecology of mind. We remember that Fleckenstein uses the term "ecology" to describe the reflexive flow between experience, text, and image. When students create image-text compositions depicting their experiences, instructors have the opportunity to better understand their students' layered identities and therefore make pedagogical adjustments. For me, the maps (as representative of my students' mind ecologies) presented important information about my students, and I drew from that information 1) to connect with

students during one-on-one writing conferences and 2) to present class information in a way to relate to students' prior knowledge informed by their lived experiences, which turned my attention to the students' rationales, or stories about their maps.

My data coding charts include initial and focused codes for the viewpoint maps and the student rationales. Initially, I collected the viewpoint maps into their corresponding semester and course section. I spread these out on my floor and began listing recurring features — an open-coding analysis. After my first pass through the maps, I examined discussion posts and teaching journal memos to see if there were any recurring terms or conceptual themes. I next consulted additional literature where scholars were talking about writing processes and situatedness (Takayoshi, 2018; Rule, 2018 & 2019) and about artistic techniques as compositional practice (Murray, 2010; Langer, 1942, 1953; Dunn, 2001; Childers, et al, 1998). I then went back to the data and created new lists of recurring features or techniques and looked for patterns. I designed coding labels that identified the characteristic for the grouping. The initial codes were set up using the information I supplied to students for them to examine the two sample maps. Those coding labels included the following: 1) use of color, 2) imaged border, 3) lines indicating movement, 4) lines as symbols to divide map sections, 5) size to indicate importance, and 6) alphabetic text information. For the students' map rationales, I conducted a line-by-line initial coding chart (Charmaz 2014), using the gerund forms of verbs to keep as close to the data as I could. These initial codes gave me an idea of the most common features I identified in the maps and in the rationales.

After reflexively examining the students 'maps and map rationales and searching to see specifically what students were doing to express their identity, I developed focused coding labels. Charmaz (2014) explains this process is a focused coding process where the researcher moves deeper into the data and "defines meanings within it" (p. 114). While the initial coding figures in Chapters 3 and 4 reflect a broad first pass with the maps and rationales, I more thoroughly examined them to find how students made use of layers and expressed their identities. In short,

these focused codes reflected the characteristics I saw emerging. and those are identified and explained in my data discussion in the later chapters.

As a final note, my analysis of the map rationales was significantly informed by Cultural Rhetoric and Indigenous scholars who explain the importance of *story* as a research method (Bratta & Powell, 2016; Cobos, 2018; and Cultural Rhetoric Theory Lab, 2014). This scholarship became the foundation for me to interpret and explain the data from the maps and my teaching reflection journal in more nuanced and productive ways.

Pause and Reflect

After two semesters of this instruction and data collection, I examined the students' Viewpoint Maps. I next examined the teaching journal where I had recorded my reflections on each day's lesson activities and finalized map assignment. After the second semester of study, I noted a small number of students who remained available for follow-up survey and interview. To encourage student participation, I elected to adjust the IRB so that students were informed about the potential for research during the course introduction on the first day of class, with a follow-up announcement during the second or third week of class.[4] This meant that once I knew which students had consented to participate, I had immediate access to their data without having to schedule additional meetings or request student complete additional surveys. Also, this is a potential reason that more students consented to participate than those who consented in the first two semesters of my study.

[4] I sought to protect the students from any possible coercion by supplying to every student a form with two response boxes: consent to participate or non-consent to participate. All students had a form, and all students were to select a box and sign their name, no one was obviously consenting or non-consenting by not turning in a form. I designated a student to collect the forms into an inter-office envelope, provided explanation and clarification of information regarding the research opportunity, distributed the informed consent forms (see Appendix B), left the classroom, and allowed the students to freely consent or not. All forms were collected by the previously-identified student who placed the forms into an inter-department envelope, sealed it, and took it to the department secretary. The secretary placed the sealed envelope into my supervisor's mailbox. I did not have access to this sealed envelope until final grades were submitted.

I reflected on the memos in the teaching journal where I had recorded insights and reflections. It was here that an interesting phenomenon occurred that caused me to re-examine the student-generated data to see what else I might learn about my students and about my teaching approach to this assignment. While I will thoroughly explore this a little later, briefly for now, I noticed four things. First, students' recorded rationale about their maps revealed insightful meanings beyond my initial interpretation. Second, the second semester of collected maps revealed a change of student focus from students placing themselves in the specific classroom space to students placing themselves in the university at large. Third, I noted the pedagogical value in incorporating principles from the follow-up survey and semi-structured interview into scaffolding strategies. And fourth, it was through the students' rationales — their stories — that I became more aware of my students' points of view. This transformed my pedagogical approach in numerous ways because I saw myself become more and more attentive to seeing course information through the eyes of my students. My preconceived power in the classroom was lessened when I placed myself in a position to learn from my students.

In the next chapter, Chapter 3, I explore and explain the implementation of the assignment, the collected student maps, and the assignment revisions over three semesters. The final iteration of the assignment is described in Chapter 4, and I examine the collected student maps from the final two semesters of researched instruction.

CHAPTER III

BEAUTY FROM CHAOS: THE STUDY

"[Chaos theory] has to do with there being order, and even great beauty in what looks like total chaos. And if we look closely enough at the randomness around us, patterns will start to emerge"

- Aaron Sorkin
"20 Hours in America"
West Wing, episode #401
conversation between Sam and Mallory
aired 25 September 2002

Seeking the Patterns in the Chaos

According to many of my colleagues who participate in Grounded Theory studies, there is a "messiness" about the data after it has been collected. Transcribing any audio recordings, reading and re-reading reflection journal notes and memos, examining students' assignments and activities, and thinking of applicable codes for the data all take much time and diligence. Add to that the reflexivity of investigating data, constructing memos, consulting literature, writing memos, and gaining new insights that send the researcher back to the data to begin the process again, there can be potential for the researcher to feel as though everything is nothing but chaos. But then comes the moment that patterns start to become apparent, and the chaos transforms into an ordered beauty.

Spring 2016

After I first saw the "Texas Brags" map and its many-layered communicative messages, I wanted my students to think of themselves as people with "layered identities." Beginning on day

1 of Spring 2016, I introduced students to underlying concepts of the assignment such as "lived experiences," "scholarly identity," and asked them what their goals were for "class engagement" or how they saw themselves fitting into the classroom. I also asked students to consider their academic identity: to think about the places where they completed assigned readings and other academic responsibilities. I next asked students to construct a visual representation of their academic identity: "My Academic Identity." The assignment I designed is briefly described below in Figure 3.1:

Figure 3.1

Spring 2016 Assignment Prompts

Viewpoint Map Assignment Spring 2016

- What outside-lived experiences influence my perception of academia?
- What are important considerations?
- What experiences at [my university] do I think are important?
- Where do I see myself fitting into the overall scope of this class? Of the overall academic life at [my university]?

I created these prompts to encourage students to think about how their identity as a student was impacted by experiences outside of the classroom. The students needed clarification for these prompts, especially the second prompt, so we spent several minutes of the class discussion time where I worked to explain — and keep my guidance as open-ended as I possibly could — what I meant by that prompt. I noted in my journal that students 'concerns did not resolve, so I asked them to simply mark out that prompt and just work with the remaining three prompts.

Days 2 and 3 were instructional days where the students conducted rhetorical analyses of two model viewpoint maps[5] and discussed principles of visual rhetoric (specifically how images work together to convey meaning). The class constructed a list of characteristics that were evidenced in these two maps: After allowing time for the students to study each map and participate in small-groups discussing specific techniques used by the map makers, I asked students to list them. Those techniques included 1) the use of color, 2) a distinct perspective, 3) lines indicating movement, 4) lines dividing the map into sections, 5) prominence indicated by size or arrangement of images, 6) a border with images, and 7) alphabetic textual information. While these characteristics may be self-explanatory, let me pause a moment and explain what the class meant by "a distinct perspective."

In particular, when students examined and discussed the *New Yorker* map, they were interested in the map's perspective indicating an aerial viewpoint. They discussed how that move seemed to personalize the map — that the audience was seeing the word through the eyes of the unidentified viewer. Audiences could surmise the viewer "really liked where [they] lived" (teaching journal notes) because nothing was more important than the corner where they lived; everything else failed in comparison. Class discussion then turned to some students explaining the similar connections they felt to a particular place, be it a favorite vacation spot or a favorite spot where they lived. Also noted in my journal was the students' consensus about the importance of the map-makers perspective. Students were to turn in their viewpoint maps on Day 4.

At my first examination of the students' maps, I coded them according to cartographic techniques discussed in class. Techniques identified by these students were color, distinct perspective, lines indicating movement, lines dividing the maps into sections, over-sized images for emphasis, and alphabetic-text information The collected maps[6] exhibited the following

[5] The "Official Texas Brags Map of North America" and "A New Yorker's View of the World from 4th Avenue" are appended in Appendix C.
[6] Thumbnails of the maps from Spring 2016 are appended here as Appendix D.

characteristics. Four of the six used color, while two drew their maps with pencil only. The following table in Figure 3.2 provides a comparative overview of the data from this first semester, using initial coding labels based on the genre-specific techniques we identified in class.

Figure 3.2

Spring 2016 Maps: Initial Codes

SPRING 2016 Maps Initial Codes								
	Map #1	Map #2	Map #3	Map #4	Map #5	Map #6	Map #7	Map #8
Uses color	x	x	x	x	x		x	x
Drawn from a Distinct Perspective	x	x	x	x	x	x	x	
Using lines to indicate movement			x		x	x		x
Using lines to divide the map into sections	x			x		x		
Indicate prominence by size/arrangement of images		x		x		x	x	x
Uses alphabetic information	x	x		x	x	x	x	x

As evidenced above, seven of the eight students used color in their maps, although color in map #4 is used sparingly. Seven students drew their maps from a particular perspective. Maps #1 and #8 indicate an aerial viewpoint of the place on their maps; students placed themselves directly into maps #1, #5, #6, and #7. Map #3 is interesting because the student drew cognitive information pathways, so it is from a personal perspective, but is distinct from the other maps ' perspectives. Three of the maps contain lines indicating movement, but it must be noted that only map #8 contains lines indicating traveling movement. The other two maps (map #3 and map #5) do not contain lines indicating travel. Instead, the lines on these two maps indicate movement of abstract celebration (map #5) or of abstract thinking processes (map #3). Three maps (map #1, map #4, and map #6) contain lines that indicate sections on their maps. Variations of image size indicating prominence are evidenced in maps #2, #4, #6, #7, and #8. While maps #2, #7, and #8 depict specific areas of importance to each map-maker (hyperbolic softball field, the library, and

the state of Oklahoma), image size differences in maps #4 and #6 indicate distance from a location. All of the maps, with the exception of map #3, contain some form of alphabetic information, whether a thought-bubble, a label, or a motto, that helps clarify the map's message. None of the students drew an imaged border, which had been a commonly used technique in the maps we had examined in class.

I next developed another set of codes by closely examining characteristics or traits within the maps where students represented connections between those traits and their identities. Recall my Chapter 2 explanation of this coding process (p.24). Figure 3.3 below shows a comparison of the Spring 2016 maps and the focused codes:

Figure 3.3

Spring 2016 Maps: Focused Codes

SPRING 2016 Maps Focused Codes								
	Map #1	Map #2	Map #3	Map #4	Map #5	Map #6	Map #7	Map #8
Representing identity through a single location	x	x	x	x	x	x		
Representing identity through a classroom setting	x				x			
Representing identity through a personal study space				x		x		
Representing identity through multiple images - a Collage of Images (Layers)							x	x
Self Representation	x	x	x		x	x	x	x

Comparatively, six maps (maps #1, #2, #3, #4, #5, and #6) are drawn with a single location: two classrooms (#1 and #5), one (#2) enlarged softball field within a heart-shape, and two books at the bottom of the map, and one (#3) a brain/mind. Two personal study spaces are represented: one (#4) with books piled on a table, a computer on a centered desk, and two windows, and one (#6) with apartment-type furnishings and a shared desk. Three maps (maps #2, #7, and #8), are

composed of multiple images combined and thus exhibit multiple layers of information. Five students (#1, #3, #5, #6, and #7) drew themselves in their maps. Of these five maps, two students drew only a figured head, with one facing viewers and one a silhouette side-view. Two other students drew themselves seated at a desk: one view is the student's back, and the other is the student facing viewers. And the sixth drew themself waving from the bottom right-hand corner.

According to my teaching-reflection journal during this first semester of the study, I focused on how students positioned themselves in the classroom — what outside experiences influenced their identity and how they saw themselves engaging in coursework. For this first time to teach the assignment, I asked students to think about how they saw themselves fitting into the classroom as a whole, as well as how they saw themselves fitting into the larger scope of the university. I introduced the assignment and then continued with scaffolding activities. These maps, overall, were extremely personalized, and I gained more knowledge about my students and the things that were important to each of them and how they visualized their personal academic identity. However, I was not sure I was accomplishing the goals I had for this assignment: to brings to students' awareness to multimodal composition, for students to recognize ways their literacy practices were influenced by lived experiences, to privilege students' voices over my own, encourage students toward active citizenship (discussed in Chapter 2).

During this semester, my composition theory knowledge broadened as a result of a graduate seminar class where I read J. Rice's 2012 *Distant publics: Development rhetoric and the subject of crisis* and F. Farmer's 2013 *After the public turn: Composition, counter publics, and the citizen bricoleur.* Influenced by these, as well as other scholars, I became interested in moving students from "distant" to "participatory" (Rice) and encouraging "citizen bricoleurs" (Farmer). I decided, therefore, that I needed students' recorded rationale describing their design choices. I wanted to hear, in their own voices, the students explain their design choices for their maps. I asked for volunteers, and three students responded and allowed me to record their rationale for

their maps. I was not prepared for how I, nor my teaching pedagogy, would be impacted by what I learned from their rationales. After transcribing the students' recordings, I coded them according to the underlying concepts (Charmaz, 2014; Birks & Mills, 2015) within each map. I supply here in Figure 3.4 the initially coded transcripts of the students' recordings:[7]

Figure 3.4

Spring 2016 Map Rationales: Initial Codes

Initial Coded Map Rationales Spring 2016	
Initial Codes	Map Rationales
Explaining purpose of largest image Focusing on the sport that brought her to the university Overarching influence of softball on this student's identity	*Map #1 - Softball map* "I chose to do this map like this because softball has been the center of my life for many years. I'm here at the university obviously to go to school, but another big reason is because I have a scholarship to play softball here, and just along with my studies and school softball is pretty much the center of my life — takes most of my time — and — when I see myself here at the university, you know, I see myself, you know, on the diamond, on the softball field and, you know, in the classroom and in my studies."
Thinking of personal perspective Describing physical buildings Explaining symbolism of the library Describing himself and his role in class Identifying personally-involved organizations	*Map #2 - SGA Map* When I started looking at this viewpoint map I wanted to think . . . kinda what my perspective was of OSU. And so when I first came to OSU one of the first buildings that really sticks out to ya, especially coming down University, is the library, and so I decided to put that kinda at the center of my viewpoint map. It's also [that] libraries are also a symbol of kinda like intellectual learning and kinda progress through scholarship. And so that was one of the choices I made. I chose to kinda put myself kinda coming into the side of it . . . a little bit . . . kinda interjecting a little bit . . . that's 'cause one of the questions posed was (kinda) what do you see your role in class. And I kinda saw myself as kinda interjecting with a little bit of information every now and again that I thought was relevant. The other big thing that I wanted to emphasize was SGA, so I served as Student Government President during my junior year, and that was a big part of my [university]

[7] These have been revised to remove discourse markers to make reading them more fluid. Dashes and ellipses are used to indicate breaks and long pauses.

Initial Coded Map Rationales Spring 2016	
Initial Codes	Map Rationales
Explaining SGA's overarching influence on his identity Looking ahead to future profession (LSAT prep)	experience. And so I really wanted that to take front and center on my viewpoint map. And so I put a lot of my projects on there that we did with student government, and . . . kinda listed out what a lot of that stuff was . . . I also tried to include other things that I kinda experienced . . . just at that point in time. So looking back, you know . . . three months ago, the LSAT — studying for law school was really important to me, so I think I put an LSAT prep book, as well as some of my other . . . course books on my viewpoint map as well . . . but that is really kinda what I based my viewpoint map on, and . . . yeah."
Explaining personal point of origin Explaining personal connections to other states Explaining the meaning of a symbol (question mark) Explaining the meaning of a symbol (dotted line) Acknowledging personal representation ("me") Explaining the meaning of a symbol (arrows)	*Map #3 - NY, OK, TX Map* " So I chose — like — to do the east coast, I guess, because that's where I'm from, and I've been to a lot of those states. And then I did Texas 'cause I have family there, and I've been there a lot. And then [names the state] because that's where I'm going to school now. And then I did a question mark representing like the west because I haven't really gone past, like, Oklahoma and Texas, so I thought, like, that was kinda like the empty and there was a lot of, like, knowledge from that side, so I did that like that. And then . . . I did . . . I did the dotted line, I guess, from New York, like, towards the bottom of it to [the state]. I tried to do exactly where I was from to [names the town] . . . and the airplane that took me traveling. And then I did [names the state] orange for the colors of the school. And then I did . . . I did . . . I tried to do like 'me' — and then like 'here' — and then the knowledge that I learned in [the state] while at college will go out, and I'll be able to share that with other people. And that's why I did all of the arrows . . . I think that's really all . . . that's really it."

These initial codes helped me to understand a little more about each student. I still wanted to know how they compared to one another and how they indicated students' understanding of the assignment. I went back through my initial codes and looked a little deeper. The following Figure 3.5 shows a more concise and thematic comparison of the rationales.

Figure 3.5

Spring 2016 Map Rationales: Focused Codes

Map Rationales Spring 2016 Focused Codes			
	Map Rationale #1	Map Rationale #2	Map Rationale #3
Symbolize and explain campus places	x	x	x
Symbolize and explain home/hometown			x
Connecting symbols to personal identity	x	x	x
Single image represents student's identity	x		

Prior to gathering these three rationales, I did not recognize the amount of importance the softball-athlete placed on their softball experience. I recognized, to be sure, that it was very significant to them, but in my notes, I did not place as much emphasis on it as they placed in their recording. I had actually imposed my own interpretation that they valued their education (using the book images in the lower corners as evidence); but their explanation shows they barely mention education, indicating a lessor value than what I had projected — which, of course, would be a more accurate interpretation. For the SGA map, while I had noticed the student's drawing of a figure waving in the lower right-hand corner, and had correctly interpreted that to be a self-image, I did not make the connection between that image and the way the student saw themself engaging in the classroom. Referring to my teaching journal, I indeed saw many, many instances where this student did not answer first. Instead, the student allowed other students to speak, while they listened and nodded along. Their contribution to most class discussions was after at least two other students had spoken their thoughts. And finally, the student from New York's rationale brought to my attention to the true meaning behind the question marks and the arrows. Under my own assumptions, I interpreted these to mean the student, themself, wanted to travel to different places — I did not understand that the arrows meant anything about the knowledge they learned spreading outside of their university experience. I also interpreted the question marks as

confusion — while the student clearly explained they saw those areas as unknowns, but areas they may visit one day.

Pause and Reflect on Spring 2016

The "accident" I referred to in an earlier chapter was actually this impulsive decision to garner students' recorded rationales of their viewpoint maps. These transcripts of the students' rationale for their viewpoint provided me a clearer understanding of the message they were trying to communicate. Each student had thoughtfully considered what image(s) to use on their maps, and they were intentional about the significance those images symbolized for them. The students all had some connection to learning or knowledge — and had placed images in their maps signifying those connections. After listening to the students' recorded rationales for their maps, I saw where my own interpretation had not accurately captured their intended meaning. In fact, this data caused me to rethink my analytical approach to their maps.

I consulted my teaching journal at the end of this first semester and compared my note memos with data from the maps. Following up on my initial examination of the data from the spring 2016 class, I examined the data from the students' maps and from my teaching reflection journal over the summer. I realized that gathering rationales offered valuable insight into students' layered literacies because the students explained information I had not recognized. I did not want to impose my own interpretation on these without first understanding why the students drew what they drew. I had learned, in other words, to listen first before interpreting. Based on the insight I gained from the three recorded rationales, I adjusted this assignment for the Fall 2016.

Fall 2016

Instead of the rationales being something from only a select few students, I asked all students to include with their maps a written explanation of their strategies and techniques. I further adjusted the assignment explanation to shift students' attention towards layers of out-of-

class experiences that shaped their literacy practices. I began the semester by focusing first on two concepts behind the viewpoint map assignment: 1) perspective and 2) communicative layers. We discussed these concepts in terms of archives, which was a significant part of a new pedagogical development in my university's writing program. The viewpoint map assignment was not introduced until Day 4 where I asked students the following questions as they examined the same two map examples I had used in the spring:

- What's important to the person's perspective in each map?
- What does not seem to be important?
- How can you tell the level of importance - what cartographic techniques does the map-maker use to communicate to their viewing audience?

I also included a PowerPoint presentation in my mini-lecture to provide information regarding rhetorical analysis and visual rhetoric on a deeper level than I had the previous semester. I presented the same two viewpoint maps I had presented in the spring semester, but I also asked students to consider the following questions: 1) What do you see/notice? (Make a list of specific elements you notice); 2) What is important/less important, and how are you making that distinction? (Make note of specific cartographic techniques here); and 3) What message does the map tell viewers about the area depicted on the map? Through class discussion, students also identified and listed cartographic techniques employed by the map makers of these two professionally-composed maps. Interestingly, these students listed multiple images — a collage of images — as a technique that the Spring class had not listed. After facilitating the general class discussion, I handed students the assignment sheet for the viewpoint map, with the same prompts used in the previous semester (see Figure 3.1), and allowed time for the students to brainstorm thoughts of how they could compose their own viewpoint map. As in Spring 2016, these students had questions about the prompts and needed further clarification. Once again, I was not able to resolve their concerns over the second prompt, so I had the students mark it out and focus on the

remaining prompts. Remembering the insight I had gleaned from the recorded student rationales in Spring 2016, I asked students this semester to submit, along with their maps, a written rationale.

Four students consented to participate in this study, but before I discuss this data, I need to pause and note an interesting interaction. Of the 19 students who were enrolled, one student explicitly refused to compose a map. Since this student was not one of the four consenting students, I am unable to further discuss our conversations. However, this interaction was something that affected my future revisions of the assignment. I return now to the data from the four consenting students.

Figure 3.6 below depicts a comparison of those four students' maps. The collected maps[8] exhibited the following cartographic techniques identified and discussed in class: use of color, imaged border, multiple images/a collage, lines to divide map sections, size and arrangement indicate importance, distinct perspective, and alphabetic textual information.

Figure 3.6

Fall 2016 Maps: Initial Codes

Fall 2016 Maps Initial Codes				
	Map #1	Map #2	Map #3	Map #4
Using color	x		x	x
Multiple images - a collage of images	x		x	x
Using lines to divide map into sections				x
Indicating importance by size/arrangement of images	x	x	x	x
Distinct perspective				x
Alphabetic textual information	x			x

[8] Thumbnails of the maps from Fall 2016 are appended here as Appendix E.

The map data shown in this figure indicates that all but one of the maps included color. None of the maps contained a border with images, which was a technique students had identified and discussed during one class meeting. Map #3 contains lines representing streets — much in the style of the "New Yorker's View of the World" map. All maps contain images of various sizes to convey levels of importance, and two of the maps (map #1 and #4) contain textual information labeling elements for clarification. These maps, with one exception (map #2), were created with a collage of images. This indicated to me that students were thinking of themselves in terms of layers more than the Spring 2016 students had thought. I still wanted to understand more clearly any information students were trying to communicate, so I conducted a closer examination.

Upon my second examination of these maps, I developed the following focused codes, see the following Figure 3.7.

Figure 3.7

Fall 2016 Maps: Focused Codes

Fall 2016 Maps Focused Codes				
	Map #1	Map #2	Map #3	Map #4
Representing identity through school pride	x			x
Representing identity by using multiple images (layers)	x		x	
Representing identity through a solitary image		x		
Representing identity through images of personal interests/hobbies	x	x	x	x
Representing identity by symbolizing personal emotions	x		x	x

There are two maps communicating pride in the students' university, #1 and #4. Map #1 contains a large "OSU" in the center of the map, along with layered images from campus (Theta Pond, the library, Jamba Juice, and the "Student Union") and images for one off-campus place (Fuzzy's), all layered within a book shaped image. This map also contains several images representing personal interests and coursework, and a small, smiling figure. Map #2 is a solitary

airplane image with alphabetic text labels on various places on the plane. Map #3 is a collection of various small images placed across the space. These multiple images seem to represent personal interests (camping), school work (notebooks, grade report, and clock), and a brain with various thought phrases. The final map, map #4, is composed of images representing campus locations, three off-campus places (Aspen Coffee, Sonic, and Fuzzy's). The student's emotional response for school pride is evidenced in the exclamation points following the school spirit phrases (OSU!, Go Pokes!, Pokes!), and with this student noticing the surrounding pasture-land for cows seems to indicate her personal, agricultural interest.

Upon my initial examination of the Fall 2016 maps, data seemed to indicate there were changes in the details in these students' viewpoint maps from the earlier semester (Spring 2016). I decided I needed to examine my teaching strategies to see if I could identify why these differences were indicated. Before doing that, though, I needed to consider and examine the students' written rationales for their maps. Students turned these rationales in at the same time they submitted their maps. The prompts I had them respond to were the following: 1) Explain why you drew your map the way you did; 2) Why those symbols or shapes? 3) Why those colors or absence of color? 4) How does your map represent you? I have created the following chart (Figure 3.8) with transcripts from students 'hand-written rationales and codes developed from my thematic understanding of the students 'descriptions.

Figure 3.8

Fall 2016 Map Rationales: Initial Codes

Initial Coded Map Rationales Fall 2016	
Initial Codes	Map Rationales
Recognizing the university - specific campus locations Identifying off-campus places Stating personal goals for future academia Connecting symbols to personal preferences (work, classes, etc.) Desiring to create visual appeal Explaining layered symbols (collage)	*Map #1: Law School, etc.* "My reflection map's center is OSU since that's the reason I'm in Stillwater. The library is where I like to study and Theta Pond is my favorite spot on campus. Fuzzy's and Jamba are my favorite restaurants on campus. I arranged all campus stuff together. Off to the side I have Touch of Bronze, where I work, with a fountain to show it is at Fountain Square. The law school bubble is what I plan to achieve after OSU. I used a few symbols to represent my classes, calculator, research paper, graph. My map is in the shape of a textbook and has a $300 tag to show how expensive books are. The colors used are mostly primary with some orange and purple to catch the viewer's eye."
Explaining shape of map Explaining personal connection to symbols on map	*Map #2: Airplane Map* "I drew what I drew because the airplane represents my life. The bigger parts of the plane I put things that I do more, and the smaller parts I put things I do less. But [those things] are still things I do often or that represent me."
Stating personal disclaimer Identifying personal goal (to go camping) Connecting symbols to personal life Symbolizing self (brain w/ thoughts)	*Map #3: w/Brain, Clock, etc* "Drawing what was on my mind when given this assignment was no easy task for a less creative person like me. I had been wanting to go camping for a long time. I have not gotten to go yet. I have a book and homework page written beneath a clock turned to 2 am to show the long nights needed to complete some Engineering homework. I then tried to draw a web search for what would be my future transcript semester (sic). In the bottom right hand corner, I have drawn a brain with all of my thoughts."
Explaining the viewpoint/perspective Identifying campus places Explaining personal preference for the colors; School pride Describing the layout of the map Connecting symbols to personal life	*Map #4: "Stillwater, OK" map* I drew what I drew because whenever I think of Stillwater, an aerial-view map comes to my mind. The main things I think of are Edmond Low, Boone Pickens Stadium, and my sorority house. I chose these colors because I love Stillwater and bright, vibrant colors are what I associate happiness with. Obviously I incorporated tons of orange, because GO POKES!! I laid out my viewpoint map the way I did because when someone asks me about what Stillwater, Oklahoma is like, the first thing that pops in my head is Greek Row, my favorite restaurants, and the never-ending pastures of cows all over town."

Once again, the above initial codes helped me determine what each student's thoughts were behind their map designs. This information was very useful for me to gain deeper insight about my students. While students' responses to the fourth prompt (How does your map represent you?) above may have been limited by their artistic ability or by their hesitation to fully disclose personal information, the rationales still offered me important information. I was able to personalize advice to each student when assisting them with their research topics. One example of what I mean by this is I noticed the student who drew map #3 was interested in camping. When the student and I worked together to brainstorm their research topic, I asked the student why they were interested in camping and where they liked to go. This led to the student stating their love of national parks. I suggested the student write the research argument about a current national park issue, and the student left my office excited to begin the writing and thinking process (student stated "This is a first!").

As indicated in the above figures, the rationale for Map #1 contains evidence the student frequents public places: the library, Theta Pond, Jamba Juice, Fuzzy's restaurant (although the student mistakenly describes this as one of the "favorite restaurants on campus," it is, in fact, one block off campus), and their work place Touch of Bronze. The student has a goal to attend law school, and the student explains their decisions for the specific viewpoint (the school's name in the very center, with "campus stuff together," and off to the side is the place where they work). The map is shaped like a textbook with a $300.00 price tag and contains all of the mapping symbols. The price tag symbol is further evidence of the connection between the symbols and the students' personal life because they mention the cost of college books for that semester, which seems to concerns them.

For the student who drew Map #2, their decision to draw one large symbol and add alphabetic-text details indicates the important part the airplane plays in their life. In fact, the student clearly states, "the airplane represents my life." The student explains the amount of time they spend on specific activities is indicated correlates to the size of the airplane part that contains

the label. The student spends most of their time with "flight instructing," and so that labels the main body of the plane. The students labeled each wing with "joining clubs" on the right wing and "working out" on the left wing: indicating those activities are the next important activities. The final activities the student describes, and the least amount of time is spent on these activities, as indicated by the labels on the tail fins: "school" and "homework."

Map #3 appears to be a collection of symbols without a visual connection, but the student's explanation provided more clarity to my interpretation of these distinct symbols. First, the student begins with a personal disclaimer by stating they are a "less creative person" who found this assignment challenging. The student explains how they have always wanted to go camping, but have not yet accomplished that goal — so this symbol is an "Off-campus place" as well as a "Personal Goal" since they state "they have not gotten to [go camping] yet." The "yet" signifies a future goal. When they explain what their future transcript might look like, this is the student indicating their goals for A's and B's in all classes. The connection to personal life is when the student explains they are up at 2 in the morning completing engineering homework. A final personal connection is when the student draws a brain symbol "with all of [their] thoughts" circling in a thought cloud.

The final rationale, for Map #4, begins with the student clearly stating the map is "an aerial view" of the significant characteristics of Stillwater, OK. The student lists specific places on campus: Edmond Low, the library; Boone Pickens, the football stadium; the Student Union; and Theta Pond. Off-campus places include Aspen Coffee, Sonic, Fuzzy's, and the Greek houses, including their specific sorority house (Alpha Delta Pi), as well as the "cows and country" area to the west of the main campus. This cow-filled pasture is further from campus than this student indicates on their map — it is, in fact, another several blocks west of Monroe Street, across Hall of Fame Street (which is not labeled on this map). It is interesting to think about why they drew it, but the student does not specifically address this. Finally, the student explains through the statement, ". . . when someone asks me about what Stillwater, Oklahoma is like, the first thing

that pops in my head is . . .” that this is a clear connection to their design choices because these symbols represent their personal impression of the university.

Examining the map rationales again, though, I found the following themes when comparing the rationales all together (Figure 3.9).

Figure 3.9

Fall 2016

Map Rationales Fall 2016 Focused Codes				
	Map Rationale #1	Map Rationale #2	Map Rationale #3	Map Rationale #4
Symbolize and explain campus places	x		x	x
Symbolize and explain off-campus places			x	
Single image represents student’s identity		x		
Symbolize and explain personal interests/information (organizations, job, etc.)	x	x	x	x

The closer examination and the concise comparison of these rationales indicated that every student had provided personal information. As in the spring semester with the three recorded rationales, these rationales from the fall semester provided me with conversation-starters when students visited me in my office for writing conferences, or during class when I worked to create connections between course knowledge/information and their life experiences or prior knowledge base. This was useful for me, as discussed above, when meeting with students or when fashioning in-class activities. I drew from the students’ interests to design gateway activities. I designed one activity, for example, to lay the foundation for visual rhetorical analysis and selected advertising campaigns from companies and organizations students had explained in their rationales: restaurants, aviation, and OSU. It still did not seem the students realized the connection between their “places” and their literacies because I could not find evidence where students explained those connections. However, I remained convinced of the value of the student

rationales because the map rationales had provided me with important insights into students ' literacy practices.

Pause and Reflect on Fall 2016

While the maps from these two semesters were interesting and provided me with information as conversation-starters to identify with my students, I did not like that the assignment felt like an isolated activity with no connection to the larger objectives of the course, one of which according to my course syllabus was to identify and analyze the purpose, stance, exigency, and scope of a text. To my mind, layering information is a rhetorical strategy, and when readers unpack the layers of a text, they are able to more thoroughly analyze purpose, stance, exigency, and scope. The lack of students' ability to connect the layer concept, which I thought was a key concept of this assignment, to other coursework concerned me. And, as I mentioned earlier, the Spring 2016 maps were less detailed than the Fall 2016 maps. It seemed as though there was still more potential than what I was reaching — this assignment could be impacting students in deeper ways than what was happening. I was mostly getting descriptions of the university, yet there was not an obvious connection between the students' perception of the university as "place" nor their embodied places and their literacy practices. I examined my teacher journal to compare my pedagogical practices for both semesters and organized the information. Below, in Figure 3.10*,* is a comparison table of these first two semesters of writing instruction leading up to the Viewpoint Map assignment:

Figure 3.10

Comparing Spring 2016 with Fall 2016

Comparing Spring 2016 with Fall 2016		
	Assignment Sequence for Spring 2016	**Assignment Sequence for Fall 2016**
Day 1	Introduction to class/course; Rhetorical Analysis of Maps as Ice-Breaker; Introduce Viewpoint Map - show two examples ("Texas Brags" and "New Yorker's View of the World")	Introduction to class/course; Ice-Breaker asking students to brainstorm definition for "archive."* Introduced the concept of "layers" where information can be communicated through multiple layers of communicative modes (text, image, sound, movement, etc.) **Note:* a new curriculum sequence teaching students to conduct archival research - this was a pilot class for my University's Composition program.
Day 2	Revisit rhetorical analysis of maps; Brainstorm/Draft personal map	More discussion of the "archive" as a site for research and as an example of "layered information." Discuss the perspective of the archive's creator. Guide students to consider the value of combining images and texts to communicate this perspective about the archive's subject.
Day 3	Discuss Viewpoint Maps; Discuss Images as argument - how images work together to convey meaning	List of archives from which students were to choose for their project. Small-group discussion where students discussed the layers of communicative modes used in their selected archive, as well as brainstorming thoughts about the archive's perspective.
Day 4	No discussion of Viewpoint Map assignment other than to remind students to construct their maps over the week-end	Introduce Viewpoint Map assignment and discussion: Present 2 maps; small groups discuss guiding questions; Facilitate class discussion addressing these questions, "Why do you think this map composer excluded those images that you expected? What does that mean about the potential for mis-interpretation on the viewer's part?" Hand out the assignment sheet; Students construct their maps over the week-end
Day 5	Students turn in their Viewpoint Maps	Students turn in their Viewpoint Maps
		Note #1: I created a Blog Post assignment after Week 3 of the semester where students were to respond to two prompts. The second prompt was a connection to the Viewpoint Map assignment: "Identify and explain two or three experiences that you feel influence the way you interact with and engage in your studies at OSU."

Comparing Spring 2016 with Fall 2016		
	Assignment Sequence for Spring 2016	**Assignment Sequence for Fall 2016**
		Note #2: When starting Composition #4 (researched argument) later in the semester, I asked students these questions: 1) Who am I as a scholar? 2) What do I read? 3) How do I read? (print/digital/etc.) 4) What are my interests/field of study? What are conversations in that field? What gaps seem to be in those conversations? What is my lace in those conversations? I also suggested they consult their Viewpoint Map to help them answer the questions, and to use the information from their maps to help them find their place in the academic conversation they were exploring.

Evidence in the above figure, I introduced the Viewpoint Map assignment at the beginning of the spring semester, but not until the fourth day of the fall semester. I did, however, prepare students on the first day of class in the Fall to begin thinking of layers as we discussed how communicative modes can operate simultaneously (i.e. audio behind a scrolling text, or text on top of an image, etc.). There were small lessons each day where I facilitated class discussions asking students to explore and explain various examples of communicative layers of a sample archive. The maps were turned in on Day 5 (the beginning of the third instructional week) after students had the week-end to work on them.

Other instructional changes I made in the fall 2016 semester were to weave concepts into other class activities, as well as refer to the viewpoint maps later in the semester. First, students were assigned a Class Blog activity, and their first post consisted of two prompts: 1) Briefly describe and explain one important concept you have gained from the pre-class readings thus far; and 2) Identify and explain two or three experiences that you feel influence the way you interact with and engage in your studies at OSU." In my reflection notes, I recorded that I saw a disconnect between the Viewpoint Map and the second prompt for the Class Blog post. I noted that students could benefit from this prompt being assigned prior to them creating their maps

rather than after submitting the maps. I therefore re-ordered this class activity to occur as part of the scaffolding activities for the viewpoint map. I began to realize that the Map assignment could connect nicely to my goal of erasing the line between classroom identity and outside-of-the-classroom identity.

In my program's curriculum for this second semester of first-year writing, Composition #4 is a researched argument. It made pedagogical sense to me that I connect underlying concepts for Composition #4 back to the Viewpoint Map since one of my restructuring goals was to improve coherence among assignments. As a way to connect the concepts from the Viewpoint Map assignment to the broader scope of the course, I suggested to the Fall 2016 class that when they began Composition #4 they should consult their viewpoint maps to find information that could help them address the pre-research questions (noted in the above Figure 3.10 as "Note #2). I wanted students to begin with adding another layer to their identity so I pointed out that since the beginning class I referred to them as "scholars." For some readers, it might be unusual to refer to first-year-composition students as "scholars," but I have found that setting the tone early in the semester for them to aspire to think of themselves as scholars creates a climate of rigor in the classroom. I want my students to gain a sense of empowerment as they explore their identity and realize the value of their voice.

In that same vein, students' arguments were drawn from personal experiences or interests: a past experience with PETA and FFA project animals, a piece of current legislation about abortion, rewriting flight hour guidelines, and so on. A researched argument is made stronger when the student-writer has a clear sense of self-awareness so that personal biases are acknowledged and potentially challenged. If, as Herrick (2018) argues, rhetoric is characterized by "efforts to understand human values" (p. 12), then when a student-writer understands their own values (is self-aware), they increase their ability to connect with their audience and thus compose a well-crafted message. I designed pre-research questions to guide students'

brainstorming for their research arguments. These were fairly broad questions that I used to help them select their paper topics. The questions were: a) What are my interests (hobbies, politics, social concerns, sports, current issues, etc.)? b) What concerns or issues are talked about by people who share those interests (the community concerns)? c) What additional thoughts do I have about any of those concerns (my personal perspective)? To help jump-start their brainstorming, I encouraged students to consult their maps and identify the hobbies or interests for which they had created symbols. The Viewpoint Map seemed to afford students the opportunity to turn their critical eye inward before casting it outward.

After this first pass of reflection on my teaching practices, I still did not understand why the students' maps in Fall 2016 were more detailed than Spring 2016, yet once the viewpoint maps were finished, these students did not refer to them again (unless I happened to remind students about their maps). Re-examining the data, though, I realized I devoted a lot of time to explain the new curriculum with archives, but I did not consistently connect underpinning concepts of the viewpoint map to all elements of the course curriculum. I guided students to think about the archive as layers of information, yet it appeared that the viewpoint map was more of an isolated assignment instead of having clear connections throughout the semester. Whether or not the increased detail resulted from my seemingly isolated attention to the map, I could not be sure, so this remained a guiding focus for my pedagogical revisions.

Continuing with my Teacher Research method, I reflected at the end of this Fall 2016 semester regarding my teaching strategies to determine the extent of pedagogical adjustment. A beginning point of reflective inquiry was that I became more interested in the ways place influenced identity than I was previously. Examining my journal, it was evident that my scaffolding activities had focused more on the university than a connection between embodied place, identity, and literacy practices. Class discussions and the conversations in one-on-one writing conferences contained evidence that I fostered students 'awareness of place and its impact

on their identity more in Fall 2016 than I had in Spring 2016, but I believed there was room for improvement. I adjusted my pedagogical plan to revise the prompts, based on the maps I received and on the four goals I had in mind for the assignment.

After collecting the maps and rationales in Fall 2016, I was not scheduled to teach first-year writing in the following semester. I used the intervening semesters to re-examine my data and to consult scholarship to help me strengthen the assignment and its connection to the broader scope of the course. During this time, one instructional change I implemented was to modify the reflective questions from the survey and the semi-structured interview and weave these through the semester into prompts for either class discussion or class blog posts or formal discussion prompts or in-class activities).

I also took the opportunity of the teaching break to deepen my knowledge about writing ecologies and systems by re-reading Dobrin (2012), Cooper (2010), Johnson-Eilola (2010), Drew (2001), and Keller (2001). The knowledge I gained from these scholars prompted me to re-consider my viewpoint map assignment. I knew that I wanted to create opportunities for students think more deeply about how their interpretations of texts were potentially influenced by the layers of their identities. Further, students' identities were influenced by experiences outside of the classroom, and data from my teaching experience was indicating that students came to class with the assumption that a writing class was something to be endured — that writing occurred separate from the real world — perhaps even in a vacuum. Consider, for example, one student from Spring 2016 (the SGA student) who explained that they were drawn to political texts because of their interests in that field, yet they had never thought much about the "why" of their interests. Once they realized the connection between identity and literacy practice, they stated during a writing conference that they felt more confident as a writer because they realized the connection between themselves and their writing. Their writing became authentic because they continued through the rest of the semester to think about the potential their writing projects might have to be used in their future professional pursuits. An example of what I mean here is that this

student's class blog posts and writing assignments centered around legal issues of the oil and gas industry. Combining his learned knowledge from his petroleum engineering degree with his learned knowledge and personal interest in law, he wrote about current concerns. In other words, his writing moved beyond the boundaries of the classroom.

Further changes to my understanding and subsequent revisions of this assignment were influenced by a conversation between me and one of my academic mentors. The mentor questioned the applicability of this viewpoint map assignment and asked what made these "maps" and not mere "drawings?" What was their pedagogical value? What did this add to the scholarship and current conversations? I consulted the scholarship to address these questions and found a long history of attention to visual literacy in English studies. From that long history, I supply here a brief description of the ones that most helped me think through these three questions.

In 1996, the NCTE Board of Directors resolved that in all aspects of their endeavors, there was to be support for equipping teachers to realize the pedagogical possibilities linking visual texts and forms of literacy. Thus writing instruction began taking on visual texts as forms of literacy. In his book chapter, E. H. Hobson (1998) claims visual literacy plays an essential role in developing students' writing abilities in visual texts — a literacy practice that was becoming more and more prominent at the close of the twentieth century. Similarly, in her response to J. F. Trimmer's chapter, J. A. Mullin (1998) argues that asking students to create (as Trimmer did) compositions in the form of visual representations encourages them "to imagine, create, investigate, and take risks" (p. 40) and thus be better equipped to critically interrogate the "immense amount of information" (ibid) increasingly available to them. Multiple literacies, as P. A. Dunn (2001) argues, are becoming more and more important to generate knowledge. This scholarship, as D. George (2002) explains, continues a conversation as old as the 1940's. Much more recently, J. Murray (2009, 2010) clearly calls composition instructors to create assignments where students are asked to not only *read* visual texts, but *produce* them as well.

The first takeaway from these readings that helped me to address the mentor's three questions was my developing understanding of how these maps are more than "mere drawings." These maps are examples of compositions utilizing visual representations. As I have demonstrated in Chapter 1, the artistic tone of the Viewpoint Maps combines cartographic techniques with connoted meaning to convey a relationship between place and literacy practices. The second takeaway is that they generate knowledge for me, the instructor, and communicate important information to me about the literacies employed by my students. Because I define literacies as the "reading, thinking, and writing practices and processes — those processes by which meaning is constructed" (see chapter 2, p. 2), I noted the specific communicative strategies my students used to communicate their answers to the assignment prompts: types of images, alphabetic text, mapping symbols, etc. I also noted, based on knowledge gained from Murray (2009), Kress (1997, 2003, 2010), and (Dunn (2001), and discussed earlier, that these literacy practices encourage expressions and understandings more nuanced than what might be possible through pedagogies that solely privilege alphabetic texts. For example, when I combined students' rationales (their stories) with their viewpoint maps, the students were able to communicate meaning to me through multiple modes: image, color, shapes, alphabetic text, etc. Not only did students read visual texts, but they produced them as well. The pedagogical value of the viewpoint map assignment, then, is that it provides an opportunity for students to create complex visual texts because of cartographic techniques's affordances. Finally, while I will address the mentor's third question in more detail in my conclusion, let me state here that even though it is apparent visualization in composition has been worked on for decades (George, 2002), there remain important conversations exploring ideas about ways to practically incorporate these important concepts in writing studies.

Overall, I remained convinced that there was pedagogical value in an assignment like the viewpoint map. I appreciated that students were being provided the opportunity to visually

represent their layered identities, and I appreciated how information from the maps helped me identify with my students, as well as helped students to identify with one another. I decided, therefore, to extend the IRB and examine the potential impact of this assignment. There was a three-semester gap before I taught first-year writing again. This gave me sufficient time to carefully reflect on and revise the assignment for further instruction and study.

Fall 2018

Fall 2018 course was a first-semester, first-year-writing course with a multimodal composition emphasis. For this semester's instruction, the first revision on the assignment was to introduce underlying concepts before I assigned students to draw their maps. This change was influenced by the student in Fall 2016 who did not compose a map. One thing I learned from the student was that the assignment appeared to be random and disconnected from the course objectives. From the very first day, therefore, I guided students to define "literacy" as something more than reading and writing. I wanted the students, as I have mentioned earlier my Chapter 2 discussion, to think of literacy as a way meaning is constructed through layers of communicative modes. This is how I began to thread the "layers" concept through the course. Using my prepared PowerPoint presentation, I presented the first three slides with prompts asking students to work individually and create a 6-Word Memoir (6-WM) for their first major essay. I had set up an "In-Class Discussion" for students to post in real time, and each student was given time to share with the whole class, if they felt comfortable sharing. Next, they worked in small groups and debrief their formal composition #1. I then asked students, "How might you explain the invisible layers of your 6-Word Memoir?" I facilitated a class discussion where I encouraged students to work backwards from their memoir and think about the connections between the six words and their formal essay — what words did they use when composing the 6-WM; how did those words convey larger concepts beyond their surface meaning? I explained these were invisible influencers on their 6-WM, and that, in the same way, their literacy identity had invisible

influencers as well. I then explained that we were going to take a bit of time between formal essay #1 and formal essay #2 for them to explore, in more depth, their layered identities. And the way we were going to do that was to create a Viewpoint Map. Students were asked to think about this before coming to the next class meeting and brainstorm a potential definition for "viewpoint mapping."

Another important revision to my lesson scaffolding was to introduce students to genre-theory characteristics. I explained to students that genre-theory characteristics were recurring moves or techniques that were evident across a collection of texts. This was significant because the Fall 2018 students did not need my prompting to identify cartographic techniques like the Spring 2016 and Fall 2016 students had needed. This fall semester, students were able to identify specific strategies based on their new knowledge regarding typical, genre-specific cartographic techniques. Even though they came to similar conclusions as had the earlier students, the class discussion was more organic rather than prompted and forced. The genre-theory mini-lesson provided students a nuanced understanding and a different vocabulary with which they could articulate their rhetorical analysis of viewpoint maps. In preparation for this additional information, I had researched and collected additional "Pictorial Maps" through the Library of Congress and through Cornell University Library. From my collection, I selected three more maps in addition to the two previously shown to my students and facilitated a class discussion identifying techniques or characteristics that were common among most of the maps. I showed examples of 5 viewpoint maps (see Appendix F) and generated a class discussion about those maps.

During class discussion, I encouraged students to consider the message each map maker was trying to communicate to viewers and what specific cartographic techniques were used to make that communicated message possible. To deepen students' rhetorical analysis and subsequent synthesis of viewpoint mapping techniques, I guided a class discussion about the

differences between the two depictions of New York (the cover of *The New Yorker* and the cover of the *Scientific American*) and what those differences could tell us about the audience and the context. Finally, we discussed and listed recurring cartographic techniques used by these map artists to communicate meanings. This list included these techniques: 1) border with additional images, 2) color, 3) alphabetic textual information, 4) pull-out images or differently-sized images for emphasis, 5) lines as symbols to divide map sections, 6) lines indicating movement, and 7) distinct perspective/viewpoint. These students identified the cartographic techniques with sophistication. Note they identified the use of an imaged border; they acknowledge the alphabetic textual information (either through a map legend or captions or labels); and they distinguished between lines that divided the map into sections and lines indicating movement. This class-generated list of cartographic techniques indicated thoughtful analysis and interpretation beyond the two previous semesters. Building on the students' heightened understanding of these techniques, I asked them to construct their own viewpoint maps. The next slide (Figure 3.11 below) in my PowerPoint was a set of prompts to guide students' map construction.

Figure 3.11

Fall 2018 Assignment Prompts

View of My Literacy Layers for F2018

Who am I as a communicator?

- What lived experiences have influenced/shaped my literacy practices?
- What places/locations are locations where I write?
- How can I indicate the degree of importance for each life experience as it has shaped me as a communicator?
- How do these experiences contribute toward my identity as an academic communicator?
- Helpful Tip: Create your own Viewpoint Map – utilizing any of the techniques we see used in the previous maps.
  - This viewpoint map addresses the above prompts/questions
- Bring this map with you to class next Thursday

This semester, I tried to bring students' focus to "literacy layers," to the layers of experiences that have potentially influenced their interpretations of texts and their communication practices. I adjusted the prompts to reflect that focus. Since the students in the previous two semesters had had several questions about the prompts I had given for this assignment, this was a major revision to the assignment for this semester. In my teaching memos, I noted that the students responded better to these prompts and to the title of the assignment. It seemed to also aid students' comfort with creating their maps when they read the "Helpful Tip" reminding them to refer to notes from the class discussion.

In this 2018 fall semester, nine students consented to participate in my study. Data from their maps, coded by characteristics of cartographic techniques (developed through class discussion) and manifested in the students' maps, is shown in below in Figure 3.12:[9]

Figure 3.12

Fall 2018 Maps: Initial Codes

Fall 2018 Maps Initial Codes									
	Map #1	Map #2	Map #3	Map #4	Map #5	Map #6	Map #7	Map #8	Map #9
Using color	x	x	x	x	x	x	x	x	x
Multiple images - a collage of images	x	x	x	x	x	x	x	x	x
Using lines to indicate movement		x			x		x	x	x
Using lines to divide map into sections	x	x	x	x	x	x		x	x
Indicating importance by size/arrangement of images	x	x	x	x	x	x		x	x
Alphabetic textual information		x	x			x	x	x	

Evidenced in the above figure, a greater percentage of consenting student maps were composed with detail and connoted meanings. Note that 100% of the nine maps used color and

[9] Thumbnails of Fall 2018 student maps are appended here as Appendix G.

contained collaged images. Eight of the nine (89%) were composed with symbolic lines to divide the maps into sections, and the same eight maps contained multiple images in varied sizes to indicate levels of importance. Students who composed five of the nine maps (56%) utilized lines indicating movement: map #2 has lines for the pathway between buildings on the map; maps #5 and #9 have lines indicating highways for travel; map #7 has a line with an arrow on one end indicating the student's travel from their hometown to their college town; and map #8 has lines indicating travel through a maze (similar to a gaming path). And five of the nine maps contained alphabetic textual information to provide further clarification for their viewers: Maps #2, #3, #6, #7, and #8. Overall, the maps were composed with thoughtful sophistication.

My interpretive analysis and second round of coding for this semester's maps (Fall 2018) is represented below in Figure 3.13:

Figure 3.13

Fall 2018 Maps: Focused Codes

Fall 2018 Maps Focused Codes									
	Map #1	Map #2	Map #3	Map #4	Map #5	Map #6	Map #7	Map #8	Map #9
Representing self through single metaphor	x		x				x	x	
Representing self through personal interests/hobbies	x	x	x	x	x	x	x	x	x
Representing self through juxtaposed layers of images		x	x		x	x		x	
Representing self through several distinct images				x			x		x
Representing self through past experiences		x	x	x	x	x	x		x

Four students composed maps with a single theme: map #1 is a downtown city; map #3 is a stage with lights, curtain, and seating; map #7 is in the shape of Oklahoma with related images; and map #8 is a fantasy game. All nine maps contain personalized images reflecting students'

interests: maps #2 and #3 are liberal arts, maps #5 and #6 reflect group affiliations, maps #7 and #9 have sports-related images, and map #4 has the airplane symbolizing the student's love of travel. While all maps are composed with multiple or collaged images, there is a distinction between two types: collaged images that are separate (maps #4, #7 and #9) and collaged images that are juxtaposed/layered (maps #2, #3, #5, #6, and #8), with an outlier that has several images, yet the scene is a singly specific place (map #1). Six students composed their maps with images representing past experiences: high school education (maps #2, #6, #7, and #9); former trip to a restaurant ("House of Blues" in map #3); past trips (airplane in map #4); and high school organization (map #5).

Data from these figures reveal more maps were composed with multiple communicative modes. If, as multimodal scholars suggest, composing with multiple modes fosters students' "metacognitive distance" from their written work (Dunn, 2001, p.11), then this data suggests a potentially positive outcome of the assignment. Students were potentially beginning to learn to visualize their compositions in layered imaged and alphabetic texts to communicate simultaneously. Students were also composing images symbolizing personal interests and hobbies, and layering past experiences with their present university experience. It seemed that the genre information I had provided these students with not only the techniques, but the vocabulary to explain those techniques as well.

Although I had previously asked students to provide me with a written rationale for their maps, I decided this semester to have students present their maps to the class and provide a brief explanation of them. Since students presented their maps orally, they did not submit formal, written rationales. I focus here only on those maps where students 'voices (albeit briefly-written) were evidenced. Therefore, the following transcripts are a combination of the four students 'notes written on the back of their maps and of my in-class memos. It must be noted, though, that because I was expecting students to provide a fully-written rationale, I did not take thorough

notes during the presentations. To keep in line with one of my goals for this assignment (to privilege students' voices), I have elected to examine here (Figure 3.14 below) only those rationales for which I have students' voices supporting my journaled memos.

Figure 3.14

Fall 2018 Map Rationales: Initial Codes

Initial Coded Map Rationales Fall 2018	
Initial Codes	**Map Rationales**
Identify off-campus places Student explaining design choices Connecting maps symbols to personal experiences	***Map #2: Latin phrases*** *From the back of the map:* "Viewpoint Map. -Home -Theater -Library - Gypsy - Depression No Border! Buildings: Library w/ spire - Central!! : Art Theater! : Radio Tower - Music Legend Name of Map: Civitas Linguam Meam" *From my journal memos:* Map indicates student's experiences as a home schooler - was taught a "Classical" education curriculum; their love of knowledge and ancient Greece (the Greco-styled building in the center); their interest in research and knowledge (the observatory tower); their love of music (radio tower); their interest in debate (the "Socratic Arena" drawn in the right of the map); drew a path to indicate travel between each of the buildings/places; lawn areas drawn to indicate places for conversation between people; finally, the Latin phrases because the student likes using an ancient language ("Scientia sit Potentia" and "Civitas Linguam Meam" [sic]).
Identifying off-campus places Explaining the perspective of the plane — "looking down" Connecting the symbols to personal life: travel, family, friends	***Map #4: Airplane with three locations*** *From the back of the map* "Plane to show I moved around. House for family. Park for best friends made at park. Snapchat, the app I use the most in my life." *From my journal memos:* Student explained the large plane connects all the other places/experiences together because they see themselves looking down from the plane on those places. Map indicates the student has traveled a lot during their life — a military family who has also lived overseas; map also indicates the student's love for their family (the house explained this way by student); student also really enjoys interacting with friends - that's why the park is drawn; student enjoys staying in contact with friends from all places they have lived — thus the Snapchat app symbol.

Initial Coded Map Rationales Fall 2018	
Initial Codes	**Map Rationales**
Identifies off-campus places Explaining the importance of high school Explaining the importance of first job Explaining the importance of home Connecting the images to personal life	***Map #6: Large house and "Subway"*** *From the back of the map:* "- - - High School: This place is a very important one. I met some life-long friends there, and I could never forget it. I learned life lessons there and grew up to become the man I am today. I've never met a more helpful and supportive group of teachers and faculty and I will never forget them. Subway: Subway was my first job, and I spent 2 and a half hears working there. I met mentors and friends I could never forget. We went through good, hurt, rough, and painful nights together. We were a family and we will be forever. I still talk to my old co-workers and catch up on the new stuff. I love it there. Home: Words cannot describe my home. It was everything. Lifelong memories were made there. My life-long best friends stayed there countless nights. My family spent hours there. The memories of my late amazing uncle are always there. I will never forget my home. It will always be my home." *From my journal memos:* This student's map indicates three significant places that had a significant impact on them: their high school, first place of employment, and their home. Student explained placing the high school at the top with the three other places under it to show that school played the largest role in shaping their academic identity. These places influence where the student gets their information and influence how the student interprets that information.
Identifies off-campus places Explaining the perspective - the "arial view" Connecting the sports images to personal experiences Explaining the significance of hometown	***Map #9: Highway*** *From the back of the map:* "Harrah has shaped me. School. Field/gym. River. Over the river, nothing but farmland. Feedmill." *From my journal memos:* Map is an arial view of the student's hometown and surrounding area. Experiences that shaped this student include playing sports in their high school. The small town is surrounded by farm and ranch land, and this supports the town's economy (Feedmill). The student explained their interpretation of texts is influenced by their hometown experiences: agriculture, sports, and school.

Evidenced in the above figure, only four of the nine consenting students wrote a rationale. I discuss potential reasons for this later, but for now, I continue with the focused coding chart for these rationales in Figure 3.15 below.

Figure 3.15

Fall 2018 Map Rationales: Focused Codes

Map Rationales Fall 2018 Focused Codes				
	Map #2	Map #4	Map #6	Map #9
Symbolizing connections to personal identity	x	x	x	x
Symbolizing and explaining off-campus places	x	x	x	x
Symbolizing and explaining significance of home or hometown			x	x
Explaining the design choices/the perspective of the map	x	x		x

These four rationales all exhibit the same three characteristics. These rationales indicate things the students value, such as home, personal faith, their secondary education, and organizations in which they participate (both past and present). Students also identify off-campus places from their lived experiences that have shaped their identities. The students, when presenting their maps (evidenced in teaching memos), explained the perspective they used when drawing their maps: perspective for map #2 is that the student sees everything through his experience as a home-schooler with classical education; perspective for map #4 is from the plane; perspective for map #6 is based on what the student learned at high school; and perspective for map #9 is an aerial view of the student's hometown. Finally, all four rationales contain evidence the students connected the symbols on their maps to their personal lives. Each student mentions a personal connection to the places symbolized on the maps.

With students representing off-campus places in their maps, it seems that perhaps students were beginning to blur the boundaries between the classroom and "real" life by being willing to openly discuss their lived experiences beyond the classroom. These students were also

becoming rhetorically aware of their compositions because in three of the four rationales, students explained their design choices or the specific perspective from which they had drawn their maps. These were some of the goals I had had, so I became more encouraged to determine the assignment's potential to encourage literacy growth.

Pause and Reflect on Fall 2018

When students handed in their maps, and only four had written their explanation, I returned to my teaching journal to try and determine why fewer students had provided me that information. I found that I gave my instructions for students to write a rationale at the end of the class before the maps were due, and those instructions were given to students verbally. Realizing this as an error on my part, I adjusted my plans immediately that day and provided time for students to present their maps to the class and briefly explain them. Though I thought this would remind students to write down their rationales, only the original four students submitted theirs. Whether it was because the instructions were given hastily, or because this assignment was not a substantial part of their grade, or because the students gave an oral explanation of their maps that affected the number of written rationales, I can not be sure. The important takeaway for me, though, was that I must be more intentional about gathering this important information from students.

Even in this, what might be considered a failure or flaw in my teaching, I gained another important insight about the pedagogical value of this type of assignment. I learned that when students learned about each other through the Viewpoint Map presentation, it changed the atmosphere of the classroom. I deem the rationale important because I recorded in my teaching journal that the students made references to information from the maps when they interacted with one another. These maps became conversation-starters between students as they learned something about one another. I heard students refer to specifics from the maps when greeting each other at the beginning of class. I noted that I heard comments like, "So, I saw on your map that you play an instrument. I also play one. I miss my high school band, don't you?" and "I

appreciate your courage to talk about your learning challenges; my brother has that same thing, so I admire the way you don't let it get you down." These were significant citizenship-building moments in my classroom that fostered a climate of mutual respect among my students. This climate, in turn, fostered literacy growth because students were comfortable in their own skin — they embodied a learning ecology.

What I learned from these three semesters' data is this: students were becoming more aware of the communicative possibilities available to them through multimodal literacy practices. They were also becoming more aware of themselves as writers and thinkers. This assignment had, in fact, transformed my teaching strategies, and what I was learning about my students caused me to consider the assignment one more time to see if there might be further improvements that could be made that would provide stronger connections to my four goals.

Based on what I had learned so far, I believed I was getting close to a fruitful pedagogical approach that included the Viewpoint Map assignment. Continuing my teacher research method, I consulted my reflection memos. In the following chapter, I briefly trace my process of comparing and analyzing all three semesters of instructional strategies. I then detail and explain the final version of the Viewpoint Map assignment and examine data from two semesters, Fall 2019 and Spring 2020. I made no major changes or adjustments to the assignment and scaffolding activities and connection activities between the two semesters. The final version of the assignment remained constant through both semesters. In so doing, I resolved a major variable in the overall research project and was poised to focus on the resulting student-generated data to address my research questions: Considering students as writers whose out-of-class lived experiences impact their literacy practices and identities, 1) how might the Viewpoint Map assignment guide students toward a critical awareness of their literacy practices? 2) What could be the pedagogical value of such an assignment?

CHAPTER IV

REFLEXIVE RESEARCH: BEAUTY FROM CHAOS CONTINUES

REsearch . . . is a REflexive act.
It means looking—and looking again.
- Ann Berthoff

Students must first view their own ideologies and
cultural capital as meaningful before
they can critically probe their strengths and weaknesses.
- Henry Giroux

Berthoff (1987) explained the significance of teacher research in her essay "Classroom inquiry: What is it?" and firmly stated teachers "do not need new information [they] need to think about the information [they] have" (p. 30). Berthoff's influence on composition pedagogical theory and practice continues to be felt, as Fleckenstein (2012), Nickoson (2012), and Blakeslee & Fleischer (2019) demonstrate. Given this long history of classroom-based research in writing classrooms, my next steps in this research project included RE-examining my scaffolding strategies, my assignment, and the student data. Not only did I reflect on my research questions to ascertain the extent to which I had discovered potential responses, I also reflected on the ways goals for the assignment had been achieved. I considered scaffolding activities and the assignment itself to determine areas needing improvement — strategies I needed to include or strengthen so that the assignment goals were more thoroughly met. I, therefore, recognized and generated final adjustments to the assignment and scaffolding activities. This chapter focuses on the final revised assignment and two subsequent semesters of collected maps: Fall 2019 and Spring 2020.

Knowledge from Three Semesters

Let me begin by reviewing the knowledge I gained during the first three semesters of instruction. First, I was reminded of the assignment's goals: 1) to brings to students 'awareness to multimodal composition; 2) for students to recognize ways their literacy practices were influenced by lived experiences; 3) to privilege students 'voices over my own; and 4) to encourage students toward active citizenship. Briefly, I recall the knowledge I had gained thus far: students were beginning to analyze texts in terms of layered communicative modes (depth of text analyses exemplified in student work). Students were also becoming more comfortable thinking of themselves as thinkers and writers (interactions during one-on-one writing conferences). I was beginning to privilege students' stories over my interpretations of their viewpoint maps (collecting students' rationales now permanent part of assignment). Finally, there seemed to be evidence students were interacting with one another to build a respectful community within the classroom (casual conversations among students in the classroom). These were all positive things, so I examined my lesson planning notes and searched for areas needing adjustment to ensure the four goals were accomplished more deeply.

I referred to my teaching notes again and contemplated how best to accomplish my assignment goals. I compared the scaffolding activities as well as the teaching schedule from all three semesters. Exhibited below in Figure 4.1 is a comparison of the first three semesters of instruction: Spring 2016, Fall 2016, and Fall 2018. I have briefly outlined the scaffolding activities for the Viewpoint Map. I want to mention that while there was additional instruction occurring during this time guiding students toward their first major composition, I have depicted here only those activities pertaining to the Viewpoint Map Assignment:

Figure 4.1

Three-Semester Comparison

Three-Semester Comparison of Pedagogical Activities			
	Assignment Sequence for Spring 2016	**Assignment Sequence for Fall 2016**	**Assignment Sequence for Fall 2018**
Day 1	Introduction to class/course; Rhetorical Analysis of Maps as Ice-Breaker; Introduce Viewpoint Map - show two examples ("Texas Brags" and "New Yorker's View of the World")	Introduction to class/course; Ice-Breaker asking students to brainstorm definition for "archive."* Introduced the concept of "layers" where information can be communicated through multiple layers of communicative modes (text, image, sound, movement, etc.) *Note: a new curriculum sequence teaching students to conduct archival research - this was a pilot class for my University's Composition program.	Introduce course and concepts: literacy and layered experiences that inform literacy practices; Ice-Breaker for students to introduce themselves with the name they preferred to be called, preferred pronouns, special interests or hobbies, name and location of high school. Discussion of "Literacy"
Day 2	Revisit rhetorical analysis of maps; Brainstorm/Draft personal map	More discussion of the "archive" as a site for research and as an example of "layered information." Discuss the perspective of the archive's creator. Guide students to consider the value of combining images and texts to communicate this perspective about the archive's subject.	Introduce Assignment for first major composition; Class discussion about "literacy" -- students begin exploring their preferred mode of communication, evidenced in their social media stream
Day 3	Discuss Viewpoint Maps; Discuss Images as argument - how images work together to convey meaning	List of archives from which students were to choose for their project. Small-group discussion where students discussed the layers of communicative modes used in their selected archive, as well as brainstorming thoughts about the archive's perspective.	Begin class asking students to explore their favorite news source; Work in small groups to list the various communicative modes they see being used by that news source.
Day 4	No discussion of Viewpoint Map assignment other than to remind students to construct their maps over the week-end	Introduce Viewpoint Map assignment and discussion: Present 2 maps; small groups discuss guiding questions; Facilitate class discussion addressing these questions, "Why do you think this map composer excluded those images that you expected? What does that mean about the potential for mis-	Bringing forward previous discussions about "literacy practices" and how students use multiple communicative modes to communicate with their peers — again as evidenced in their social media stream or text message apps; Prepare for writing conferences

Three-Semester Comparison of Pedagogical Activities			
	Assignment Sequence for Spring 2016	**Assignment Sequence for Fall 2016**	**Assignment Sequence for Fall 2018**
		interpretation on the viewer's part?" Hand out the assignment sheet; Students construct their maps over the week-end	
Day 5	Students turn in their Viewpoint Maps	Students turn in their Viewpoint Maps	No discussion of Viewpoint Map nor any underpinning concepts (One-on-One Writing Conferences for students)
Day 6			No discussion of Viewpoint Map nor any underpinning concepts (Peer Review for Composition #1)
Day 7			Thinking ahead to Viewpoint Map: preview of Assignment and Brief Discussion to encourage students to think of themselves practicing literacy through layers
Day 8			Viewpoint Map Assignment PowerPoint: - Introduce Map Art and its use in Perspective Maps; - Ask students to "Consider these Viewpoint Maps: What is the artist/composer trying to convey to the viewer/reader about the specific place? - Discuss in small groups and present discussion results to the following whole-class discussion. (Present 5 Viewpoint Maps - see Figure 4.3 below)
Day 9			Continuing with the PowerPoint from last class: - Questions for the small-groups to consider: - What details are included in these maps? what details are left out? Why do you think this is so? - What is the message behind each viewpoint map? - How does the artist convey that message? What strategies are employed (prominence indicated by size, arrangement, color, perspective, lines, etc.)?

Three-Semester Comparison of Pedagogical Activities			
	Assignment Sequence for Spring 2016	**Assignment Sequence for Fall 2016**	**Assignment Sequence for Fall 2018**
			- Construct list of cartographic techniques: images, bordered images, hyperbolic images to show importance, use of colors, labels, perspective (point of view), legend, pull-out images, section with headers. - Discuss how the map-maker tends the Rhetorical Situation — particularly context and audience (note the different perspective for New York based on either the cover of The New Yorker or the cover of the Scientific American journal).
Day 10			Viewpoint Maps today: - Present these in class today, explain design choices, meaning of symbols, etc. - Turn in the Viewpoint Maps

As the above figure indicates, during the first day of class, when introducing the course and my teaching approach, I encouraged students to ask for clarification on anything they read on the course syllabus. I took this discussion opportunity to make sure students understood my expectations. I consciously practiced intentional listening so that all of us (myself and my students) became comfortable with the silence of the classroom. For students to be able to recognize composition's multimodal aspects, I introduced them to the "layer" concept: my identity layers and their identity layers. In retrospect, this seemed to be an invaluable move because connecting the concept "layers" to personal identity layers aided students to embody the concept, thus enabling them to begin to understand it. Additionally, I deepened students' knowledge about communicative layers and facilitated a discussion identifying layers of communicative modes used in photo journal articles, then layers of communication within an archive: i.e. images, alphabetic text, audio recordings layered over an image, and movement (navigation) between archival elements.

I wanted students' voices to fill discussion spaces more than my voice filled that space, so I purposely explained to them that I valued students' thoughts. I also understood that this could be a potential problem in the classroom because some students could take this opportunity to intimidate others. Therefore, I set clear parameters for how class discussions would be practiced and inserted the following paragraphs into my course syllabus:

> I am highly committed toward helping students achieve their fullest potential during their time at OSU. Should you ever encounter anything that you feel inhibits your academic progress, emotional well-being, etc. (i.e. discrimination of any sort), please feel free to consult me. OSU has multiple services designed to assist students, and I am happy to provide you with information about how you can contact any of those you feel will benefit you the most.
>
> In light of civil discourse and fostering an optimal learning environment for everyone, my goal in this course is that we all engage respectfully and kindly to one another -- that we learn to handle disagreement with civility. I do not ask that we all agree with one another, but I do expect that we respectfully and kindly interact with world views different from our own.

These paragraphs provided an opportunity for my students and me to openly discuss how we might work together to create a learning environment characterized by equity, kindness, and respect.

The instructional PowerPoint I created at the beginning of Week 4 of Fall 2018 extended the concepts students had learned in the first four weeks. We had discussed their layered literacy identities as evidenced in collected data from their social media stream to include further self-reflection into their literacy practices in preparation for their researched argument later in the semester. We made a list of the recurring features (I explained this was a strategy used in genre analysis) that were particularly helpful in conveying the map maker's message. Recall these features discussed in Chapter 3 and briefly mentioned here: 1) imaged border, 2) color, 3) alphabetic text, 4) emphasized images, 5) lines to divide, 6) movement lines, and 7) perspective/viewpoint.

In the Fall of 2018, there appeared to be a significant and dramatic development in the way students let the information from the maps completely take over the class discussions, our one-on-one writing conferences, and their formal compositions. Students were much more conscious of the layers of identity, not only for themselves, but also the layers of the speakers/writers/sources they were reading in the class. There was also much more detail in the students ’maps than the first two semesters. This caused me to return to my teaching journal to see what I could find had potentially caused this change.

According to my teaching memos, in-class discussions were characterized by students acknowledging texts were created in layers. That led them to initiate discussions about the layers and what the deeper purpose might be — the otherwise hidden influencers behind the text. They began to conduct deeper analyses that identified and discussed deeper contexts surrounding the texts. For example, I presented to students an image with a text overlay on an image (an advertisement) as a way to introduce rhetorical analysis. One student began the class discussion declaring that the text was created in layers of information: image, color, and alphabetic text. The rest of the class willingly joined in the discussion and began analyzing the choice of the image with the font style and how that combination conveyed a particular tone. They acknowledged that they had not previously paid much attention to the intentionality of the layers, and they were more eager to discuss how they were affected by the layers within the text; how they were more effectively persuaded to agree with the ad. Students also wanted to discuss how prior to this lesson, they had been more inclined to merely notice the image and maybe read the text, but they would not have stopped to consider how these elements worked together in layers of information.

Further, with the adjustments I made in the viewpoint map scaffolding activities, when I examined the data from the students ’work, I realized their individual analyses and evaluations contained description of the communicative layers. This was something students in prior semesters had not discussed as fully as these students. Students in the Fall 2018 semester (an

election year), composed their final projects: a researched evaluation essay (in a multimodal format of their choosing). In these compositions, students identified and analyzed and evaluated communicative layers employed by a political candidate. One student explained how a candidate's layered identity as growing up and attending local schools, a long-standing community member, and a member of a local church was reflected in the candidate's website and blog posts — citing evidence from each of these platforms. This student's essay was representative of the type of layered evaluation for which I was hoping.

After comparing the pedagogical strategies from the three semesters, I returned to the student maps and compared them. Below, in Figure 4.2, is a combined report of the data for Spring 2016, Fall 2016, and Fall 2018. Since the focused codes were specific to each semester, I compared the maps using the initial codes so that I might reduce the amount of coding variations.

Figure 4.2

Three Semesters of Maps

3 Semesters Combined of Student Maps									
	Total Count of Student Maps	Use of Color	Multiple Images - a Collage of Images	A Single Location	A Distinct Perspective	Lines Indicating Movement	Lines Dividing the Map into Sections	Prominence indicated by size/arrange-ment of image	Alphabetic textual information
Spring 2016	**8**	7	4	4	7	4	3	5	7
Fall 2016	**4**	3	3		1		1	4	2
Fall 2018	**9**	9	9			5	8	8	5

There is not a common denominator (same base number of total student maps) across the semesters, so comparing percentages between the semesters is not useful. It is useful, however, to discuss the data in terms of whole numbers. According to this data, the students' maps from Fall 2018 were more complex than those from the other two semesters. Consider that all 9 maps in Fall 2018 contained color and contained multiple images. In addition, 8 of the 9 maps in Fall 2018 contained lines dividing the map into sections and had images emphasized by either size or

arrangement. Kress and van Leeuwen (2021) explain that prominence is indicated by images placed in the center, or that they are deemed important when they are larger in comparison to other images within the composition. Of particular interest is that, with the exception of one map in Fall 2016 being composed from a distinct perspective, only the maps from the first semester (Spring 2016) were composed from a distinct perspective. And only maps from Spring 2016 depicted a single location. This seemed to indicate that with the adjustments I had made to provide more instructional connections between the "layers" concept and course assignments, as well as provide clear scaffolding activities to ensure students gained a firm grasp of the rhetorical effectiveness of viewpoint maps, students composed maps with greater detail and complexity.

Based on all of the data recorded from these first three semesters of instruction, my initial, broadly-conceived research questions were beginning to be addressed (see Chapter 2, p. 7). First, I was encouraged to consider the pedagogical significance of an assignment like the Viewpoint Map to guide students toward a critical awareness of their literacy practices. My second research question where I wanted to determine the pedagogical value of the assignment was also addressed. There were four realizations I had gained from these three semesters of instruction. I realized 1) I had gained knowledge about my students and the things that were important to each of them. For instance, home was very important for many of my Fall 2018 students and significantly impacted their academic identity; 2) There was significance and pedagogical value of the rationales. Reading the students' stories about their maps allowed me to see the maps through their eyes and perceptions, and I gained insight into students 'literacy practices; 3) The map rationales fostered opportunities for mutual respect and connections among students. Students found connections between them when they realized common interests, hobbies, etc. I must be very intentional to gather these rationales and allow students to share their maps and rationales with each other; 4) I needed to connect underlying concepts from the Viewpoint Map assignment to course learning goals; I needed to weave the reflective questions

throughout the semester into prompts for class discussion activities. At this point in the study, my research questions became more specific, and I intentionally sought out the pedagogical value of the Viewpoint Map assignment (note the adjusted research questions in Chapter 2, p. 21). There were positive results when I wove the“ layers” concept throughout the course — connecting the concept to formal compositions where students ’writing was enhanced when they clearly understood who they were as thinkers/speakers/writers.

Teaching in Fall 2019 and Spring 2020

After an additional REvisit on the assignment and scaffolding activities from the first three semesters, I adjusted my entire pedagogical approach. Beginning in Fall 2019 and continuing through Spring 2020, concepts were woven throughout course instruction and connected to other assignments. Below, in Figure 4.3, I have described the scaffolding and connecting activities for Fall 2019 and Spring 2020 related to the Viewpoint Map assignment:

Figure 4.3

Fall 2019 and Spring 2020 Assignment Sequence

FALL 2019 and SPRING 2020 Assignment Sequence	
Day 1	Introduction to course - students define “writing” — I suggest writing can occur in “layers” and ask students to discuss what this might mean - Ice-Breaker: students introduce themselves: on index card write name of high school, preferred name to be called, preferred pronouns, favorite pastime, one favorite music group/song — I point out this information is a part of students’ “layered identity”
Day 2	Introduce students to WordPress - discuss affordances of this platform — the ability to layer communicative modes (image with text, embedded video, etc.) Preview Composition #1 - think of an archive in terms of its information layers - think of the archive as a multimodal composition - also consider how the layers perform rhetorical - guide students to profile the creators of the archive; to ascertain the identity of the creators Small groups preview Photo-Journal essays — brainstorm how information is layered
Day 3	Small groups work together to examine Photo-Journal essays, respond to prompts: 1) identify communicative modes, 2) explain how journalist tends the rhetorical situation, 3) identify the perspective/viewpoint the journalist wants the audience to have about the place in the essay, 4) identify the genre-specific strategies used by the photo-journalist

FALL 2019 and SPRING 2020 Assignment Sequence	
Day 4	Guide students to transfer the skills they learned reading photo-journal essays to reading and engaging with an archive; In-class work with an archive — I really emphasize and guide students to recognize how information is occurring in layers of communicative modes
Day 5	Preparation for Composition #1 In-class practice: writing a summary
Day 6	Preparation for Composition #1 One-on-one Writing Conferences with students
Day 7	Preparation for Composition #1 In-Class Writing Workshop: Peer Review
Day 8	Student Showcase: Students present Digital Archive projects
	Note: Formal Discussion #1
Day 9	Introduce Viewpoint Map assignment: - Layers concept - Remind students of connection to the archive where information is communicated in layers - Preview Composition #2 assignment and connect the layers concept; explain to students they will analyze and evaluate the layers of the archive - Ask students to think of a common method used to communicate layers of information (thinking of a map) - Guide students to list specific techniques used in a map (interstate versus 2- lane road, national forests/parks, etc.) - Project PowerPoint — showing first three slides only
	*Note: I explain to students that I believe in order for them to critically interrogate, they need to understand themselves — who they are. I state this is the purpose of the Viewpoint Map. - I ask students to think of organizations, study places, lived experiences that shape their literacies and provide a handout for them to record their brainstorm.
Day 10	Small groups work to process assigned reading; Revisit Viewpoint Map - Work through the entire PowerPoint presentation (contains 4 maps in addition to the first two) and students generate list of cartographic techniques used - Viewpoint Map assignment handout - PowerPoint made available to students via LMS
	*Note 1: I encouraged students to think about their scholarly identity - what experiences and places influence their interpretation/engagement with texts.
Day 11	Students turn in Viewpoint Maps today
	*Note 2: Students participate in Formal Discussion #2: Reflect on the Viewpoint Map, providing a rationale and uploaded picture of the map. This occurred during weeks 7 and 8 of the semester.
	*Note 3: I continued to weave the "layers" concept throughout the semester, looking for opportunities to guide students' awareness of the layers in a text and in their own identities. In particular, I provided in-class time for students to reflect back on their maps when brainstorming for their Researched Argument (Composition #4 of the course).

These two semesters were the second semester of my university's first-year-writing course. For both semesters, note that my initial activities were designed to introduce students to important underpinning concepts. So that students began the semester with an ability to synthesize the concept of "layers," on the first day of class I built on their prior knowledge of the rhetorical situation and introduced audience, speaker, purpose, context, and genre as "layers" they needed to consider when engaging with a text. I designed a scaffolding lesson where we worked with photo journal articles. I wanted students to gain a deeper understanding of multimodal composition as texts created with layered communicative modes operating simultaneously. With that goal in mind, I next introduced the archive[10] as a research tool and explained how the information was organized into "layers" (referred to in web-speak as menu items and links). We discussed ways the alphabetic text, the images, any audios, and the method of movement through the archive's collections all were designed to accomplish the archive's stated purpose or goals.

A second pedagogical adjustment included two formal discussion posts. I recognized, in particular, the growing community that was built amongst the students, and this was an assignment goal that was finally realized in Fall 2018. I attributed this development to two formal discussion posts I assigned students. My guidelines for full credit on these discussion participations was that students would create their original post, then comment on at least two of their peers' posts. The first discussion prompt served as an implicit step toward the viewpoint map. My past experience with the viewpoint map, as evidence in my teacher-reflection journal, had revealed students' wide-spread resistance to drawing something (students stating they were not artists, concern over how something like this could be "composition" work, etc.), so I composed a prompt focused on the underlying concepts of "layers" and "identity." Note the prompt below in Figure 4.4:

[10] Recall the discussion in the previous chapter explaining my department's program curriculum.

Figure 4.4

Formal Discussion Post #1

Formal Discussion Post #1
My Layered Identity

First, think about your various "lived experiences." These experiences can include places you've visited, encounters with people, organizations to which you belong, sports you play, activities in which you participate, and so on. In many ways, these experiences make us who we are; they influence our literacy practices by informing our perceptions, interpretations, and our explanations. You might think back to the WordPress Blog "Introductions" where you uploaded an image you felt best represents you as a student. What could be possible roots for your decision with that particular image? We can talk about this more in class to clarify, if necessary.

For this post, though, I ask you to describe and explain three out-of-class, lived experiences that currently influence your engagement with texts.

This prompt asked students to consider their introduction blog post, which was a small adjustment to the scaffolding activities. For the blog post, students found an image (through CreativeCommons.org) or created their own image that symbolized their student identity and uploaded it. In this formal discussion post, I wanted students to consider their image and extend it to think about three out-of-class experiences. The reason for the experiences to be "out-of-class" was to encourage students to push through the boundaries between class and "real world" as discussed in my earlier chapter. In my mind, this exercise prepared students to receive the viewpoint map assignment with a more positive outlook since some of the brainstorming work had already been done here.

Another discussion prompt addition resulted from my realization that the students' stories about their maps contributed to building connections among students and me. This second formal discussion post (seen below in Figure 4.5) provided students specific prompts for their rationale and asked them to upload a digital image of their viewpoint maps. They were to comment on at least two of their peers 'posts. This allowed everyone to examine each other's maps and interact with one another.

Figure 4.5

Formal Discussion Post #2

Formal Discussion Post #2
Who Am I as an Academic?

In this third Module, you are beginning your own research project. It is important that you know who you are and the potential biases you may have. For this discussion post, please consider your Viewpoint Map that represents your scholarly identity.

1) Explain the design choices you made:

- what symbols are there and why;
- how you arranged the images and why;
- defend your color choices (or non-color choices);

2) What does this Viewpoint Map reveal about you?

3) How does this map provide viewers a visual representation of who you are as an academic?

4) Provide here a small thumbprint pic of your Viewpoint Map

Because I wanted the underpinning skills from this assignment to be woven throughout the course, it is important to note that this second formal discussion was assigned just before students began the last eight weeks of this second-semester first-year writing course, which was the research unit. I believed students needed to think about their self-identity as they prepared to research and write their own arguments. It was a difficult decision for me to determine where the best time was for this assignment. Having it earlier meant students could learn about each other sooner in the semester; however, placing it in the middle of the semester allowed them the opportunity to write about subjects that mattered to them. I was able to use the information in one-on-one writing conferences and in-class workshops to help students determine their research topic, and it kept the viewpoint map underlying concepts fresh on the students' minds.

Another pedagogical adjustment I made after Fall 2018, was that I created a more detailed PowerPoint presentation for the students where I divided the underpinning concepts into smaller portions. I made the PowerPoint available to students through my university's learning management system for their continual reference while constructing their viewpoint maps. I

facilitated a class discussion surrounding the Presentation, which I extended over two days (as evidenced above in Figure 4.3 on Days 9 and 10).

The first slide asked students to think about different ways information is communicated: speaking, writing, acting, etc. Then I asked these two questions: 1) How about ways multiple pieces of information are communicated simultaneously? and 2) What is something that we probably consult several times that visually communicates multiple layers of information — all at the same time? (hint: something that is used in both paper and digital forms). I guided the discussion toward considering travel maps and encouraged students to discuss all the possible mapping techniques used to convey information for travelers. In preparation for the next day's lesson, I asked students to begin thinking of how their identity was comprised of layered lived experiences. I asked them to think about organizations, study places, learning places, and lived experiences that shape their literacy practices (how they interpret and engage with texts).

On the next class day and after small-group work where students processed an assigned, pre-class reading, I returned to the Viewpoint Map PowerPoint presentation and projected four examples of Perspective Maps.[11] While this is similar to Fall 2018, I added one more map to the collection I had shown students. This additional map demonstrates a caricature-type of cartographic techniques to convey a particular message about Tampa Bay, FL. I guided students through a class discussion and small-group work to identify cartographic techniques (genre-specific techniques used by map artists). These listed techniques were color, symbols/images, size differences for emphasis, symbolized concepts, lines, divisions, pull-out images. Another instructional change I made was to allow students more time during class to pause and reflect on these recurring features and the persuasiveness of each map. I asked them to journal their brainstormed thoughts in their notes. We next examined the *Texas Brags* map and *A New*

[11] See Appendix H and note the addition of the Tampa Bay, FL pictorial map.

Yorker's View of the World and discussed how these two maps exhibited the techniques we had just identified.

For these two semesters, I also adjusted the assignment prompts for the Viewpoint Map. Remember that students previously had had trouble with one of the assignment prompts and that I wanted to be able to connect this assignment's underlying concepts to the broader learning outcomes for the writing course. Therefore, the final version of the Viewpoint Map assignment, created as two slides in the aforementioned PowerPoint presentation, is as follows in Figure 4.6.

Figure 4.6

Final Version Viewpoint Map Assignment: Slide #1

Your Academic Identity

- Who are you as a scholar?
- What places do you inhabit when you do your scholarly/academic work?
- What life experiences do you think influence your interpretation of information/texts?
- How might you compose a "Viewpoint Map" that represents significant out-of-class lived experiences that shape your academic identity?

The previous slide was followed by this next slide (Figure 4.7):

Figure 4.7

Final Version Viewpoint Map Assignment: Slide #2

Create your own Viewpoint Map

- Who are you as an academic?
- Think of places/experiences informing or influencing your identity as a student/writer/scholar?

Construct your own map that depicts the multiple layers informing your academic and literacy practices: in other words, explore and visually represent your scholarly identity.

The prompts on the first slide in the above figure scaffold nicely one to the other. Beginning with a fairly broad question about personal identity, prompts 2 and 3 encourage students to connect place with lived experiences, and then the 4th prompt connects all the concepts together: identity, place, lived experiences. This fourth prompt is a type of predicting question and previews the viewpoint map. The prompts on the second slide above recaps the previous prompts and scaffolds students to create their own viewpoint maps. Where in the previous semesters, students asked for further clarification for one of the prompts and I had them ignore it, all of these prompts worked together to guide students' cognitive processes. This discussion led me to guide students to think about their own viewpoint maps, and I handed out a paper form of the assignment, as well as made the PowerPoint available to students for their use over the week-end.

Data from Fall 2019 and Spring 2020

There were twelve consenting students from Fall 2019, and ten consenting students from Spring 2020. The following figures (Figures 4.8 and 4.9) represent initial coding of these twenty-two maps. Continuing the same practice from the previous semesters, these codes were derived from the guided class discussion generated list of genre-specific techniques.[12]

[12] See Appendix I for thumbnails of Fall 2019 student maps

Figure 4.8

Fall 2019 Maps: Initial Codes

FALL 2019 Maps Initial Codes												
	Map #1	Map #2	Map #3	Map #4	Map #5	Map #6	Map #7	Map #8	Map #9	Map #10	Map #11	Map #12
Used color	x	x	x	x				x	x	x	x	x
Multiple images/symbols	x	x	x	x	x	x	x	x	x	x	x	x
Enlarged images to show emphasis	x	x	x							x		x
Lines indicating movement	x	x				x			x	x	x	
Map divided into sections	x		x			x						
Pull-out images for emphasis		x	x									
Symbols representing broader concepts	x	x	x	x	x		x		x		x	x

Overall, these maps were created with more complexity than what previous semesters had indicated. All of the maps are composed with two or more cartographic techniques. In fact, nine maps are composed with three or more combined techniques. While most of the maps (9 out of 12) were composed in color, the amount of detail in every single map was significant. All maps evidence cartographic techniques identified and listed by the class: maps #1, #2, #3, #10, and #12 used enlarged images for emphasis; maps #1, #2, #6, #9, #10, and #11 had lines showing movement or travel; maps #1, #3, and #6 were divided into sections, and maps #2 and #3 used pull-out images for emphasis. I also determined the level of complexity by the number of maps exhibiting symbols that represented broader concepts. When the students identified this as a technique, there was a consensus in the discussion that symbols were used in the model maps that did not merely represent physical characteristics of the place, but they also represented "wealth" or "fun" or "progress" or "pride" and so on. Maps #1, #2, #3, #4, #5, #6, #7, #9, #11, and #12 contain symbols representing decision-making (crossroads on #1), future goals (medical symbols on #2 and #9), patriotism (flag and political symbols on #3), energy (coffee on #4 and #11 and #12), autism (puzzle piece #5), and connection to home (heart for hometown #7), to name a few.

Continuing my RE-flexive practice in my teacher inquiry, my next step was to conduct an initial coding for the maps from Spring 2020.

It is to be noted that the initial coding categories in Figure 4.9 (below) differ slightly from those in Figure 4.8 (above). Students in this spring semester were less concerned with specific cartographic techniques like "map divided into sections" and enlarged" or "pull-out images for emphasis." Even though they listed "Specific shapes" as a technique, there was more interest and discussion about the metaphorical aspects of the cartographic techniques they recognized being used in the six maps from the PowerPoint. Students identified the category "Metaphorical symbols" during the class discussion, and I asked what they meant by that. They explained this meant a cartographer used symbols to represent a "deeper meaning. . .something more than what was just 'there'" (teaching journal). For example, one student explained that the "playful colors and cartoon-type images of the Florida map gave map viewers a sense of vacation and nothing else. . .all images are vacation-type things" (teaching journal). These students defined" Specific shapes" as a cartographic technique that used authentic physical attributes of the place, such as the rolling hills on the Anniston map, the mountains on the Denver map, the river on the *Scientific American* cover, and the palm trees on the Tampa Bay map. Initial codes for Spring 2020 maps are represented below in Figure 4.9:[13]

[13] See Appendix J for thumbnails of Spring 2020 student maps

Figure 4.9

Spring 2020 Maps: Initial Codes

Spring 2020 Maps Initial Codes										
	Map #1	Map #2	Map #3	Map #4	Map #5	Map #6	Map #7	Map #8	Map #9	Map #10
Used color			x	x	x		x			x
Multiple images/symbols	x	x		x	x		x		x	x
Alphabetic text/legend	x	x	x	x	x	x	x	x		x
Lines indicating movement	x	x	x	x					x	x
Specific shapes: trees, landscape, buildings, etc.	x	x		x	x		x	x	x	x
Metaphorical symbols	x	x	x	x	x	x	x	x	x	x

Similar to the maps from Fall 2019, these Spring 2020 maps contain evidence of complexity. The first difference between the two semesters' maps is that less maps in Spring 2020 are composed in color than Fall 2019. Another difference was that less maps in Spring 2020 are composed with a variety of images/symbols than Fall 2019. Whereas most of the maps in previous semesters exhibited "Use of color" and "Variety of images," the largest percentage of maps in Spring 2020 exhibited a layering of text with image and specific shapes.

Sophistication is evident in the number of cartographic techniques used in each map. All but one map (map #6) are composed with three or more technique combinations. I interpret this as a form of layering because students, in class discussion, had talked about ways to layer information was to use more than a single technique. They had identified multiple techniques used by the map makers for each one of the model viewpoint maps (the six professional maps from the PowerPoint). According to a reflection memo, students reached a consensus that the layering of techniques provided depth to "an image on a flat piece of paper." For students to not only recognize and discuss the technique layers while reading viewpoint maps, but to also construct their own viewpoint maps with the same type of layered techniques indicated literacy growth.

Another level of sophistication and complexity was evidenced in this semester's maps. Every single one of the maps exhibited "Metaphorical symbols," which, as I have already mentioned, was an insight similar to Fall 2019 when those students discussed symbols indicating broader concepts. I was interested to find that all ten consenting students in this spring semester had created metaphorical maps. One map, in particular, stands out as highly metaphorical: map #6. With this map, however, identifying the metaphor is difficult without the student rationale. Since that is the case, I will reserve discussing this map further until I discuss his rationale. Considering the remaining nine maps, each one contains image combinations that communicate meaning beyond the mere images on the maps. For example, map #3, upon close examination, indications the student's journey from the northern-most part of his home state (Minnesota) through Oklahoma and ending in Dallas, Texas. The map's legend helps readers identify each specific place along the red path. The metaphor of this map is through the student's design choice to completely ignore all states in between Minnesota and Oklahoma. For this student, any place not identified was not important; those places do not exist for him.

I interpreted map #8 as a metaphor for the student's academic identity. This map is composed solely with university buildings with alphabetic text information that provides further clarification for names of buildings, a key to identify the meaning of different shadings, and a title "School Work/Studying." At first read, I thought this map was a simple map of places the student frequented. Spending time RE-reading this map, I paid more attention to the combination of the title and the buildings named. I interpreted this to mean the student had compartmentalized his identity by representing only his academic identity as it was informed by his study places. It was interesting to me that while the student came from a military family and was a part of ROTC (information he talked about frequently with me during one-on-one writing conferences), none of that part of his identity is represented in his map.

As I had done for the previous three semesters of instruction, I first examined these two semesters of student maps to determine students' use of cartographic techniques identified and discussed in the classes. I then developed focused codes that resulted from probing deeper into the maps and determining common themes. The following two figures represent the focused codes for Fall 2019 (Figure 4.10) and for Spring 2020 (Figure 4.11).

Figure 4.10

Fall 2019 Maps: Focused Codes

FALL 2019 Maps Focused Codes												
	Map #1	Map #2	Map #3	Map #4	Map #5	Map #6	Map #7	Map #8	Map #9	Map #10	Map #11	Map #12
Representing identity through detailed symbols/shapes	x	x	x	x	x	x	x	x	x	x	x	x
Representing identity through layered & multi-themed images	x	x	x		x		x		x			
Revealing personal emotions					x			x	x		x	
Representing identity through connections to family/friends		x	x	x	x		x	x	x			
Representing identity through connections between academia and home		x							x	x		
Representing identity through personal interests/hobbies/organizations	x	x	x	x	x	x	x	x	x		x	x

As already identified and discussed with the initial codes, these focused codes reflect the increased complexity of the maps in Fall 2019. This differs from the maps I received during the first three semesters of collected data. These fall students represented their identities through several different symbols combined together. In many of the maps, the various symbols were layered and/or multi-themed. All of the maps provided me with students' personal information, whether there was a reference to "home" or some other personal attribute. I was able to reference those personal interests and connect with the students during casual pre-class conversations or during one-on-one writing conferences.

The same complexity was evident in Spring 2020 where students, with the exception of one student (map #8), composed their maps with various images, sizes of images, and intentional arrangements. Recall previously when I explained that students in the Spring 2020 semester were more interested in the metaphorical aspects of the viewpoint than students in other semesters. With that in mind, I wanted to probe a little deeper to determine the extent these students composed their maps with metaphor. The robust scholarship of visual rhetoric helps us recognize and understand meaning behind the symbolization of these viewpoint maps, and, as I explained in my Introduction, Susanne Langer's work helped me to seek out the underlying concepts connoted by these student maps. In Figure 4.11 below, my focused codes reflect this nuanced interpretation of my students' maps.

Figure 4.11

Spring 2020 Maps: Focused Codes

Spring 2020 Maps Focused Codes										
	Map #1	Map #2	Map #3	Map #4	Map #5	Map #6	Map #7	Map #8	Map #9	Map #10
Representing identity by layering collaged images on larger image		x		x	x		x			x
Representing identity through symbols indicating personal travel to university		x	x	x	x					x
Representing identity through personal interests/hobbies/organizations	x	x		x	x	x	x		x	x
Representing identity through complex metaphor (personalized meaning beyond the images)	x	x	x	x	x	x	x		x	x
Representing identity by referencing family/home		x	x	x			x		x	x
Representing identity through a single location								x		

Because there is only one column here where all but one map provide evidence of that code, it may appear that these maps from Spring 2020 are less complex than the maps from Fall 2019. Remember that all of the Fall 2019 maps were composed with detailed symbols or shapes, and all the twelve maps contained symbols representing home or personal interests or hobbies. There are

three codes that indicate these Spring 2020 maps are composed with personal information. Note, for example, some students composed their maps with symbols indicating personal journey to the university, personal interests/etc., and references to family or home. I interpreted the complexity of these maps by coding two specific categories for these Spring 2020 maps: 1) Representing identity by layering collaged images on larger image, and 2) Representing identity through complex metaphor. My focused codes for these maps needed to account for their metaphorical aspects, so I drew from the class discussion to define the code "Representing identity through complex metaphor." I define "complex metaphor" as a personalized symbol conveying meaning beyond the image, and this was further supported by examining the map rationales (which I discuss in more detail below). Given the complexity of these metaphorical maps, I could not depend on my own interpretation of the symbolizations. As a result, to better understand these maps from both semesters, I examined the students' rationales. For the rationales, I provided the following discussion prompts to which the students responded.

1) Explain the design choices you made:

- what symbols are there and why;
- how you arranged the images and why;
- defend your color choices (or non-color choices)

2) What does this Viewpoint Map reveal about you?

3) How does this map provide viewers a visual representation of who you are as an academic?

I also asked students to upload an image of their map (remember this activity required students to comment on at least two of their peers' posts). For the Fall 2019 semester, 7 of the 12 consenting students participated in the formal discussion and wrote their rationales. In Figure 4.12 below, I

have excerpted both the rationales and the initial codes for Fall 2019. For full transcript and initial coding data, please see Appendix J.

Figure 4.12

Fall 2019 Excerpted Map Rationales: Initial Codes

Excerpted Coded Map Rationales for Fall 2019	
Excerpted Initial Codes	**Excerpted Rationales**
Connecting places lived to identity Explaining the larger metaphor of the map Symbolizing family Identifying off-campus places as study places	**Map #1** . . .I arranged the images as if I was driving through my life to express a new chapter. Before I made the move to Texas, I had no idea what it was like to live anywhere other than California, but once I moved I quickly found out how much I loved it in Frisco. . .This Viewpoint Map reveals my love for coffee and also my faith as it is depicted through a cross. . . As an academic, this map reveals where I enjoy spending my time studying. These places include coffee shops as well as the library. I love surrounding myself in a productive environment to motivate me to do the same.
Connecting place to identity Identifying significance of home, family, friends, activities Explaining the symbol (dotted line continues) - as a metaphor Connecting higher education to personal academic identity	**Map #2** In my viewpoint map, I did an overview/map of the 3 states that have had the greatest impact on my life and made me the academic I am today. . .The dotted lines moving from Kansas to Texas represent that change in my life, and all of the imgaes around Texas represent the activites I was a part of that completely changed who I was from 1 year old to 18 years old. . .who I am today. In the state of Texas on my map, I drew a closer look at my house in my hometown to represent the basis of my life which includes my family, academics, freinds, jobs, sports, and so much more. Lastly, I drew a dotted line from Texas to Oklahoma to represent the most recent change in my life: going to college. . .All of these aspects on my viewpoint map, whether it's the drawings, states, dotted lines, colors, symbols, or words, are all significant to my life in some way. . .
Merging academic experiences with non-academic experiences (blurring boundaries between student's life and academia) Importance of family Identifying personal religious faith Explaining concepts for the symbols (metaphor)	**Map #3** 1. In the top picture is what I am as an academic at home. . .My faith, flag, and family is something I will always defend. Next is a plane, I chose the plane because I am very well traveled and have a wider, more open, view of the world. . .These are the things that represent me as an academic at school. First is coffee, because what college can survive without coffee, for the color scheme I had in mind a sunset, because of Oklahoma's famous sunsets. . .Next, is my major, nursing. Ever since I was little I knew I was meant to be a nurse. With nursing coming along science, which can be represented by the beaker.

Excerpted Coded Map Rationales for Fall 2019	
Excerpted Initial Codes	**Excerpted Rationales**
Identifying internal struggle (blurs boundary between public and private) Metaphor of light and darkness Prioritizing friends over self Identifying personal detailed information (metaphor of the puzzle piece)	**Map #5** My viewpoint map mainly represents my internal struggles as an academic. . .The emphasis was Anxiety, which covers most of the map. . .my friends, who are described with alphabetical text on who they were and surrounded by light compared to my darkness. . .The puzzle piece represents my Asperger's Syndrome, which I believe is the reason my anxiety is so over the top. Everything is in black and white to represent my dark mind as the viewer is sent to what I think of myself as an academic. The map reveals why I may act high and mighty in a classroom setting, as I tend to answer a lot of questions. . .
Explaining symbols - place connected to personal identity Identifying preferred place to study (on-campus) Explaining the importance of family Connecting off-campus place to academics (study outdoors) Explaining significance of “road” symbol (metaphor)	**Map #9** The symbols that I used to represent me as an academic in my viewpoint map were Edmond Low library, my family, a stethoscope, a calendar, a notebook and pencil, a cross, an exercise bike, a coffee, a tree, and a paintbrush and paints. The drawing of Edmond Low represents me as an academic because that is the place that I study the most, and I am in the library 99% of the time. The drawing of my family is important because they are the people that support me through my academics. . .The drawing of the stethoscope represents me as an academic because my ultimate goal after college is to become a physician’s assistant and work in a children's hospital. . .Another personal preference that I have found is that I enjoy studying outdoors, and this is represented by the tree. . .I did connect them with roads to represent the “path” of myself as an academic. . .and allow me to achieve my goals.
Connecting place to identity (library) Explaining metaphor of the images inside the cross symbol Explaining significance of religious faith Affirming the significance of the symbols	**Map #11** 1) The main symbols I chose to put in my viewpoint map are a cross, the library, the gym, coffee, and windows. The symbols are in there because they are all a big part of my life, whether I go there every day, or its something that I enjoy like coffee and buildings with big windows. I arranged the images in a way where its inside of a cross because religion is the most important thing in my life, and everything else I do revolves around it. The color choices I picked were simple and bright, yet it contrasted with the black background that outlines the cross. . .
Identifying preference for study place - off-campus Explaining larger meaning of the trees (metaphor) Explaining personal approach to academics is through the lens of personal religious faith	**Map #12** When designing my viewpoint map. . .I arranged the positioning of this cross at the top of my viewpoint map to represent the primary importance that my faith has in my life and who I am as a person. . .I, unlike some, love the business and commotion of coffee shops. In fact, I am currently typing this in a cafe! For whatever reason, I do my best work in this setting. Finally, I chose to draw evergreen trees. These trees represent who I am in a multitude of different ways. . .These things all shape who I am as an academic because of the religious lense that I view life through, where and how I like to process information, and what I do to recharge myself.

Data from my second pass through the Fall 2019 map rationales is represented below in Figure 4.13 where I compare all of the students' maps through thematic, interpretive focused codes.

Figure 4.13

Fall 2019 Map Rationales: Focused Codes

Map Rationales Fall 2019 Focused Codes							
	Map #1	Map #2	Map #3	Map #5	Map #9	Map #11	Map #12
Symbolizing personal identity	x	x	x	x	x	x	x
Connecting place to identity	x	x			x	x	x
Symbolize and explain significance of family or home	x	x	x		x		
Connecting off-campus place to academics (study places)	x				x		x
Metaphorical representations	x	x	x	x	x	x	x

Students in Fall 2019 identified significant images that represented religious faith through cross images. I interpreted connections between place and literacy when students identified study places as significant because those places appealed to the students' learning. Also represented in the above figure, students connected place to their identity. For example, students represented their home state or other location as a contributor to who they were as a student at their university. Students in this semester also connected off-campus places to academics. They studied off-campus in coffee shops or outdoors, for instance, and I interpreted this to mean they were blurring the boundary lines between class and the "real-life" experiences. As a final note, although these students did not expressly discuss metaphor as an element of a viewpoint map, each of the maps in Fall 2019 exhibited some form of metaphorical symbolism. Consider the number of maps containing a coffee image, which, when students explained this, symbolized their identity as a student who needed to stay awake.

The students for Spring 2020 wrote their map rationales, again, as part of a Formal Class Discussion assignment. These rationales differ from the Fall 2019 rationales in that these students openly discussed deeper meanings behind their symbols. Although not all of them specifically use the word "metaphor," it is evident in their rationales they understand the need to explain symbols that are intended to convey deeper meanings. Initial codes and focused codes for the Spring 2020 student rationales are evidenced below. First, Figure 4.14 is an excerpted view of the students' full rationales, with the full rationales and codes available in Appendix K.

Figure 4.14

Spring 2020 Excerpted Map Rationales: Initial Codes

Excerpted Coded Map Rationales for Spring 2020	
Excerpted Initial Codes	**Excerpted Map Rationales**
Identifying scholarly identity Explaining deeper meaning of symbols Acknowledging that success comes in steps Connecting choice of color to personal approach for achieving goals Explaining personal characteristic (goal oriented and logically vs creatively) Acknowledging the metaphor	**Map #1** My Viewpoint map is designed this way because I see myself always reaching for the sky as a scholar, so I wanted to include things that you would see in the sky. The sun is at the highest point and it represents success because that is where I want to be, the airplane is at the lowest because it travels upward and represents where I think I am at right now on my way to success, and the clouds are in the middle because those are the next steps I need to take to get where I want to be. I am not the most creative, so I left my viewpoint black and white, and I wanted to get the point across that the black and white is just how I see what I need to do to achieve my goals. I like color in other aspects of my life, but when it comes to academics I like it to be pretty straight forward. This viewpoint map reveals that I am a very goal oriented person, and that my mind thinks more logically rather than creatively. The photo shows different levels of "height" within the sky which is meant to be seen as a metaphorical ladder that I am climbing.
Describing overall map design — explaining the meaning of the metaphor (open book) Identifying significant places and their connections to this student Explaining the color choices Connecting the symbols to personal identity Identifying academic performance	**Map ##2** 1) Regarding my design, I chose to create my viewpoint map on an open book. In doing so, this illustrates that the events in my life are in accordance with a novel, and I treat my life as if I am writing my own story. Only two of the thousands of pages concerning my existence are depicted, which portrays that these are not the only aspects that represent my scholarly identity. In addition, not only does the viewpoint map contain images such as animals and mountains, but also quotes as well. These quotes somewhat serve the purpose of narrating the page below to assist the viewer in understanding. One the left side of the page, I divided the town of Tecumseh and Stillwater with a vertical line. In doing so, this is an illustration to the viewer that these are two separate events, but since they are on the same page, are connected. Under each heading, I drew elements that correspond with each town. In regards to my color choice, I chose to keep it simple

Excerpted Coded Map Rationales for Spring 2020	
Excerpted Initial Codes	**Excerpted Map Rationales**
Connecting non-academic experiences with academic identity (blurs boundaries) Identifying personal characteristic (achieve goals)	at a black and white basis. Frequently in art, one section or part of an image will be disregarded for it was not colored as brightly as the rest of the picture. This is what I hoped to avoid in my viewpoint map. I left out color so the audience would not get too distracted by one particular symbol or image. . .Lastly, this viewpoint map is also a visual representation of who I am as an academic. . .I strive to be the best I can be, working hard for my grades while in the mean time being responsible enough to achieve my goals.
Identifying places Connecting place to personal identity Stating significance of place	**Map #3** 1.) I chose to place the states the way I did because recently this have been the main states I focus on in my road trip to how I became my present self. I chose the states because they are important to me. I chose the fuzzy border because there isn't much outside those states that I know of besides tourist destinations. I chose the dull color because I wanted the red map to be focused on. . .
Explaining identity in layers (sorority, home state, etc.) Explaining symbol to personal characteristic (creative) Explaining significance of place Explaining meaning of the design Connecting academics to creativity as a personal attribute	**Map #4** The first symbol is my sorority which is Alpha Chi Omega. This is very important to me because I respect everyone in it and uphold our values and reputation. It also takes up the majority of my free time so it is a big part of my life. I also have the outline of Texas because that is where I am from and love it so much. I think I am the way I am because I am from Texas. I drew a magnifying glass because I am a very curious person so I like to observe things. . .I drew eyes and hears because I am a visual learner over hearing. . . As an academic, people are able to see that I learn in a creative way and like to dig deeper than surface level.
Explaining the symbols and their meaning More symbols and their meaning Connecting out-of-class relationships to academic success Identifies preferred study place Explains personal characteristic (time-oriented person)	**Map #5** 1. In my viewpoint map, one of the symbols is stairs. The reason I put stairs in this picture is to represent the work it takes to be successful, meaning that climbing endless amounts of stairs is not easy. Another symbol I chose to add to my viewpoint map was a clock. The clock represents time and shows that trying hard and putting in effort takes time. Along with the clock, a to-do list is also presented. The to-do list represents how I am usually unorganized and all my stuff gets jumbled together but I still try to stay as organized as possible. The one symbol I find to be the most important is the one where I am surrounded by people I care about. . .The final symbol is the Edmon Low Library. This symbol is where I spend most of my time as a scholar and has made me successful. . .The symbols are in boxes all surrounding the library. The colors I used are bright neon colors. . .

Excerpted Coded Map Rationales for Spring 2020	
Excerpted Initial Codes	**Excerpted Map Rationales**
Highly metaphorical Explaining the meaning behind the metaphorical map Further reasons for the map design Admitting personal characteristic	**Map #6** I drew a piano with labeled notes, except the labels were not aligned correctly (intentionally). There were no colors because it wasn't necessary. I often like to change small details about most things that I work on to make them more unique. Also, I usually try to move straight to the point on everything and be a objective as possible. I don't have the original picture anymore, so the one included is one I drew in Paint.
Explaining the choice to design symbols "spread out" Connecting the design choice to personal characteristic Further explaining the design choices connected to personal characteristic	**Map #7** Symbols are explained in the drawing. . . My pictures aren't in just a big symbol/picture. They are spread out.This viewpoint map reveals that I hate being contained. I like exploring and not being in one place. I don't like having too much rules(which can be a bad and good thing). . .I like having an explanation to everything I'm doing and like things to be explained in detail. (Wrote what every symbol/picture means)
Explaining the symbols for specific locations (place) for study Identifying solely academic place	**Map #8** 1. The symbols that are present are the locations where I used to spend all my time doing homework or studying. I arranged it where these place are the largest on the map and also labeled, I did this so that it is obviously emphasized that these are important buildings to my scholarly identity. . .This reveals that majority of my time was spent in these areas as I often studying or working on homework for school.
Identifying symbols throughout representing personal layers (birth state, home state, pets, etc.) Connecting non-academic to academic Identifying symbols representing personal layers Explaining reason for connecting dots - metaphor Explaining personal identity influenced by places and experiences and interests (layers)	**Map #9** On the left side are symbols from Wisconsin. . .things that represent my life in Texas. . .that represent where I came from are more things that make me the person I am. This is the Puerto Rican flag, the letters of gphi, OSU, music and concerts, and traveling. The center I (attempted) to draw myself, surrounded by mountains, trees, the beach and ocean with a road connecting them all. This represents the the places I've traveled, the places I will travel and how it made me who I am. Directly under the picture of myself is a storm. . .Sometimes things can be dark and stormy and confusing, but it will always turn to a brighter day with time. I believe this map shows the specific things in my life that have made me who I am and have influenced my life in a positive way. . .I also used little dots to connect all the things that have importance to me because no matter how opposite some things are in my life, they all make me the person I am today.

Excerpted Coded Map Rationales for Spring 2020	
Excerpted Initial Codes	**Excerpted Map Rationales**
Identifying the deeper meaning of 5 symbols used - metaphor Explaining importance of family Explaining personal characteristic (open-minded) in detail Explaining mountain symbol and connecting to personal characteristic (determined)	**Map #10** 1). In my Mind Map, I chose 5 symbols that embodied who I was as a scholar. In my mind map, the symbols are in between the road that runs through the whole paper. The first symbol is my family. Family is an important factor to my scholar identity because they motivate me to strive and be a better person everyday. . .The second one is the state of Oklahoma. I was born and raised in Oklahoma which influence a lot of who I am today. . .I chose OSU as a symbol because being at Oklahoma state I've been able to take in information from my peers and also become more independent. Open-minded is the next symbol. . .I love learning new things and opening my mind to new ideas everyday. . .Lastly, I chose to draw a mountain to signify that I'm determined. . .These symbols allow the viewer to understand that these symbols are important to me and give me a bias opinion regarding them which affect me as an academic. The added color shows that these things bring me happiness and are a positive impact/influence to me as a scholar.

Figure 4.15 below reflects the overall comparison of these students' maps, according to the focused codes I developed by determine the themes emerging from the students' explanations.

Figure 4.15

Spring 2020 Map Rationales: Focused Codes

Map Rationales Spring 2020 Focused Codes										
	Map #1	Map #2	Map #3	Map #4	Map #5	Map #6	Map #7	Map #8	Map #9	Map #10
Symbolizing personal identity	x	x	x	x	x	x	x		x	x
Connecting place to identity	x	x	x	x				x	x	x
Connecting non-academic with academic		x		x					x	x
Identifying solely academic place with academic identity	x							x		
Explaining identity layers				x					x	
Metaphorical representations	x	x	x	x	x	x	x	x	x	x

This figure helps me to see the number of students who composed their maps with symbols linked to their personal identities. Information such as their personal interests, their preferred learning styles, their hobbies, and so on was symbolized on all but one map (map #8). Several of the students (Rationale #1, #2, #5, #8, and #10) discussed their maps in terms of either "scholar" or "scholar identity," which is noteworthy when we consider my previous explanation for encouraging students to think of themselves as "scholars." Additionally, all of the ten maps were significantly metaphorical, and the students explained the deeper meanings behind their symbols. In particular, map #1 mentions “metaphorical ladder;” map #2 is an “open book” metaphor; map #3 focuses on important places through the metaphor of arrangement (MN does not border OK in reality); map #4 has most images within the state of TX to represent main identity; map #5 uses a stair metaphor; map #6 is the mis-labeled piano keys for metaphorical purpose; map #7 uses a random arrangement and the absence of color as metaphor; map #8 represents academic identity informed by specific buildings; map #9 has the storm metaphor, and map #10 uses a road metaphor. I determined the metaphorical aspects of these rationales by noticing word choice such as “represents,” “symbolize,” “illustrates,” and noticing specific explanations the students provided that provided me more information beyond the symbol(s) drawn.

The students’ rationales, or stories about their maps, allowed me to approach my analysis of the maps in an ecological manner (Fleckenstein, 2008) where I privileged the apparent messiness of the maps and privileged its coming to order through the lens of the students’ mental processes. Map #8 is a perfect example of what I mean here. I’m an avid pianist and former music teacher, so my initial glance at this student’s map caused me to cringe because I immediately recognized the incorrect note labels. However, in an effort to be true to my own teacherly growth, I objectively made notes about what I saw on the map — the distinct physical attributes (white piano keys, black piano keys, alphabetic letters), then turned my attention to the student’s rationale. The student explains he “intentionally” mis-labeled the notes because he likes to make

things “more unique.” The student further, albeit briefly, admits his personal characteristic that he moves “straight to the point on everything.” I interpreted this to mean this was his way of explaining the extremely simple design that was intended to communicate much deeper meaning. In a one-on-one conversation after class one day, this student explained he was autistic and might sometimes seem to be ignoring me during class. He wanted me to know that was why he kept Rubrik’s cubes in his backpack and would reach into the bag to work on one — that was what kept him focused in class. All of this I learned by being silent and listening and letting the student realize his voice was privilege and valued.

A significant point I want to make about the viewpoint map assignment is with this student. Recall one goal was that the classroom community would be characterized by productive citizenship. When the students participated in the discussion showcase of their viewpoint maps and the other students saw, then read this student’s map and explanation, several of them expressed their appreciation for the symbolic depth he conveyed to them. Since he sat close to the door and was often one of the first students to arrive, most students passed by him on their way to their chairs. After this discussion/showcase assignment, not a day passed that students did not greet him by name, and he answered back. In fact, the community of the class was so strong that when we received notice our university was shutting down due to CO-VID19, I noticed students still connecting with one another and checking on one another every single class meeting. This student expressed he had never felt so successful and relaxed to change from in-person instruction to online instruction (he had expressly told me he dreaded online instruction because he felt isolated). I am not saying the viewpoint map was an explicit answer to this student’s dread of online learning. What I am saying, though, is that sharing the maps with classmates allowed students to have the opportunity to connect with each other because everyone learned a little more about their peers through their viewpoint maps. This was a significant way my goal for this assignment was met.

Pause and Reflect on Fall 2019 and Spring 2021

Hearing or reading students 'stories about their viewpoint maps allows their voices to be louder than mine — in other words, my interpretation is based first on their perspective, rather than my perspective. I realize I have discussed this point in a previous chapter, but it became such a substantial contributing factor in my pedagogical theory that I must mention it again. These students' rationales became stories for me, their instructor, since I was able to see the symbols through their eyes. Each student's identity became foregrounded because they were able to choose which symbols from their lived experiences to include and which ones to not include. I had information from them that allowed me to connect with them and to personalize activities that were built around their interests. Additionally, connections were established between students, and this created a highly interactive atmosphere for learning and knowledge-sharing. These insights changed the way I perceived my teacher-student relationship. By privileging the students' voices over my own interpretation, our roles were reversed. I became the student who was taught by my students.

I also noticed each student's realization of their identity seemed to grow when they discussed the significance of their various embodied places and the impact those places had on their literacy practices. I understood the connection between place and writing, but what these student's stories were telling me was that there was something more to the connection than what I had previously thought. This is, again, where the Cultural Rhetorics approach was useful. Through this scholarship, I found the discussion I was looking for that would help me understand the student-constructed maps and the subsequent rationales (the stories). I approached their maps and rationales fully aware of my layered identity contexts, and I learned about their layered identity contexts. The students' Viewpoint Maps offered visual representations of their lived experiences -- their cultural contexts -- as well as visually depicting the out-of-class lived experiences that inform and enrich the classroom relationships and interactions. With this

visualization, then, came the opportunity to more critically examine the unintentional influencers than was possible when those layers remained unnoticed and unrecognized. These layers, representative of students' inner histories, were now visually available for critical interrogation and re-evaluation.

Theorizing the Data

Through casual conversations and one-on-one writing conferences, data seems to indicate that as the students became more aware of these layered experiences, their literacy growth reached a level I had not before witnessed in past courses. While a common first-year writing assignment is a literacy narrative, this particular assignment seemed to encourage students to more thoughtfully consider their literacy practices than what I had noted in previous semesters. The viewpoint map assignment appeared to operate as a space for invention because through the interaction of symbols and alphabetic text, as well as the accompanying story (rationale), students were provided a unique opportunity to recognize layers of themselves (the speaker). They could then draw from those realizations and craft arguments that were appropriate for a specific rhetorical situation.

At the conclusion of the study, I have come to realize several things that are significant for me to contemplate. First, as Charmaz (2014) contends, it is not only important to identify *how* my students responded, but it is further important to posit *why* they responded. To that end, then, I offer the following interpretive listing of how my students responded. I found evidence in students' maps and rationales that they were

1. identifying personal information
2. connecting place to identity
3. connecting relationships (friends and/or family)
4. connecting experiences to literacy practices
5. developing their literacy practices (use of metaphor)

While students' maps conveyed personal information to me, at this juncture, it was the use of connoted symbols or metaphor that became significant for me. This was a substantial shift from the literacy narrative assignment students had formerly composed. I interpret this metaphorical aspect represented in both semesters as important literacy growth. Since the 1980's, compositionists have strongly pushed against skill-and-drill writing instruction and called for increasing literacy instruction that connects imagination with languaging (Berthoff, 1981; George, 2002; Fleckenstein, et al, 2008; Murray, 2009; Cooper, 2010; Johnson-Eilola, 2010; Wysocki, 2012; Prins, 2012). These scholars, among many others, reclaimed the imagination and argued that when students compose multimodally, they discover the freeing power of language. Therefore, it is my contention that when my students not only symbolically represented their identities with images connoting deeper meanings, but they explained them as well, then they were demonstrating meaningful literacy growth.

The *why* explaining how my students responded is best determined by examining my pedagogical strategies. Recall that I had used the first three semesters of the study to teach the lessons, receive student data, examine the data, reflect on the teaching, adjust the lesson activities, teach the lessons, and so forth. This reflexive activity produced the final version of the viewpoint map assignment, which I taught, without significant revision, for two semesters. After thoughtfully considering my strategies in light of the students' work, the following list represents my interpretation of significant teaching strategies explaining *why* students responded the ways they did. In the final version of the assignment, I was

1. seeking students' stories
2. emphasizing "layers" as a concept
3. weaving concepts throughout the semester
    a. connecting "layers" to identity
    b. connecting "layers" to texts

c. connecting “layers” to literacy practices

I became very interested in students' stories. As evidenced above in the discussion about the Spring 2020 student who composed mis-labeled piano keys, the student's story about his map placed his intent for this to be considered a map above my own preconceived notions about what constitutes a map. I might even go so far as to describe this student's map as a form of *counter-map* because it moves beyond the expected mapping form. Its complex metaphorical concept provides viewers an opportunity to pause and consider meaning beyond the symbols, and its accompanying story calls viewers to read the map through the student's eyes and not their own -- it privileges and foregrounds the student's voice.

I furthermore noticed in my reflection journal data that I frequently asked students to give me more details about their perspective about their composition projects. For example, during one-on-one writing conferences, I began by asking the student to tell me what their project was and how they arrived at that decision. If a student did not have a beginning idea, then we would work together to brainstorm a list of interests, frequently referring to the viewpoint map where they had represented various interests. Additionally, I would ask students to "tell me what you're thinking here" before offering advice or feedback. I wanted students to feel empowered to project their thoughts, ideas, and voice. The Viewpoint Maps helped me with this by providing a visual of their invisible layers.

The “layers” concept became an integral component of my teaching practices and philosophy. The data from this study suggests students’ literacy practices development and growth benefitted from me weaving the “layers” concept throughout the semester. Students’ discussions and essays demonstrated their ability to analyze and evaluate a speaker’s layered identity as contributing factors toward the speaker’s purpose. Their work also evidenced students’ ability to acknowledge personal biases (inner histories), as informed by their lived experiences, and interrogate those biases. One representative of this was when a student, who was writing an argument about abortion, realized her family’s long-standing religious history as an invisible

influencer on her personal interpretation. I distinctly remember the conversation when she visibly sat back in her chair (at a one-on-one writing conference) and reflected on my question, "Why do you think that?" She acknowledged her religious upbringing as the influencer and a potential hindrance toward seeing opposing viewpoints. Her final researched argument was a thoughtful and rhetorically astute composition that built a bridge instead of a wall — metaphorically speaking.

Overall, the viewpoint map assignment with accompanying story is an example of an assignment that guides students toward a critical awareness of their literacy practices. Data from this study indicates students were able to clearly articulate layers of their identity that were informed by their lived experiences. They also explained how their layered identities impacted their engagement with texts -- both in consumption (reading) and production (composing). The value of this assignment rests in two specific ways. First, the assignment functions in an innovative way as a space for invention. The multimodal combination of symbols (connotation and denotation) and alphabetic text encouraged students to realize who they were as a thinker/scholar and to craft thoughtful arguments. Second, the assignment provided an impetus for productive citizenship because students found commonalities amongst each other, as well as points for conversation-starters that created a sense of community within the classroom.

Meeting the assignment goals

A concluding examination on the assignment means that I gauge the extent my goals for this assignment were met. Fleckenstein (2012) influenced my analysis of student-created texts. She urged for researchers to consider a meaningful way to interpret data in order for pedagogical approaches to fully benefit from composition research. Remember that I had four assignment goals: 1) to make students aware of composition as a multimodal construct, 2) for students to recognize ways their literacy practices were influenced by lived experiences, 3) to privilege students' voices over my own voice, and 4) to encourage students toward active citizenship. The data from this study suggests students developed their understanding of the multimodal

capabilities afforded to a composition. Data also indicates students were able to articulate how their information consumption was influenced by their lived experiences (their faith, their families, their personal challenges, etc.). My interpretation of the students' maps became more meaningful and useful to me as an instructor when I first listened to my students before casting my personal interpretation. And finally, my classroom became characterized by camaraderie and community when students learned about each other through their maps. As far as my personal growth as a writing instructor, there are a few take-aways that I believe are useful: 1) I learned that an assignment - no matter how creative — needs to be firmly rooted in learning outcomes; 2) I learned to identify underlying concepts and connect them to the larger goals of the course; and 3) I learned the value of privileging students' voices over my own interpretations.

While I realize this assignment, in its current form, depends largely on my personal teaching style and pedagogical personality, I do not intend to be essentialist with what I am proposing. I do not believe the assignment's success is based on it being carried out exactly as I have described in these chapters. There are, though, broad pedagogical implications through which writing instructors might be encouraged to design their own assignments that foster similar insights. These assignments will benefit from one significant implication from this project. Put succinctly, I strongly advocate for writing instructors to actively practice systematic examination, reflections, and evaluation of pedagogical practice, and thereby gain clearer understanding of the theories behind their assignments and activities.

Broader implications

For instructors who are interested in designing their own version of an assignment of incorporating cartographic techniques in writing pedagogy, further implications from this study are that instructors might draw from Cresswell's critical geography practices to inform Wood's counter-mapping. These maps, though they are instruments with an underlying ideology, are not representing hegemonic ideologies; they are visually pushing against normed power structures. In other words, when readers understand the concealed ideologies, they can become empowered to

create maps that resist; that deviate; that transgress. While it is evident that maps have been and can be problematized, the techniques of counter-mapping offer strategies to push against power-structure ideologies. The intriguing affordances of mapping lie in the boundless communicative potential of the strategies used to create them, and subsequently revealing the otherwise hidden experiences informing literacy acts.

As the second epigraph to this chapter indicates, a beginning move for critical pedagogy is for instructors to create opportunities for students to identify and understand their personal privileges before evaluating them. Elsewhere in the same work, Giroux strongly urges instructors to provide opportunities for students to turn their critical gaze inward before turning it outward, if real social change is to be possible. This call encouraged me to explore teaching strategies where students are encouraged to self-reflective. The purpose of this current work, therefore, was to identify and interrogate an assignment where students visually depict embodiments that contribute to their academic identities and literacy practices.

As a final reflective move, I explain in the following chapter another layer to my growing identity, that of Teacher-Researcher, and I argue for continued teacher-research approaches that help us to identify innovative and productive pedagogical strategies.

CHAPTER V

TEACHER RESEARCH: THE MISSING LINK IN COMPOSITION PEDAGOGY

It is that constant interplay between teaching and research as recursive activities that keeps me curious and continues to leave me energized.
- Lee Nickoson

In this final chapter, I will zoom out and consider what the teacher research process brought to my assignment and my teacherly identity. My approach was, and is, more closely characterized as a constructivist than an objectivist (Charmaz, 2014; Nickoson, 2012), which means I seek to interpret the data based on contextual experiences and relationships. It also means I let the data drive my evolving research questions, and I embrace the ebb and flow of the various forms of that data. For this project in particular, I was interested in 1) *how* to create an assignment that fostered literacy growth and citizenship, 2) *how* students responded to that assignment, and 3) *why* the students responded in the ways they did. I am keenly aware that my actions of explaining and theorizing the data directly resulted from my interpretations, and my interpretations are influenced by my layers of lived experiences.

The assignment developed and grew because of the systematic nature of teacher research. I was able to examine the data, in all of its varied forms (such as teacher journal notes and memos, student responses to class activities and assignments, etc.), and adjust the assignment until I designed its most productive version. Since this was a Grounded Theory project where I was guided by emerging phenomena, Teacher Research positioned me in direct contact with all of the data. What I mean by this is that I gained first-hand knowledge because my hands physically touched student work or my ears physically heard student's voices. There were no second-hand interactions between me and my students, because the researcher and research-participants were

me and my students, and we were in the room together. When part of the data became additional researched literature, my close relationship within the research site influenced my interpretation and application of the literature to develop my theory explaining the *why* of the data's *how.* This, to my mind, is the great value of teacher-research: it is an intentional, systematic, and methodological collection and examination of data that is further strengthened by the personal, experiential context of the relationships between researcher, research subjects, and researched data. In this chapter, I argue for not only the significance of teacher-research, but ask others to join me as well.

A Brief Overview

Composition teacher-researchers (Ruth Ray, Ann Berthoff, Geesha Kirsch, Nicole Nickoson, and Kristi Fleckenstein, among many others) call for writing researchers to embrace the full spectrum of Teacher Research as a valid and important methodology for productive research. The teacher-researcher is also able to seek to theorize and explain emerging phenomena. A theory-informed pedagogy, as Ann Berkhoff (1987) and Ruth E. Ray (1993) explain, embraces the chaos of the writing process and allows for the organic emergence of thought clarity -- there is no set pattern by which the teacher expects a robotic response -- rather, the instruction is generative of new ideas that lead to new questions and so on. Nickoson (2012) argues for the validity of teacher research in composition studies in order to continually improve pedagogical practices, which, in turn, improves students' thinking and composing processes. The teacher-researcher seeks to connect theory with pedagogical strategies and to provide a pedagogical foundation for future theories – the relationship between theory and practice is recursive. In fact, Fleckenstein, et. al. (2008) call us to envision this nature as "*symbiotic clusters"* (italics theirs, p. 394) in which the environment, teacher-researcher, subjects, theories, analysis all work toward a continuous flow of information and data for recurrent examination. Further, Fleckenstein (2012) argues for an "eco-cognitive" research approach where the mind processes do not operate distinct

from the context. In fact, the literacy practices are intricately intertwined with the context. Because I find this argument persuasive, I call for continued teacher-research because who better to research students' writing contexts than writing teachers who have the insider perspective that is so valuable for writing research? As a point of clarification, this is not a call to provide an absolute one-strategy-fits-all approach; rather, the call is for analysis and examination to always be moving forward. The "ecology" of the classroom, as a result, becomes an integral part of the research data and productive, personalized pedagogical strategies are (Re)imagined.

Two main characteristics define teacher-research. First, teacher-research has an innate collaborative nature. Berthoff, Ray, Kirsch, and Nickoson all call for writing researchers to embrace the full spectrum of Teacher Research as a valid and important methodology for productive research. The collaborative nature is reflected in the open participation of both teacher and students to discuss and work together towards an engaged classroom space. Second, there must be varied data collection methods, an eclectic approach, for the research to be strong and most productive. Data collection can be from a teacher log and memos, student interviews or think-aloud protocols, student-generated work from assigned class activities and assignments, etc.

However, some writing scholars have pushed-back toward teacher-research projects. In the field's early years, Stephen North cautioned against anecdotal tendencies he believed were characteristic of many teacher-researchers. There may have been validity to his point because he referred to composition classroom experiences that seemingly lacked methodological depth. North's "lore" has now, of course, been widely debated and discussed. Nickoson (2012) briefly mentions the term when she discussed the value of a teacher's anecdotal knowledge. Although the term seems to have somewhat lost its negative connotation, his writings were an influential force in my early graduate work (one of my identity layers). Therefore, North's caution is implanted in my mind and has become a sort of challenge.

Nickoson also historicizes teacher inquiry and explains competing thoughts, such as objectivist or positivist approaches versus an insider, dialectic form of inquiry. Recent developments in teacher-research involve a hybrid approach that values the teacher's insider knowledge along with valuing collaboration between the teacher and the students, or between the teacher, the students, and a co-researcher. This collaborative approach is, to my mind, an important distinction among the different versions of teacher-based research. It lends an atmosphere of checks and balances between the researcher's interpretations and the research subjects' intentions. It also expects a reflective self-investigation, thus the students in my classroom, as well as I, experience the duality of research and research-subject. Nickoson, drawing from numerous scholars (Ann Berthoff, Ruth Ray, Dixie Goswami and Peter Stillman, Stephen Fishman and Lucille McCarthy, and Colin Lankshear and Michele Knobel), further explains this hybrid model is heavily characterized by "systematic and productive" (p. 105) methods of data collection and analysis. I join those scholars to imagine what is possible when we are thoughtful and purposeful in our action-based research methods and methodologies

My Process

I identify with Nickoson's words in the above epigraph because I, too, am drawn to the vibrant interplay between teaching and research, and I am intellectually stimulated by the potential for rich and productive analyses that benefit current and future pedagogical practices. The power of teacher-research lays in its collaborative nature. The collaboration can be amongst two or more researchers studying the same phenomena, or it can be amongst the teacher-researcher and her students as they work together to discuss and analyze the classroom space. One example of how I embrace a collaborative approach is in my teaching philosophy. I have written a statement where I explain my desire to bridge the gap between my students and me by fostering an environment of collaborative learning. This serves as an impetus for my consistent pursuit of the collaborative spirit in my classroom.

Another example of how I decided to fully embrace this collaborative nature, was that I restructured the way I sought students' consent to participate in my study. I worked with my IRB office to create a "perpetual IRB" where I inserted the following explanatory paragraph into my course syllabus, see the following Figure 5.1.

Figure 5.1

Course Syllabus Insert

Paragraph inserted into Course Syllabus
I am an avid researcher, and I am always seeking ways to improve my pedagogical practices. For this reason, I am going to be conducting a study that examines my instructional practices for improving student engagement, thus effecting student growth in rhetorical practices. There will be no extra work that you students have to complete in order for me to conduct this study. All assignments and activities will be part of the normal work for this course. Your participation in my research project is not required for you to be successful in the course. You will receive more information about this in the near future. You can, however, peruse the "Informed Consent Form" which I have attached to this syllabus. Feel free to ask me any questions at all about this process or about my research project. I am happy to answer any and all questions! :)

I also attached a consent form to the course syllabus so that students can peruse it at their leisure.[14] Recall from my earlier chapter two that on a different day other than the first, I designate a student to collect signed forms from all students.[15] Having the above paragraph in my course syllabus gave me the opportunity to openly discuss my research project with my students at the beginning of the semester. I, like Nickoson (2012), found students to be extremely receptive to the idea they might be part of a research project. They would ask me from time to time how the project was going, was I finding anything interesting, etc. Even students who did not agree to participate (of course, I did not know who these were until the semester was over)

[14] Credit for this idea goes to Richard E. Miller, with whom I had a wonderful conversation at a Bedford St. Martin's workshop.

[15] I designated a student to read the information on the consent form and to collect the forms, which had two check boxes, one for "yes" to participate in the study, and one for "no" to participate. I then left the room, and all students checked the designated box and signed their forms, handed them to the student who placed the forms into a manila envelop. The student took the envelop to the Department office, where the secretary put the envelop in my advisor's mailbox. I did not have access to this envelop until after grades were submitted. In this way, no student is singled out for not participating because all students sign their forms and turn them in.

remained interested in the research project and commented about activities they thought "went well today" (teaching journal). I am curious about the extent of impact this paragraph and my openness about my research had on the overall climate of the classroom, but that question is best left for another day and another time in a potential research project.

As I reflect on additional ways Teacher Research impacted my pedagogy, I turn my attention to the assignment revisions and adjustments. There are a few things that stick out in my mind. First, I kept a "live" teaching journal where I wrote memos about classroom conversations or student comments — anything that was related to the assignment or scaffolding activities. After every class meeting, I then reflected on those "live" notes and wrote more extensive processing thoughts. This was how I discovered more details about students' confusion regarding the prompts during the first three semesters. Those overheard conversations helped me adjust the prompts to their current 2-slide format where there is better scaffolding from one prompt to the other.

Second, since I was constantly present in the classroom while students discussed their thoughts and ideas about their viewpoint maps, I was able to make immediate note of ideas that helped me determine the need to spread the assignment's concepts over several days. These insights also influenced me to create the more detailed PowerPoint and to make it available to students to be able to continually reference it. My on-the-spot notes provided information that validated the instructional decision I made to connect information from the viewpoint maps to the 8-week research argument project. Finally, my reflective notes, combined with on-the-spot written and oral feedback from my students, placed me in the role of researcher-researched subject. As I reflected on students' comments and wrote in my journal, I discovered ways I was not listening to students, ways my voice dominated class discussions, ways my interpretations over-rode students' intentions. Thus my teaching approach and my teacherly identity were critiqued and adjusted or revised.

Another Layer to my Identity

I began this project by describing my layered identity — by describing various lived experiences that have contributed toward my scholarly identity. At the completion of the project, I now add one more layer: teacher-researcher. Throughout this venture, I have been broadly guided by the following: 1) How might writing instructors raise students' awareness of their inner histories or identities? and 2) Further, how might this awareness foster opportunities for reflective evaluation? These questions developed and became more specific as the project materialized and progressed. For the duration of the study the I gathered, examined, and interpreted data to develop, and subsequently grapple with, more specific questions: 1) Considering students as writers whose out-of-class lived experiences impact their literacy practices and identities, what type of an assignment might guide students toward a critical awareness of those practices and identities? and 2) What could be the pedagogical value of such an assignment? These questions were best addressed through the process of action-based or teacher-research, because this is where I, the teacher, have a personal view of the student-generated data and can make necessary pedagogical adjustments that benefit the students.

For me, Teacher Research allowed my research to be strengthened by the contexts of my lived experiences — my layered identity. My ranching experiences, the descriptions by which I began this piece, as well as my various other identity layers continued to inform my pedagogy. The benefit of realizing those layers as invisible influencers has allowed me to recognize and work against biases that could potentially hinder students' literacy growth.

Concluding Thoughts

My research questions regarding composition research revolve mainly around two topics: 1) the ways students demonstrate awareness of their layered identities, and 2) the impact of my pedagogical choices on students' literacy and citizenship growth. I briefly described in Chapter 2 Joyce Rain Anderson's (2015) mapping assignment for her students. She strongly states it is critical for instructors of indigenous rhetorics to understand the ways people are connected to land

and to story as knowledge-making. I wholeheartedly agree. I also, however, believe that all students and instructors benefit from this type of understanding. Evidence in the data from my study demonstrates that all of the consenting students gained deeper insight into the out-of-class lived experiences that had shaped their identities and their engagement with texts. I also gained deeper insight into my out-of-class lived experiences as they influenced my pedagogical approach. Boundaries between the "real world" and the classroom were blurred when students discussed off-campus places where they studied, worked, and relaxed. There were more opportunities for the students and me to discuss issues that interested them and for which they were passionate. They wrote research arguments that emerged from their personal experiences and contributed to larger social concerns. In fact, the Viewpoint Maps allowed students to increase their self-awareness and craft researched arguments that had real-world application (issues currently impacting their families or companies their parents work in or health matters affecting their parents or grandparents or siblings). Students engaged in class discussions with insightful comments, and they were willing to listen respectfully to each other, regardless of any worldview differences. While there were, to be sure, challenges along the way, the stories about the maps became new knowledge for me and for my students that transformed the classroom and my teaching.

Composing emerges from interactions within a space, and this, to my mind, includes languaging practices. Arguing for anti-racist pedagogy, Asao Inuou, in his 2019 Chair's Address, states there is an imperative for Rhetoric and Writing scholars/instructors to understand ways "languaging makes and unmakes us simultaneously" (23:39/46:23), demonstrating the embodiment of literacy as it is concretized through embodied space. Accepting the reflexivity between place and identity (see p. 13 of Chapter 1, this manuscript), and accepting reflexivity between identity and language is also to accept the layered connections between all three: embodied place, identity, and literacy practice. In sum, the literacy practices employed by student-writers result from their layered identities as influenced by lived experiences. Writing

becomes a complex system informed by complexities of embodied places. Teacher-research affords me and my students, as collaborative researchers and research-subjects, many opportunities 1) to privilege our languaging identities, 2) to understand our embodied spaces, and 3) to critically examine writing as a complex system.

An important result of teacher-research for me was that since I was also a research-subject, my own layered identities were examined. As a Cis White Woman with privileges I took for granted, I, through my reflective journal memos, questioned and critiqued my pedagogical choices. I worked to shift my power positionality in the classroom and sat with students in their groups during small-group activities and listened to them, or sat in a student desk while we all discussed a PowerPoint slide and took notes. During one-on-one writing conferences, I tried to ask questions that placed the student in a position of knowledge or expert. This was where the viewpoint map came in extremely helpful because I could draw from its information and identify specific things the student was comfortable sharing.

With this in mind, I see teacher research as the means through which theory can indeed connect to pedagogical practice, thereby positively impacting students' thinking and writing processes, as well as impacting teaching practices. I agree with Nickoson's (2012) statement when she explained teacher-researchers can gain "a deeper understanding of student writers . . and make a positive difference in their literate lives" (p. 111). Teacher research is a necessary component for understanding pedagogical strategies and the ensuing student-reactions. Teachers conduct systematic studies with the purposed intent to understand student-reactions through various means such as interviews, surveys, student-generated rationales, and other data-gathering means. Since the teacher is directly in the classroom, there is no better place to begin exploration and understanding of students' composing processes and a teacher’s instructional strategies. Teacher-research is the essence of a pedagogy that productively blends theory with practice and with evaluation. For me, the eclectic nature of teacher-research allowed me to combine Critical Pedagogy, Place Studies in Composition, and Cultural Geography/Cartography (discussed in

Chapter 1) and weave them together into a Cultural Rhetorics approach in this Grounded Theory research project. It has been my aim here to not only make a positive difference in my teacher-research identity layer, but to also stimulate a form of positive difference for other teacher-researchers and for writing instructors and for the students who enter our classrooms.

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APPENDICES

APPENDIX A
First-Year Composition Curriculum

excerpted from "Teaching First-Year Composition Instructor Handbook: The English Department at --- University" 2019-2020

For English 1113:
Students will recognize composing as a process and demonstrate that recognition by adapting their compositions to a variety of rhetorical situations and audiences through inventing, drafting, revising, and editing writing in a variety of styles and genres.

Assignments include 4 major compositions: #1) Literacy Narrative, #2) Profile Essay, #3) Rhetorical Analysis Essay, #4) Evaluation Essay. Additional assignments and scaffolding activities are at the instructors' discretion.

For English 1213:
Students will develop and extend their proficiency with writing processes through archival research and interrogation, developing research questions, conducting sustained and focused primary/secondary research, critically analyzing source materials through visual representation, developing research projects, and reflecting upon their own research processes.

Assignments are divided into two 8-week themes and include 4 major compositions. Theme A - Reading and Engaging with Scholarly Texts: #1) Summarize a Scholarly Archive, and #2) Analyzing and Evaluating Scholarly Archive. Theme B - Conducting Original Research: #3) Beginning Research and Finding Connections (compose an Infographic), and #4) Compose an Original Researched Argument.

Multimodal Composition for either 1113 or 1213 allows instructors to modify and adapt the program's writing outcomes to include digital and material analogue compositions that expands students' consumption and production of multi-layered, complex texts and information. Instructors still assign 4 major compositions, as well as design appropriate scaffolding activities and additional assignments.

APPENDIX B
Informed Consent Page

Research Consent Page

Please put this page in the manila envelope held by designated student; it will not be available to me (the Researcher) until after final grades are posted.

Consent Documentation:

I have been fully informed about the procedures listed here. I am aware of what I will be asked to do and of the benefits of my participation. I also understand the following statements:

I affirm that I am 18 years of age or older.

I have read and fully understand this consent form. I sign it freely and voluntarily. A copy of this form will be emailed to me after final grades are posted when the Researcher has full access to my consent.

Signature _____

Printed Name _____

Date: _____

Preferred Contact Email: _____

☐ Yes, I hereby give permission for my participation in this and potential future studies.

☐ No, I choose to not participate in any study.

APPENDIX C
Model Maps for Spring 2016 and Fall 2016

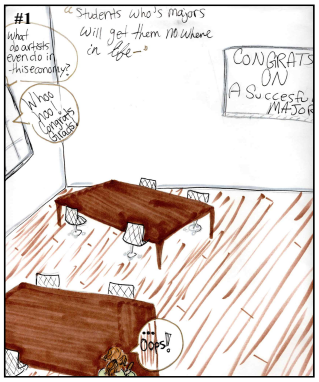
The Official Texas Brags Map

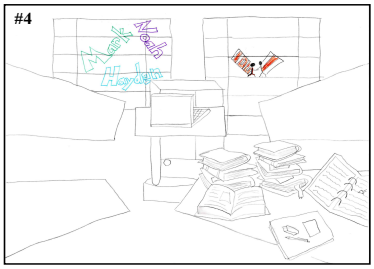
New Yorker's View of the World[16]

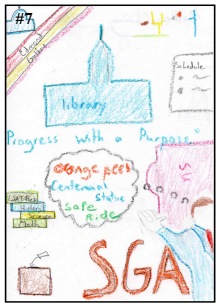
Saul Steinberg, *View of the World from 9th Avenue*
Cover of *The New Yorker*, March 29, 1976
© The Saul Steinberg Foundation /Artists Rights Society (ARS), New York

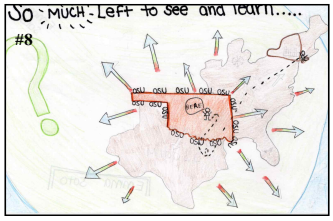
[16] Cover reprinted with permission of The New Yorker magazine. All rights reserved. © The Saul Steinberg Foundation / Artists Rights Society (ARS), New York

APPENDIX D
Thumbnails Student Maps Spring 2016









APPENDIX E
Thumbnails Student Maps Fall 2016

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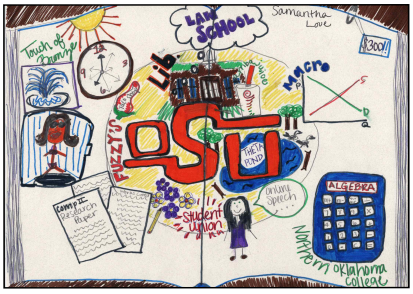

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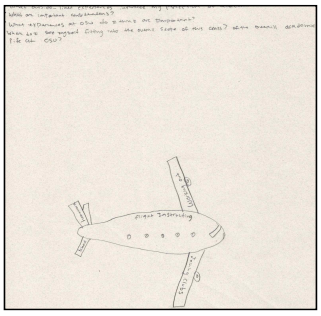

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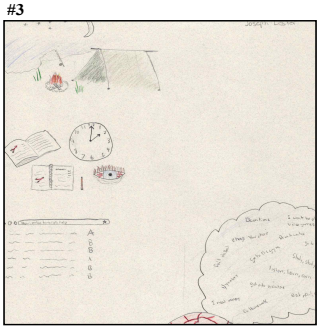

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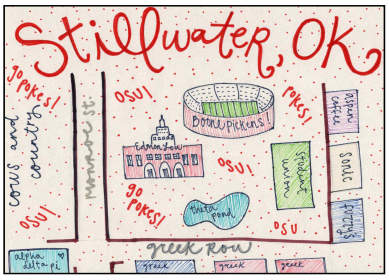
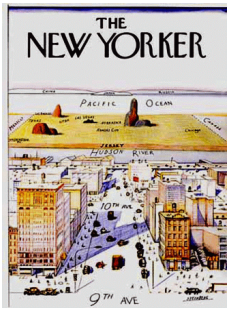


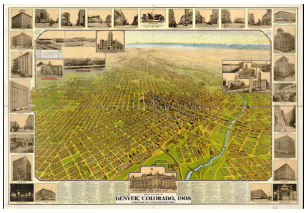
APPENDIX F
5 Viewpoint Maps on PowerPoint F 2018

Texas Brags map

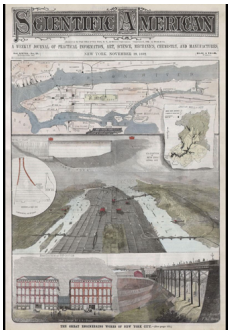


Cover of *The New Yorker*

Anniston, Alabama
1867

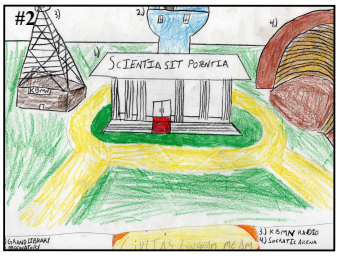


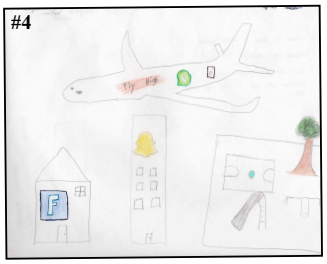
Denver, Colorado
1908

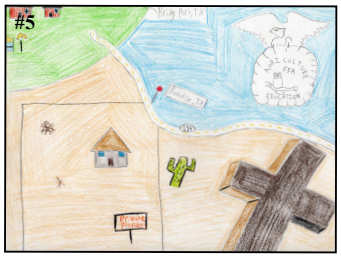


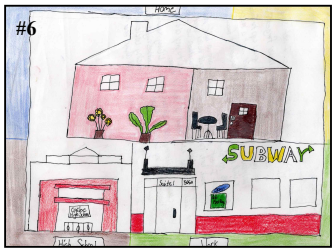
Cover of the *Scientific American*

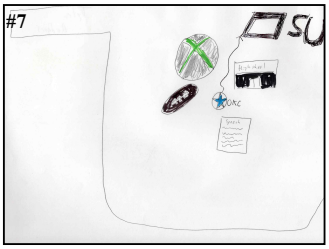
APPENDIX G
Thumbnails Student Maps Fall 2018

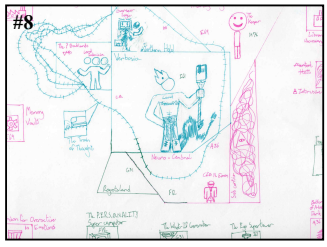


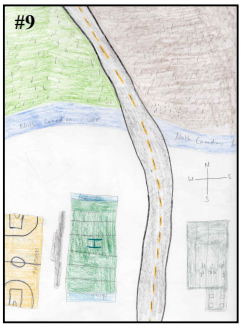






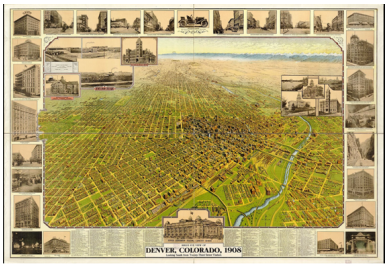






APPENDIX H
Viewpoint Maps w/Tampa Bay for PowerPoint Fall 2019

Anniston, AL 1887

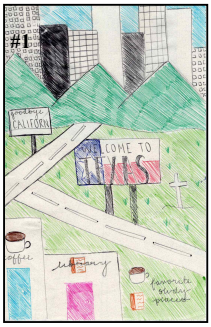


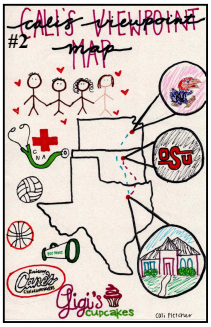
Denver, CO 1908

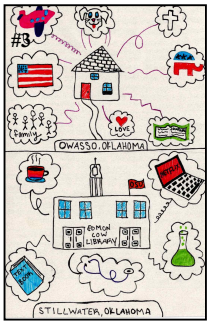
New York City
Cover of *Scientific American*
November 19, 1892

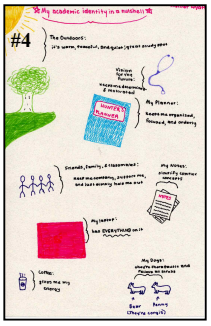
Tampa Bay, FL (circa) 1990

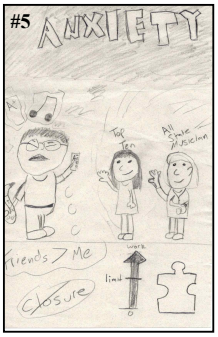
APPENDIX I
Thumbnails Student Maps Fall 2019

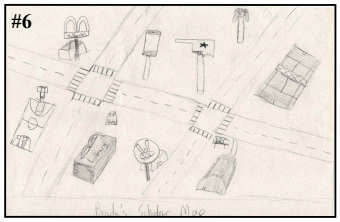


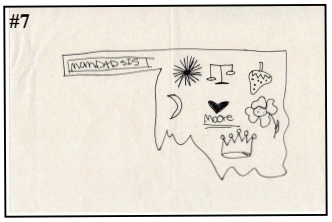


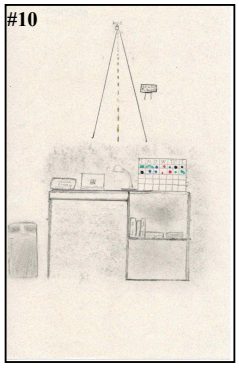


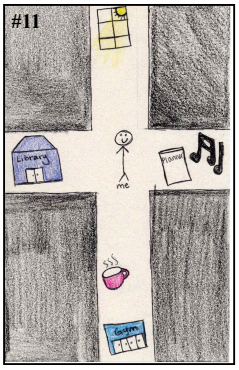


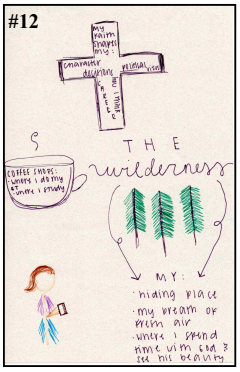




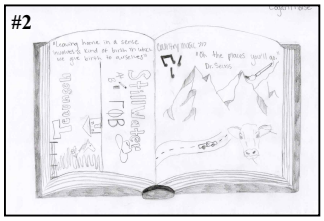


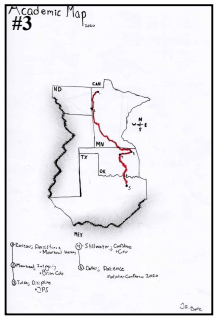


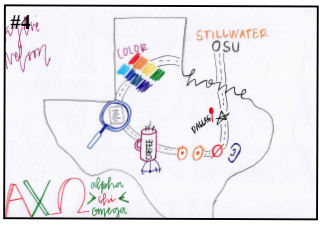


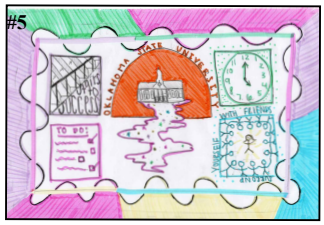


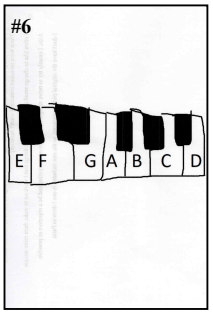
APPENDIX J
Thumbnails Student Maps Spring 2020

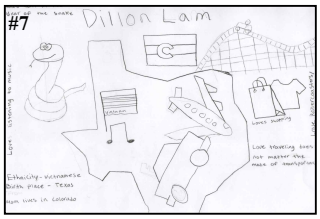


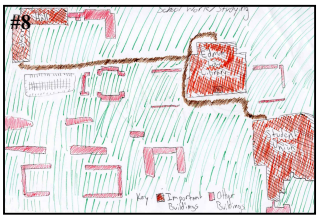


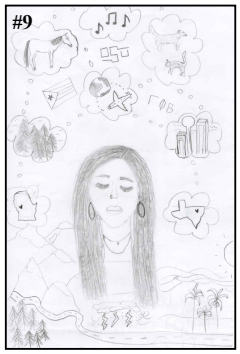


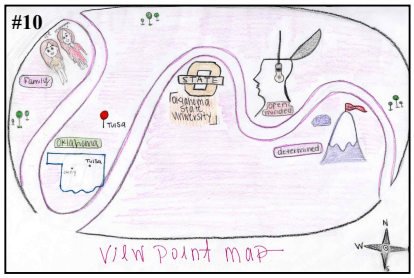












APPENDIX K
Full and Complete Map Rationales w/Initial Codes F2019

Coded Map Rationals for Fall 2019 Initial Codes	Rationales
Connecting places lived to identity Connecting emotion to place Explaining the larger metaphor of the map Connecting emotion to place Symbolizing personal interests and religious faith Symbolizing family Identifying off-campus places as study places	**Map #1** I chose symbols that reflected my life based on where I lived. I was born in Los Angeles, California and lived there until I was 10 and then moved to Frisco, Texas. I wanted to represent California through a skyline and the Hollywood sign to express how living there was much more of a city life. I drew the Texas flag as well as rolling hill to show the much calmer life Texas had brought to me. I arranged the images as if I was driving through my life to express a new chapter. Before I made the move to Texas, I had no idea what it was like to live anywhere other than California, but once I moved I quickly found out how much I loved it in Frisco. I chose to include bright colors for both locations because despite my love for Texas over California, both places were great and I was very happy in both. This Viewpoint Map reveals my love for coffee and also my faith as it is depicted through a cross. Another thing this reveals about my life is that I used to live in California. Though I love Texas, Los Angeles will always have a special place in my heart and will be considered home because of the fact that all of my family still lives there. As an academic, this map reveals where I enjoy spending my time studying. These places include coffee shops as well as the library. I love surrounding myself in a productive environment to motivate me to do the same.
Connecting place to identity Explaining details for each place Explaining details of family Explaining the symbol (dotted line) Explaining the symbols (activities) Describing significance of life-stages Identifying significance of home, family, friends, activities Explaining the symbol (dotted line continues) - as a metaphor Connecting higher education to personal academic identity	**Map #2** In my viewpoint map, I did an overview/map of the 3 states that have had the greatest impact on my life and made me the academic I am today. Texas, Oklahoma, and Kansas are all states that are significant to my life and the of process having to enter into adulthood, but each one is for a different reason. Kansas is where I was born, and where both of my parents are from. They met at the University of Kansas (the Jayhawk drawing), and from there they both got their education and a daughter. Because my parents are both alumni from KU and they were able to get a degree from a college they loved so much, they really had an influence on my experience in finding a college to go to and what I wanted to pursue. The fact that they were able to get a college education and become so successful after all of the mistakes and missed opportunities from becoming such a young family , it was very inspiring for me to care about my education and find a passion in my academics not matter what was in my way. After living in Kansas for the first year of my life, we moved to Texas, where I grew up my whole life. The dotted lines moving from Kansas to Texas represent that change in my life, and all of the images around Texas represent the activities I was a part of that completely changed who I was from 1 year old to 18 years old. Whether it was sports (basketball, volleyball, track or cheerleading), my experience becoming a Certified Nurse's Assistant, different jobs (Raising Cane's or Gigi's Cupcakes), or even the struggles and love within my family, all of these experiences gave me opportunities to find my passions in life and enjoy things that have made me who I am today. In the state of Texas on my map, I drew a closer look at my house in my hometown to represent the basis of my life which includes my family, academics, friends, jobs, sports, and so much more. Lastly, I drew a dotted line from Texas to Oklahoma to represent the most recent change in my life: going to college. Oklahoma State University is where I have continued my journey in finding what I am supposed to do and have had the chance to start a new chapter in my life. All of these aspects on my viewpoint map, whether it's the drawings, states, dotted lines, colors, symbols, or words, are all significant to my life in some way, and have continued to show their importance in different aspects of my life as I continue pursuing my passions. In addition to the way my viewpoint map represents myself as a person and my life as a whole, I intended for this map to represent myself as an academic as well. OSU and KU have greatly impacted the way I view education and how highly I value a college degree. Going to college has always been a goal of mine, and going to school in Texas was a way for me

Identifying personal and academic goals	to set goals and realize my strengths and weaknesses before coming to college. Getting my a CNA license and taking classes that revolved around my love for health, has lead me to finding what I want to do in life and in college. As of now, I have finally decided that I want to go to P.A. school after I graduate, and from there I hope to accomplish much more.
Merging academic experiences with non-academic experiences (blurring boundaries between student's life and academia) Importance of family Identifying personal religious faith Explaining concepts for the symbols (metaphor) Connecting personal interests with activism (animal rights) Revealing personal relationship struggle (blurs line between public and private) Explaining symbolism of personal interests in relation to academics Identifying personal details to provide further meaning beyond the symbols (metaphor) Identifying personal identity (basic college student) Identifying potential conflict between profession and personal faith	**Map #3** 1. In the top picture is what I am as an academic at home. The cross represents my faith, with also has a lot to do with my political views. I was raised in a very patriotic and religious family, thus why when I turned 18 I chose Republican on my voters registration card. My faith, flag, and family is something I will always defend. Next is a plane, I chose the plane because I am very well traveled and have a wider, more open, view of the world. There is also a journal because I keep a journal everyday, if i don't write it down then I'll forget, memories are too important. Next, is a dog, well what I tried to make it look like a dog. After getting a dog this past summer, I have started fighting for animal rights more than ever. Lastly, you will see love, which I don't have anymore. When I first drew this viewpoint map, I was in a 2 year relationship, and just recently got dumped, so lets just pretend that one isn't there. Below, you will find Stillwater, Oklahoma. These are the things that represent me as an academic at school. First is coffee, because what college can survive without coffee, for the color scheme I had in mind a sunset, because of Oklahoma's famous sunsets. Next, is studying. Sometimes I will stay up until 4am studying and others I give up half way in and go to bed at 7pm. Next, is my major, nursing. Ever since I was little I knew I was meant to be a nurse. With nursing coming along science, which can be represented by the beaker. And finally, Netflix, every college students best friend and worst enemy. I didn't necessarily have a certain arrangement for my images. And I tried to keep the colors of everything as realistic as possible. 2. I would say that my viewpoint map reveals that I'm just a basic college student. 3. I am a Nursing major with a minor in Biology, who also believes in God. Which can be a struggle, but it is possible.
Identifying internal struggle (blurs boundary between public and private) Explaining personal struggles with friends Metaphor of light and darkness Prioritizing friends over self Explaining personal flaws Admitting lack of personal conflict resolution Identifying personal detailed information (metaphor of the puzzle piece) Admitting personal struggle with class interactions and "closure."	**Map #5** My viewpoint map mainly represents my internal struggles as an academic I became through high school. The emphasis was Anxiety, which covers most of the map. The second portion of the map contains myself upset over my grades and music, which were not terrible, but not as good as my friends, who are described with alphabetical text on who they were and surrounded by light compared to my darkness, showcasing how they did not intend to bring me down and were supportive, but I shut them out. The third portion are results from my anxiety and other things that are important because of it. I prioritized Friends and others over my own needs, so I have never had the best self care. I also have my work levels skyrocketing past my limit, indicating how I would not stop at my limit and just continue to the point of breaking down. The word "Closure" is crossed out because by the end of high school, I never made it to that level of being at my friends pace; always behind them at everything. The puzzle piece represents my Asperger's Syndrome, which I believe is the reason my anxiety is so over the top. Everything is in black and white to represent my dark mind as the viewer is sent to what I think of myself as an academic. The map reveals why I may act high and mighty in a classroom setting, as I tend to answer a lot of questions just so I can say I am at the level of the friends that also did the same. The map provides context in how I act as an academic, as I have to fight my internal battle and still prove I can have the closure I wanted.

Explaining symbols - beginning with university location — place connected to personal identity Identifying preferred place to study (on-campus) Explaining the importance of family Identifying and explaining professional goal Explaining personal method for organizing school duties Explaining personal learning style - preference for writing down information Explaining personal preference for study place - Connecting environment to productivity Explaining significance of "road" symbol (metaphor) Explaining symbols operate as metaphor Connecting goals with focus and people with support as a means toward success (family as support)	**Map #9** The symbols that I used to represent me as an academic in my viewpoint map were Edmond Low library, my family, a stethoscope, a calendar, a notebook and pencil, a cross, an exercise bike, a coffee, a tree, and a paintbrush and paints. The drawing of Edmond Low represents me as an academic because that is the place that I study the most, and I am in the library 99% of the time. The drawing of my family is important because they are the people that support me through my academics. My family supports me and pushes me to achieve all of my academic goals. The drawing of the stethoscope represents me as an academic because my ultimate goal after college is to become a physician's assistant and work in a children's hospital. This symbol represents where I want to be in the future. The drawing of the calendar is included because planning everything in advance (my tests, assignments, meetings, etc) allows me to be most productive in my education, and it allows me to decrease procrastination. The notebook and pencil describe me as an academic because I always learn better, and remember things better when I write them down rather than typing them. This is a personal preference that I have found over the years, and it really affects how I learn. Another personal preference that I have found is that I enjoy studying outdoors, and this is represented by the tree. The exercise bike represents me as an academic because exercising has made a good way for me to relax. When school becomes hard and stressful, exercising acts as a great stress reliever. Another symbol is the paintbrush and the paints, and they also represent a stress reliever. The coffee represents me as an academic because it literally keeps me awake during the day. Even though it might not be the most healthy, I always do my best work when I am fully alert. I arranged the symbols in no particular way, but I did connect them with roads to represent the "path" of myself as an academic. This viewpoint map reveals each part that I find important when trying to achieve my academic goals, and this allows viewers to see what my goals are, and the different things I do to achieve them. These include overall goals that keep me focused on my academics, the people that support me through my academics, and the things that act as stress relievers and allow me to achieve my goals.
Connecting place to identity (library) Identifying religious faith Explaining metaphor of the images inside the cross symbol Explaining significance of religious faith Affirming the significance of the symbols	**Map #11** 1) The main symbols I chose to put in my viewpoint map are a cross, the library, the gym, coffee, and windows. The symbols are in there because they are all a big part of my life, whether I go there every day, or its something that I enjoy like coffee and buildings with big windows. I arranged the images in a way where its inside of a cross because religion is the most important thing in my life, and everything else I do revolves around it. The color choices I picked were simple and bright, yet it contrasted with the black background that outlines the cross. 2) This viewpoint map reveals the things most important to me. My life is centered around my beliefs, and the way I identify myself as a scholar is through the things I like. The gym shows that I am motivated, the library shows that I am studious and I take my work seriously, and the windows and the coffee are things that I like to have when I do homework or study. 3) It provides a visual representation of who I am by summing up my characteristics as a scholar and the things that help motivate me. It helps to show my motivation, my willingness to study hard, how I manage my time, and the things that I like.
Identifying the symbols Explaining the symbols - significance of personal religious faith Identifying preference for study place - off-campus Connecting place with identity (relaxation and rejuvenation) Explaining larger meaning of the trees (metaphor) Explaining personal approach to academics is through the lens of personal religious faith	**Map #12** When designing my viewpoint map, I selected symbols such as a cross, a coffee mug, and evergreen trees. I drew the cross because it represents my identity in Christ as a Christian. I arranged the positioning of this cross at the top of my viewpoint map to represent the primary importance that my faith has in my life and who I am as a person. I also chose to draw a coffee cup. This represents the hours I spend in cafes studying God's word and studying for my classes. I, unlike some, love the business and commotion of coffee shops. In fact, I am currently typing this in a cafe! For whatever reason, I do my best work in this setting. Finally, I chose to draw evergreen trees. These trees represent who I am in a multitude of different ways. These trees for one, represent my love for nature, and the peace and joy that spending time in nature brings me. This is where I like to spend quiet moments of my day and is where I go to experience rejuvenation and alone time. I chose to illustrate most of the symbols and words presented in the map with brown and not a ton of color because this is how I like to view maps, with general bland coloring that is not too overwhelming in color and hard to read. These things all shape who I am as an academic because of the religious lense that I view life through, where and how I like to process information, and what I do to recharge myself.

APPENDIX L
Full and Complete Map Rationales w/Initial Codes F2020

Coded Map Rationals for Spring 2020	
Initial Coding	***Student Rationales***
Identifying scholarly identity Explaining deeper meaning of symbols Acknowledging that success comes in steps Connecting choice of color to personal approach for achieving goals Explaining personal characteristic (goal oriented and logically vs creatively) Acknowledging the metaphor	**Map #1** My Viewpoint map is designed this way because I see myself always reaching for the sky as a scholar, so I wanted to include things that you would see in the sky. The sun is at the highest point and it represents success because that is where I want to be, the airplane is at the lowest because it travels upward and represents where I think I am at right now on my way to success, and the clouds are in the middle because those are the next steps I need to take to get where I want to be. I am not the most creative, so I left my viewpoint black and white, and I wanted to get the point across that the black and white is just how I see what I need to do to achieve my goals. I like color in other aspects of my life, but when it comes to academics I like it to be pretty straight forward. This viewpoint map reveals that I am a very goal oriented person, and that my mind thinks more logically rather than creatively. The photo shows different levels of "height" within the sky which is meant to be seen as a metaphorical ladder that I am climbing.
Describing overall map design — explaining the meaning of the metaphor (open book) Further developing the “open book” metaphor Identifying significant places and their connections to this student Explaining the color choices Admitting color can be distracting Further explanation of the book metaphor — connecting to personal interests Identifying symbols for hometown, homestead, places, experiences Connecting the symbols to personal identity Identifying academic performance Connecting non-academic experiences with academic identity (blurs boundaries) Identifying personal characteristic (achieve goals)	**Map ##2** 1) Regarding my design, I chose to create my viewpoint map on an open book. In doing so, this illustrates that the events in my life are in accordance with a novel, and I treat my life as if I am writing my own story. Only two of the thousands of pages concerning my existence are depicted, which portrays that these are not the only aspects that represent my scholarly identity. In addition, not only does the viewpoint map contain images such as animals and mountains, but also quotes as well. These quotes somewhat serve the purpose of narrating the page below to assist the viewer in understanding. One the left side of the page, I divided the town of Tecumseh and Stillwater with a vertical line. In doing so, this is an illustration to the viewer that these are two separate events, but since they are on the same page, are connected. Under each heading, I drew elements that correspond with each town. In regards to my color choice, I chose to keep it simple at a black and white basis. Frequently in art, one section or part of an image will be disregarded for it was not colored as brightly as the rest of the picture. This is what I hoped to avoid in my viewpoint map. I left out color so the audience would not get too distracted by one particular symbol or image. In this way, the viewer travels along the page and absorbs everything in a timely fashion. 2) This viewpoint map reveals various things about me. For instance, as previously mentioned, I chose to illustrate my design on a book. Therefore, it is plain to the viewer that I find value or meaning in books. In addition, this viewpoint map also reveals my favorite type of music, hometown, current homestead, and places I have been. It also provides images regarding each aspect that further illustrates my experiences regarding that event. Under the label Tecumseh, a field is drawn with a horse, fence, flowers, and house. This can be interpreted to mean that I have a country background and upbringing. 3) Lastly, this viewpoint map is also a visual representation of who I am as an academic. On this viewpoint map, I have the letters A & B drawn with a pencil positioned next to them. This illustrates what type of academic I am regarding grades. In addition, because I drew symbols that represent my country upbringing, this also represents who I am as an academic. For instance, due to my country background, I have learned what hard work and responsibility means through early morning feeds and fixing various things on the farm. These attributes thus followed me in my scholarly career. I strive to be the best I can be, working hard for my grades while in the mean time being responsible enough to achieve my goals.

Identifying places Connecting place to personal identity Stating significance of place	**Map #3** 1.) I chose to place the states the way I did because recently this have been the main states I focus on in my road trip to how I became my present self. I chose the states because they are important to me. I chose the fuzzy border because there isn't much outside those states that I know of besides tourist destinations. I chose the dull color because I wanted the red map to be focused on. 2.) This viewpoint shows important places and why they are important I'm my life. I missed some spots looking back, but it is pretty accurate to my important places in life. 3.) It shows what I value most. The four states represented and why in the bottom left legend. It shows how I got to be my present self. 4.) Attached in bottom.
Identifying significant organization (sorority) Identifying home state and connecting to personal identity Explaining symbol to personal characteristic Explaining symbol to personal characteristic Explaining significance of place Admits personal characteristic (creative) Explaining meaning of the design Combining past place with present organization Connecting academics to creativity as a personal attribute	**Map #4** The first symbol is my sorority which is Alpha Chi Omega. This is very important to me because I respect everyone in it and uphold our values and reputation. It also takes up the majority of my free time so it is a big part of my life. I also have the outline of Texas because that is where I am from and love it so much. I think I am the way I am because I am from Texas. I drew a magnifying glass because I am a very curious person so I like to observe things. I put coffee because I cannot go a day without it and it help me to stay awake. I drew eyes and hears because I am a visual learner over hearing. I drew a star where Dallas, Texas is because I have lived there my whole life and it means a lot to me. Lastly, I drew a color scheme because I love colors and design. I am very creative and like color over black and white. I put these images inside of Texas because they were all things I brought with me from Dallas, and being an Alpha Chi Omega is what I have gained since being here. I did colors because I think it helps me learn better and is more interesting. I chose red and green for Alpha Chi because that is our colors. I think this map reveals my personality pretty well because these things help me every day. As an academic, people are able to see that I learn in a creative way and like to dig deeper than surface level.
Explaining the symbols and their meaning More symbols and their meaning Identifies the most important symbol and explains Connecting out-of-class relationships to academic success Identifies preferred study place Explains personal characteristic (time-oriented person)	**Map #5** 1. In my viewpoint map, one of the symbols is stairs. The reason I put stairs in this picture is to represent the work it takes to be successful, meaning that climbing endless amounts of stairs is not easy. Another symbol I chose to add to my viewpoint map was a clock. The clock represents time and shows that trying hard and putting in effort takes time. Along with the clock, a to-do list is also presented. The to-do list represents how I am usually unorganized and all my stuff gets jumbled together but I still try to stay as organized as possible. The one symbol I find to be the most important is the one where I am surrounded by people I care about. This symbol is most important to me because it shows that to be a good scholar I need to surround myself with people who will support me and aid me in my studies. The final symbol is the Edmon Low Library. This symbol is where I spend most of my time as a scholar and has made me successful, because when I am there I strictly focus on my studies with small snack breaks in-between. The placement of the symbols is just in an organized manner. The symbols are in boxes all surrounding the library. The colors I used are bright neon colors. There is really no meaning behind them besides the fact that I thought they were pretty. 1. I would say my viewpoint map reveals that I am a time oriented person. I usually like when I have a due date and I do assignments within a certain time. Also I feel like it reveals that I work hard for what I want because it doesn't come easily to me. 2. This viewpoint map provides viewers a visual representation of who I am by the use of my symbols, the bright colors, and the fun style that comes along it.

Highly metaphorical Explaining the meaning behind the metaphorical map Further reasons for the map design Admitting personal characteristic	**Map #6** I drew a piano with labeled notes, except the labels were not aligned correctly (intentionally). There were no colors because it wasn't necessary. I often like to change small details about most things that I work on to make them more unique. Also, I usually try to move straight to the point on everything and be a objective as possible. I don't have the original picture anymore, so the one included is one I drew in Paint.
Explaining the choice to design symbols "spread out" Connecting the design choice to personal characteristic Further explaining the design choices connected to personal characteristic	**Map #7** 1. • Symbols are explained in the drawing😅 • Honestly I did not really think when placing the pictures. I just filled the space up. • Didn't have colors so did not color. But also it can be a good thing that the pictures have no colors because it lets the audience paint themselves. Not all people think the same 2. My pictures aren't in just a big symbol/picture. They are spread out.This viewpoint map reveals that I hate being contained. I like exploring and not being in one place. I don't like having too much rules(which can be a bad and good thing). 3. This viewpoint map shows that I like having an explanation to everything I'm doing and like things to be explained in detail. (Wrote what every symbol/picture means)
Explaining the symbols for specific locations (place) for study Identifying solely academic place	**Map #8** 1. The symbols that are present are the locations where I used to spend all my time doing homework or studying. I arranged it where these place are the largest on the map and also labeled, I did this so that it is obviously emphasized that these are important buildings to my scholarly identity. As for my color choices I tried to use a bright color for the important buildings, and used brown as a path as it stood out really well against the green. 2. This reveals that majority of my time was spent in these areas as I often studying or working on homework for school. 3. This shows viewers where I study and do homework and/or where I am throughout college. 4. A photo of my viewpoint map can be found attached to this submission.
Identifying birth state Identifying current home state Identifying symbols to further represent each state/place Identifying symbols representing personal layers Identifying layers of place Connecting symbols on map to personal identity Explaining reason for connecting dots Explaining personal identity influenced by places and experiences and interests	**Map #9** On the left side are symbols from Wisconsin (the state with a heart where I lived, trees, and my horses) from where I grew up. On the left side I put things that represent my life in Texas (the state, the skyline of Dallas, and my pets at home). In between those drawings that represent where I came from are more things that make me the person I am. This is the Puerto Rican flag, the letters of gphi, OSU, music and concerts, and traveling. The center I (attempted) to draw myself, surrounded by mountains, trees, the beach and ocean with a road connecting them all. This represents the the places I've traveled, the places I will travel and how it made me who I am. Directly under the picture of myself is a storm, I drew this because it's a good representation of life and myself. Sometimes things can be dark and stormy and confusing, but it will always turn to a brighter day with time. I believe this map shows the specific things in my life that have made me who I am and have influenced my life in a positive way. I chose to not color it mainly because of a time constraint but also I like things in my life to be provided in a way of being black and white - leaving no room for distractions or a way of twisting words/perspective. I also used little dots to connect all the things that have importance to me because no matter how opposite some things are in my life, they all make me the person I am today. This can show who I am as a student by showing where I came from; moving to very opposite states, going to college in another and the distractions that could present themselves in my life as well. Such as, my horses, concerts, or traveling.

	Map #10
Identifying the 5 symbols used Explaining importance of family Explaining importance of place (state) Explaining importance of place (university) Explaining personal characteristic (open-minded) in detail Explaining mountain symbol and connecting to personal characteristic (determined) Purpose of color	1). In my Mind Map, I chose 5 symbols that embodied who I was as a scholar. In my mind map, the symbols are in between the road that runs through the whole paper. The first symbol is my family. Family is an important factor to my scholar identity because they motivate me to strive and be a better person everyday. They are my backbone and I wouldn't be anywhere that I am today without their love and support throughout everything. They truly inspire me to work hard, be determined, and become successful. The second one is the state of Oklahoma. I was born and raised in Oklahoma which influence a lot of who I am today. My friends, family, teachers, etc. are mostly from Oklahoma so its a big part of who I am. The third is OSU. I chose OSU as a symbol because being at Oklahoma state I've been able to take in information from my peers and also become more independent. Open-minded is the next symbol. Being open-minded at such a big university is essential because of all the new information being thrown at us and the thousands of students that come from all over. I love learning new things and opening my mind to new ideas everyday. In writing that helps me to explore new options also. Lastly, I chose to draw a mountain to signify that I'm determined. Although I'm juggling many things, I'm determined to do my best and strive for success. I chose to use colors because it represents happiness to me and I used pink as an overall color because its my favorite.
Importance of family Importance of place Further explanation of above statements	2) The Mind map reveals many things about me. First, family is important to me and they influence who I am. Ive lived in Oklahoma which also contributed me furthering my education at Oklahoma State. I am open minded and love new ideas and am open to new things and lastly, I am determined to do well and be successful. This Mind map reveals what influences me not only as a scholar, but also as a person. 3) It shows viewers who I am as an academic because it shows what contributes to who I am. The state I've been born and raised in, my family, my university, my mindset and goal towards sucess. These symbols allow the viewer to understand that these symbols are important to me and give me a bias opinion regarding them which affect me as an academic. The added color shows that these things bring me happiness and are a positive impact/influence to me as a scholar.

APPENDIX M
IRB Approval Letter

Oklahoma State University Institutional Review Board

Date:	Monday, February 5, 2018
IRB Application No	AS17111
Proposal Title:	Fostering Writing Students' Literacy Growth: Productive Pedagogical Practices
Reviewed and Processed as:	Exempt

Status Recommended by Reviewer(s): Approved Protocol Expires: 2/4/2021

Principal Investigator(s):

Jeaneen S. Canfield
, OK

Lynn Lewis
205 Morrill
Stillwater, OK 74078

The IRB application referenced above has been approved. It is the judgment of the reviewers that the rights and welfare of individuals who may be asked to participate in this study will be respected, and that the research will be conducted in a manner consistent with the IRB requirements as outlined in section 45 CFR 46.

☐ The final versions of any printed recruitment, consent and assent documents bearing the IRB approval stamp are attached to this letter. These are the versions that must be used during the study.

As Principal Investigator, it is your responsibility to do the following:

1.Conduct this study exactly as it has been approved. Any modifications to the research protocol must be submitted with the appropriate signatures for IRB approval. Protocol modifications requiring approval may include changes to the title, PI advisor, funding status or sponsor, subject population composition or size, recruitment, inclusion/exclusion criteria, research site, research procedures and consent/assent process or forms.
2.Submit a request for continuation if the study extends beyond the approval period. This continuation must receive IRB review and approval before the research can continue.
3.Report any adverse events to the IRB Chair promptly. Adverse events are those which are unanticipated and impact the subjects during the course of the research; and
4.Notify the IRB office in writing when your research project is complete.

Please note that approved protocols are subject to monitoring by the IRB and that the IRB office has the authority to inspect research records associated with this protocol at any time. If you have questions about the IRB procedures or need any assistance from the Board, please contact Dawnett Watkins 219 Scott Hall (phone: 405-744-5700, dawnett.watkins@okstate.edu).

Sincerely,

Hugh Crethar, Chair
Institutional Review Board

VITA

Jeaneen S. Miller Canfield

Candidate for the Degree of

Doctor of Philosophy

Dissertation: (RE)IMAGINING CARTOGRAPHIC TECHNIQUES IN WRITING PEDAGOGY

Major Field: English

Biographical:

Education:

Completed the requirements for the Doctor of Philosophy in English at Oklahoma State University, Stillwater, Oklahoma in July, 2021.

Completed the requirements for the Master of Arts in English at Oklahoma State University, Stillwater, Oklahoma in 2014.

Completed the requirements for the Master of Science in Educational Leadership at Cameron University, Lawton, Oklahoma in 2012.

Completed the requirements for the Bachelor of Arts in English at Cameron University, Lawton, Oklahoma in 1999.

Experience:

Teaching/Research Assistant to Dr. Rachel Jackson, "Story, Resistance, and Native American Communities," Spring 2019.

Assistant Director, First-Year-Composition Program, Oklahoma State University, Stillwater, OK, Fall 2015 to Spring 2018.

Professional Memberships:

Sigma Tau Delta English Honor Society, Alumni Epsilon Chapter
Rhetoric Society of America
National Council of Teachers of English
English Graduate Student Association, Oklahoma State University
Kappa Delta Pi (Educational Honor Society)