Composing Metaphors:

Metaphors for Writing in the Composition Classroom

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ABSTRACT

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Composing Metaphors: Metaphors for Writing in the Composition Classroom (401 pp.)

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This dissertation is a qualitative study of students' and teachers' metaphors for writing in eight sections of required writing courses (freshman and junior composition) at a mid-sized public Midwestern university. Through a series of writing- and discussion-based activities, students and teachers composed and shared their personal metaphors for writing (e.g., Writing is like playing basketball), discussed metaphors for writing taken from the field of composition (e.g., Donald Murray's writing as discovery metaphor), and had several opportunities to revise or change their metaphors for writing.

While metaphor researchers often collect and categorize metaphors from various groups such as students and teachers, they rarely allow these groups to share their metaphors with each other. This study was designed to remedy this oversight. Research in teacher training, psychotherapy, and teacher research has shown that metaphor can be a useful communicative tool, bringing people to better understandings of each other's positions and even allowing them to negotiate new positions.

This study is organized by four case studies of teachers and their writing classes. All four teachers entered the study with pedagogical conflicts they were trying to work through and developed "metaphorical solutions" to deal with these issues. Through the case study method, this dissertation follows students' and teachers' changing awareness of their own conceptions of writing and the value of metaphor.

At the conclusion of this study, all four teachers reported learning something new about their students and reconsidering, and sometimes altering, their pedagogy as a result. Also, participants exhibited greater understanding of the rhetorical properties of metaphor. In the field of composition, metaphor is often regarded as a literary device, not as a rhetorical device. Therefore, composition students often learn only the technical definition of metaphor, not the ways metaphor is central to our views of the world around us. This research suggests that metaphor study should be included in the composition curriculum in order to help students develop the "metaphorical literacy" needed for their daily lives.

Approved: _____

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I also owe a debt of gratitude to my family. My parents, Frank and Carol Stead, have never stopped learning, and through their example have made dedicating time and effort to continued education seem both possible and worthwhile. And, as always, I can't thank my husband, Roger Hart, enough for his time, encouragement, and sense of humor.

Finally, I would like to thank the teachers and students who participated in this study and therefore made it possible. I continue to be humbled by their willingness to share their ideas about writing and the teaching of writing with me. Working with these classroom communities has forever altered my own understanding of writing, teaching, and the power of metaphor.

for Roger,

always my best reader

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WHY STUDY METAPHORS FOR WRITING AND THE TEACHING OF WRITING?

"We define our reality in terms of metaphors and then proceed to act on the basis of metaphors." –Lakoff and Johnson, *Metaphors We Live By*

Introduction

Writing this paper is a chore I'm not looking forward to. Students should venture out and make their own discoveries. Watch out, that teacher is an ogre. These statements have something in common: they are metaphorical. They describe one thing (writing, students, a teacher) in terms of another (a chore, explorers/adventurers, an ogre). We have all read, thought, heard, or spoken expressions such as these; however, we do not always stop to consider what these metaphors mean for ourselves as teachers, for our students, or for the teaching and learning of a complex activity such as writing. Are these expressions unimportant or do they have significant benefits or consequences? Are there alternative ways of talking about teaching, learning, and writing we could or should choose to use? What is the result, for example, of a student viewing a writing assignment as a *chore*, while her teacher views the assignment as an *opportunity for exploration or discovery*?

My interest in these questions about educational metaphors has developed over the past seven years in my time as a student of creative writing and rhetoric and composition and in my work as a teacher of composition, creative writing, and literature. I have read and researched widely on this subject and conducted two pilot studies focused on teachers' and students' metaphors for writing. These experiences led to the current

study, a descriptive study of students' and teachers' metaphors for writing in eight

sections of required writing courses (freshman and junior composition) at a mid-sized

public Midwestern university. This research study seeks to answer the following

questions:

1. What happens when students and teachers surface their personal metaphors for writing and enter into conversation about those metaphors?

2. What happens when students and teachers enter into a dialogue about metaphors for writing taken from the field of rhetoric and composition?

3. In what ways could discussing metaphors for writing be a useful pedagogical tool, bringing students and teachers to a better understanding of each other's positions?

4. What effects might these discussions have on participants' views of writing over the course of one college term?

In order to establish the basis for these questions, I will begin this first chapter by

addressing several pressing questions about metaphor and metaphor study: *What is*

metaphor? and *Why does it matter?* Then, after addressing these fundamental questions, I

will review foundational theory and research about metaphor in general, and about

educational metaphor in particular. After familiarizing the reader with current relevant

metaphor theory and research that underlie this study, I will identify and discuss the gap

that this research aims to fill: a lack of conversation among students and teachers of

required writing courses about personal metaphors for writing and metaphors for writing

prominent in the field of rhetoric and composition. Finally, I will conclude with a chapter

outline that will give an overview of this project as a whole.

What Is Metaphor? Why Does It Matter?

Metaphor, as we have already seen at the beginning of this chapter, can be defined generally *as explaining one concept in terms of another*. Kenneth Burke defines it as "a device for seeing something in terms of something else" (Burke qtd. in Cameron "Operationalising 'Metaphor'" 3). This often means describing an abstract or complex concept in terms of something more concrete or more easily understood or recognizable. As Lynne Cameron, a linguist at the forefront of modern metaphor research, notes, this basic definition "often seems to be the only level at which [metaphor] theorists and researchers of many different persuasions can agree" ("Operationalising 'Metaphor'" 3). Raymond Gibbs, a contemporary of Cameron's furthers this point about the intricacies of metaphor research, remarking, "Studying metaphor sometimes seems like an overwhelming experience. Contemporary scholars wishing to understand something about how metaphor is created, understood and applied often find their heads spinning as they try to get a handle on the voluminous literature on the topic" (29). As a result of the wealth of theory and research about metaphor, I will concentrate on several major developments in metaphor theory and then on research that is most relevant to my current project (i.e., research on educational metaphor). This is not to suggest that there are not many additional interesting nooks and crannies of metaphor research to explore, but simply that for the sake of efficiency and clarity, I necessarily must limit the scope of my literature review. I begin with a common misconception about metaphor—that it is merely ornamental and not worthy of serious study.

Overall, the field of composition, at least at the practical classroom level, has suffered from a lack of recognition of the rhetorical nature of metaphor. As Lad Tobin

writes, "To use metaphor productively, we [. . .] need to [. . .] discard our discipline's traditional distrust of metaphor itself. That metaphor is more than mere embellishment— that in fact metaphor is not only a way to represent meaning but also to make meaning— is not well established" (447). This distrust of metaphor has led to limited discussion of metaphor in the composition classroom. Sherry Booth and Susan Frisbie write, "In composition we are left with a simplistic view that urges teachers to help students avoid mixed or strained metaphors but does not address the role of metaphor in conveying and receiving—in constructing—meaning"[1] (164). This dismissal of metaphor as a serious subject of rhetorical study is often traced back to Aristotle. As Andrew Ortony writes in his introduction to *Metaphor and Thought*, "Because rhetoric has been a field of human inquiry for over two millennia, it is not surprising that any serious study of metaphor is almost obliged to start with the work of Aristotle" (3). But while Aristotle is widely credited (by Ortony and others) with disparaging metaphor as mere ornament, in his essay "Getting Your Sources Right: What Aristotle *Didn't* Say," James Edwin Mahon argues that this view is ill-considered. Going back to the *Poetics* and the *Rhetoric*, Mahon argues that Aristotle saw metaphor as an important tool for learning (74). Also, Mahon writes that Aristotle "acknowledges that *everybody* uses metaphors in conversation, and he simply encourages orators and writers to work on producing better metaphors" (75, emphasis in the original). Cameron agrees with Mahon's assessment, pointing out that Artistotle believed that "successful metaphor [. . .] could act conceptually to produce new meaning" (*Metaphors in Educational Discourse* 13).

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[1] James E. Seitz gives a thorough overview of the (mis)treatment of metaphor in composition in *Motives for Metaphor: Literacy, Curriculum Reform, and the Teaching of English.*

In opposition to the dismissive view of metaphor, a renewed recognition of the importance of metaphor in everyday speech occurred in the late 1970s and early 1980s with the publication of texts such as Ortony's edited collection *Metaphor and Thought* and George Lakoff and Mark Johnson's *Metaphors We Live By*. An accepted tenet of current metaphor research is that metaphor is *prosaic* (everyday and ordinary), rather than merely *poetic* (literary and creative) (Cameron, *Metaphor in Educational Discourse* 6). In "Why Metaphors Are Necessary and Not Just Nice," Ortony identifies three important qualities of everyday metaphor: "inexpressibility," "vividness," and "compactness." Metaphors can express the inexpressible (what cannot be paraphrased in literal language), they use concrete language to describe complex or abstract concepts (making them vivid and memorable), and they pack a lot of meaning into a small linguistic package as readers or listeners infer meaning from the comparison being presented (compactness). Therefore, Ortony concludes, metaphors are powerful, and necessary, particularly in education:

> The great pedagogic value of figurative uses of language is to be found in their potential to transfer learning and understanding from what is known to what is less well-known and to do so in a very vivid manner. To appreciate these facts may be to make better use of them and to better understand them. Metaphors are necessary as a communicative device because they allow the transfer of coherent chunks of characteristics— perceptual, cognitive, emotional, and experiential—from a vehicle which is known to a topic which is less so. ("Why Metaphors Are Necessary" 53)

The pedagogical value of metaphor is apparent when writing theorists and teachers try to describe complex activities such as writing and the teaching of writing. As Lad Tobin remarks, "Since our composing processes and accompanying attitudes are abstract, idiosyncratic, and largely unconscious, we need to find a shared language or images to which we can respond. Metaphors can often provide that shared access [. . .]" (446).

Lakoff and Johnson revolutionized metaphor study by arguing that metaphor is more than mere ornamentation, more than the province of poets. The title of their seminal text, *Metaphors We Live By*, suggests how fundamental to our daily lives they believe metaphor to be. Lakoff and Johnson argue that everyday speech is metaphorical and that our "ordinary conceptual system, in terms of how we think and act, is fundamentally metaphorical in nature" (3). Lakoff and Johnson contend that there are whole systems of metaphor that frame our experience, whether we are aware of them or not. For example, there are many common expressions that grow from the underlying (root) metaphor ARGUMENT IS WAR,[2] such as to "attack a position," defend a thesis, or shoot down someone's point (5). Recognizing the way we think about and talk about a concept is important, argue Lakoff and Johnson, because "we define our reality in terms of metaphors and then proceed to act on the basis of metaphors" (158). In other words, our metaphors affect how we see and understand the world and how we function within it.

The second important feature of metaphor Lakoff and Johnson draw our attention to is its partial and inexact nature (153). The *topic* (or *tenor*) of a metaphor (the concept being described) never completely equals the *vehicle* (what the topic is being discussed in terms of). We know, for example, that teachers (*topic*) are not ogres (*vehicle*), but human beings. When we hear the comparison, we take some attributes of ogres and apply them to the teacher in question, so that the warning "Watch out, that teacher is an ogre" tells us that the teacher is perhaps cruel, domineering, or frightening, but probably not a ten-foot-tall monster that eats people. In other words, in order to understand the comparison, we need to recognize what the *topic* and *vehicle* have in common, and ignore what they do not. In this way, metaphor serves to *highlight* similarities between the tenor and vehicle

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[2] The conventional way of signifying root metaphors is to write them in small capital letters.

and to *hide* areas of inconsistency where the comparison breaks down (Lakoff and Johnson 152). It is this ability of metaphor to *highlight* and *hide* that gives it its power. If a metaphorical expression is so convincing or so familiar to us that what it hides is invisible to us, then that metaphor can limit our understanding. Bound by the root metaphor ARGUMENT IS WAR, for example, we understand argument as adversarial and may focus on trying to tear each other's positions apart rather than trying to cooperatively build a new understanding of the topic together. As James E. Seitz writes, a "'controlling metaphor' is not just a metaphor we control but a metaphor that controls us" (55). For this reason, the description of a familiar metaphor as *dead* is misleading. While *dead* suggests that the metaphor does not have the power of a living (novel) metaphor, it is precisely because familiar metaphors are invisible to us that they carry so much power (Lakoff and Johnson 55). Therefore, write Lakoff and Johnson, conventional metaphors are "'alive' in the most fundamental sense: they are metaphors we live by" (55). When metaphors become so familiar that we no longer recognize them as metaphors they are then unavailable for interrogation. On the other hand, if we can become conscious of our metaphors for a concept, we can more fully understand why we approach it the way we do, and possibly see alternatives ways of thinking and acting.

Metaphors, then, by their very nature, can shape how we define an issue and therefore limit or expand possible solutions. Donald Schön, in his well-known essay "Generative Metaphor: A Perspective on Problem-Setting in Social Policy," argues that how we identify and name social problems shapes and limits how we respond to them. While we often focus on problem solving, Schön argues we need to focus instead on *problem setting* (255). Schön gives several examples that illustrate how new metaphors

are generative, that is, how they can reveal new possibilities by allowing us to focus on some aspects of a problem that were hidden to us before. One such example Schön gives is the act of labeling poor urban areas as "urban blight" that requires eradication (264). As an alternative view, Schön gives the description of poor urban areas as "natural communities" that can flourish with government support (264). These two views offer conflicting frames for the "problem" of poor urban areas. By reframing the problem through the generative metaphor of poor urban areas as "natural communities," Schön argues, a new solution can be seen: "sites and services" programs, such as those implemented in Lima, Peru, in which the government supports squatter settlements by offering low-interest construction loans to residents, a "collaborative game in which officials and settlers *both* win when houses are built and loans repaid" (273, emphasis in orginal). Schön calls this process of finding a new solution not visible through the original metaphors for the problem *frame restructuring*, which means using a new metaphor to reframe a problem, and subsequently, the "roles of the various parties" involved (274). If, for example, a poor urban area is seen not as a disease on the city, but as a legitimate community that can build on its informal support system, then the government is no longer a police unit or a charity, but a partner who can provide large-scale infrastructure necessary for the community to thrive (274). Therefore, metaphor matters in that it can restrict us, particularly if we are unaware of the metaphors we are using to frame a situation, problem, or activity, and it can liberate us if it allows us to understand a complex idea or activity, or if it can give us alternative ways of framing (and thus acting on or resolving) a situation, problem, or activity.

Studying metaphor has the potential to help us surface tacit beliefs, understandings, and frames, examine them, and then search for and test out alternative possibilities. In the area of education, particularly language education, identifying the metaphors we currently use for teaching, learning, and writing, and making them available for critique and potential change may lead to an improved learning situation. Cameron and Low succinctly summarize the uses of metaphor research in language education:

> Metaphor analysis in language education has been used to shed light on the ways in which participants, whether learners, teachers, administrators, parents, or teacher trainers, conceptualise what they (or other participants) actually do, or what they might do in order to improve their performance. (Cameron and Low "Survey" 88)

Recalling Schön's piece, one can imagine these different stakeholders might bring different frames to the "problems" of education; therefore, examining their understanding of their roles, and the potential frame conflicts among them would be valuable. In the next section, I will provide an overview of some metaphor studies at each of the levels mentioned above (learners, teachers, administrators, parents, and teacher trainers), and at several more levels I have identified through my secondary research (culture, theorists, textbook authors, and professional writers). I will do this in order to show how my study fits in with previous research and picks up where some of that research leaves off.

Previous Research on Educational Metaphors

As Cameron and Low point out, there are multiple layers of educational metaphors (multiple messages or influences) at work on and in a given classroom at a

given moment.[3] While Cameron and Low mention "learners, teachers, administrators, parents, or teacher trainers," there are other levels at which educational metaphors can operate as well ("Survey" 88). As Low notes in a later article, "social groupings are rarely hermetically sealed, and it may well be that metaphors used by other groups influence those used by the group being studied, and *vice versa*" ("Validating Metaphor" 61, emphasis in the original). Low observes:

> The notion of interrelated groups [. . .] can become particularly important if one is researching the uses (or effects) of metaphor within a hierarchical institution such as a school [. . .] since social grouping becomes bound up with higher and lower 'levels' of expertise, power or status. In a hierarchical context, not only can the pattern of metaphor use vary within and between levels, but metaphors from one level can have variable impacts, conceptually and/or emotionally, at other levels up or down the system. In addition, influences from specific groups outside the system can have variable impacts on groups/levels inside it. The overall result can prove to be highly complex [. . .]. (61)

In this passage, Low mentions four levels of metaphorical influence in a typical educational setting: "'professionals'" (theorists and researchers) who "determine the canon," teacher trainers, teachers, and students (61). As additional levels of influence, I would also add policymakers, including administrators at every level (federal, state, institutional, departmental); textbook authors; the public, including parents; and professional writers. It is also important to realize that educational metaphors (metaphors for teaching, learning, etc.) are culture-specific (more on this shortly).

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[3] Because I am primarily interested in metaphors for writing and for the teaching of writing, I will draw most of my illustrating examples from studies dealing directly with those areas.

Table 1.1

Levels of Educational Metaphor

Level/Group	Other Levels/Groups Likely to Influence	Example of Metaphor Study Conducted on These Levels/Groups
Culture	Pervades all other groups.	Cortazzi and Jin study Chinese, British, Malaysian, and Lebanese popular sayings about teachers and learners ("Images of Teachers").
Theorists	May affect policy, teacher trainers, textbooks, and teachers. Usually affects students indirectly.	Sfard studies two metaphors for learning inherent in two popular theories of education.
Policy makers (including administrators)	May affect teacher trainers, teachers, textbooks, and students. May or may not be influenced by theory of a given field. Multiple levels (federal, state, local, institutional, departmental)	Clark and Cunningham study the metaphorical implications of the *No Child Left Behind* act.
Public (parents, community members, industry)	May affect policy, textbooks, teachers, and students.	Huston studies how the "customer" metaphor affects education.
Teacher Trainers	Directly affect teachers as they are purveyors of theory and attitudes toward/implementation of policy.	Teacher trainers White and Smith study how their educational metaphors communicate (or fail to communicate) with their student teachers.
Textbooks	Typically affect teachers and students. May be influenced by theory, policy, and/or public views of education. (May also over-simplify/distort theory; e.g., process pedagogy); May also advocate use of metaphor for reflection, etc. (Bishop, *Process Reader*). May include professional writers' metaphors for writing.	de Guerrero and Villamil study the metaphors in ESL textbooks.
Teachers	Typically affect students through classroom interaction. May influence textbook (choice of textbook), sometimes policy, rarely theory.	Cameron studies teachers' metaphor use in a British primary school classroom (*Metaphors in Educational Discourse*).
Students	At the lowest "level." Affected by all of the levels above, may affect teachers, textbooks, policy, and theory if studied, voices/viewpoints included.	Bozik studies college freshmen's metaphors for themselves as learners.

As I have noted in the chart above, all of these groups exist in the sea of culture,

and ideas about education are culture-specific. Several cross-cultural studies on

educational metaphors prove this point[4] (Cortazzi and Jin "Bridges to Learning";

Cortazzi and Jin "Images of Teachers"; Hiraga; Oxford). For example, Cortazzi and Jin

found that Chinese, British, Malaysian, and Lebanese popular sayings about teachers and

learners as well as students' metaphors for "good teachers" illustrate differing cultural

orientations towards education ("Images of Teachers" 177). Cortazzi and Jin note that

the "Chinese, especially in Taiwan, saw study as an opportunity for *growth* and *progress*,

which was *interesting*, *joyful* and *cheerful,*" but few Americans said this—they saw

study as *hard* and *work* ("Images of Teachers" 185, emphasis in the original). Also,

while Chinese and British students might both use parental metaphors for teachers, the

cultural orientation towards parental figures is different in the two cultures, resulting in

different images of, attitudes towards, and expectations of teachers ("Images of

Teachers" 196-200). While Chinese students expect teachers to anticipate their questions

and answer them without students having to ask, British teachers expect students to raise

questions, and may assume that students who don't ask questions don't have any.

Cortazzi and Jin report that these divergent expectations

> may leave frustration and disillusion on the one side and false
> presumptions of student independence or competence on the other. If
> differing metaphors for teaching and learning are known to all participants
> in inter-cultural educational contexts, then awareness of differing
> interpretations may build [a] bridge across cultures of learning. ("Bridges
> to Learning" 176)

The kind of cross-cultural misunderstanding that Cortazzi and Jin found can be paralleled

by misunderstadings between levels within the same culture. As Low points out, within a

given culture, groups with differing metaphors may influence each other. However, some

groups are more likely to be influential than others, given their status, and the power and

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[4] See also Finlayson (South Africa) and Maalej (Tunisia) for examples of countries trying to change their
cultural metaphors for education via national policy.

authority they wield. Lakoff and Johnson acknowledge this when they write, "whether in national politics or everyday interaction, people in power get to impose their metaphors" (157). Outside influences affect the classroom like waves buffeting a raft; rarely does the classroom influence the larger field or policy. The theory of rhetoric and composition at the level of scholarly publication, for example, may affect teacher training, textbooks, and policy at the national, state, institutional, and departmental levels and therefore impact students and their teachers. However, arguments for-and-against educational metaphors at the theory level rarely involve actual classroom teachers or learners in the discussion of, naming of, or formulation of the metaphors.[5] As Low notes, "metaphors tend to filter down into school curricula when they have been fixed" by experts[6] ("Validating" 61).

Most studies of educational metaphor consider only one group's metaphors for teaching, learning, or writing. However, several studies have looked at several groups' metaphors simultaneously. This is important because, as Cameron and Low point out, these groups' metaphors do not operate in isolation, but influence each other. Forming a complete picture of what is going on in an educational setting, then, necessarily involves studying multiple levels. Metaphor researchers have found various levels to be at cross-purposes with each other, creating friction.[7] For example, Dan E. Inbar, studying students' and teachers' metaphors for students, teachers, principals, and schools, found "a

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[5] See Bizzell; Berthoff; Bowden; Friere; Gregory; Clark; Eubanks; Ornell; Reddy; and Spivey for arguments for or against specific educational metaphors. For a debate over the metaphor "teaching as persuasion," see the special issue of *Theory and Practice* (40.4) devoted to that subject.

[6] The teacher-research movement and programs such as the National Writing Project aim to disrupt the top-down model by having teachers conduct research, write, publish, and present at conferences, and provide in-service instruction at their schools.

[7] Numerous other studies that are not metaphor-based also show students and teachers at cross-purposes. See, for example, Nelson; Plaut; Nathan; Beck; Boling; McCarthy; Delpit; and Hunt.

significant discrepancy between students' perceptions of themselves, the educators, and

the school, and of the educators' perception of students [that posed] a challenge to the

schooling system" (77). Similarly, Susan Wallace found discrepancies among policy

statements about a vocational program in the U.K. and principals' and teachers' views of

the program and its students. In addition, Oxford et al. studied students', teachers', and

educational experts' metaphors for teachers and found "unrecognized differences"

between students' and teachers' conceptions of teachers and teaching (46). Oxford et

al.'s findings underscore the value in studying metaphor as a way to surface these

differences:

> Across the participants, we found many different forces and pressures at
> work. No single viewpoint or metaphor garnered unanimous approval or
> disapproval from teachers, students, and educational theorists. Style
> conflicts (teacher-students, student-student, teacher-administrator and so
> forth) are often spawned by unrecognized differences in belief systems,
> not merely by differences in personality type or cognitive tendencies. [. .
> .]'Style wars' between teachers and students might be at least partially
> explained through a close analysis of the cultural belief systems or
> perspectives underlying individuals' metaphors about language teaching
> and learning. (44)

While their study design did not include conversation among the different levels they

studied, Oxford et al. seem to be advocating for such open discussion in their concluding

remarks:

> Individual and group reflection about teaching and learning processes
> should be part of the ongoing life of each language teacher, researcher,
> and student. Considering carefully various metaphors and underlying
> beliefs can be of particular assistance in widening perspective-
> consciousness about classroom events, style conflicts, and instructional
> methods. The metaphors generated by our participants and found in texts
> concerning methods and theory can be used for several purposes: first, to
> challenge individuals to consider their own deep assumptions about the
> aims and methods of language teaching and second, consequent to these
> implicit theories, to initiate [. . .] careful, informed inquiry into the
> fundamental questions of education [. . .]. These processes lead to a more

> realistic, more inclusive understanding of how teachers can help meet the needs of all parties in the educational equation—especially those in the language classroom. (46)

Oxford et al.'s call for "individualized and group reflection" on educational metaphors speaks to the gap I have identified in the research on metaphors for writing and the teaching of writing: the lack of conversation about metaphors for writing among the various educational levels. As Oxford et al. point out, conversation could have several benefits: increased awareness of other viewpoints; a starting point for new, negotiated positions; and ultimately, the possibility of productive change in inter-group relationships, particularly between students and teachers in the classroom. In the next section, I will outline why this gap worth exploring.

The Lack of Conversation about Metaphors for Writing and the Teaching of Writing

The gap I have identified in the research on metaphors for writing and the teaching of writing is a lack of conversation among students and teachers of required writing courses about
personal metaphors for writing and metaphors for writing prominent in the field of rhetoric and composition. In this section I will describe this gap more fully, discuss three areas of research (psychotherapy, teacher training, and teacher-research) that have approached, but not completely explored or filled this gap, and argue for the importance of continued exploration of this gap.

First, I will tackle the lack of conversation between teachers and students regarding personal metaphors for writing. As I noted in the previous section, there are

numerous studies that have collected and categorized students' and/or teachers'

metaphors for learning, teaching, and/or writing. Most of these studies consist of the

researcher collecting, categorizing, interpreting, and reporting on metaphors from

students and/or teachers. Typically, the researcher categorizes and interprets the data

without consulting the participants and without the participants having the opportunity to

share their metaphors or to learn from each other's views. This strikes me as an area that

requires further study because of the potentially fruitful conversations that could take

place if participants could see new viewpoints, critically examine their own viewpoints,

and even have the possibility of changing their views in productive ways. These goals are

similar to the educational philosophy advocated by Brazilian educator Paulo Friere in

Pedagogy of the Oppressed, which has been an important text in the field of composition.

Friere famously argued against the "banking model of education," an educational

metaphor in which students are "'containers,' [or] 'receptacles' to be 'filled' by the

teacher" (Friere 72). Friere explains the banking model metaphor in this passage[8]:

> Education thus becomes an act of depositing, in which the students are the
> depositories and the teacher is the depositor. Instead of communicating,
> the teacher issues communiqués and makes deposits which the students
> patiently receive, memorize, and repeat. This is the "banking" concept of
> education, in which the scope of action allowed to the students extends
> only as far as receiving, filing, and storing the deposits. (72)

Friere opposes the banking model of education and provides an alternative: "problem-

posing" education based on conversation, in which the teacher and students enter into

"dialogue" on a more equal footing, both (re)considering their taken-for-granted views of

the world (79). Friere's new model is very much like Schön's idea that we must step back

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[8] See also Gregory for a critique of "learning as storage."

and rethink the current frame for a problem in order to see new solutions. Friere describes

the value of dialogue in education in this way:

> Through dialogue, the teacher-of-the-students and the students-of-the-teacher cease to exist and a new term emerges: teacher-student with student-teachers. The teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach. They become jointly responsible for a process in which all grow. [. . .]. The students—no longer docile listeners—are now critical co-investigators in dialogue with the teacher. The teacher presents the material to the student for their consideration, and re-considers her earlier considerations as the students express their own. (80-81).

Friere's new model of education, then, changes the roles of the students and the teacher,

much as Schön describes the changing roles of participants who reframe problems and

seek new solutions.

However, unlike Friere's dialogic model, the use of metaphor in educational

settings (and in studies of educational metaphor), is often one-way. The teacher or

researcher is the bearer of the explicit or implicit metaphors, and the students or

participants are bound by those metaphors.[9] As Lad Tobin writes, "[I]n too many

classrooms, teachers offer their own metaphors for composing as if they were inherently

correct, true, accurate, or objective," when, as I discussed earlier, one of the fundamental

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[9]   See for example Paula McMillen and Eric Hill, a compositionist and a librarian who work together to build a research unit for freshmen composition classes based on a *research as conversation* metaphor. The two report success in their method, but they do not appear to have included students in the formation or testing of their metaphor development. Instead, they seem to make assumptions about what metaphors will be meaningful to students.

   Similarly, Allison Cook-Sather uses the metaphor *education is translation*, but confirms that she did not discuss the metaphor with the students whose learning she applies it to; rather, she uses it as an "interpretive structure" through which *she* views her own and others' learning experiences (*Education is Translation* ix).

   I recognize that I, too, have been guilty of imposing certain metaphors for writing in my own classroom. For example, I had a student who responded negatively to Anne Lammott's suggestion to write messy first drafts in her essay "Shitty First Drafts." My student protested, saying, "This is what English teachers always say, but it doesn't work for me." Instead of listening to him and asking him what his writing process was like, I admonished him to try her method before he rejected it. How I wish I had that pedagogical moment back!

qualities of metaphor is its inexactness (451). Similarly, in metaphor research, the researcher often holds all the cards, collecting, categorizing, and analyzing participants' metaphors without providing them with opportunities to reflect on their own metaphors or to learn from each other's metaphors. There are partial exceptions to this lack of conversation in three areas of metaphor use and research: psychotherapy, teacher training, and teacher-research studies in which the teacher-researcher reflects on his or her relationship with one or more students. I will briefly outline how conversation has been used in these three areas and then indicate where work remains to be done.

Psychotherapy is the first area in which conversation about metaphor has been used in productive ways. Cameron and Low note that "one important direction for future research might be to see how standard psychotherapeutic techniques might be adapted to language education contexts" ("Survey" 90). Since Cameron and Low made that statement, psychotherapists James Lawley and Penny Tompkins have developed a form of psychotherapy ("symbollic modelling") based exclusively on helping clients discover, map, and ultimately change their metaphors in constructive ways. While they do not cite him, their model rests on assumptions similar to Schön's about problem (re)framing. Lawley and Tompkins' work is relevant to educational studies of metaphor in part because they assert that their method can be used by other professionals, including teachers. However, the examples they give from educational settings show teachers acting as facilitators of students' metaphors, but not offering her own metaphors to the mix. While the educational examples are interesting, the more promising anecdotes in terms of utilizing conversations about metaphor come from the use of symbollic modelling in couples and family counseling and in corporations. Lawley and Tompkins

report that couples and family counselors have used symbollic modelling to help their

clients create and share metaphors in order to gain a "better understanding of where the

other person is coming from" and also to create "*joint* metaphor[s] for how they want

their relationship[s] to be" (242, emphasis in the original).

Similarly, Lawley and Tompkins describe a method used by Caitlin Walker to

help companies develop "corporate metaphor[s]" instead of more conventional mission

statements (248). In the example given in Lawley and Tompkins' book, employees

created their own metaphors for the direction the company should take. Then, they met in

small groups, and discussed their metaphors, melding them together to create group

metaphors. Finally, the groups combined to create a "composite corporate metaphor"

(248). "The result was a far better understanding of how they could work together and of

what they were collectively trying to achieve," report Lawley and Tompkins (248-249).

One company describes their positive experience with this technique in this way:

> Encouraging participants, in a group, to come up with their own
> metaphors for (apparently) the same thing—a product, a customer
> situation, etc.—often creates a mental or virtual "shared space," it
> becomes possible to explore individual metaphors, there is scope to merge
> or use them as stepping stones towards a metaphor that everyone has
> contributed to, or at least that can be subscribed to. (New Information
> Paradigms qtd. in Lawley and Tompkins 249)

This example demonstrates how surfacing different views of a concept via metaphor can

reveal misunderstandings but can also serve to build new, collaborative understandings.

Since a classroom, like a corporation, is a discourse community built out of many

members, such conversation about metaphors for important concepts (such as

composing) could prove fruitful in the classroom as well.

The second area in which conversation about metaphor has been used extensively is in teacher training programs. Teacher trainers and mentors use conversations about metaphors for teaching, learning, and writing as a method for helping novice teachers surface their latent beliefs about teaching and learning in order to reflect on, and potentially change them (Boujaoude; Bullough; Dooley; Gillis and Johnson; Hagstrom et al.; Marshall; Thornbury; K. Tobin; White and Smith). In these situations, groups of novice teachers or novice teachers and their mentors frequently share their metaphors with each other. Several of these studies even offer instructions for such sharing (Gillis and Johnson; Hagstrom et al.; White). The dynamic of metaphor change is present in many of these studies. Often, either the novice teachers are looking to implement a change in their pedagogy, or the mentors admit they are openly trying to challenge, complicate, or change novice teachers' views—with varying levels of success (BouJaoude; Dooley; Gillis and Johnson; Thornbury; K. Tobin; White and Smith). These studies raise the question of how successful overt attempts to change one's own or others' metaphors can be.

Most of these teacher-training studies, then, focus not simply on the generation and classification of metaphors, but on trying to help novice teachers reflect on their metaphors, and, if necessary, change their metaphors to improve their teaching (for example, from *teacher as policeman* to *teacher as gardener*). Kenneth Tobin, a professor of education at Florida State University, works with novice teachers who are having problems in their classrooms. He believes that changing these teachers' metaphors for teaching is like flipping a "master switch"[10] (126). If novice teachers can change their

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[10] The metaphor of flipping a "master switch" implies instantaneous change, and this suggestion may be somewhat misleading, even within the context of Tobin's study. Tobin notes that one of the teachers in his

metaphors, then they can change their attitudes towards teaching, their actions in their classrooms (their pedagogy), and therefore, their entire classroom situations. Lakoff and Johnson agree that people do not have to be bound by conventional, restrictive, or problematic metaphors. They state that coming up with new, more "imaginative and creative" personal metaphors can give people new ways of understanding and being in the world (139). Again, this is similar to Schön's argument about (re)framing problems in order to see new solutions.

But other studies demonstrate that changing classroom realities through changed metaphors is not as fast or easy as flipping a switch. Changing teachers' personal metaphors may be an important first step, but it is only a first step. While reading several studies of teachers who wanted to change their metaphors for teaching and their teaching styles, I compiled a list of four obstacles that got in their way: the comfort of familiar roles (Briscoe; White and Smith), a lack of models for new roles (Briscoe; Dooley), an inadequate support system for new roles (Briscoe; Bullough; K. Tobin), and students' beliefs about their roles as learners (Bozik; Briscoe; Bullough). It is important to note that all of these obstacles are actually conflicts with metaphors from the various levels of influence I outlined earlier in this chapter. The *comfort of familiar roles* and a *lack of models for new roles* represents the levels of *teacher* (prior teaching and learning experiences), *public* (conventional wisdom), and *teacher training*. An *inadequate support system for new roles* represents the levels of *textbooks* and *policy*, including administrative practices and evaluative methods that constrain teachers. *Students' beliefs*

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study who was successful in changing her teaching metaphor and, consequently, her teaching practices "went through a period of several months when she did not have firm beliefs associated with her new roles" and that it was not until a full year after the study began that this teacher and her classes were "transformed" (125).

about their roles as learners represents the level of *students*. In other words, change does not depend on the teacher and her personal metaphors alone, but on the network of metaphors teachers work within and against.

Often, teachers who are trying to implement changes in their classrooms based on new metaphors for teaching or learning encounter resistance from multiple levels simultaneously. For example, in "The Dynamic Interactions Among Beliefs, Role Metaphors, and Teaching Practices: A Case Study of Teacher Change," Carol Briscoe studies Brad, one young high school science teacher who is desperately trying to change his metaphor for teaching in order to improve his pedagogy. However, Brad is unable to implement change because his new ideas "conflict" with his students' and administrators' ideas of how he should be teaching (192), and he lacks adequate models and support for his new vision of the classroom (196). Briscoe concludes, "[I]ndividual commitment to change on the part of the teacher is not sufficient to induce the desired changes" (197). Briscoe suggests that changes at the institutional level must accompany individual teacher's changes for teacher change to be successful, but she does not follow up on her observation that the teacher's *students* did not respond well to Brad's changing teaching tactics. The element that is still missing, then, is any attempt to get novice teachers and their students to share their metaphors for teaching, learning, or writing. Because teaching happens in a discourse community of the classroom (teacher and students), all of the participants' metaphors for their roles would need to undergo examination for real change to take place. As Mary Bozik found in her study of college freshmen's metaphors for learning, the most frequently used metaphors for learning used by this group of students was learners as "sponges" absorbing information or learners as "babies" being

spoon fed (146). Bozik concludes that teachers "who wish to pursue more active learning strategies" should "directly address students' self-concept of themselves as passive learners" (139). This could be accomplished by bringing the two groups (teachers and students) together to share their metaphors for teaching and learning.

The last group of studies I will examine comes the closest to putting students and teachers in conversation about their educational metaphors, specifically their metaphors for writing. These studies are teacher-research or case studies written by teachers about their interactions with their students. The three studies I will discuss are Shari Stenberg's "Learning to Change: The Development of a (Basic) Writer and Her Teacher," Thomas Fox's "Writing is Like an Enemy: Schooling and the Language of a Black Student," and Lad Tobin's "Bridging Gaps: Analyzing Our Students' Metaphors for Composing." These studies explore conflicts between different levels of educational metaphor, including writing theory, public views of writing, teacher training, teachers' views of writing, and students' views of writing. In addition, these studies illustrate how teachers can learn from students' metaphors when those metaphors are in conflict with their own. The exciting thing about these studies is that there is the possibility of change and growth for both students and teachers, if teachers are open to hearing students' ideas and sharing their own.

In "Learning to Change: The Development of a (Basic) Writer and Her Teacher," Shari Stenberg demonstrates how her understanding of basic writers was limited by the metaphors of the field (theory and teacher training levels) until these metaphors were

shattered by a student she had in class.[11] Stenberg was surprised when Linda, a basic

writer, was positive about herself as a writer and had a complex view of writing as a

"spider web of things you learn to do" (47). Stenberg writes that her interactions with

Linda (interactions between the student and teacher levels) "enable[d] [her] to wrestle

with unexamined assumptions in a way that [her] training as a writing teacher [teacher

training level] and [her] reading in basic writing research [theory level] could not"

(Stenberg 38). Stenberg uses her experiences with Linda to argue for "a two-way

dynamic between teacher and student, whereby students and teachers" all act as teachers

and learners and "together negotiate their identities, needs, and developmental goals"

(37). Stenberg advocates "creat[ing] more space for dialogue *during* class" (46) and

concludes, "both teachers and students will be better served if we leave room in our

pedagogies for students to compose their own metaphors, and room for ourselves to

change in relation to them" (53).

Thomas Fox's "Writing is Like an Enemy: Schooling and the Language of a

Black Student" provides another example of a student opening up to a teacher concerning

her views on writing and the teacher making new discoveries based on this interaction. In

this case, the student is able to share her prior negative educational experiences with

writing with her teacher in a written correspondence, and this helps the teacher

understand her writing choices in his class. Ms. N., the subject of Fox's piece, is a

minority (African American) student who has come to feel that "writing is like an

enemy" (106). Fox describes how Ms. N.'s internalized vision of the English teacher as

someone who "criticizes," "corrects," and "picks on her" for not using Standard English

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[11] See also Novek for an illuminating discussion of how metaphors for literacy at the public, theory, teacher-trainer, and teacher levels (e.g., illiteracy as a hereditary disease) can negatively affect adult learners' self-concepts.

influences her attitude towards writing (100). While Ms. N. says (and proves) that she can write in Standard English when she chooses to, she rebels against the public opinion that says that she *must* write in Standard English (105). While Fox succeeds in "not conforming to [Ms N.'s] expectations of what a teacher was going to do," he realizes that "English teachers are both powerful and not-so-powerful," as he cannot undo Ms. N.'s knowledge that "there is a country full of people who believe that black speech is evidence of inabilities" (106). Fox's case study, then, demonstrates the different levels of metaphors for writing—public, teacher, student, and theory—at work in his relationship with Ms. N.

Stenberg and Fox's examples are exciting in that they demonstrate the possibilities of conversation about metaphors for writing. However, they are also limited in that they involve only one teacher and one student, not a class community. In addition, while their studies were centered around students' metaphors for writing, Stenberg and Fox did not set out to collect students' metaphors for writing, have students share their metaphors for writing with each other, or engage students in discussions of theory-level metaphors informing their pedagogy. The final study I want to discuss in this section comes the closest to the aims of the current study by engaging entire classes in discussions of metaphors for writing. In Lad Tobin's article "Bridging Gaps: Analyzing Our Students' Metaphors for Composing" he reports on the patterns he has noticed in over 500 student metaphors (by120 freshman composition students) over a two-year period (447). During this period, Tobin had his freshman composition students write metaphors for writing at the beginning, middle, and end of the academic term. Tobin analyzes how his students' metaphors conflict with his own and how students' metaphors

change over the course of a term. He writes, "Student metaphors often provide a starting

point for dialogue about [writing classroom] issues and thus give us a way to resolve

misunderstanding and conflict" (455). Tobin illustrates how he learned that he and his

students "had very different models of composing, but also (and more importantly) that

metaphor offers student and teachers a significant (but little used) means of

communication" (445). Tobin laments, "[I]n too many classrooms, teachers offer their

own metaphors for composing as if they were inherently correct, true, accurate, or

objective" (451). However, as Tobin points out, and as I mentioned previously in my

discussion of Lakoff and Johnson, one of the fundamental attributes of metaphor is its

inexactness and partiality. Fitting with my prior discussion of Lakoff and Johnson and

Schön, Tobin writes,

> Once any metaphor becomes dominant in an individual's mind, in a
> classroom, in a university, or even in a society, it influences, limits, and
> controls subsequent actions. For that reason the metaphor itself needs to be
> *examined* and *debated* and, ultimately, *negotiated by the group*. (451,
> emphasis added)

Unlike other studies that focus mainly on categorizing or analyzing a group's metaphors

separate from or with little interaction with the group itself, Tobin is interested in how

teachers can learn about their students and interact with them more productively by

sharing metaphors for writing:

> The key is to *contextualize* rather than simply *categorize* or evaluate these
> [student] metaphors. What is the metaphor telling us about the student's
> conception of and attitude towards the [writing] process (as well as the
> student's conception of and attitude towards the teacher's role in that
> process)? And what are we doing to contribute, positively or negatively, to
> that conception and attitude? (454, emphasis added)

Tobin identifies metaphor production as a way of uncovering students' and teachers' tacit

beliefs about writing, and advocates using dialogue about those metaphors as a way of

improving relationships between students and their writing and between students and writing teachers. He writes, "Metaphors in the composition classroom are valuable to the extent that they establish connections for and between writers" (451). He points out that "the measure of [the] effectiveness [of a metaphor for writing] is not accuracy but usefulness: does a particular metaphor help a writer communicate with herself, with her text, with her teachers, with other writers?" (L. Tobin 446). Tobin, then, is interested in putting different levels, particularly students and teachers, in communication with each other. His study is limited, however, in that it is of his own classroom only, and does not investigate how his methods could be used in other classrooms. Also, while he mentions how metaphors from the field of composition enter the classroom, he does not incorporate this level into his study. For example, in this passage Tobin describes how a student comment caused him to question his pedagogical use of personal metaphors for writing (comparisons to sports, cooking, rock music, travel), theory-level metaphors for writing from the field of composition (from Murray, Elbow, and Emig), and professional writers' metaphors for writing (by Gracey Paley and Annie Dillard):

> Like most composition teachers, I have always relied on metaphors to get me out of tight spots. Whenever I sensed that my students were confused by or disagreed with a point I was making about writing, I would try to win them over with a comparison to sports, cooking, rock music, travel. My assumption was that these spontaneous metaphors were successful, and I would have continued to assume this if a student had not called me on it. I had just finished telling my freshmen composition students that they could write their first essay on any topic in any rhetorical mode. I had cited Murray, Elbow, and Emig about the power of writing to learn, writing as a journey of discovery. I had quoted Grace Paley ("Write what you don't know about what you know") and Annie Dillard (turn "sight into insight"). But before I could finish, a student interrupted: "Could we write a compare and contrast?" (444)

Tobin later describes the problem with his use of metaphor in the classroom: the lack of

true dialogue with students. Tobin realizes that his "assumption" that his metaphors were

"successful" made him blind to his students' actual conceptions of writing. Without an

explicit invitation to share their own metaphors with writing, Tobin laments, "[F]ew

students possess the confidence or commitment necessary to challenge the teacher's

dominant composing metaphors, and they end up feeling frustrated and defeated" (451).

Tobin concludes that forcing our personal metaphors (or our preferred metaphors from

composition theory or professional writers) on students can have a harmful effect:

> A number of researchers have studied the significant and deleterious effect
> that a writer's conception (or misconception) of composing can have on
> his work (see, for example, Emig, Rose, Tomlinson), but few have asked
> in what way our careless and unilateral use of metaphor contributes to the
> problem. (451)

As Tobin indicates, metaphor has been overlooked as a means of sharing beliefs about

writing, teaching, and learning in the writing classroom, *even though multiple metaphors*

for writing are already present in the classroom. Tobin sees engaging students as readers

and writers of metaphor as a potential solution:

> In spite of our own reliance on metaphor, we have failed to make full use
> of its pedagogical potential: we rarely encourage students to question,
> criticize, or develop our metaphors, or, more importantly, to develop their
> own. As a result, most metaphors in the composition classroom are rarely
> integrated into the course as a whole or into students' own conception of
> and experience in composing. (446)

I see my project working toward the goal of "integrat[ing]" metaphors for writing "into

the course as a whole." Therefore, I argue that students need to study metaphor in

conversation, that is, their own metaphors for writing alongside those other discourse

partners (students and teachers) and other texts (prominent metaphors in the field of

composition). My hope is that bringing students' and teachers' personal metaphors for

writing and metaphors from the field of composition out into the open for classroom discussion will have the benefits of highlighting how metaphors shape our understanding of writing, and allowing students and teachers to learn about each other's concepts of writing, perhaps even (re)negotiating their ideas in the process so that they can work together more effectively.

Therefore, this study provides several opportunities for writing teachers and their students to discuss metaphors for writing from multiple levels (student, teacher, and theory). It is designed to engage students and teachers in the following activities:

- surfacing and critically thinking about (questioning) one's own metaphor for writing

- being open to hearing other people's metaphors for writing and potentially revising one's own

- recognizing and interpreting metaphors for writing from the field of composition, which, admittedly, is not always clear-cut or easy to do

- finding or imagining alternative metaphors for writing in order to investigate how different metaphors provide different frames for understanding writing

Study Overview

The following brief outline provides an overview of this project as whole:

Chapter Two: Methodology: In this chapter, I outline the methodological decisions I made while designing and conducting this study, noting prior research upon which these decisions were based or modeled. In addition, I discuss the choices I made in writing up this study's findings, particularly the development of a series of case studies centered

around each teacher-participant and his or her writing classes. Finally, I give an overview of the case study chapters and how they fit together.

Chapters Three through Six: Case Study Chapters: In the four case study chapters, I follow the four teacher-participants and their classes as they move through the school term, participating in the metaphor-based activities I designed and also their writing class curriculums. The case study chapters, as I will explain more fully in Chapter Two, are centered around major pedagogical issues that teachers identified and wrestled with over the course of the term.

Chapter Seven: Conclusions and Recommendations: In the final chapter, I return to the four original research questions. Stepping back from the close-up view of each teacher and his or her classes that I focused on in the case study chapters, I provide an overview of the study's results across all eight participating classes. In addition to addressing the original research questions, I also identify and discuss several new issues that arose from the data. Finally, I conclude with recommendations for future teaching and research that build off of this study's findings.

CHAPTER TWO: METHODOLOGY

In the first chapter I introduced and discussed important developments in the field of metaphor study, particularly research on metaphors in education. Building on the theory and research I discussed in Chapter One, I will proceed in this chapter with a step-by-step explanation of this study's methodology, including site selection, participant selection, data collection methods, and data analysis procedures.

This study is qualitative in nature. Qualitative research designs are often privileged over quantitative designs in composition studies due to the nature of writing itself. Since writing is a complex human activity, supporters of qualitative research contend that it can best be studied in context, through, for example, case study or ethnographic method. By closely studying writing in all of its contextual richness, qualitative research can reveal interconnections and recommend new avenues for study (Lauer and Asher 45-46). In addition, qualitative research can provide additional information that can show the "blindness" of quantitative research that has been too narrowly focused and thus missed key interactions (Lauer and Asher 46). Also, because qualitative researchers need not form hypotheses ahead of time, they can allow the data to tell them where to go, seeing and developing their research angle as they go by what is actually happening when people write. Lauer and Asher write that the positive aspects of studying entire environments and looking at subjects in context are that they can give a rich account of the complexity of writing behavior (45), and that the methods fit well with the classroom as a site for ethnographic/qualitative research, as the researcher can often be given a role as a participant-observer in the classroom (46).

Qualitative researchers often rely on multiple data sources, triangulating, or checking those sources against each other as patterns emerge. Wendy Bishop discusses the role of triangulation in qualitative research on several levels: data triangulation, investigator triangulation, theory triangulation, and methodological triangulation (48). This study involves collecting data from multiple sources (solicited metaphors for writing, class discussions, written reflections, teacher interviews, and syllabi), uses multiple investigators (I consider students and teachers co-investigators as they, too, explore and categorize the metaphors in this study), and uses multiple lenses to analyze data (metaphor theory, composition theory, transformation theory).

A qualitative research design seemed appropriate for this study because of the open-ended questions I was asking. The aim of this study was to determine how the conversation-based metaphor activities I designed might affect classroom rapport between students and teachers, and how students' and teachers' ideas about writing might change over the course of the term. This study was a necessary addition to metaphor research because of the lack of conversation among research participants and between levels of educational metaphor (i.e., students, teachers, and theory) in most metaphor studies.

Research Site

Ridges University (a pseudonym) is a mid-sized public Midwestern university. In the fall of 2007 (the fall of the academic year during which I collected data for this study), total enrollment at Ridges University was 21,089, with 17,384 undergraduates. Ridges University had recently committed itself to increasing diversity, creating, for

example, scholarship programs for under-represented students. However, at the time of

the study, the campus was not very diverse, with 90% of the undergraduates being white

and 90% of the undergraduates coming from within the state. Writing instructors at

Ridges, not a very diverse group in and of themselves, frequently comment that it is not

unusual to have only one minority student in a writing class of twenty students.[12]

Therefore, while the make-up of the Ridges student body is not conducive to studying

different cultural or ethnic groups' beliefs about writing, the data I collected is an

accurate representation of typical writing classes at Ridges University.

The writing program at Ridges University is housed in the English department,

and there is a two-tiered writing requirement for undergraduates, one quarter at the

freshmen level and one quarter at the junior level. Since freshmen and junior populations

at this university are engaged in studying writing, I was interested in studying both of

these groups to see how they understood writing at these two points in their academic

careers. Cortazzi and Jin report differences between first- and second-year British

undergraduates' metaphors for language, suggesting that students' metaphors change and

reflect learning (173), and I was interested to see if this would hold true for the student

populations I was studying.[13]

Choosing classroom sites for this study required careful consideration because

there are several courses that fulfill the freshman and junior-year writing requirements at

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[12] Because of the lack of diversity at Ridges, I did not ask for students to identify their race or ethnicity as a part of my data collection because I believed this would put minority students on the spot, as they might feel (rightly so) that their survey answers would be easily identifiable as belonging to them, and therefore not be anonymous.

[13] As I will discuss in Chapter Seven, there is a need for longitudinal studies of students' metaphors for writing. A longitudinal study design was not feasible for this project because I was working with the timeframe of my doctoral studies.

Ridges University. I chose to focus on students and teachers in ENG 151 (Writing and Rhetoric I) and ENG 308J (Writing and Rhetoric II), which I will refer to from this point forward as *freshmen composition* and *junior composition*.[14] The decision to focus on these two courses was based on the fact that they are the courses students most commonly take to fulfill their writing requirements, and many more sections of these courses are offered each term than the alternative, special topics courses such as the junior-level Women and Writing or freshman-level Writing and Reading, which can focus on topics as diverse as Native American Literature or Rock and Roll Rhetoric. Also, I know from my teaching experiences and from conducting pilot studies that students tend to self-select into the special topics writing courses. Therefore, I felt that those populations might not represent the general population of writing students at Ridges University.

Freshman composition is described in the course catalog as entailing "[p]ractice in composing and revising expository essays that are well-organized, logically coherent, and effective for their purpose and audience. [The] topics [are taken] from personal experience or nonfiction reading." There is also a set of "First-Year Rhetorical Competencies" which are course goals all instructors are expected to include in their syllabi and use to guide their assignments (see Appendix A). In addition, there is a list of approved textbooks for teaching freshman composition. Teachers are expected to use a rhetoric and an approved reader or coursepack.

The course catalog description for junior composition explains that this course "[f]ocuses on skills in writing expository prose, with regular practice and evaluation

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[14] I have decided to use these labels for the sake of readability, even though the courses are not labeled this way in the course catalog.

supplemented by attention to published prose and concepts of rhetoric and style." At the time this study was conducted, there was only a set of general guidelines in place for all junior-level writing courses (see Appendix B); no specific set of rhetorical competencies was in place. However, since this study was conducted, the Composition Committee has begun developing a set of rhetorical competencies for the junior-level course to help ensure common course goals for all course sections.

Participants

I went into this study hoping to choose teacher-participants with at least three years of teaching experience, and I was able to do so. However, I also planned to balance the participants by gender, and I was unable to do so. The schedule of required writing courses changes rapidly all the way up to the beginning of the quarter as sections are cancelled or added to accommodate enrollment numbers. As a result, several instructors who had agreed to participate in the study no longer had workable sections of freshmen or junior composition when the quarter started. Therefore, despite my careful planning and early contact of potential teacher-participants, I was calling and e-mailing new potential teacher-participants as late as the day before classes started for the term. However, even though I was not able to balance the teacher-participants for gender, I was able to locate four experienced teachers and gain access to an equal number of sections of freshmen and junior composition.[15] The table below describes my teacher-participants:

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[15] I also began the study with one additional teacher who had one section of junior composition that I visited twice, collecting initial metaphors and facilitating the discussion of class metaphors. However, this class was particularly small, unlike the other classes in this study, and it soon became apparent that I had more than enough to study within the eight classes of the other four teachers. Therefore, after consulting

Table 2.1

Description of Teacher-Participants

Teacher-Participant Pseudonym	Faculty Status	Degree Status	Classes Taught Spring 2008
Kate	Adjunct	Ph.D., creative writing (fiction)	1 freshman composition 1 junior composition
Winston	Teaching associate	3rd-year Ph.D. candidate, creative writing (poetry)	2 junior composition
Pavil	Adjunct (Teaching Associate)[16]	5th-year Ph.D. candidate, rhetoric and composition	1 freshman composition 1 junior composition
Ray	Adjunct	M.F.A., creative writing (fiction)	2 freshman composition

While it would have been nice to have been able to include tenure track faculty in this study, the reality is that most of the required writing courses at Ridges University are taught by non-tenure track instructors. Therefore, there were many more sections taught by non-tenure track instructors potentially available for study. In fact, during the term in which I collected the data for this study, there were only two tenure-track faculty, both faculty in the Rhetoric and Composition program, teaching sections of freshman or junior composition. One of them was my dissertation advisor, and she and I agreed that she would be better able to help me manage and interpret the data if she were not a part of the study. The other tenure-track professor was teaching at the same time as my scheduled teaching duties. Therefore, I was unable to work any full-time faculty into the study. However, as I noted, the majority of required writing courses at Ridges University are taught by non-tenure-track faculty, so while my participant pool does not allow me to compare non-tenure-track and tenure-track faculty, I feel my sample is in fact more

with this fifth teacher, I discontinued my visits to her class. I have not included the data from her class in this report, except in a footnote in Chapter Three.

[16] Although Pavil was technically an adjunct as he worked to complete his dissertation, he still viewed himself, and referred to himself, as a TA.

representative of the reality of required writing courses at Ridges University than if I had included an equal number of non-tenure-track and tenure-track faculty members.

Since each teacher included in this study was teaching two sections of required writing courses in the spring of 2007, it became convenient and logical to study all eight of their classes (four classes at each level). The enrollment cap for required writing courses at Ridges University is twenty students. Due to under-enrollment in some sections, student absences during the initial class visit, and a handful of students declining to participate in the study, there were 140 total students who participated in the study: 70 student participants in freshman composition classes and 70 student participants in junior composition classes. Because I was interested in what happens as a result of the conversations among class members in the class discourse community (up to twenty students and one teacher), I did not collect data from a large group of teachers, but rather I looked at these four teachers' interactions with their classes.

Data Collection

The data collection for this study was based on previous metaphor research studies and was tested and refined in two pilot studies. The data collection included four class visits during which I collected written metaphors for writing and facilitated conversations about metaphors for writing. It also included several interviews with each of the four teacher-participants at several points over the course of the term. I had initially planned to interview students as well; however, because of the demanding schedule of visiting eight classes multiple times and the large volume of data I was collecting, I quickly feared I would enter into the territory of "data overload" if I continued with my original

intention.[17] In the rest of this section, I will detail the particulars of my data collection methods, including the research origins of some of the methods. Before I describe each phase in-depth, I will begin with an overview of my data collection timeline:

First class visit: During the first two weeks of the quarter, I visited each class and collected students' and teachers' initial metaphors for writing.

Second class visit: During the first two weeks of the quarter, usually two days after the initial metaphor collection, I visited each class again and facilitated the sharing and discussing of the class metaphors for writing.

Initial teacher interview: During weeks three and four, I interviewed the teachers individually about their awareness of their use of metaphor in the classroom and their reactions to the class metaphors for writing.

Third class visit: During weeks five and six, I visited each class again and facilitated a discussion of participants' reactions to metaphors for writing taken from the field of composition.

Fourth class visit: During the last week of the quarter, I visited each class again to collect their final metaphors for writing.

Final teacher interviews: After the fourth class visit, I interviewed the teachers individually about their awareness of their use of metaphor in the classroom and their reactions to the final class metaphors for writing.

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[17] However, many students indicated a willingness to participate in interviews and this remains an area of interest to me for further study.

First Class Visit

During the initial class visit, I had several goals: explain the study to the participants, gain their consent to participate in the study (IRB approval), and collect their initial metaphors for writing (see "Initial Metaphor Survey" in Appendix C). Following other research studies in both rhetoric and composition (L. Tobin; McDonald) and metaphor study (Amstrong; Cortazzi and Jin), I collected metaphors[18] in the freshman and junior composition classes using the sentence stem "Writing is like . . . ."[19] I asked participants to make a comparison for writing that made sense to them.[20] I emphasized that there was no right or wrong answer. I also asked participants to explain their metaphors, to give examples of writing experiences that informed their metaphors, and to predict whether the other group's (students' or teachers') metaphors would be similar to their own. For the remainder of this study, these metaphors will be referred to as *initial*

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[18] Because I prompted participants to create these metaphors for writing, they are what is called in metaphor research *solicited* or *elicited* metaphors (as opposed to *unsolicited* or *spontaneous* metaphors, which are generated naturally by speakers, without prompting). As I will note in the case study section of this chapter, I also studied participants' unsolicited educational metaphors (both conscious and unconscious) in written reflections, interviews, and taped class discussions, and even used teachers' unsolicited educational metaphors as a guiding principle for the organization of this study.

[19] The reader may notice (as many undergraduates were eager to point out to me) that this sentence stem produces a *simile*, not a metaphor. However, for the purposes of my study, this seemed the logical prompt to use. As I noted above, previous studies labeled as metaphor research use this sentence stem. It encourages participants to make a figurative comparison, whereas other potential sentence starters such as "Writing is . . . because . . ." may produce more literal sentences such as "Writing is difficult because I don't like it." Also, as Cameron and Low note, "If the [topic and vehicle of a simile] relate to very different domains, then the simile will be (relatively) metaphoric" ("Survey" 83). This is not to say that there are not interesting differences between similes and metaphors, but simply that these finer points are largely irrelevant to my research focus in this study, as I was interested in the content, rather than the structure, of these expressions.

[20] Another possible way to get at metaphors is to have participants draw representations, such as what writing is like for them, and then explain their drawings (White; Lawley and Tompkins). I decided to focus on writing for my study in part because my participants were members of writing classes and writing activities naturally fit their expectations of class activities. However, I am grateful to Jackie Glasgow for her description of how the drawing method has worked well for her in teaching language arts, and I am interested in how drawing might be incorporated in future studies.

metaphors. They will be labeled by the course section and participant number (1-21 for each class) as the metaphors appeared on the lists I typed up for the second class visits. In the following example, the course section is 151.A26 (a section of freshman composition), and the participant number is 18:

> 151.A26.18: Writing is like running. Writing can give you a sense of accomplishment. When a paper is finished the feeling of happiness resembles that of the feelings one experiences when finishing a race. Also, writing can be an emotional release just as running can.

All of the information I collected from students was anonymous (coded by class section, gender, and birth date only), as I felt that anonymity was important to ensure that students would feel comfortable sharing their thoughts and feelings about writing without fear of embarrassment or penalty.[21]

Second Class Visit

After collecting the initial metaphors from each class, I typed up each class' metaphors anonymously (see Appendix E). Then, in a second class visit, I distributed the class metaphors, and asked students and teachers to respond to them in several ways.

    a. Rating Metaphors: First, I administered a survey about class metaphors. The survey asked participants to rate their classmates' metaphors as being true for them on a four point forced-choice scale ranging from "never" to "always" (following Marchant; see Appendix E). I designed this survey to

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[21] Even though I stressed in this study that students did not need to reveal which metaphor was theirs in small group or whole class discussions, I frequently overheard students in small-group discussions eagerly pointing their metaphors out to each other, and teachers reported to me that students spontaneously revealed to them which metaphors were theirs in one-on-one conferences. As I will discuss in the final chapter, this is exciting because it shows that students were invested in their metaphors (wanted to take credit for them) and apparently felt, at least in some cases, that the metaphors were useful explanatory tools in conversations about their writing with their teachers.

serve three purposes. First, this survey allowed participants to see each

other's metaphors for writing (which, as I noted in the first chapter, rarely

happens in metaphor studies). Second, this survey required participants to

slow down and carefully consider each metaphor for writing, as they had

to "rate" the metaphors, instead of simply scanning them quickly with

little thought. Third, this survey served as a stimulus for small group and

whole class discussion.

b. Small Group Categorization of Metaphors: In small groups (four students

per group), I asked students to discuss their reactions to the complete list

of up to twenty-one (twenty students' and one teacher's) class metaphors

and to group the metaphors in ways that made sense to them. This was

unlike any other method I had read about in other studies. While some

studies (particularly in the area of teacher training) utilized conversations

between novice teachers and their mentors, no studies I could find asked

undergraduates to share their metaphors, their reactions to each other's

metaphors, and to look for patterns in their metaphors. I hoped that this

activity would allow students to share their reactions to each other's

metaphors, receive feedback on their own metaphors, learn how their

perception of the class metaphors aligned with or diverged from other

students in the class, and negotiate categories with their group members.

Categorizing the metaphors, something typically only researchers do,

allowed participants to become co-investigators, looking for patterns in the

metaphors without researcher interference. Teachers reflected on and categorized the metaphors individually.

c. Whole Class Discussion of Metaphors: Then, I facilitated a class discussion of the small group responses. The small groups reported their reactions to the class metaphors and their categories to the whole class. When possible, I had representatives from the small groups write their categories on the board, so we could all see and hear the similarities and differences among the small groups' classifications.[22] Also, teachers and students interacted, sharing ideas about writing via the metaphors. I facilitated the large class discussions as a participant-observer. Because I was facilitating these discussions, I was unable to take notes during the discussions, but I tape-recorded them and began to transcribe them right away (often the next day), so that I could begin noticing patterns in the data. I used the highlighting function in Microsoft Word to color code emerging patterns in the transcripts so that I could review them later.

d. Reflection on Class Metaphors: Finally, after sharing and discussing the small groups' metaphor categories, I asked for participants' written reactions to the small group and whole class discussions of the class metaphors (see Appendix F). I asked participants what they learned about themselves and others as writers, what surprised them, and also gave them an opportunity to revise their initial metaphors for writing. I was curious

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[22] Sometimes this was not possible; for example, in one of Kate's classes, there were no markers for the white board. Because the class was in a building across campus from the English department office, there was no way to obtain markers in time to use them in class.

to see if the activities described above would motivate participants to want

to revise their metaphors, and if so, why.

Initial Teacher Interviews

After the second class visit, I interviewed the teachers individually to discuss their

awareness of metaphor use in class and their reactions to the initial class metaphors for

writing (see Appendix G). I used an informal, semi-structured interview format, asking

all of the teachers the set of questions available in the appendix, but also trying to follow

up on any interesting threads, such as unsolicited educational metaphors that arose during

the interviews. As Wendy Bishop notes, the advantage of semi-structured interviewing is

that it is focused, due to the guiding questions, but also remains "flexible" and open to

new possibilities that open up during the conversation (100). I tape-recorded these

interviews and, as with the class discussions, I began transcribing them and looking for

patterns in them immediately.

Third Class Visit

During the third class visit, I returned to the classes and asked participants to

respond to metaphors from the field of composition (see Appendix J). As I noted in

Chapter One, there are multiple levels of metaphors acting on or in a classroom at a given

moment in time (Low). In the second class visit I had facilitated discussion of two levels

of metaphors for writing: students and teachers. In the third class visit, I added the level

of theory by asking participants to react to metaphors from the field of composition taken

from scholars Kenneth Burke, Peter Elbow, David Bartholomae, Mike Rose, Ken

Macrorie, and Donald Murray. In locating these metaphors, I first went to the

department's list of approved textbooks for freshmen and junior composition and tried to

find metaphors that were represented in one or more of these texts.[23] I also tried to locate

a variety of metaphors that would give students and teachers options to choose from. [24] I

asked students and their teachers to read these six metaphors for writing taken from the

field of composition and to respond in writing to a metaphor of their choice. I then

facilitated a class discussion of these six metaphors, again tape-recording and transcribing

these conversations.

Final Class Visit

During the last week of the term, I returned to the classes and asked participants

to again complete the sentence stem "Writing is like . . . ." (see Appendix H). I did not

give participants their initial metaphors back, as I wanted them to focus on what their

conceptions of writing were at the end of the term without the interference of their initial

metaphors. I also asked participants, again, what writing experiences influenced their

final metaphors. In addition, I asked participants if they were aware of any change in

their metaphors, and if they were, how they accounted for that change.

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[23] Burke's, Bartholomae's, and Macrorie's metaphors for writing came directly from one of the textbooks on the approved book list.

[24] See the final chapter for a discussion of the limitations of my choices of metaphors from the field.

Final Teacher Interviews

After the final class visit, I interviewed teachers individually and asked them how they thought their students' metaphors may have changed over the course of the term (see Appendix G). Then, we looked together at the initial and final metaphors side-by-side (see Appendix D), discussing what we noticed about changes in the metaphors from the beginning of the term. Throughout our conversations, I supplied additional information to the teachers from the final metaphor survey forms as these students' comments helped explicate some of their final metaphors. I also asked teachers about their current awareness of metaphors they used in the classroom, their own final metaphors, and the usefulness of the study in terms of their own pedagogy.

Data Analysis Procedures

As you may imagine after reading the detailed outline of my data collection methods, these procedures yielded a great deal of rich data to sort through. After the class visits and teacher interviews, I had over seventy pages of single-spaced transcriptions of class discussions and teacher interviews, plus up to six survey sheets from each of the 144 participants.[25]

I will provide a brief outline here of some of the analyses I conducted, the results of which are reported mainly in the final chapter:

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[25] Due to student absences, not all participants completed all stages of the data collection; however, I felt it was reasonable to include all data from participants who completed at least the initial metaphor collection survey where relevant. In Chapter Seven, I have indicated where appropriate the number of students who completed a given data-collection phase.

- I counted how many participants opted to change their metaphors for writing during either the second class visit or the final class visit and categorized their reasons for doing so.

- I counted the number of students who chose particular metaphors from the field during the third class visit. I also was able to analyze students' written and oral responses to these metaphors.

- I categorized the participants' initial and final metaphors for writing by recurring patterns that emerged from the data (following L. Tobin; Tomlinson; Bozik, and others).

- I compared the patterns in participants' initial and final metaphors (following Bozik).

- Finally, I was able to collect and analyze unsolicited metaphors for writing and the teaching of writing that came up in my interviews with teachers (following Armstrong; Cortazzi and Jin; Telles).

The last three steps above require further explanation. First I will discuss the procedure I used to categorize the participants' initial and final metaphors for writing. Then, I will discuss how the teachers' unsolicited metaphors became central to this study.

Categorizing the Metaphors

Although I had participants' self-reports about if and how their final metaphors differed from their initial metaphors, I also wanted to find a way to describe the changes in students' conceptions of writing independent of their own self-reports. In order to do

that, I needed to categorize the metaphors based on the ideas about writing they contained. I began this task by reviewing how participants chose to categorize the metaphors in small groups before the class discussion of the initial metaphors. First, I compiled a list of all of the metaphor categories that the participants created. Then, I eliminated some of the categories that did not seem to describe the data very well. For example, several groups came up with an "art" category, based on the writer using the vehicle "art," which was a vehicle that occurred frequently in some classes (see the metaphors from Kate and Winston's classes for examples).[26] However, a quick look at the following art metaphors illustrates that art metaphors can highlight very different qualities of writing:[27]

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[26] See David C. Chen's "A Classification System for Metaphors About Teaching" for a classification scheme using "art" as a viable category for teaching metaphors.

[27] See Gurney's "Tugboats and Tennis Games: Conceptions of Teaching and Learning Revealed Through Metaphors" for an example of a classification scheme in which two art-based metaphors may be categorized very differently from each other. Gurney's system focuses less on the imagery of the teachers' metaphors and more on several dimensions such as whether the teacher believed that learning was an active or passive endeavor, whether the teacher had a positive or negative attitude toward teaching, and whether the teacher saw classroom activity as teacher-centered or student-centered. For example, a teacher who sees the student as a sculptor adding to his or her own knowledge (rough clay) and shaping that knowledge, is describing an active learner in a student-centered classroom. On the other hand, a teacher who sees his role as a "sculptor molding others in his own image" is describing a teacher-centered classroom with passive learners (573).

Table 2.2

Art-based Student Metaphors for Writing

Art-based Student Metaphors for Writing	Statements about Writing Highlighted by the Metaphor
5.151.A19: Writing is like a fine art. When done right, it truly is a work of art. Great pieces of writing are timeless and will be read for years to come.	• Writing is an art form that is judged. Only the best writing stands the test of time.
16.151.A40: Writing is like making a piece of art. Both have a blank canvas waiting to be finished. Both are hard to begin.	• Writing is difficult to begin, but gets easier after that.
10.308J.A15: 10. Writing is like art. I feel like many things that can be written (i.e. poetry, novels, essays, etc.) can never be wrong. I don't write much outside of my required papers for class, but I feel like when I do write a paper, it is like a piece of artwork. It can't be wrong.	• Writing is freedom of speech, freedom of expression, freedom from judgment.
13.308J.A26: Writing is like a blank canvas. Both are forms of artwork (expression), require feelings or strong interest for something, require skill, practice, revision, and to learn from mistakes.	• Writing improves with practice. • Writing is a process with many steps (drafting, peer review, revision, etc.). • Writing is a window into one's thoughts, self-expression.
6.308J.A26: Writing is like art. It is like art because it is a form of expression people can use. Writing, like art, allows you to voice your opinion on anything and everything. It is like art because it is often times considered beautiful. Along with art it can be interpreted many different ways depending on the audience member reading it. It is like art because it can often be used as a release mechanism, a way for people to get things off their chests.	• Writing is a window into one's thoughts, self-expression. • Writing is interpreted by readers. • Writing is therapy, release, a way to reduce stress.

In addition to discovering that some categories (such as "art metaphors") did not describe the data very well, I also quickly realized that there were many metaphors that could fit into multiple categories. I had asked a fellow writing instructor to help me categorize the metaphors; however, as we struggled to fit each metaphor into just one category, I became dissatisfied with this method. Therefore, I settled on making a list of statements about writing, also known in metaphor study as "entailments." [28] I then used

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[28] This process required a lot of time and effort and resulted in eighteen entailments. And, while I used the categories that my colleague and I had used when we were trying to fit each metaphor into a single

multiple coding to increase the specificity of the analysis. In other words, I assigned as many categories to each metaphor as needed to account for all of the statements about writing a single metaphor contained.[29] For example, the following metaphor contains not one, but four statements about writing:

> 22.151.A26: Writing is like building a house. You must first draw up the plans and make sure that what you're building is on solid ground. Then you have to work very hard to establish your foundation, and add on from there. It does not always follow directly the plan you have set up, and you may come across obstacles which might change your way of thinking. Once you finish, you have something to be proud of.

Table 2.3

Multiple Statements about Writing in One Metaphor

Statement about Writing Highlighted	Part of the Metaphor Containing or Suggesting that Statement
Writing is difficult, but beneficial. There is a sense of accomplishment when done.	you have to <u>work very hard</u> <u>Once you finish you have something to be proud of</u>.
Writing is carefully constructed.	Writing is like <u>building a house</u> <u>draw up the plans</u> <u>make sure that what you're building is on solid ground</u> <u>establish your foundation</u> <u>add on</u> from there.
Writing is a process with many steps.	<u>first</u> draw up the plans <u>Then</u> . . . establish your foundation <u>and add on</u> <u>you may come across obstacles</u> . . . <u>Once you finish</u> . . .
Writing is discovery.	<u>It does not always follow directly the plan you have set up</u> you may . . . <u>change your way of thinking</u>.

category, including coding many of the metaphors by the categories we had agreed to put them in (as well as any additional categories that fit), I did not feel comfortable asking anyone else to go through the laborious task of multiple-coding for all of the metaphors. Therefore, as I will mention again in Chapter Seven, if another researcher would like to try this method, he or she should consider how best to obtain inter-rater reliability for this method.

[29] One group of students categorized their class' metaphors along several dimensions. On their survey sheets, they made a 2x2 chart with "good feeling" and "bad feeling" down the side, representing attitude toward writing, and "elaborate comparison" and "simple comparison" along the top. They had, essentially, double-coded the metaphors, feeling that one way of categorizing them (by either the complexity of the comparison being made *or* by affect) did not sufficiently describe the metaphors.

Categorizing the metaphors by the statements about writing they contained and then comparing the number of each statement made at the beginning and end of the term seemed like a logical way to compare the initial and final metaphors for writing.[30] A table including all eighteen of the statements about writing and example metaphors can be viewed in Appendix J. In Chapter Severn, I will summarize the patterns of change that emerged from comparing the initial and final student metaphors.

Teachers' Unsolicited Metaphors

The value of the qualitative research design became apparent as I coded the data. Before data collection began, I could not have predicted how illuminating the teachers' unsolicited metaphors for writing and the teaching of writing would be. This avenue turned out to be a particularly useful way to frame the discussion of these class communities. Therefore, teacher's unsolicited metaphors for writing or the teaching of writing became a central organizing principle of this study. Maintaining an open stance while reviewing the data allowed me to see unexpected patterns in the teachers'

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[30] While I think this is a valuable way of looking at the data as it provides a way to study how students' conceptions of writing changed over the course of the term, I want to stress that I do not feel that there is only one satisfactory or best way to categorize the metaphors. Different ways of categorizing the metaphors allow one to see different aspects of the metaphors. Also, while categorizing the metaphors was important in order to try to give a more comprehensive picture of the data, I do not feel that my attempts at categorization are my main contribution to metaphor study or to the field of composition. Rather, I think having the participants categorize and discuss the metaphors is by far a more valuable part of my study in that it builds rapport among students and teachers, supports open communication between students and teachers, and contributes to a climate of increased awareness of growth and change among particpants.

unsolicited metaphors. I realized that all four teachers developed metaphors (sometimes conscious, sometimes not) that arose out of areas of conflict in their teaching. These struck me as worth studying for several reasons:

> 1. Important spontaneous metaphors for writing or the teaching of writing existed in the writing classroom separate from the solicited metaphors I collected for my study.
>
> 2. These unsolicited metaphors seemed to be developed in response to pedagogical conflicts, as "metaphorical solutions" to these conflicts.
>
> 3. These metaphors, whether made explicit to the students or not, affected the entire class as the teacher's pedagogy was informed by them. As a result, I realized I could follow these metaphors and their results over the course of the term.

In other words, these metaphors became threads I could follow throughout the quarter. Also, because these metaphors affected both class sections that each teacher was teaching (albeit sometimes in slightly different ways), they provided a way to organize this study by case studies of the four teachers and their classes.

Reporting and Interpreting the Data: Case Study Discussion

Data analysis began as I collected data, transcribed class discussions and teacher interviews, and read participant surveys. I made several passes through the entire data set, both as I was still collecting and transcribing it, and afterwards as I reviewed it. I

conducted a content analysis using open coding to mark recurring themes that appeared in and across the classroom discourse communities.   Because I was interested in how metaphors work in educational settings, I especially noted repeated uses of particular spontaneous metaphors, such as Kate's frequent use of basketball metaphors for writing. The recurring metaphors teachers used became focal points for each case study.

While combing through the data, I came to see the classroom as a complex fabric, woven of teachers' and students' expectations, their past experiences, and their current classroom activities, including oral conversations and written interactions with each other. As Thomas Newkirk points out, writing takes place in a "context," that is, "the writer [is] at work in a community that shapes and constrains the writing process" (132). This relates directly back to my discussion in Chapter One of the various levels of educational metaphor at work on or in a classroom at a given time. Metaphors from different levels (teachers, students, textbooks, etc.) are manifestations of the forces that shape and constrain the writing process, both cognitively and affectively within the social context of the writing classroom. The case study approach gave me a way to represent the rich tapestry of voices that make up a classroom while retaining a focus on how these educational metaphors function in the writing classroom.

While the case study approach gave me a way to create coherent narratives and analyses of the eight classes I visited for this study, it also meant (as any focus would have), focusing on some aspects of the data more than others. As Newkirk notes in "The Narrative Roots of Case Study":

> We can claim that experimental studies strip the context (e.g. Mischler), but in their own ways, so do case studies and ethnographies. Even those researchers who claim to account for the context must disregard or decline to report most of what they record. So the issue is not who strips and who

> doesn't strip but how each strips to create accounts, narratives that gain the assent of readers. The issue is not which is more Real, but how each creates, through selection and ordering of detail, an illusion or version of Reality. (133)

Indeed, while I have tried to give the fullest account I could, I still mourn the exclusion of many interesting threads and angles that were extraneous to the narrative case studies I developed. In the final chapter, I will mention some of these threads and how they could be explored in future articles or studies.

The case study approach, as Newkirk notes, often entails the researcher "tell[ing] transformative narratives, ones in which the individual experiences some sort of conflict and undergoes a qualitative change in the resolution of that conflict" (134). Newkirk questions the "seductiveness" of case study research, arguing that it is not the "wealth of detail," but, "the gratification [readers] get from seeing cultural myths [of change and conflict resolution] being reenacted" that makes case study research "convincing" (136). It is true that my case study chapters all revolve around a conflict perceived or experienced by the teacher and then worked out (or attempted to be worked out) via a metaphorical solution. However, since teaching conflicts often are not surfaced and resolved neatly in one term, and because solutions are often temporary and contextual, the conflicts experienced by these teachers end in varying states of resolution. At the time the study began, some teachers had spent several quarters working through particular conflicts (see Kate in Chapter Three), while some had only recently identified areas of conflict they were working out (see Winston in Chapter Five). I suspect that if I visited these teachers' classrooms in five years, they might be dealing with new conflicts and new metaphorical solutions and/or new metaphorical solutions to old conflicts.

While I did not know what I would find when I set out to study students' and teachers' metaphors for writing, previous research had shown possibilities of teacher change based on metaphor change (e.g., see the teacher training studies I outlined in Chapter One). Also, a study on teacher change that was published in *Research in the Teaching of English* in November 2008 parallels the patterns I was noticing in the data for this study. Anne Whitney followed seven teachers through a summer National Writing Project workshop and tracked how their ideas about teaching, learning, and writing changed over the course of the program and into the following school year. Drawing on transformative learning research (Mezirow; Kegan), Whitney details the path to teacher change. Whitney finds that teachers who experience a transformation go through the following recursive stages: *triggering, accepting the invitation to write and share in the writing group, self-examination, reframing, resolving to reorient, trying new roles, building competence and confidence through new roles and relationships*, and finally, *living the new frame* (177). Whitney approaches her data through the lens of transformative learning (Mezirow; Kegan), not metaphor study. However, the two lenses share a common focus: *reframing,* which is very much in line with Schön's work that I discussed in Chapter One. Whitney sees reframing as "at the heart of the process" of teacher change (164). She defines reframing as "interrogating current frames and then adjusting those frames or discovering new frames" in order to "aquir[e] new possible lines of action and new ways of positioning [oneself] in relationship to various others" (Whitney 164). And, while Whitney does not solicit metaphors from her participants or overtly focus on metaphors, teachers' spontaneous metaphors—particularly for their old and new roles—often appear in the passages she quotes and analyzes. For example, she

discusses one of the teacher's early descriptions of her "school climate as 'deadening,'" and that teacher's early view of her role as the "victim's," as "one who is being killed" (165). Later, Whitney describes that teacher changing her view of her role in her school and taking on a more active role. In short, Whitney's research has much in common with this study as the teachers she follows through the NWP workshop enter the workshop with pedagogical conflicts (what Whitney terms "triggering issues") on their minds, and over the course of the workshop they use writing to redefine their roles as writers and teachers and to reframe the issues they are dealing with (often through metaphor, although Whitney does not focus on this).

In writing the case study chapters, I have borrowed the term "triggering issues" from Whitney (156). These areas of conflict are also called "disorienting dilemma[s]" by Mezirow (22). "Disorienting" is a nice description as well because it highlights the loss of direction individuals experience when they face these conflicts. However, I have chosen to use Whitney's term because these issues "trigger" contemplation of pedagogical issues that last through one school term and beyond. I found that, as in Whitney's study, teachers brought these triggering issues with them into the study. They were often deepened or complicated by the information teachers gathered from the metaphor activities (causing concern, or more disorientation, at least initially). Also as with the participants in Whitney's study, the teacher-participants in this study expressed various roles for themselves over the course of the term. Unlike Whitney, however, I am taking an overt, active interest in the metaphorical expressions of my teacher-participants and the role metaphor plays in reframing. I became particularly interested in the way metaphors seemed to be working as potential "solutions" to the various triggering issues. The metaphorical solutions, like the triggering issues, were not solicited by me, but were

spontaneously created either in written answers to survey questions other than prompts for metaphors for writing, or in spoken interviews.

The following table outlines the triggering issues teachers brought with them into the study and the metaphorical solutions that teachers created to try to resolve these conflicts. The stories of how these triggering issues and their accompanying metaphorical solutions played out over the course of the term are described in the case study chapters.

Table 2.4

Teachers' Triggering Issues and Metaphorical Solutions

Teacher-Participant	Triggering Issues	Metaphorical Solutions
Kate	• Tension between wanting students to learn the "rules" for academic writing and wanting to encourage creativity in student writing	• "Writing is like playing basketball" • Development of "fundamental form" as a sort of "play book" for writing academic essays • Role of teacher as coach
Pavil	• Conflict between his experiences as a sometimes struggling dissertation writer and his role as a writing teacher, in which he felt needed to be an "advocate for writing" • Desire for himself and his students to find internal motivation for writing	• "Balancing" a "split personality"
Winston	• Tension between wanting to be a supportive classroom teacher and still uphold standards as a grader • Concern over students' lack of self-confidence as writers	• Separation of the grader from the supportive classroom teacher. The grader becomes "this other guy" who is a "critical person"
Ray	• Teaching as "hitting a moving target"; difficulty of adapting to students' needs	• Role as hybrid "teacher-writer" • Teacher inhabiting multiple roles as "coach," "referee," "scorekeeper," and "fan in the stands"

In the four case study chapters that follow, I try to give a cohesive narrative (as Newkirk describes case studies doing), and thus must select from various moments over the course of the term instead of representing all of the data. I follow the thread of the triggering issues for each teacher over the course of the term, using the data from the various metaphor activities to show how teachers and their students were working

through those issues, what the teacher's metaphorical solutions were, and how the triggering issues and metaphorical solutions informed their students' and their own final metaphors for writing.

CHAPTER THREE: "WRITING IS LIKE BASKETBALL":

FORM AND CREATIVITY IN KATE'S CLASSES

Chapter Preview

In the previous chapter I described a pattern I recognized in which teachers brought "triggering issues" (pedagogical conflicts they were trying to work through) into the study and created "metaphorical solutions" to deal with these conflicts. In this chapter, I focus on Kate's triggering issue, how to teach students the "rules" of academic writing while also encouraging students to use their creativity in their writing. The metaphorical solution Kate devised to deal with this issue was to use the metaphor "writing is like basketball" with her students. She developed a "fundamental form," a sort of playbook of moves academic writers make. Over the course of the term, Kate deepened her commitment to the "writing is like basketball" metaphor and also began to think of the teacher as a "coach" figure. In addition, Kate insisted on the development of multiple metaphors for writing as another way of allowing competing ideas about writing to thrive in her classroom.

Introducing Kate

Kate was an adjunct in the English department at Ridges University during the spring quarter of 2007. She had been at Ridges University for three years while her husband worked on his doctorate in fiction writing. During her time at Ridges, Kate completed her doctoral work in fiction writing long-distance at her previous university. Kate was on the job market during this study's data collection period and succeeded in

securing a full-time college teaching appointment in another state. During this quarter, she was teaching one freshman composition class and one junior composition class, both of which participated in this study.

Kate's experience as a fiction writer informed her teaching, although as I will discuss further in this chapter, she made a clear distinction between what she called "academic" writing and creative writing. Throughout the time frame of this study, Kate was one of the teachers who was most aware of using metaphors in her classroom. During interviews, she was able to provide many examples of planned and spontaneous metaphors for writing she had used during instruction. She also created and used elaborate metaphors during the class discussions generated by this study. In fact, one of Kate's strongest assertions regarding metaphors for writing was that there was no single metaphor that could encapsulate the complexities of the writing process. Instead, Kate advocated using multiple metaphors to discuss and teach writing.

In addition to identifying herself in class as a fiction writer, Kate also openly discussed her experiences as a former college basketball player. In an interview, she described herself as "an anomalous woman," "tall," "loud," and "outgoing." She felt she needed to work to mitigate the effects her physical presence, which could intimidate her students. During the class discussions of metaphors from the field, she found a new way to do this by sharing her difficulties with writing with the class to an extent she had never done before. In addition, she used her familiarity with playing and coaching basketball to put her students at ease. Kate was aware of using basketball metaphors "all the time" in her writing classes, and she discussed with me her reasons for doing so. First, basketball was obviously a big part of her life, something she understood intimately and felt

comfortable discussing. Second, she believed that sports metaphors would connect well with her student audience, who had grown up in what she termed "sports-oriented" American culture: "I mean, if I use a dance metaphor you're going to lose a lot of people, because that's threatening, and also I would feel silly because I don't know anything about dance, so what am I going to do?"

But in addition to her personal background and a broad connection between sports and American culture, Kate also mentioned the make-up of her freshman composition class (in this case that they were mostly male) as a reason she often relied on sports metaphors.[31] She explained,

> I have a class that's mostly men right now, and without making this a gender issue, it sort of is. I mean, more men than women are sports fans in my classes, so I thought about that as well. I've got fourteen men and three women [. . .].

I thought it was interesting that Kate, an accomplished female basketball player, would still feel that she was reaching more men than women with her basketball metaphors.[32]

Kate saw her role in the classroom as that of a coach. Although she did not make this comparison directly, she implied it by drawing parallels between metaphors she used as a writing teacher and as a basketball coach. This encouraging, coaching stance was also evident in her students' final metaphor surveys, in which several students mentioned Kate's willingness to help them with their writing. Her final metaphor for writing also reflected her allegiance to the coach/player—teacher/student comparison.

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[31] This was very similar to Pavil, another teacher in this study, who felt he needed to use sports metaphors in his classes to hold male student athletes' attention (even though he described himself as a "poser" who "hat[ed] sports").

[32] Kate did remark that she also intentionally included female basketball players in her presentation to the class, so she was making female athletes available as models for her students by making sure they were represented in the videos and by discussing her own experiences. As I will discuss later in this chapter, the student metaphor that was most like Kate's was written by a female student.

In an interview, Kate said that the metaphor activities helped her to "understand [her students'] mindset." She said that as she read their metaphors for writing, she asked herself, "what is going on with *this* class?," showing that she believed each class could have unique needs and require a tailored teaching approach. And, Kate did see differences between her two classes that surprised her and that got her thinking about her teaching strategies. She observed that her freshmen's metaphors were creative and had a lot of energy, while her juniors' metaphors seemed more dutiful and abstract. Because of this, she decided that she needed to approach these two classes differently. The freshmen had good raw material but needed structure, Kate felt, but the juniors needed to recapture that spark they seemed to have lost.

One of the major issues in Kate's classes over the course of the term became the tension between wanting students to master an acceptable form of academic writing and also wanting to encourage students to develop a unique writing style of their own. This idea was highlighted for Kate by the initial metaphor sharing and then remained present throughout the term.

<center>"I was kind of surprised": Reading Students' Initial Metaphors</center>

Initially, Kate was surprised and pleased that her freshmen's metaphors were "more positive than [she] expected them to be in [her] heart of hearts." She said, "I really had this idea that students just resist writing so concertedly. So I was kind of surprised." Kate found her freshmen's metaphors to be "fresh and unique and surprising," which pleased her. She seemed to be commenting not just on her perception of their attitudes towards writing, but aspects of their writing ability that she found exciting. When I asked

her what this revelation that her freshmen had better attitudes towards writing than she expected might mean for her as a teacher, she said, "I think it is liberating, it's freeing because I don't feel the need to resist or explain or apologize." Kate said that the metaphor activities helped her to "understand [her students'] mindset." She said it could help her to understand "what is going on with *this* class." She said she asked herself, "Do we need to instill a kind of 'fun-ness' or a love for what we're reading first because people are so resistant, or are we able to just jump in, nuts and bolts, and get down to work?"

In other words, Kate looked at the metaphor activity for clues as to how she should conduct her classes. She said that if she had not known what her students really thought about writing, but had just gone on her assumption that they disliked it, she would have felt the need to perform more:

> [I just have] that inside feeling like "I know they hate this, so I've got to sing and dance, I've got to make this really awesome!" So, I felt like [. . .] it narrows the gap between me as the instructor and them as a writer. I feel a little less authoritarian.

Because of the unexpected positive nature of their metaphors, Kate saw she had the opportunity to redefine her role as a teacher from "authoritarian" instructor and performer to being someone a little more human, maybe a little more real. She felt less distanced from her students, as if a gap had been narrowed.[33]

In addition to her observation that her freshmen were more positive about writing than she had hoped they would be, Kate also noted what she thought was a key difference between her freshman and junior students' metaphors. She observed,

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[33] I believe this realization is part of what enabled her to be more open in discussing her own difficulties with writing, which I will discuss later in this chapter.

> My [freshmen's] metaphors were more image-driven and seemed, to me, to be more intuitive and natural. My [junior's] metaphors were more theoretical, more idea-driven and seemed to me less natural, and therefore, less <u>honest</u>.

She felt that her freshmen were "'natural' writers who sometimes were confused by 'the rules,' but who also need[ed] to be more familiar with and need[ed] more practice with the rules." One example of a freshman's metaphor she responded to in class was the following:

> 9151.A19: Writing is like working at the OU phone-a-thon. It's a great job, it's fun and has great benefits, but sometimes I just don't want to do it.

In class, Kate said, "I thought the phone-a-thon was hilarious [. . .]. It was just surprising to me because I just didn't expect anyone to say that it's like working at a phone-a-thon [. . .] because it's so specific and because it's so surprising and so unique." In both classes, Kate seemed to respond positively to student metaphors that had this kind of specific vehicle. Although some of the other students in Kate's freshman composition class had complained about the phone-a-thon metaphor because they said that the experience was so specific that they could not relate to it, it was a metaphor that Kate praised for its specificity. Kate valued quirky, personal metaphors. In her classes, she stressed using "sensuous details" often. She related this focus to her fiction-writing experience and said, "I do some lectures with sensuous details and paying attention to details [. . .] your own specific and unique details and experiences." She said she valued the ability of "surprising" details to affect the reader. When we were talking about Ken Macrorie's concept of Engfish, Kate said to her freshman students, "And that by the way is the most disgusting image. Did you all feel physically like *eeeew!* when you read about the 'fish smell permeating the room'? I just want to point out that that is a sensuous detail."

It was a *lack* of detail, sensuous or otherwise, in her junior students' metaphors that alarmed Kate. She said their metaphors "felt kind of big and general" to her. She said reading her junior students' metaphors made her want to spend more time getting them to focus on "specific ideas and specific details instead of big generalities." An example metaphor from Kate's junior composition class that felt more general than her freshman students' metaphors was the following:

> 3.308J.A15: Writing is like expressing one's own thoughts, opinions, and/or knowledge. It is a form of communication and teaching that is very valuable to mankind. Without writing we would be set back a great deal and have very little record of anything. It is worth noting that everything is written from that writer's point-of-view, even if it is written in a third person point-of-view.

This metaphor is certainly less surprising than comparing writing to "working at the O.U. phone-a-thon." It also contains more assertions about writing, although those assertions are made in a less personal voice. Phrases such as writing is "very valuable to mankind" and "without it we would be set back a great deal" are more distant and generalized than the freshman student's personal connection to her feelings about her college job. The junior's metaphor could be read as answering the question "Why is writing important to humankind?" rather than the more personal question, "What is writing like for you?" It is interesting that the junior's metaphor begins with the assertion that writing is a form of self-expression, but it does not impart a strong sense of the author (as the phone-a-thon metaphor does). A telling statement at the end of the junior's metaphor addresses this subject, pointing out that even texts written in the third person have been authored by someone, and hinting that the writer is aware that supposedly objective texts (even, perhaps, his own metaphor) are authored by real people with specific subject positions. Perhaps this student had learned that there is safety in the more distanced stance, even as

he was aware that a distanced voice does not mean there is no author behind a text. When

I asked Kate to say more about her observation that the junior students' metaphors were

more "general" and "formulaic," she said,

> I was sad that the older students felt somehow that there was an appropriate way to answer a question. And there isn't. This is a metaphor, this is not a paper, it's just what do you think, but their answers came out more similar in form, with fewer nouns and images and more adjectives and adverbs and kind of what I consider to be less concrete and less real, more theoretical ideas.

There were several metaphors in Kate's junior composition class that compared writing

to art in general. I suspect she would have found these metaphors more compelling if they

had been about a specific art form, such as watercolor painting, and had elaborated their

metaphors in detail.

This suspicion is strengthened by one of the junior's metaphors that Kate singled

out in class discussion. She was interested in the following metaphor:

> 2.308J.A15: Writing is like American Idol. I say this because the only time that I write, I am being graded. My papers take a lot of time and effort. I put myself out there at the mercy of a teacher. Sometimes I succeed and sometimes I fail.

Kate said she was interested in that metaphor for several reasons[34], including "a different

reason probably than anybody else in the class." She said that as the teacher of the class,

she like this metaphor because of the "pop culture reference." She explained, "It made me

happy to think that my students would consider writing as something relevant in their

lives now something current and contemporary rather than just something antiquated and

academic." So, it seemed that the specific reference made the metaphor (and therefore

writing) come alive for Kate in a way that pleased her.

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[34] One of the reasons Kate was interested in this metaphor was because of the role(s) it outlined for the teacher. I will address this idea later in this chapter when I discuss Kate's (re)consideration of her role in her classroom.

Kate summed up the differences she saw between her freshman students' and junior students' metaphors in this way:

> They [the juniors' metaphors] were much longer, but they almost seemed to have less detail, less image, so longer, but less content. The [freshmen's metaphors] felt fresh and unique and surprising, and [in the junior class] there was less intuition and less trusting their impulse and more following the rules. And you want to kind of have a blend of those, which is funny, one thing I said with the [freshmen] is that they need to learn the rules. So it really makes me feel that I want to think about how to teach the rules without losing this self or identity or uniqueness in writing.

This triggering issue of wanting to teach "the rules" or a "form" that would help her students become successful writers and yet also wanting to encourage them to be creative and develop a personal style became one of the central tensions in Kate's classes over the course of the quarter.

Tensions Between Freedom and Constraint

The problem Kate framed above while looking at her students' initial metaphors reflects what has been seen as a central tension in composition studies as well. The most famous articulation of this question is the 1995 *College Composition and Communication* debate between Peter Elbow and David Bartholomae over fostering students' personal voice or initiating students into the discourse of the academy. While Elbow argued that the teacher's job was to help students develop their own voices, Bartholomae saw the teacher's role as challenging students to adopt the ways of speaking valued by the academy, perhaps by laying out the for them the moves academic writers make or by having students imitate academic writing. As Joseph Harris, reviewing this debate while discussing the key term *voice* in *A Teaching Subject: Composition Since 1966* states, "I

can't imagine how one might teach writing without in some way addressing this tension

between freedom and constraint" (44). While Kate never used the word *voice*, she did

say she was concerned about "losing this self or identity or uniqueness in writing," which

speaks directly to the concept of *voice*. As Harris explains, "*Voice* has been used as a key

term in describing both sides of this tension—in naming both what is thought to belong

uniquely to a writer as well as those cultural discourses that are seen to be speaking

through her words or text" (44). Harris sums up the typical reading of the

Elbow/Bartholomae debate by stating, "voice tends to be conceived as either a personal

attribute of the writer or as a kind of totalizing discourse that she must submit to. There is

little in between" (Harris 44).

Because Bartholomae's "Inventing the University" metaphor is about how

students learn to write academic discourse (and what happens as they learn), the class

discussions of that metaphor are pertinent to what was happening in Kate's class. In

tracing the following conversation, I hope to demonstrate how Kate and her students

navigated what Harris says is "a series of choices" about "competing theories of voice"

that he "believe[s] individual teachers and students must still face for themselves" (Harris

41). Here is the excerpt from Bartholomae's essay that students read and discussed in

class:

> Every time a student sits down to write for us, he has to invent the
> university for the occasion—invent the university, that is, or a branch of it,
> like history or anthropology or economics or English. The student has to
> learn to speak as we do, to try on the peculiar ways of knowing, selecting,
> evaluating, reporting, concluding, and arguing that define the discourse of
> our community. ("Inventing the University" 623)

In Kate's freshman composition class, students felt there was a conflict not just

between what Bartholomae was saying they should do and what they wanted to do as

writers, but also that there was a conflict contained in Bartholomae's own formulation of

the problem/solution. In explaining his own resistance to Bartholomae's metaphor, one

student remarked,

> I think I understood what [Bartholomae] was trying to say, but I just don't
> think that trying to change the way you write for a particular audience,
> trying to completely change yourself is being a good writer. I think you
> should still be able to have your own style and stuff, despite the fact that
> you're not going to write a narration the way you're going to write a term
> paper.

He said that even though he had experience with journalism and English classes and

could identify differences in the types of writing he did for those two disciplines,

Bartholomae's metaphor still seemed "kind of weird" to him "because it seems like the

stuff he's talking about is already set in stone, so *you can't invent something that's*

already invented" (emphasis added). This student saw a contradiction in Bartholomae's

statement: "inventing the university" sounds active, even pioneering, while "learning to

speak as we do" sounds more passive, as if the student is merely following a

preconceived map. "That seems kind of strange," Kate's student remarked.

Kate agreed with her student, saying, "Yes, I don't get it . . . . I've been sitting

here reading it and reading it. *You have to invent something but you have to learn to*

speak exactly as it already is" (emphasis added). She, too, was disturbed by the

contradiction. This is the same criticism Harris has of Bartholomae's metaphor:

> Note here how the view of discourse at the university shifts subtly from
> the dynamic to the fixed—from something that a writer must continually
> reinvent to something that has already been invented, a language that "we"
> have access to but many of our students do not. The university becomes
> "our language," and the possibility of a kind of discursive free-for-all is
> quickly rephrased in more familiar terms of us and them, insiders and
> outsiders.[35] (Harris 100)

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[35] I can't help but wonder how much of this is because Bartholomae's essay is written for an audience of
teachers ("us"), while Elbow's metaphor that I used in class is taken from a textbook ("Writing Without

Harris remarks that "this tension runs throughout Bartholomae's essay" (100).

Kate's juniors also had a similar conversation. Several of them said they understood what Bartholomae was getting at, giving examples both of the different discourses they were familiar with and the high stakes involved in learning (or failing to learn) a needed discourse. One student explained, "like for my marketing class there's a different way to write a paper than for an English class. So, it seems like every time I sit down to write a paper, I have to first think about how I'm going to write this paper, like what style do I need to use, what words do I need to use, what words can I use." He even said he could visualize the discourse community he was entering: "When I'm writing a paper to marketing, I always think I'm like writing to businessmen and people in suits sitting behind a desk." Another student mentioned

the importance of learning to write grant proposals as a part of his urban planning studies:

> There's a certain type of writing you have to do for grants for the federal government [. . .]. If it's not written right, they just throw it out. And let's say you're working for a town and they pay you thousands of dollars to do a study for them and to get this grant money and you don't write it right, they're not even going to consider it. So you have to make sure you know how to write in that style.

This student clearly saw high stakes for himself as the future grant writer who could fail to communicate effectively with the discourse community of the federal government, and also, I think, the high stakes for the other shareholders in his future grant-writing projects: the would-be recipient of the grant money, the town he could imagine himself working for someday.

Teachers") that is speaking directly to student writers. In other words, how much of the problem here is an issue of intended audience?

But even though students understood, and indeed had experienced, especially by their junior year, the demand that they learn to write for different discourse communities, they did not necessarily agree with Bartholomae's formulation of that demand. For example, one student valued creativity, and did not think that Bartholomae's metaphor left room for the writer to be creative:

> I didn't write about [Bartholomae's metaphor] because, although I kind of understand it, what it's getting at, you have to write to your audience, different parts of the university, different colleges within the university, you're going to have to write in a different way or a different context or a different form, to go with what they want, and I just don't see that as creative. [. . .]. Personally, I don't want to have to change my writing because it's like I don't want to change myself to fit into something. I mean, you can mold it a little bit, but I don't want to change how I converse, I mean sure, I may talk a little different, but I don't want to change myself to fit in somewhere. Why change your writing just because it fits in? I've seen like my roommates have had that kind of trouble. They have to write for their business classes and they have such a hard time because they have to write it in this form. [. . .]. So I don't like that at all. I think it's kind of saying that you have to change your writing just because these upper-level management people are saying, "This is what we want." I don't like that. Can you really be creative in something like that? I don't think you can. You might be able to write in that context, but you're not free.

This student draws a clear line between the restriction of learning formal academic discourse and his desire to use his creativity in his writing. Is there a way to foster both? In the next section, I will examine how this question came up in Kate's classes and how Kate tried to resolve the tension between form and creativity.

"How do we teach the rules and not get Engfish?"

Kate's interest in helping students enter into an academic discourse community was apparent in her freshman composition syllabus. She planned her freshman

composition class around what she called the "fundamental form." The fundamental

form was an outline for writing an argument that would help her students to understand

"what you're supposed to do in a paper." Her freshman composition syllabus was

organized around this form, which included an introduction, a claim, a definition of

terms, three pieces of evidence to support the claim, and a conclusion. For the first half of

the quarter, the class focused on a different element each week, and then, in the second

half of the term, they put all of the elements together. Kate had worked out the strategy

of teaching this form over a period of several years, and she felt it was an effective way

to give her students a template for academic writing they could work with.

As much as she emphasized the importance of her students learning the

fundamental form, however, Kate also emphasized that this form was for academic

writing only. As a fiction writer herself, Kate saw a difference between creative and

academic writing to the point that she said that for her the experience of writing in these

two modes was completely different. When I asked her in her junior composition class

why she thought writing an academic essay was a different experience for her than

writing a short story, she drew a line between the two, stating that fiction writing was an

"art," while academic writing was not:

> Academic papers feel like a form to me, and less like an art. So I fill in the form when I write an academic paper. So all I do is, because I write really clunky, awful, awful things when I first write an academic paper, I mean they're hideous, I can't even think of vocabulary words. They're awful. I'll just say, OK, here's the form, I need to fill in this piece of evidence, so I just write through it, a bunch of crap, and I allow myself to write a bunch of crap, and then it starts happening for me, and then I get the words and I feel really smart, until I get to the next section and I have to write a whole bunch of crap again. But art is different, it's a completely different mental process [. . .].

Seeing academic writing as a form seemed to be, in part, a strategy Kate used to help herself write in this mode. She started with an outline and gave herself permission to write "clunky, awful," even "hideous" first drafts, until she could get her argument in place and revise it. This sounds a lot like Elbow's description of writing that was one of the metaphors from the field I brought in for students to read and respond to:[36]

> Trying to begin is like being a little child who cannot write on unlined paper. I cannot write anything decent or interesting until after I have written something at least as long as the thing I want to end up with. I go back over it and cross it all out or throw it all away, but it operates as a set of lines that hold me up when I write, something to warm up the paper so my ink will "take," a security blanket. Producing writing, then, is not so much like filling a basin or pool once, but rather getting the water to keep flowing *through* till finally it runs clear. (*Writing Without Teachers* 28)

Both Kate and Elbow describe a writing process in which the writing continues to improve across drafts. For Elbow, the first draft he writes props up, or makes possible, the next draft. For Kate, filling in the form of the academic essay is a way to produce that first draft. I think she would agree that writing an academic essay is not like filling in a form (or basin or pool) once, but rather continuing to go over and rework that material until it is satisfactory.[37]

Kate taught academic writing the same way she wrote it, in pieces, with a clearly defined structure. Yet, she also resisted the idea that all academic writing should sound alike. When Kate described her reaction to Macrorie's concept of Engfish (the "phony and pretentious language of the schools") in her freshman composition class, she said that

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[36] This metaphor was chosen most frequently by students as the one that best reflected their own writing experiences.

[37] While I note a parallel here between Kate's writing process and Elbow's metaphor, Kate actually objected to Elbow's metaphor because she felt it cast writing students as "babies" and writing teachers as "adults." I don't think this is what Elbow intended, as he is talking about his own writing process here and because he treats students as fellow writers throughout his entire body of work. However, Kate's insistence that the teacher not be "the only one who has authority in the classroom" is important and speaks to her view of her role in the classroom, which I discuss later in this chapter.

Engfish "just sounds like exactly the same, the same rhythm, the same kinds of everything exactly the same." This type of generic academic prose was undesirable to her, and part of what she lamented in her junior students' metaphors. She felt that the junior students' metaphors sounded like the students had thought, "This is what this is supposed to sound like because it is an academic exercise." She wanted to see her students break out of that mold. In her freshman composition class, she said,

> But what's interesting to me [about Macrorie's metaphor] is that it's the teacher who "does not want Engfish but gets it anyway." Because we're all a part of this system where we have to tell everybody the rules so we get the stuff we don't want, but we don't even know what to do about it. How do we teach the rules and not get Engfish?

This question is really the heart of the problem for Kate. As an instructor who is part of the institutional system, Kate felt an obligation to teach students "the rules" in order to help them succeed in college, and yet she also wanted to give them the freedom to develop their own personal style. How, she wondered, could she foster both prowess with academic writing and creativity?

One of the extended metaphors Kate used very consciously in her freshman composition class was an attempt to reconcile these two desires. She developed this metaphor to introduce students to the idea of the fundamental form *and* to encourage them to find ways to inject their own personal style at the same time. Not surprisingly, this metaphor was based in her basketball expertise. Kate had spent an entire class period laying out the following basketball metaphor in her freshman composition class. It is an example of the power of metaphor to stitch together not just an unlikely tenor (writing) and vehicle (basketball), but also to highlight via explanation the grounds for the comparison, the reasons why the metaphor is conceptually important. The reason Kate

felt this metaphor was an important one to present to her students was that it connected

the seeming opposites of learning a form and performing with creativity. I was not

present for this class period, but Kate described it to me in an interview:

> Last week, I brought in basketball plays, you know the X's and O's, and put them up on the screen and asked them what they were, and most students said, "Oh, that's a basketball play." So we talked about how basketball is the same thing all the time. It's two hoops and a ball, the court is the same dimensions, it's the same rules every time you play. It's still the same—it's dribbling, passing, setting up a screen, it's fundamental skills. And then I showed a number of different videos of famous basketball players. Let's see—Michael Jordan, Clyde the Glide, Larry Bird, and Charles Swoops, and some other people, who all did really unique things on the court. And so we were just talking about how in writing, there's a fundamental form, and if you use this form, you'll metaphorically "score" or you'll be successful. But, what you choose to do within that form is what creates your own unique style and creates a different kind of writing than anybody else's. Michael Jordan does not play like Larry Bird, even though the fundamentals are exactly the same. And then I gave them the fundamental form, and I said, "This is not the only way to do this, but if you do this you will not get it wrong. This is the form, now see what you can do to play within that form, see what you can do with your language and your sentences, etc."

By using the basketball example, Kate equated her teaching of the "fundamental form"

for writing an academic essay with teaching the "fundamental skills" of basketball, the

basic, unchanging rules of the game. She put herself in the metaphorical position of the

coach, even showing a diagram of a basketball play and footage of various players. She

positioned her students as players who needed to master the rules of the game of

academic writing, but who also had the opportunity to make an essay their own, the way

famous basketball players made the game their own.

Several things strike me about Kate's attempts to reconcile the tensions between

feeling that she needed to teach the rules and wanting to encourage students' creativity.

One is the institutional pressure Kate felt to help students master a particular form of

academic writing. As Sarah W. Beck points out in her study of the discrepancies between one teacher's and his students' definitions of good writing, part of what can make the negotiation of a class' writing goals so difficult is that teachers may be pulled in two different directions, as "they possess their own individual perspectives on which kinds of knowledge and skills are essential to mastering a subject (such as English), while at the same time bearing responsibility for preparing students to meet standards that constitute the official, institutional version of mastery in that subject" (Beck 421). The challenge for teachers, Beck points out, is that they "have a special responsibility to help students appropriate these standards in a way that does not undermine their ability to write with the originality and voice so strongly advocated by proponents of authentic writing instruction" (413-414). This is exactly the quandary Kate was dealing with when she asked, "How do we teach the rules and not get Engfish?"

The conflict that Kate felt between teaching the rules and encouraging students to make their essays their own was highlighted several times during class discussions of metaphors. Although Kate did focus on teaching her "fundamental form" and "the rules," she also was adamant that there was more than one way to write an essay. The "fundamental form" was a safe bet, one that would serve students well if they understood it and used it. She told them they would not be "wrong" if they stuck to the form. But she also scoffed at rules that seemed too limiting. For example, in her junior composition class several students said that they had been told in high school that they could not have more than three "to be" verbs in their papers. While Kate said she could see that the rule might encourage students to use more active verbs (as indeed one student said it had for her), she also said,

I don't really think there are any rules in writing, except you do the best thing for your audience and your purpose. I would never say, "I would never. . ." and "I would always . . ." because there's no such thing as "This is always wrong. This is always right," it's whatever is best for your rhetorical purpose.

In other words, Kate did not think that setting down rigid rules for writing was the way to ensure success. Even within the fundamental form she had devised for her students, she included several variations, such as "five options of introductions we're familiar with." In addition to having them practice multiple kinds of introductions, she also told her class, "and of course there are other options." It is true that there may be multiple effective options, and part of what might determine which option a writer might choose is, as Kate points out above, the rhetorical situation, the purpose and the audience the writer has in mind. Just as a basketball play is predicated on knowledge of a specific situation—the team being played and the defense being employed—the writer cannot rely on a one-size-fits-all strategy. As Kate said, she would not advise "always" following a specific path. As in basketball, even after the play is in motion, if the situation changes, good players can adapt, stepping outside of the preconceived play or form.

Kate wanted to encourage this ability to know the game and play creatively within its boundaries—to know the fundamental form and find the freedom to create an argument within it. Kate's use of the basketball game metaphor and her focus on the fundamental form show her trying to reconcile the teaching of form with the desire to encourage creativity. On the one hand, her use of the fundamental form might seem constraining, the kind of focus on form George Hillocks argues against in "The Focus on Form vs. Content in Teaching Writing." Hillocks links an "obsession with [teaching] form," such as the five-paragraph theme, with high school teachers' desperate need to

help their students pass government-mandated standardized tests (241). He laments that

formulas such as the five-paragraph theme impose "a form as well as a limit" on

students' writing. His biggest complaint, however, is that when he looked at model

student essays that were held up as successful examples in Texas, he found that these

essays "involve[d] no real evidence and [left] the major claim nearly totally unsupported"

(246). He complains that "[p]reparation for the writing tests in Texas and many other

states is largely a matter of learning a form for organization and filling the form with

stuffing" (Hillocks 246). The only thing students are learning, Hillocks argues, is how to

write an empty argument. "[K]nowledge of a form," Hillocks maintains, "does not

translate into the strategies necessary to wrest from the subject matter the ideas that make

up a piece of writing" (238).

Students in Kate's classes reported experiencing this kind of writing instruction in

high school.[38] When I visited Kate's classes, I did not specifically ask students anything

about their high school writing experiences, but, not surprisingly, since these experiences

were so recent and occupied four years of their lives, they spoke about them often,

especially in connection with Macrorie's "Engfish" metaphor and Mike Rose's

description of a view of writing as a set of "skills" and "tools" that should be mastered

before entering college.[39] Students reported that their high school English classes

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[38] These are, of course, retrospective self-reports and may not be entirely accurate. Also, I am not interested in vilifying high school teachers, who often become scapegoats for educators "higher up" in the educational hierarchy, such as college professors or theorists. However, I think at the very least these students' accounts and the research I've read suggest that high school teachers are under tremendous pressure to "teach to the test."

[39] This is not actually Rose's view of writing, but one he is arguing against. I included it in the metaphors for class discussion because it is such a clear articulation of a popular view of writing (e.g. "Why Johnny Can't Write," continued cries for "back to basics," etc.).

focused mainly on mechanical errors and various rules for writing, not on the content of

student writing.

In Kate's freshman composition class, for example, this is how one student

explained his understanding of "Engfish":

> Well, the first thing that I thought of was students being robots because like we're not really taught how to have good ideas anymore, we're just taught to write correctly, like we kind of talked about it earlier in the class earlier this year about how we all write thirty word sentences and five sentence paragraphs like we all have the same length and perfectly the same, and it's hard to break that when we've all been taught for so long to be a certain way to be correct.

Similarly, in Kate's junior composition class, a student had this to say about writing

Engfish in high school:

> Yeah, a lot of the classes when I was in high school, they supress creativity [. . .] because the teachers never read what you write. They never help you develop your thoughts. They just help you get grammatically correct. They help you drone through school or surf through school so you can do exactly what they're doing. Just droning along correcting student mistakes, not thinking. It's not about thinking. That's what I decided in high school. It wasn't about thinking, it was about learning to do monotonous, repetitious, repetitive stuff.

Another student said, simply and poignantly, "It's like drowning. Writing Engfish feels

like drowning." The similarity among all of these students' descriptions is striking.

Students are *robots* who are supposed to *drone through school* not becoming more

autonomous or learning to think for themselves, but learning to follow all of the rules

mechanically.[40] They lose their sense of self as they write, feeling as if they are

drowning. These complaints are backed up by Hillocks and Shafer, both of whom blame

standardized testing for shifting the focus of the high school English class from process to

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[40] I also find it interesting in this student's metaphor that this kind of teaching suggests teachers are mindless as well, "droning along correcting mistakes, not thinking."

product (240; 241). Hillocks reports that after reviewing studies that covered a fifty-year period, he found that "the primary focus of instruction [in writing classes is] on form, from the presentation of model pieces of writing to the teacher comments, which are notoriously focused on form at the level of mechanics"[41] (241).

In contrast to the majority of negative accounts of high school writing experiences, several students also reported anomalous, positive experiences that broke out of the mold. One student in Kate's junior composition class described a teacher whose approach struck him as unusual:

> I had one teacher that was totally opposite, and it was eye-opening. It was kind of weird to have a teacher who actually wanted us to be creative. She graded grammar, but she didn't grade it as hard as everyone else. She was actually looking at what we were saying, and the ideas we had, and if we were actually being creative and using our minds [. . .] and not just droning on and doing what we were told. And it was really different. It was an odd class, I think it was my senior year of high school, first quarter, it was just a total 180 degree from [the rest of] high school, so it was like, "Wow, this is what's available; this is what's out there." [. . .]. [Her class] was just really, really cool, compared to what the other teachers were doing.

Another student credited his father with helping him to improve his writing when he felt he was not getting the help he needed from his high school teachers. He described his father's approach this way:

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[41] An interesting side note is about an instructor whose junior composition class I visited during the first half of the quarter before narrowing down my participant pool. She had significant secondary school teaching experience and taught English education classes in the department. Unlike any of the other teachers in my study, when I asked her to categorize her students' metaphors in a way that made sense to her, she focused on what she called "metaphorical correctness," that is, whether the student had actually produced a metaphor or not. After categorizing her students' metaphors in this way, she reflected, "It does seem a bit shallow to me now that I realize that I seem to be more concerned with metaphorical correctness than I am about entertaining figurative imagery and students' perceptions of writing." She noticed that her students were "perceptive and wise" in categorizing the class metaphors, and she wrote she realized that she was "possibly more concerned about correctness than creativity." This would have been an interesting thread to follow if I had kept her as part of the study. It would certainly be interesting to replicate this study with secondary school teachers and see what happened.

> He didn't look for Engfish, he actually looked at the content, so now I feel like I'm a little bit better writer than I used to be. But only because he sat down and he said, "Look, you have to write it in a way that other people can really care to read it."

Sadly, the inspiring teacher was an exception to the rule, and while it is nice that the other students' father took an interest in his writing, it is unfortunate that the student did not feel he could get the same sort of attention to the content of his essays in English class.[42]

In some ways, Kate's fundamental form seems to fit the mold that Hillocks argues against, Shafer laments, and the students in the study complain about suffering through in their previous schooling. Like the five-paragraph theme, Kate's fundamental form is prescriptive, requiring, for example, "a claim, which is the last sentence of your introduction," and "three big chunks of evidence that logically you need to talk about to prove your point." It could be a form of "recipe writing," in which "process writing is negated" and "the voice and investment of the author" are lost (Shafer 239). Yet, Kate's fundamental form seemed in part to be devised and taught as a way to help students *generate* and *make sense out of* content. Like Hillocks and Shafer, Kate lamented the effects of standardized testing on her students, saying,

> I think the No Child Left Behind [policy] is decreasing my students' ability to just think critically. And it's really hard for them to sit down and think logically, what is obvious, what do they need to prove. They want to see the rule on the page and just fill it in. So we have to say, OK, just sit down for a minute and think, think logically, think critically, what are the three big chunks of evidence that you need to prove this, and within those include these three things: concrete and specific details, your own logical arguments and opinions and ideas, and credible sources. Include those in each of those.

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[42] I can't help but note that the students' father was not under any pressure to teach writing a certain way, and to wonder what the material conditions of the anomalous teacher were that may have allowed her to approach writing instruction the way she did.

Kate did not want her students to blindly generate content, to "see the rule on the page and just fill it in." Instead, she aimed to help her students understand what counts as evidence: "concrete and specific details, your own logical arguments and opinions and ideas, and credible sources." This seems to be going beyond "teaching knowledge about standard forms of writing" and pushing into helping students with "strategies for generating content [. . .] for generating the specifics," which Hillocks would like to see more of (241). As Kate said to me while explaining why she started using the fundamental form, "My experience with my students here [has been that they] haven't really had an idea of what you're supposed to do in a paper." Her hope was that by giving them the fundamental form as a starting point for generating content, she could help them write more successful papers.

As Kate explained when I asked her what she thought the benefits of approaching the fundamental form through the metaphor of a basketball game were, she felt she could use the freeze frame of the play diagram to simplify the game for her students because "it's X's and O's [. . .] and it's very simple to look at." By using this technique she hoped to give her students an insider's view of the strategies the players were using to win the game. She explained, "unless you're a player or a real fan or something, you can't really look and see what's going on." She wanted to make the strategy more transparent, more available to her students, who were like novice players (writers) or new spectators (readers) in the game of academic writing. Kate explained that her perspective as an experienced coach (teacher) and player (writer) was different than her students': "I can look at a team and I know exactly what play they're doing, 'Oh, that's a flex,' I get it, because I recognize that, but most people can't recognize that, or see how simple, really,

everything [the basketball players are] doing is." The fundamental form, then, could be seen as the equivalent of a basketball play represented by X's and O's. Kate sought to use the fundamental form to demystify the moves of academic writing for her students. She was pointing out some standard moves that academic writers make—they make claims, they define their terms, they support their claims with evidence—and getting her students to try out those moves and see what they could do with them.

By explaining the fundamental form, Kate hoped to provide her students with a way to succeed ("if you do this, you will not fail"). While studying high school students' writing self-efficacy beliefs—"the judgments that students hold about their ability to successfully perform academic tasks"—Pajares, Johnson, and Usher found that "[a]s hypothesized, students' perceived mastery experience accounted for the greatest proportion of the variance in the writing self-efficacy beliefs of the students in our study" (105, 114). A *mastery experience* in writing class would be a writing experience that the student interprets as successful. Pajares, Johnson, and Usher found that the more mastery experiences students reported having, the greater their writing self-efficacy beliefs (114). Kate's use of the fundamental form as a way to help students succeed in writing an academic paper could lead to such a mastery experience. Pajares, Johnson, and Usher note that self-efficacy theorists advocate and their research supports "raising competence through genuine success experiences with the performance at hand, through *authentic* mastery experiences," instead of trying to raise students' self-esteem through praise or positive thinking techniques (115). They argue that writing instruction "should be designed with this critical point in mind" (Pajares, Johnson, and Usher 115). Kate's view

of her role as a teacher-coach dovetails with Pajares, Johnson, and Usher's conclusions about this and other factors that support writing self-efficacy.

Simon Cowell or Paula Adul?: (Re)considering the Teacher's Role

Viewing the teacher's role metaphorically as that of a "coach" was another aspect of the metaphorical solution Kate developed to deal to the problem of helping students enter academic discourse and also develop their personal creativity. Self-efficacy researchers Pajares, Johnson, and Usher point out that teachers can play an active role as "persuaders," thus increasing students' self-efficacy beliefs:

> [Self-efficacy beliefs] are also influenced by the social persuasions received from others, including verbal judgments that others provide. Persuaders play an important part in the development of a student's self-beliefs. Effective persuaders cultivate students' beliefs in their capabilities while at the same time ensuring that the envisioned success is attainable. (107)

For this reason, Kate's view of herself as a coach is important to keep in mind when studying her use of the fundamental form. That is to say, there may be more than one way to use a template like the fundamental form to teach writing. Kate's motives for using this approach and her attitude towards her students influenced their experience of that approach. Kate's initial metaphor reflected her commitment to empowering students through writing:

> Writing is like power. Understanding communication and rhetoric in all genres gives people power to make choices about their ideas, beliefs, values, jobs, material circumstances, futures, etc.

Kate saw her role as a writing teacher as helping students gain knowledge and experience

that would give them agency in their own lives.[43]

Kate's final metaphor built on the basketball metaphors she had been using all

term and expressed her belief that she could coach her students into becoming star

players (writers) in their own right:

> Writing is like basketball. Once you learn the fundamental skills, the rules
> of the game, and the basic game plan, you can develop your own style,
> perfect your original and unique abilities and wow people with your
> (rhetorical) moves and your (linguistic) slam dunks.[44]

Also, this metaphor suggests that there is foundational knowledge that students need in

order to become "winning" academic writers. They need to understand the "game" they

are playing in order to be successful at it and "develop [their] own style[s]." One of

Kate's juniors echoed her sentiments on the final metaphor survey:

> 5.308J.A15: Writing is like playing a sport for the first time. At first, you
> understand the basics, but when you know every rule to it, writing
> becomes something you become very good at and the easier, more natural,
> it becomes.

She went on to explain,

> I had to write a paper with a claim and it was the first time I've had to
> write a paper this way. I had no clue how to write a claim and support it
> with evidence. After sitting down with my ever so nice Professor, she
> helped me with the paper and I learned more about the rules. I feel a little
> more comfortable with writing this way.

This student's confession that she did not know how to "write a claim and support it with

evidence" fits with Hillocks' observation that students are not learning how to support

their arguments in high school (246). This student also seems to be describing a change

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[43] The materials Kate chose to teach in her classes reflected this commitment. For example, her junior composition students viewed and wrote about *The Wire*, an HBO series about how social institutions keep people from living the American dream.

[44] Kate's own metaphor for writing went from "power" to the more concrete and specific description of the basketball game. In that sense, she seemed to be following her own advice for strong writing.

in her understanding of building a well-supported argument; she seems to be describing a mastery experience with academic writing. As Pajares, Johnson, and Usher note, "Earning an A on a writing assignment may serve as both a powerful mastery experience and a social persuasion" (108). By supporting her students as a coach, Kate, the "ever so nice Professor," helped this student feel "a little more comfortable with writing," even "more natural" in her role as an academic writer.

Kate's coaching stance towards teaching writing is certainly not the only way to approach teaching, and her students were aware of this. At the beginning of the term, one of the student metaphors for writing in Kate's junior composition class captured the role of the teacher as authoritative figure, or judge:

> 2.308J.A15: Writing is like *American Idol*. I say this because the only time that I write, I am being graded. My papers take a lot of time and effort. I put myself out there at the mercy of a teacher. Sometimes I succeed and sometimes I fail.

One student in the class reported that his group was drawn to this metaphor because "a lot of people don't see writing as something you do for fun, they just see it as something you have to do for school and that you're going to get graded on." Another student chimed in and agreed that you could have a teacher who was like Simon Cowell, the notoriously critical judge of the vocalists competing on *American Idol*, or one who is like Paula Abdul, the judge who is famous for refusing to bash poor performances, instead resorting to trite statements such as, "You're so true to yourself, and that's what I love about you." As one student explained,

> You know when you write a paper with a certain professor you're going to do well or you're going to do bad because if they're a hard professor you aren't going to do as well. It just brings the class down, so you just don't put as much into your paper, because you know that no matter what you do you still can't get an A, on anything, this professor just doesn't give out

A's . . . or you have a really nice professor and you know like they just don't give out bad grades, so you know you're going to do well on it.

This student saw two possibilities for teacher positions: either teachers are cruel and unreasonable Simon Cowells, who will pounce on you and fail you "no matter what you do," or they are simpering Paula Abduls who don't criticize, "don't give out bad grades." But there are other possible positions for teachers to take. Several juniors mentioned Kate's role in their changed metaphors at the end of the term. In addition to the student who credited "my ever so nice Professor" for "help[ing] me with the paper," the author of the American Idol metaphor wrote, "My teacher helped me mold the paper into an A, didn't tear me down like many teachers do." This student also revised his metaphor at the end of the term. He said he "gave teachers a choice" as to how they could respond to students' work:

> 2.308J.A15: Writing is like American Idol. The students are the contestants and the teachers are the judges. The students perform their papers and are at the mercy of the teachers. The teachers then have the choice to either tear apart the paper and fail the student or critique the paper and help the student find success.

In this metaphor, the student seemed to find a new role for the teacher, neither the highly critical Simon Cowell or the empty praise of Paula Abdul, but someone who offered productive, helpful "critique" that "help[ed] the student find success." This seems to be a positive change in this students' metaphor. He now sees the possibility that the teacher can be not only a judge, but a coach who, through thoughtful critique, is able to help the student attain a mastery experience.

Whitney points out in her study of teachers in the NWP summer workshop that change can be subtle, and involve *attitude* rather than *actions:* "Perhaps 'living in the new frame' may take visible form in action, but it may also include less visible forms of

'living,' such as new emotional responses to recurring situations or new ways of defining

problems" (Whitney 176). She continues, "[V]isible steps are perhaps not as important [.

. .] as are the emergence of perceptions and responses that differ from the perceptions and

responses that would have followed from the prior perspective" (Whitney 176). The

"American Idol" writer seems to have made a shift in his perception of teachers and also

his attitude toward teachers. In other words, in writing the new role for the teacher, he has

simultaneously written a new role for himself. He is no longer the contestant who will fail

or succeed based on teacher's whims. Instead, he is a student who can "find success" by

working with a teacher/coach.

In addition to using her experiences coaching and playing basketball to inform her

classroom practice, Kate also relied on her experiences as a writer to shape her pedagogy.

She shared her writing experiences with her students, which could influence self-efficacy

beliefs as a form of "vicarious experience," which "is typically weaker than mastery

experience in helping create self-efficacy beliefs," but which becomes more important

when "students are uncertain about their own abilities or when they have limited

experience" (Pajares, Johnson, and Usher 106). Pajares, Johnson, and Usher note that

"teachers may themselves serve as writing models" by talking through their own writing

experiences with their students (106). In Kate's classes, she discussed her own difficulties

with writing and her strategies for dealing with those difficulties. By openly sharing her

own experiences, Kate offered a model for how a writer moves through the writing

process. Similarly, the NCTE "Beliefs about the Teaching of Writing" developed in 2004

by the Writing Study Group of the NCTE Executive Committee state that teachers need

to understand the "process of writing from the inside, that is, what they themselves as

writers experience in a host of different writing experiences" and share "[m]ultiple strategies for approaching a wide range of typical problems writers face during composing, including strategies for audience and task analysis, invention, revision, and editing" (qtd. in Gardener 92). The NCTE "Beliefs" also state that students need to develop "reflective abilities and meta-awareness about writing" because this "procedural understanding helps writers most when they encounter difficulty, or when they are in the middle of creating a piece of writing" (qtd. in Gardener 91). Through modeling, teachers can give students' an insider's answer to such questions as "How does someone get started?" and "What do they do when they get stuck?" (qtd. in Gardener 91).

   Kate said that she had talked about "how hard [writing is] all the time" in her class before participating in this study, but she noted, "I don't think I've ever said [. . .] 'Man, I really hate this, too, sometimes.' I don't think I've said that before, and I think it's good [that I said that]. I do, I think it's good [for students] to hear." She said she felt it "narrows that gap" between herself and her students. She began talking about her difficulties with writing in her freshman composition class when she responded to the following student metaphor:

> 4.151.A19: Writing is like a chore. Like a chore, writing is usually an unwanted task presented by an authoritative figure.

Kate said, "I really like that one personally because I sit on both sides of that one, because I *am* the authoritative figure, right, that assigns the writing. But I also believe that that's entirely true [that writing can be like a chore]." Kate described herself as someone who struggles with writing. Although she was not a student at the time this study was conducted, she had recently completed her PhD work and had extensive experience as a student and as a writer. During the discussion of the initial metaphors her

freshman composition class, Kate said "writing *sucks* and it's hard and I think that's a really cool thing to say because it seems really honest [. . .] I teach writing and I love it and I *hate* it. I think it's the hardest and suckiest thing sometimes I have to do." When I asked Kate in her freshman composition class what made writing like a chore for her, she said,

> I thought a lot of these [student] metaphors I really related to, like the young bird, or I guess the other one, like the phone-a-thon, it's always so hard to get started, like I will do anything in the world not to start, [class laughter] I've never, I don't sweep, who sweeps, I hate sweeping, and suddenly I'm sweeping if I have to do something [class laughter] or I'm like "Man, those windows really need some cleaning today." I'll do anything that's really crappy, I'll do work stuff that I hate to do, I'll clean *toilets* instead of writing because it's the starting that's so hard and I don't know why exactly because it feels really painful and part of it I guess for me it doesn't work sometimes I start writing and when I call myself a writer and it doesn't work, then that's really scary. When I write a whole bunch of stuff and I have to chuck it, you know it's hard, and it's just hard work.

But Kate also said, "I also do want to say that I'm passionate about it and I love it more than anything else in the world . . . I think it's because it's the hardest thing I do." There seemed to be a sense of pride in the fact that she would work so hard on a piece of writing.

Kate used another basketball metaphor to explain what she does when her writing is not going well:

> I'm going to use a metaphor, and it always comes back to basketball for me because that's my life experience. I played basketball every day of my life, five hours a day, every day of the week when I was in college. So, certainly this was something that was habitual, well-practiced, very familiar to me. And I was good at it. But there were days when I would step onto the court, having just played really well ten hours earlier, the day before, and I'm standing on the court holding the ball and *everything's* wrong. It doesn't feel right. I can't even figure out how to hold the ball, how to follow through, how to get my arm in the right position. And I feel like I've never played basketball before, or at least it's been six weeks

since I've touched a ball and I'm really creaky, even though it was just the day before. So I feel that same way about my own writing a lot, too. I'll sit down to write, the words don't work together, there's no rhythm, no spark, nothing's happening. Um, some days I'll try to write through it, but most days, I just say, "You know what? Not right now. It's okay. I'll get back to it tomorrow." Or I'll be able to read it, and it will sound clunky, something's off, even though it's my own writing, so I'll say, Okay, I'll wait a day.

She said she gave herself permission to have an off day, but she admitted, "that doesn't work so well if you have a deadline. Then, you just have to write through it. The only way to do that for me is to write and write and write and write and hope that something will click, and sometimes it does, and sometimes it doesn't."

Although Kate was glad she had shared her difficulties with writing with her students during the course of the study, she said she thought it required a certain amount of "confidence" on the part of the teacher to do this in an effective way. She said she felt she had "answers for the questions [students were] going to have" as a result of her discussing difficulties with writing. Part of this, she said, was that she was felt confident in her pedagogy, including, presumably, her use of the fundamental form as a way to help students with academic writing. Kate said, "I don't feel like, 'What am I going to do today? Why is this meaningful?'" Instead, she had confidence in her lesson plans. Also, she felt confident because she was able to discuss not only her difficulties with writing, but also her strategies for dealing with those difficulties:

> Sometimes I call them "tricks" for my students. Here's a trick. Try this. When you write for ten minutes, when I tell you to write as much as you can about a subject, when you think you're done, keep writing, because what you get afterward that moment is going to be some of the best stuff. I tell them how I write my paper, and it might not work for you, but here's the process: I write down the first line of what I think the paragraphs should be about for all of it, and then I'll go back and fill in one, and then I'll jump forward and fill in another one, [. . .]. So, you don't have to write it from beginning to end.

In this explanation, Kate again describes her process for writing a paper as "fill[ing] in" a form, in this case, writing a sentence outline and then "jump[ing]" around and writing on different parts of the paper as things occur to her. So, she creates the form for herself and then works through it, though not in a linear fashion.

George Shafer laments that forcing students to write in forms such as the five-paragraph theme causes student writing to become "more teacher-centered, more constrained, and less rooted in personal discovery and process" (238). While Shafer might argue that Kate's fundamental form would work against discovery in the writing process, Kate insisted that she valued discovery very highly. In the next section, I will explore how Kate used her own writing experiences to illustrate that she did not see using a form as antithetical to encouraging discovery during the writing process.

<div align="center">The "Paradox" of Discovery via Form</div>

It was clear from early in the term that Kate valued discovery very highly. The metaphor from the field she chose as the best one to teach writing with was Donald Murray's *writing as discovery* metaphor:

> My students become writers at that moment when they first write what they do not expect to write. They experience the moment of surprise that motivates writers to haul themselves to their writing desks year after year. Writers value the gun that does *not* hit the target at which it is aimed.
>
> Before they experience surprise, students find writing drudgery, something that has to be done after the thinking is over—the dishes that have to be washed after the guests have left. But writing is the banquet itself. As Louise Nevelson said, "My work is a feast for myself."

Writers seek what they do not expect to find. Writers are, like all artists, rationalizers of accident. They find out what they are doing after they do it.

Students should share in this purposeful unknowing, for writing is not the reporting of what was discovered, but the act of exploration itself. (*Telling Writing*, 1)

When we discussed Murray's metaphor in her freshman composition class, she said to me, "You knew this one would interest me. You put it in here on purpose." Honestly, I had not done that, and I was surprised when all four teachers chose Murray's metaphor as the one that best described their own experiences with writing.

Shafer and others argue that teaching form stifles student discovery, but could there be a way in which form, when used in the right spirit, could lead to discovery? As Stephen Nachmanovitch writes in "The Power of Limits," "If form is mechanically applied, it may indeed result in work that is conventional, if not pedantic or stupid. But form used well can become the very vehicle of freedom, of discovering the creative surprises that liberate mind-at-play" (84). Kate described one specific way she was harnessing the power of form to promote creativity in her classes. She said that she had students copy another writer's form, phrase by phrase:

I think about it in terms of writing fiction. I do some lectures with sensuous details and paying attention to details and we do a lot of mimicking, a lot of imitating of other writers, but filling it in with your own specific and unique details and experiences. I did that this quarter and it really helped me a lot with my students. The stuff I got back was surprising—in a really good way—freer.

She continued,

The funny thing is you're giving them a form and you're telling them to fill it in, so there's actually more structure. It's kind of a paradox because you're saying "Be freer in your writing, but follow this exact form, use this exact number of words."

This description is very similar to her description of "filling in the form" of the academic essay. She said that she believed asking students to closely imitate published writers' prose offered them important "exposure to all the different kinds of forms" writers use because students "probably don't always see those options, so they fall back on that one form" that they already know how to use. She said that in contrast to when she asked them to try out another writer's form, when students are left up to their own devices, they would write introductions "that sound like every other intro I've ever read in college." This is what she felt happened in her juniors' initial metaphors. She said she thought her students thought, "This is what this is supposed to sound like because it is an academic exercise."   She felt it was important for students to write using forms they might not be familiar with, which she said was "different than just reading them." She wanted her students to experience writing in new ways. As Traci Gardener notes in *Designing Writing Assignments*, research shows that "students frequently rely on techniques and strategies used in earlier assignments [including their high school experiences] rather than risk something new" (4-5). Asking students to mimic writing that is unlike what they would produce on their own is a low-risk way to introduce students to new writing techniques.

When Kate described her own academic writing process, she described using a form as a jumping-off point. She started off saying that she saw academic writing as "filling in a form," and said she begins by dutifully "fill[ing] in this piece of evidence," even if all she has to offer is "crap," but then she said, "and then it starts happening for me, and then I get the words and I feel really smart." It seems that even though she starts with the form, she begins to make discoveries *as she works through the form*, she finds

the thread, the words come, and "it starts happening," real writing, not just "crap." In fact, her description of her writing process for an academic paper parallels another metaphor she came up with during her freshman composition class to describe how she understood Murray's discovery metaphor. She described the point at which discovery happens to the writer to be similar to a runner who slogs along until she experiences a "runner's high":

> I'm actually making a metaphor as I'm thinking about [Murray's metaphor]. I was thinking that it's kind of like running, are there any runners here? Anybody who runs? You run? OK, well, you'll understand this. If you've done anything physical where you get this runner's high, do you know what I'm talking about? Or where you work for a really long time and you hit this high and it's the most wonderful thing? It's only happened to me once while I'm running because I hate to run, but it used to happen to me all the time in basketball. I think it's kind of like that when you write, and that's why writing is so hard. Because I've been trying to think about why I resist writing so much, and I do, Yeah, I'm a writer, that's what I do, I write fiction, and still I have to think, OK, I'm going to sit down and write. Wait! Looks like the kitchen needs to be swept! Oh, maybe I'll just check my e-mail a few more times. I do everything I can to resist it, even though that moment is so great when you get in that place like the ideas are coming and you're writing something really cool, and you're not really sure who's writing it because it's not really you, it's just something that happens while you're writing. But the running is really hard, it sucks, and you have to run for a really long time until you hit that runner's high. And writing is like that for me, too, you have to write even when nothing's working, and it's like writer's block and it's all crap and nothing flows, you have to write through that to get to writer's high.

Although Kate identifies herself as a fiction writer in this passage, her explanation parallels her previous description of her academic writing experience. While she does not mention filling in a form here, she does say that the writer has to keep writing even "when nothing's working," when everything you're writing is "crap." But then, you hit that "moment [that] is so great when you get in that place like the ideas are coming and you're writing something really cool." This sounds very similar to what she said

previously about what happened when she wrote academic papers, slogging through the

drudgery of filling out the form until "it starts happening for me, and then I get the words

and I feel really smart."

In addition to the similarities between her two descriptions of her writing process,

I was struck by Kate's assertion that when her writing is going well she's "not really sure

who's writing it because it's not really [her]." This reminded me of another metaphor by

Donald Murray in which he describes the "writer within" as an elusive, unknowable

"stranger":

> The writer within is always a stranger, with a grin, a top hat and long,
> quick fingers which produce what was not there a moment before. I shall
> never know this magic man well, although he has been within me for sixty
> years. He entices me with his capacity to surprise. We've been a pretty
> good team, all told, the surpriser and the surprised. (Murray qtd. in
> Ballenger 302)

Kate's description of what happens for her when her writing takes off seems parallel to

Macrorie's idea of the "magic man" who creates "what was not there a moment before."

Kate, like Murray, is surprised by what she produces after she trudges along for awhile,

just going through the motions of the academic essay. Although Murray probably would

not advocate the use of a "fundamental form," Kate's using Murray's sense of discovery

within the fundamental form creates a tension that could possibly position her somewhere

in the Elbow/Bartholomae debate. She could be, in other words, articulating a possible

metaphorical solution that represents a middle ground between the development of a

personal voice (Elbow) and the acquisition of academic discourse (Bartholomae) that

Harris laments does not (or rarely) exists.[45] Kate does not choose either the development

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[45] I am grateful to Mara Holt for helping me to see this point.

of a personal voice or the acquisition of academic discourse, but advocates developing a personal voice *within* academic discourse.

Kate also seems to be describing a "flow" experience, in which a person becomes pleasurably lost in the moment while engaged in an activity. Examples of flow experiences often include sports activities, such as basketball, as Kate also reported. Mihaly Csikszentimihalyi, a psychologist who studies flow, writes,

> In our studies, we found that every flow activity [. . .] had this in common: It provided a sense of discovery, a creative feeling of transporting the person into a new reality. It pushed the person to higher levels of performance, and led to previously undreamed-of states of consciousness. In short, it transformed the self by making it more complex. In this growth of the self lies the key to flow activities (*Flow* 74).

Pajares, Johnson, and Usher also identify flow as a potential topic for future research into students' self-efficacy beliefs:

> Researchers should also identify and investigate sources of writing self-efficacy information other than those already hypothesized so as to trace the genesis and development of these important self-beliefs. These additional sources may include self-talk, invitations, experiences of flow, and self-regulatory strategies, as well as psychological processes such as hope and optimism." (117)

Kate went on to define the "writer's high" further and to discuss this flow experience with her students:

> [Writer's high] is that discovery and that really exciting part when things are happening and you don't know why they're happening. But I think that's the resistance, too, because it is so great, and if it was always great like that, we would just do it, but you have to run through that to get there.

Again, by stating that "you have to run through that" difficult period of writing when nothing seems to be working quite right in order "to get there," to the exciting moment of discovery, Kate seems to be describing something very similar to what she said about academic writing. By asking questions and trying to draw students into the conversation

with her, Kate seemed to be looking for feedback that she was building a metaphor her students could understand. In addition to offering her metaphor as a form of vicarious experience, she tried to link it with their own writing experiences. When I asked her freshman if Kate's explanation made sense to them, one student replied, "Yes, I guess it could be like that. Writing is hard and it's important, but I've never thought of it like that." I was not sure whether this student identified with Kate's explanation or not.

In her junior composition class, however, at least one student picked up Kate's metaphor and ran with it. While the class was discussing the metaphors from the field of composition that I had brought in, Kate again used the same metaphor of the "writer's high" to explain her attachment to Murray's discovery metaphor:

> I tell my students all the time, although I don't know if I've said this in here or not, that writing is a different thought process, that your brain works differently when you're writing [students nod, say, yes, they've heard her say this], as opposed to talking or reading. There is something that happens when you write that you don't even know you know. You don't even know you think. You have ideas that you didn't even know you were gonna have until you started writing. And I think that's part of what he's talking about there, that you suddenly discover stuff you would never discover unless you started writing. And that's pretty cool. I think I also talked about it in my other class when you came in about how it's really exciting. I write; I'm a writer, it's really great. This is what I do with my life. And yet I hate writing so often as well. And I know you have all felt this experience where you have a paper due, so you're like, "Man, I have to get writing, but I better sweep the kitchen first." And you would never choose sweeping the kitchen as the next thing to do. And then you have to fold laundry, and then you have to check your e-mail fourteen times, right? [laughter] And I compared it in class to running. Any runners in the classroom? You know what this runner's high is all about, then? [mmhmm]. I don't get this runner's high, but I've heard you all talk about it [laughter]. And I imagine it happens in swimming, in dancing [motions towards other students]. When you work, you have to work really hard to get to that, though, right? So it's like I've heard that that first hour it's really painful, it's so hard, your body just isn't working right, and it hurts and you can't breathe and you think, "Why in the hell am I doing this?" and then you hit that high, and you think, "I'm never going to stop. This is the greatest thing I've ever done. I can't believe I didn't want to do this."

And it's like writing for me. I start writing and it's just creepy, and it's not working, and it's hard, and it's painful, and then I hit that point of discovery where suddenly I think, "I'm the greatest writer in the world. Why don't I write every day? All day long! I could be famous if I did this." But it's so hard to get to that point of discovery that we resist it, I think.

One of Kate's juniors offered an example of how the discovery metaphor was true for him in his own writing life:

Well, like I today had to write this journal about *The Wire* because we've been watching that, and I had to do that for class, and I was just writing, I wasn't quite sure what I was writing about, but then I got to the point where I realized an idea that I hadn't realized before, but the only reason I realized that was because of the sentence I wrote before that kind of led me up to it and stuff like that. So if you just start writing you might lead yourself somewhere that you would never have been gotten to even if you had been thinking about earlier, so it's just about the physical process of writing and the way you were going with that.

This student also compared the discovery experience not to running, but to playing a musical instrument:

I play music, too, and I think it happens in that, too, where you get to a point you would never have gotten to if you hadn't put in the time. It might not have been very enjoyable, but then at some point you hit a part where you go, "Wow."
I think it applies to that, too.

In this conversation, Kate's student was able to jump off of Kate's explanation and make it his own. Throughout the conversation, Murray's discovery-through-writing becomes the runner's high which becomes the writer's high which becomes the musician's high.

A teacher's enthusiasm counts, Csikszentmihalyi writes,

But only those teachers who translate their own interest into flow conditions for students will succeed in catalyzing talent development. Memorable teachers might be thought of as alchemists of consciousness whose art lies chiefly in transmuting abstract symbol systems into problems that matter to students. These are problems that pique the curiosity and mobilize the skills of receptive learners. (*Talented Teenagers* 185).

Csikszentmihalyi described teachers who are able to help their students experience flow while working in their subject area as having the following traits:

> First, flow teachers never stop nurturing their own interest or take their skills at conveying that interest to others for granted. Whether as volunteer conservationists, musicians, or local artists, the teachers in our study were often involved in activities related to their domain outside of class time, as a matter of choice. Moreover, they seemed determined to help students experience the same rewards they found in the continuing exploration of their domain." (*Talented Teenagers* 191).

Kate's vivid description of the "writer's high" and her attempts to engage her students in relating it to their own life experiences is an example of this kind of teaching. Also, he use of the "writing is basketball" metaphor encouraged a playful way to explore the realm of academic writing. These were two strategies that Kate employed; however, she also insisted that the development of multiple metaphors for writing was crucial.

<div align="center">Conclusion: The Advantage of Multiple Metaphors</div>

Kate's basketball metaphor offers one possible way to reconcile form with creativity, and her observations of her students' use of mimicry and her description of her writing process illustrates how using a form can be freeing. Perhaps another way not to resolve the tension between form and freedom in Kate's class, but rather to capitalize on it would be Kate's insistence on developing multiple metaphors for writing. If no one metaphor can completely encapsulate the writing process, then it is not necessary to have all the metaphors match up exactly. In fact, it is crucial that the metaphors do *not* match up, but challenge and complicate each other in generative ways. Instead of students needing *either* more knowledge of and practice with form *or* more practice with

creativity, they need both. This is not to say that Kate (or any other writing teacher!) has worked out the perfect balance, but that by allowing conflicting metaphors to compete in her classroom, Kate may have been able to adapt on a daily basis to the perceived needs of her students.

In addition to the paradox that form can foster creativity, Kate maintained right from the beginning of the quarter that she believed in the need for multiple metaphors for multiple writing situations. She said in her freshman composition class during the class discussion of metaphors, "I agree and appreciate and think every single one of them is valid" because writing is "not really a formula." She stressed that "every essay you read is a different form of 'essay,' and so it's just, we get to keep recombining, and re-imagining, and reinventing the essay every time we write it." Kate gave several reasons for accepting multiple metaphors: writing situations vary, people's attitudes towards writing vary, and even the same person could feel differently about writing depending on the particular writing situation.

At the end of the quarter, when I asked Kate how she thought her students' metaphors may have changed over the course of the term, she replied,

> I don't know. I really have no idea. I know for me, on my paper, I was thinking, "Well, mine's just going to be different every day." I could come up with a new one every hour. Just because it's not like one thing. It's not one thing. It's totally different depending on the situation and the audience and the purpose. If you're writing fiction, it's completely unlike if you're writing a grant proposal, or if you're writing an essay for your sociology class. And I feel differently every day when I read things and I feel differently about writing every day.

Kate thought that her students, like her, were human beings who would "have ups and downs," sometimes liking what they were writing and sometimes not. Kate felt that it would be valuable for students to have multiple metaphors for writing (instead of

perfecting one metaphor or trying to fit all aspects of writing into one perfect metaphor) because then they could be flexible in tackling different kinds of writing. She said, "There are so many different kinds of writing that for me it would make more sense to have different metaphors depending on the situation."

Some of Kate's students also held this outlook on multiple metaphors.[46] After the first class discussion of the class metaphors, one of Kate's freshman remarked that although there were many different metaphors on the class list, "I was surprised that I still agreed with a lot of them," and another student wrote, "I agreed with most of the metaphors because they were all *partly* true" (emphasis added). Even if students initially decided to stick with their original metaphors, they could see the value of other people's metaphors. One student wrote, "I learned a lot of new things, but it didn't change my outlook [on writing]," and another student who decided not to change her initial metaphor also acknowledged that her metaphor was not comprehensive, and that, perhaps, no metaphor could cover all aspects of writing: "My metaphor is not representative of all my feelings . . . I have just added more metaphors to my collection." The idea of having a metaphor collection, a grab bag from which you could choose, depending on the given situation, seems parallel to Kate's ideas about the uses of multiple metaphors.

Anna Sfard champions what she terms "metaphorical pluralism" in her article "On Two Metaphors for Learning and the Dangers of Choosing Just One." She states that having multiple metaphors allows us to see the shortcomings in each metaphor. Because no metaphor is fully complete (as Kate's student noted), new metaphors are most useful as "eye-opening device[s]" that allow us to see what is overlooked, missing, left out, or

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[46] This happened in other classes as well. I'm highlighting it here because Kate was so adamant about this issue.

hidden by the overriding metaphor we currently subscribe to (9). Sfard argues that "the basic tension between seemingly conflicting metaphors is our protection against theoretical excesses, and is a source of power" (Sfard 10). Multiple metaphors, then, become a system of checks and balances that keep one metaphor from skewing our vision too far in one direction, from blinding us to conflicting, and potentially beneficial, alternatives. It keeps us aware that a metaphor is a metaphor, and that, for all the power inherent in a metaphor, there are also shortcomings built in. Perhaps this view is best expressed by one of Kate's students, who wrote on her survey at the end of the term that she "just wanted to see writing differently," and therefore tried to come up with a new metaphor. There is value in trying to understand writing in a new way.

Elbow makes a similar argument in "The Music of Form: Rethinking Organization in Writing." In this article, Elbow advocates a new metaphor for form in writing; he posits that organization can be seen less as an outlined series of main points, and more as an ebb and flow of the reader's curiosity, which the writer's train of thought produces (in the same way musical phrases build tension and release in listeners). However, Elbow insists he is not asking that teachers forget their former ways of understanding organization, even as he hopes they will adopt his new ideas. Instead, Elbow advocates teaching multiple methods of organization:

> I'm excited about the music of form, and I'm troubled by the seeming monopoly of traditional nondynamic organizational techniques in the teaching of writing (such as signposting, mapping, thesis statements, and the neat arrangement of parts). But I am not arguing *against* them. Both approaches to organization provide their own way of giving readers a sense of a text holding together. Conventional modes of organization work at clarity and predictability; dynamic time-oriented modes work at energy. My argument is both/and, not either/or. ("The Music of Form" 645)

Elbow insists, "I am *not* telling a story about two kinds of organization living on opposite sides of a fence—separate but equal. The two *can* work together" ("The Music of Form" 646). He encourages teachers to work with multiple ideas (metaphors) for organization—"both/and, not either/or." Elbow reframes the problem of form as one of keeping the reader intrigued, not one of making sure the reader knows exactly where the writer is headed at all times. This kind of reframing is valuable, as Sfard notes, because it suggests new solutions. As Donald Schön argues in his well-known essay "Generative Metaphor: A Perspective on Problem-Setting in Social Policy," how we identify and name social problems shapes and limits how we respond to them. If we do not surface and question our assumptions (good organization is a matter of signaling to the reader where the writer is going next), we miss other viable possibilities (good organization is a matter of keeping the reader's curiosity piqued so that she keeps reading).

"Writing is like breathing": Final Metaphors in Kate's Classes

After reading students' final metaphors at the end of the term, Kate felt that she had not entirely succeeded in getting her juniors to see writing in the multi-faceted way she would have liked them to. Commenting on the students' final metaphors, she said,

> Especially with the [junior composition], I think this is something I noticed the first go around, too, but there's so much focus on form and formula. It would be interesting to see how their metaphors would change if they were thinking about different kinds of writing because it kind of makes me feel anxious and sad that they're so formulaic and form-driven. It has to be in a writing and rhetoric class when you're trying to teach form. But I don't want them to think about writing only like that, as a formula. That seems limiting to me in a lot of ways, to think about that.[47]

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[47] I can't help but wonder whether Kate's insistence that a teacher has to teach form in a writing and rhetoric class (her sense that this is what she was supposed to be doing) wasn't defined in part in opposition to what she knew she would have done in a creative writing class. That is, I wonder if as a creative writer

I don't mean to suggest Kate's disappointment with some of her juniors' final metaphors

as a failure on her part; rather, I think her continued commitment to this issue is the

hallmark of a truly dedicated teacher. What more can we ask of teachers but that they

continue to grapple with what they see as the most pressing issues their students are

facing?

Also, Kate was not unhappy with all of the juniors' metaphors. She enjoyed the

following metaphor:

> 12.308J.A15 Writing is like breathing, it is needed to survive. It has two
> parts, similar to breathing: inhale information, knowledge, facts, etc. . . .
> and then you exhale your thoughts, beliefs, opinions, critiques. You must
> take in what is around you as well as expel what is in you or your mind, to
> help you and yours.

Kate said about this metaphor,

> Writing is like breathing . . . that's really interesting: inhale information,
> exhaling thoughts. That's fantastic. I like the idea that you're taking in
> information and making your own opinions about it. And it's with the
> body. I love that this person is *feeling* writing. Feeling writing. I like that.
> It's centered in the body.

Kate was pleased with the way this student seemed to have internalized an authentic

writing process and described taking a subject and making it a part of himself. This

student credited Kate's class with informing his final metaphor:

> This quarter I have done several research assignments about different
> injustices in this country. Because of how powerful they were I felt it
> necessary to reflect upon and share the facts with others.

teaching composition, she felt she could *not* do what she would do in a creative writing class, and therefore may have overlooked ways to integrate the two. (Winston, another teacher in this study who was pursuing his PhD in creative writing, made a similar distinction between creative writing and expository writing). There is a long history of uneasy disciplinary boundaries between the two fields of study and of the two fields defining themselves against each other. I find it interesting that the teacher who probably ran his class the most like a creative writing class (via the workshop method) was Pavil, who was earning his PhD in Rhetoric and Composition. Was he more free to do this because he did not identify himself as a creative writer, and therefore experienced less conflict over using the workshop method in his composition class?

He indicates that he has a real need to write about these issues and he has a real sense of

an audience he wants to communicate with. Kate was excited by this:

> I really think this quarter has been life-changing for my students. I think that they are really seeing things in a different way [because of the issues brought up in *The Wire*]. [. . .]. I've [explained social injustice] before to my students, but when a student can [explain social injustice] to me, then that's really great, and then she can turn the corner. And this is a person whose a really great student and a good person, but not a flexible thinker, or critical thinker, can't grasp new concepts, so for her to make these connections is really great. And I bet I know who [wrote the breathing metaphor]. I did have one student who said that this class changed his life, so I bet that's him.

While this junior's metaphor pleased Kate because it was concrete, organic, and seemed

to be deeply felt by the student, another metaphor from her freshman composition class

addressed the issue of form and creativity more directly.

One of Kate's freshman wrote at the end of the term on her final survey, "This

class . . . is focused so much on the structure and flow of a paper rather than emphasizing

more creativity and style." This student did not see this focus on form as an entirely bad

thing, however, as she also wrote, "This class challenged me as a writer to improve the

way I structure my papers and to pay attention to 'reader expectation.'" This student's

final metaphor also reflected the way in which she had begun to "deal with content in

creative and critical ways," as Hillocks says students need practice doing (243). The

students' final metaphor was the following:

> 12.151.A19: Writing is like Scrabble. I cross my fingers and hope I pull the right info, but then I have to figure out how to put the info together in the best way.

In this metaphor, the research seems to be somewhat out of the student's control; finding

the right information is a matter of luck, "cross[ing my fingers]" and "hop[ing]" that, by

the luck of the draw, as Scrabble players blindly pick tiles, she finds the right resources.

In contrast to the helplessness she feels during the research phase of her writing, this student indicates she has control over the arrangement of the pieces of information. She "figure[s] out how to put the info together in the *best* way," not the *right* way (emphasis added). She has begun to "deal with content in creative and critical ways," the same way Scrabble players weigh all of their options before committing their letters to the board in a chosen arrangement. This student sees form as calculated, as a set of choices, and as a set of choices with consequences. She does not appear to see form as a rigid container for her ideas, or an empty shape that needs to be filled in. Instead, her content, the information she has gathered, like the letters of the Scrabble player, dictate what arrangements are possible.

I suspect that Kate, who was so open to considering multiple metaphors for writing, will continue to reflect on her students' metaphors and her own. As she said to me at the end of the term, "Yes, I think I would probably do this [collect student metaphors for writing] again in the future, like the first day of class, or the second day of class or something, because it really helps me understand their mindset." Also, she said she was already much more aware of the metaphors she herself used in the classroom:

> It's funny, since we had that conversation [during a previous interview], I've been paying attention, and I've decided that I only speak in metaphors in class. I'm constantly saying, "Well, it's like this, it's like that." I think I've always taught that way. When I used to coach I would talk that way. When I was coaching, you would get these players who had been shooting this certain way their whole lives. And when they got to my team, I would want them to know the fundamentals. And they wouldn't. They would have funky accommodations because they weren't strong enough when they were kids to shoot the right way. So I would always take them back to the fundamentals. And I would say, "It's like typing. You get pretty good at hunt-and-peck, if that's what you do, you can get pretty fast, but you can never get past a certain point, there's a ceiling, because you can never be that fast with two fingers. So it's like typing. I'm going to teach you the right way to type, and it's going to be really slow and really hard

and it's not going to work as well now for you at first, but if you learn how to type you're going to get really fast and really good at it, and then it's going to be great. But it's going to be really hard at first. And most of them understood that because they were taking typing in school.

This final example again shows how Kate consistently used metaphor as a successful communication device as a teacher and a coach. In addition, Kate provides a good example of a teacher finding metaphorical solutions to pedagogical dilemmas. Because Kate was so aware of and invested in her metaphors for teaching writing, her articulation of her metaphorical solutions (e.g. "Writing is like basketball") were very clear. However, as we will see in the next chapter, teachers' metaphorical solutions were not always pre-planned. Instead, in the next chapter we witness the birth and evolution of a metaphorical solution as Pavil works though his initial reluctance to share his own difficulties with writing in the classroom and then fashions a metaphor that allows him to use those difficulties in productive ways.

CHAPTER FOUR: "BALANCING" A "SPLIT PERSONALITY": DISCUSSING

DIFFICULTIES WITH WRITING IN PAVIL'S CLASSES

Chapter Preview

In Chapter Three, I discussed how Kate used the metaphorical solution "writing is like basketball" and insisted on multiple metaphors for writing as ways of dealing with the tension between wanting to help students develop their creativity as writers and wanting to help students acquire academic discourse. In this chapter, I will discuss how Pavil developed the metaphorical solution of "balancing" a "split personality" to deal with the conflict between his experiences as a struggling dissertation writer and the role he imagined he should play as a writing teacher charged with motivating students to write. The metaphor of "balancing" a "split personality" allowed Pavil to use his experiences as a dissertation writer to build rapport with his students and enhance their learning. In addition, Pavil and his students also explored the power of metaphor to help writers re-frame their views of writing, and therefore, their experiences with writing.

Introducing Pavil

Pavil was a Ph.D. candidate in Rhetoric and Composition who was teaching part-time at Ridges University and working in the Center for Writing Excellence while writing his dissertation during spring quarter of 2008. Pavil, who had a special interest in computers and composition, taught both of his classes, one section of freshman composition and one section of junior composition, in the computer lab. He frequently

had his classes work on wikis, blogs, and MOOs. He led faculty presentations on using

technology in the classroom and presented at prestigious conferences on these topics.

The main triggering issue Pavil brought into this study was a conflict between his

roles as a dissertation writer and a writing teacher. Pavil's initial metaphor was informed

by his being in the process of writing his dissertation:

> 11.151.A40: Writing is like a lot of different things depending on my particular context for coming up with a metaphor. In some ways, it's like squeezing blood from a stone. In those terms, I envision a blank Word .doc before me. In other ways, it's like any craft—say carpentry. You can make a basic utilitarian chair or channel a love of craft to refine, embellish, finely carve it towards completion (as pointless as such an endeavor is since a craftsperson is never satisfied with any "end").

Pavil admitted that his metaphor was contextual and would change based on the writing

situation. Consequently, the present situation of working on his dissertation heavily

influenced his metaphor. He expressed the difficulty of staring at a blank computer screen

and trying to begin, which was as difficult as "squeezing blood from a stone." Yet he also

saw writing as an art and distinguished between taking care with a piece of writing and

creating a functional piece, a "basic, utilitarian chair," that does not involve a personal

commitment to a "love of craft." In his classroom practice, he strove to give his students

opportunities to write pieces that they could feel personally invested in, pieces they

would *want* to "channel a love of craft [into] to refine, embellish, [and] finely carve

towards completion."

The role conflict arose because as a dissertation writer, Pavil was struggling at

times to keep himself engaged and motivated with his own writing; yet at the same time,

he felt that as a writing teacher he needed to be an "advocate for writing." How could he

motivate his students to write when he himself was not always motivated to write his

dissertation? Pavil developed the metaphorical solution of *balancing* his *split personality* to deal with this conflict. This metaphor allowed him to bring both identities into the writing classroom in surprisingly fruitful ways. The *balancing* aspect of the metaphor kept one side of his *split personality* from taking over in the classroom. He discovered he did not have to be *either* an advocate for writing *or* a struggling dissertation writer; he could be *both*. Instead of ignoring or denying that people (including himself) struggle with writing, Pavil was able to explore questions about how writers deal with difficulties alongside his students and to create an environment in which students did, ultimately, enjoy their writing experiences in his classes.

This *balancing* of Pavil's *split personality* as a dissertation writer and a writing teacher played itself out in slightly different ways in his freshman and junior composition classes. Pavil's freshmen were highly apprehensive writers who were surprised to learn that teachers could struggle with writing. Pavil's frustrations with writing his dissertation resonated with their writing experiences and helped him to build rapport with them. As a result, Pavil ended up having several discussions with his freshmen about how writers can monitor, or even change, their scripts about writing to affect their writing process. Pavil's juniors were more confident writers than his freshmen, but they had little interest in taking a required writing course. In his junior composition class, Pavil brought in part of his dissertation to jump-start the whole-class workshops he wanted them to participate in. As in his freshman class, Pavil's willingness to be a writer in addition to a teacher built rapport with his juniors. It also helped him to set up an atmosphere in which his juniors formed a community of writers and became accountable to each other, not just to him as the teacher.

I begin this chapter with a snapshot of the negative, apprehensive attitudes towards writing Pavil's freshmen brought into his freshman composition class. Then, I look at how Pavil's triggering issue came to light in his freshman composition class via his initial metaphor for writing. His freshmen's initial assumptions about him were disrupted by the metaphor sharing activity, during which he revealed his own struggles with writing. This disruption set the stage for Pavil's realization that discussing his own difficulties with writing could be a useful pedagogical move, instead of a disastrous one, if "balanced" with discussions of how to deal with those difficulties.

"I really only see writing as a chore": Apprehensive Writers in Freshman Composition

When I made the second visit to Pavil's freshman composition class and we discussed their metaphors for writing, two things became clear: (1) there were many negative metaphors for writing in this class; and (2) students were surprised to find that Pavil's view of writing did not conform to their expectations. Over half of Pavil's freshmen expressed negative attitudes towards writing on their initial metaphor sheets. Many students commented on the large number of negative metaphors for writing on their reflection sheets after the discussion of the class metaphors. Several students commented that they were surprised at how many people in the class "disliked" or even "actively despised" writing. Some students agreed with those negative metaphors, writing comments such as, "I really only see writing as a chore. I was surprised as to the number of people who also see writing as a hard job that takes a lot of talent." Other students who had more positive views of writing also noticed the negative attitudes towards writing in the class. One such student wrote, "I felt bad for people who dislike or despise

writing." Overall, it was clear that students noticed the many negative metaphors about

writing that came up in this class.

I, too, was struck by both the number of negative metaphors for writing in this

class and the strength of that negativity. Here are several examples of negative initial

metaphors from Pavil's freshmen:

> 9.151.A40: Writing is like going to work at a job you hate! You go there
> for your shift, work, while working you are miserable, but then you are
> happy when you are done.
>
> 10.151.A40: 10. Writing is like a rainy day. I do not like writing or
> expressing my thoughts on paper. A rainy day is not a very fun day, and
> neither is having to write.
>
> 12.151.A40: 12. Writing is like a bird which doesn't migrate south until
> December. Procrastination ensues because it is a pain to write or fly
> hundreds of miles. The longer you wait the harder it is.

In addition, the two most vehement responses I received on the initial metaphor survey

sheets came from this class. After the class discussion of metaphors, these two students

wanted to revise their metaphors to make them *more* negative. The first of these students

had described writing this way on the initial metaphor collection sheet:

> 19.151.A40: Writing is like surgery. It is extremely difficult, requires you
> to have background information and research, has some standard
> techniques, and it has specific rules.

When prompted on the post-class metaphor discussion reflection sheet, this student

commented that he would like to revise his metaphor "to be more direct about [his]

dislike for writing." He did not write a completely new metaphor, but said that if he did

he would "possibly compare it to having teeth pulled and the pain involved." This student

wanted to be sure that his metaphor was not lumped in with those that saw writing as

difficult but rewarding (as at least one group of students had interpreted his metaphor).

Instead, he wanted to emphasize how painful it was for him.

The second student began with this initial metaphor:

> 13.151.A40: Writing is like an irritating sibling. I chose this comparison because I feel like writing is one of those things that you cannot avoid. Like an irritating sibling it is always there, you are forced to understand it, to know it, and no matter how angry it makes you it will always be a part of you. At the same time, though, writing can sometimes be enjoyable, fun, and exciting. When you are forced to do it, though, it is very strained and tiresome.

Pavil responded favorably to this metaphor in class, saying,

> I liked the one about [. . .] the irritating sibling. I noticed that the sibling [. . .] was all-encompassing and that it's contextual, sometimes siblings are irritating, but there are other times that we love them, but it was interesting to me because they didn't just say that "writing is like a sibling," but that "writing is like an *irritating* sibling."

Pavil noted that this student's metaphor seemed to be contextual, like his own. And, this student's metaphor started out negative, like Pavil's (Writing is "like squeezing blood from a stone"), and became more positive, also like Pavil's (Writing is "like any craft— say carpentry"). Although this student disliked writing, he admitted he sometimes found writing to be "enjoyable, fun and exciting." Yet, as Pavil noted, the entire metaphor was predicated on the "*irritating* sibling" image, which was a negative way of describing writing. Other students in this study who had their metaphors singled out by the teacher as interesting responded positively to the teacher attention, so it surprised me that this student was very negative about the experience of sharing metaphors. After the discussion of class metaphors, this student wrote that the metaphor task was "not worth the time and thought it requires" and stated that he wanted to revise his metaphor to the following:

> 13.151.A40: Writing is not an irritating sibling, it is that kid down the block you want to hit every time you see him. You avoid him as much as possible, but he keeps on getting in your face.

Being asked to write about writing was very annoying for this student. He wrote that this activity "renew[ed] [his] hatred of writing." His hostility toward writing is very vividly expressed in the revised metaphor, in which he sees writing as an enemy or bully who "keeps on getting in your face," and who makes him so angry he wants to physically assault him. This student's metaphor fits Lad Tobin's observation that some "students see the writing itself as external, as separate, as the thing they need to fight off" (449). As a student who has a negative relationship with writing, as an enemy or bully that is "forced" on him by teachers, it makes sense that this student would harbor hostility not only toward the act of writing, but toward those who ask him to engage in writing. This residual hostility makes the teacher's task of establishing trust or rapport with such students difficult.

And indeed, this student did report that his metaphor had been informed by his previous experiences with school writing, particularly the topics assigned by teachers and the criteria used in grading. He wrote,

> Throughout school we have been forced to write offentimes [*sic*] on subjects that do not concern or interest us. It has become a chore. Something I must do when asked of me and a task I take no pleasure in. Many times even when a topic that interests me is presented I must spend more time worrying about grammatical mistakes and following a rubric than I do putting meaning into my words.

For this student, writing is an unwanted "chore" or "task" presented by an authority figure. In addition, he feels that teachers are interested only in finding "grammatical mistakes," not in what he has to say, the "meaning" in his words. This student also made

a similar statement when we discussed the metaphors from the field of composition in

class. He chose Macrorie's "Engfish" metaphor, which reads as follows:

> Most English teachers have been trained to correct students' writing, not to read it; so they put down those bloody correction marks in the margins. When students see them, they think they mean the teacher doesn't care what students write, only how they punctuate and spell. So they give him Engfish. [Engfish is Macrorie's name for what he sees as the "phony and pretentious language of the schools."] The teacher does not want Engfish, but gets it . . . .
> With all that fish smell permeating the room, the teacher feels queasy . . . . He doesn't see that most of the signals in the school are telling students to write Engfish. (*Telling Writing* 1)

About this metaphor, Pavil's student wrote,

> I like this metaphor because I believe it to be extremely accurate. Macrorie's "Engfish" is exactly what we have been taught to write. As far as high school English is concerned, it is not what you write but how you write it. We have been taught to value only the structure and rules of writing. We have been graded on our understanding of these rules. Because of this, students no longer care about what they are writing, only whether they will receive a good grade. We learn to B.S. our writing by not taking joy in what we are writing, only whether it follows the rubric.

This student reveals how a focus on correctness can undermine students' engagement

with their writing. He reports having lost his intrinsic motivation to write, the "joy" of

writing, and instead focuses on extrinsic motivations, "receiv[ing] a good grade." This

student also reports a dislike of writing that fits with Donald Daiker's description of the

"highly apprehensive writer":

> The problem for highly apprehensive writers is circular. Because they anticipate negative consequences, they avoid writing. Yet the avoidance of writing—the lack of practice—leads to further negative consequences: writing of poor quality that receives low grades and unfavorable comments. (Daiker 106)

Daiker notes that "by systematically avoiding writing situations," writing only when

"forced" to, as this student reports, "high apprehensives close off opportunities for

learning and discovery," the factors that might engage the student with his writing (Daiker 106).

These two students who wanted to make their metaphors more negative after the class discussion of metaphors also expressed disbelief about the positive student metaphors written by several of their classmates. As they wrote on their reflection sheets, "The [metaphors] that portray [writing] as magical or free are dumb. It's not, it's something we are forced to do," and "Some of these [other student metaphors] are so skewed and some people are clearly just sucking up or are completely insane about writing." These students believed that other students in the class could not honestly enjoy writing because the idea of enjoying writing was so foreign to them.[48]

Clearly, Pavil had his work cut out for him in gaining the trust of these highly apprehensive writers in his freshman composition class. He had anticipated that his students would not feel intrinsically motivated to write. On the first page of his syllabus for freshman composition under the section titled "Course Philosophy," he predicted that his freshman would be apprehensive writers, and tried to give them an alternate view of writing, as something that they could "all do":

> I do not believe that writing is merely an innate skill, something that you simply can do, or can't do. The vast majority of students come to [freshman composition] with anxiety regarding their writing skills. Writing is something we can all do, with practice/experience, critical thinking and by allowing ourselves the resources (time, multiple drafts, peer critiques, etc.) that we need to get the job done by practicing self-confidence. **Do not sell yourself short. You are capable of more than you imagine.** (151 A40 syllabus, emphasis in original)

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[48] I cannot know for certain, but I suspect these two students were sitting by each other and possibly egged each other on to write negative comments on their post-class discussion relfection sheets. Yet, I still believe their responses honestly reflect their extreme dislike of writing at the beginning of the quarter. These two students reported significantly different views of writing at the end of the quarter, which I will discuss later in this chapter.

In this paragraph, Pavil lays out a number of ways writers can combat their anxiety: gaining practice with writing, especially experience with academic writing; immersing oneself in the process of drafting; building a community of peer editors; and "practicing self-confidence." It is this final piece of advice that became key in Pavil's freshman composition class. Pavil writes that students need to *practice* self-confidence, not *build* self-confidence or *find* self-confidence, but *practice* it. This suggests that self-confidence is a habit of mind, something writers can train themselves to have. Pavil also changes pronouns halfway through this passage. Moving from "you" to "we," he includes himself in the group of people who can write if they do the following things, including practice self-confidence. In the next section, I will describe how the issue of practicing self-confidence emerged as Pavil and his freshmen discussed the negative elements of their initial metaphors for writing.

"Teachers don't always love it??": Discussing Difficulties with Writing

Since I had typed the list of the students' and teacher's metaphors anonymously, the students did not know which metaphor was Pavil's. When I asked which metaphors their small groups had strong responses to, one student pointed out Pavil's metaphor and said,

> The part where it talked about the "blood from a stone" because everyone has had that same feeling, especially the part about the "blank Word document," that "Oh, my gosh, there's nothing here!" and everybody kind of identified that with the writer's block.

The students were surprised to learn that this metaphor, the negative aspects of which many of them related to, was Pavil's. Pavil revealed that the metaphor was his and

elaborated on it during class discussion, emphasizing again the contextual nature of his

metaphor:[49]

> Mine was number eleven that mentions squeezing blood from a stone, because that's what I was thinking about, and I'm working on chapter three [of my dissertation] right now, and I'm just like staring at this open Word doc and there's nothing there, and I started revising it four or five times now, and it's just terrible, so that's what I was thinking when I wrote [that], but towards the end I was like, "There's plenty of times that I *do* like writing," but I forget about it because I'm just focused on this one context, and when it's over I'll be back to taking things one paper at a time.

Pavil also referred to his own difficulties with writing when he talked about what

he noticed about the class metaphors:

> I was kind of focused in on those ones with the negative connotations because I'm writing my dissertation now, so like it's totally contextual for me in that I'm a teacher of writing, and that, you know I like writing a lot of the time, I have to convince myself of that, that was what was interesting for me in reading all of these different metaphors because some of these people weren't working on hundreds of page documents that are going to determine your future and like what kind of job you can get and it was so refreshing to read other takes even if I didn't agree with all of them, and [. . .] I didn't put *never* for any of those negative ones [class laughter], but I was always hovering around two [out of four].

In this passage, Pavil revealed some of the external pressures he faced as a dissertation

writer and as a teacher of writing. As a dissertation writer, he felt that his dissertation was

"going to determine [his] future," especially "what kind of job [he could] get." In

addition, he admitted that when he is having difficulty with his writing, he has to actively

remind himself, "convince" himself that he "like[s] writing a lot of the time." This could

be a strategy to get himself back to writing his dissertation, but it could also be read as a

kind of pressure he placed on himself (or that he felt was placed on him) as a writing

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[49] Teachers were not required to reveal which metaphor was theirs during the class discussion, but all of the teachers in this study elected to do so. Pavil's metaphor was the one that caused the biggest stir because it deviated the most from what students expected their teacher's metaphor to be.

instructor. Perhaps he felt he had to "convince" himself that he "like[d] writing a lot of the time" because he was a "teacher of writing."

Pavil's students laughed when he said he, too, experienced difficulties with writing because his admission was novel to them, and it was humorous to imagine their writing teacher struggling with his own writing. As with many other classes that participated in this study, almost all of Pavil's freshmen expected English teachers would have positive views of writing. For these freshmen, this usually meant that they felt teachers' views of writing would be the *opposite* of their own.[50] They made statements such as "I don't think [instructors' metaphors] would be similar [to mine] because I hate writing and they do it for a job!! Therefore, obviously, they like to do it." The idea that it is "obvious" that English instructors love writing occurred several times, such as in the following statement by another one of Pavil's freshmen: "[Teachers metaphors would be] different [from mine] because they are obviously good writers and enjoy writing." Another student wrote that English instructors "enjoy writing and feel it is relaxing and a de-stressor." Overall, the students' ideas about English instructors' attitudes towards writing could be summed up by this student's response: "I would assume that writing would come naturally to most English teachers because if it didn't, they probably wouldn't be teaching English."

Why do many students believe that teachers don't struggle with writing? As Keith Hjortshoj observes in his article "The Marginality of the Left-Hand Castes (A Parable for Writing Teachers),"

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[50] Only two of Pavil's freshmen thought instructors might have difficulty with writing. One suggested that instructors might procrastinate as he did, and another wrote, "I'm sure [there are] some things teachers don't enjoy writing about."

> All experienced writers, including scholars in every field, know that the process of writing remains challenging, complex, and unpredictable—usually messy and frustrating—throughout one's career. I teach a writing course for graduate students, whose collective anguish over the writing process is exceeded only, I suspect, by that of untenured professors. (499)

However, Hjortshoj notes, instructors don't often allow their students to see glimpses into their own frustrations with writing. As Robert Boice, a psychologist who works with blocked writers notes, "none" of the "thousands of writers" he has studied "recalled discussions about dealing with writing problems" in writing classes (*Professors as Writers* 1).

In Pavil's freshman composition class, students were surprised to learn that Pavil did indeed, at least at times, "anguish over the writing process" as much as they did. As Hjortshoj notes, the stakes get higher as writers progress through academia, so graduate students such as Pavil feel the pressure to write their dissertations in order to get jobs, and untenured professors feel the pressure to write and publish articles and books in order to keep their jobs.[51] In "Anxious Writers in Context: Graduate School and Beyond," Lynn Bloom makes a similar observation about the effects of external pressures on academics to produce writing: "[Writing anxiety's] significance or intensity may be powerful enough to overwhelm the writer's whole life, especially if finishing a dissertation or writing articles or books is crucial to the writer's career" (121). Students, however, often are not aware of what teachers are writing, how that writing is being evaluated, and what is at stake for teachers when their writing is evaluated.

After they heard Pavil talk about his difficulties with writing his dissertation, his freshmen expressed surprise on the metaphor survey forms, indicating, as Hjortshoj

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[51] Pavil also told me that he felt pressured by his extended family to finish his dissertation. He said, "Every time I see my father-in-law, he says, 'How's the dissertation going?' So [. . .] it's like measuring up to these standards imposed by other people who aren't even connected to academia. That's what bothers me most."

suggests, that they had not considered that writing teachers would struggle with writing.

The student who had written the "irritating sibling" metaphor exclaimed, "English

teachers don't always love it [writing]??" In addition to being surprised, students also

seemed to benefit from Pavil's revelation. One student who reported being affected by

Pavil's admission was a student whose initial metaphor was the following:

> 14.151.A40: Writing is like a chore. Writing is something I put off, dread,
> and sweat over. I do not enjoy writing and am not good at writing. I see
> writing as a talent and love that I do not possess.

This student definitely described herself as one of what Donald Daiker calls "highly

apprehensive writers" who have "anxiety regarding their writing skills" and lack "self-

confidence." She reported procrastinating on writing assignments "till the very last

minute," "dread[ing] every minute" of writing class, and "getting a sick feeling in [her]

stomach" whenever she thought about writing. After hearing Pavil talk about his own

difficulties with writing his dissertation, she reflected, "I realized that even English

teachers can at times struggle with writing. It put me at ease a bit." She seemed to open

up to the possibility that struggling with a piece of writing doesn't make a person a

terrible writer. She also expressed hope that she could "find some kind of writing [she

could] enjoy." Another student wrote, "I was surprised at [Pavil's] metaphor. It was kind

of nice to see him with the same thoughts as us," revealing that the student's anxiety was

lowered when he realized that the teacher might actually be able to understand his

concerns because the teacher, too, had struggled with writing. These reactions were

positive results of Pavil allowing himself to speak as a dissertation writer in class. This

suggests that there are potential benefits to teachers discussing their own difficulties with

writing with their students. Perhaps these difficulties with writing need to be

acknowledged instead of omitted from the classroom. Boice reports his clients suffering from writer's block experience the same sense of "relief" when he shares other struggling writers' comments about writing with them (*Professors as Writers* 19). Boice writes, "Sharing writing experiences helps combat the privateness and mysteriousness on which blocks thrive. Problem writers benefit in learning their own experiences are not so unique as they imagined"[52] (*Professors as Writers* 19).

However, while Pavil's sharing of his own difficulties with writing his dissertation seemed to have a positive effect on his freshmen overall, Pavil was conflicted about admitting these difficulties to his students. He felt that as a teacher it was his responsibility to be positive about writing in order to motivate his students. On his initial metaphor survey sheet, Pavil wrote, "I'm probably the worst person for this activity. Stuck in the throes of my dissertation, I go through periodic waves of self-loathing and writer's block and deep satisfaction of productive writing." He continued, "Writing a dissertation and teaching writing give me the appropriate split personality for developing contextual metaphors."

I found the metaphor of having a *split personality* intriguing, and I asked Pavil to explain what he meant by that in our first interview. He said,

> By the "split personality" I meant at that point in time I was really down on writing, and I felt like I was whining, and like I was presenting this bad image of myself in front of *you* [the researcher] and the students, but um so like by "split personality" I meant I was in a kind of negative space in terms of my own reactions to writing at the time, but I was in this position where I had to become sort of an advocate for writing in front of my students.

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[52] I now see this as one of the benefits of sharing class metaphors for writing. As I will discuss in Chapter Seven, many students reported feeling less alone in writing class once they realized that other people's views of writing matched their own.

Pavil was being pulled in opposite directions by his sometimes negative experiences as a dissertation writer and by the obligation he felt to present writing in a positive light as a writing instructor. As a student, he was in a "negative space," but he felt he shouldn't really be presenting that reality to his students or to me. A writing instructor, he asserted, should be "an advocate for writing." This sounds eerily like the expectations his students had of him: "[English teachers] are obviously good writers and enjoy writing," and "[English teachers] enjoy writing and feel it is relaxing and a de-stressor." It occurred to me that students might have this misconception because of the positive stance instructors usually take towards writing in the classroom. I wonder why teachers often feel they have to present an image of themselves as people who do not struggle with writing, and why a teacher openly discussing his struggles with writing thinks this is a "bad image" to present to his students. Could an "advocate for writing" acknowledge how difficult writing can be even as he discusses why it is important and worthwhile?

In "Reconsiderations: Donald Murray and the Pedagogy of Surprise," Bruce Ballenger argues that teachers discussing their difficulties with writing can indeed serve a pedagogical purpose. Ballenger relates how his time spent as a student of Donald Murray at the University of New Hampshire was beneficial to him as a writer because although he "had [gone to UNH] to learn to write well [he] learned instead to write badly, a far more useful lesson" (296). Ballenger writes that "although [Murray] was a master writer, he stumbled like the rest of us"[53] (301). He gives as an example Murray's experiences as a subject of Carol Berkenkotter's case study published in 1983 in *College Composition and Communication.* Faced with a timed writing assignment not unlike those students

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[53] Murray showed the seams of his writing process in print several times. See "The Essential Delay: When Writer's Block Isn't" and "Writing Badly to Write Well: Searching for the Instructive Line."

often face, Murray became "paralyzed by a 'desperate desire to please'" (Ballenger 302).

Ballenger reports, "Murray later said [it] reminded him of the panic he felt in combat in

World War II" (302). Murray described the experience as reminiscent "of that laboratory

experiment where subjects would push a button to cause pain to other people" (qtd. in

Ballenger 302). "I would have blown up Manhattan to get out of that room," Murray said

(qtd. in Ballenger 302). Ballenger writes that Murray's

> performance anxiety [. . .] was an interesting phenomenon, but *his admission that he experienced it was even more powerful*. The professional writer can feel the same terror as the novice, and, knowing this, we can better accept our own struggles with words. I think it's easy to underestimate what a gift this is [. . .]. (302; emphasis added)

What Ballenger describes definitely seemed to fit what was happening in Pavil's class.

As I reported earlier, several of his students made comments such as "I realized that even

English teachers can at times struggle with writing. It put me at ease a bit," and "It was

kind of nice to see [Pavil] with the same thoughts as us."

However, while Pavil's discussing his own writing difficulties with his students

seemed to build rapport with them and put them at ease, a teacher simply acknowledging

his difficulties with writing might not do much to help students move beyond their own

"stuck" points. In the next section, I look at how Pavil created the metaphor of *balancing*

his *split personality* in order to keep his sometimes negative experiences as a dissertation

writer from taking over in the classroom. The metaphor of "balance" allowed Pavil to

share not only his difficulties with writing, but also his solutions to those difficulties.

"Balancing" a "Split Personality": Moving Beyond Difficulties with Writing

When I asked Pavil how he felt about discussing his difficulties with writing with his classes, he said, "I think it's a good thing, [but] I always want to *balance* it. [. . .]. There's always a risk of it being gratuitous" (emphasis added). He continued to use the metaphor of *balancing* to describe how he saw discussions of his own writing fitting into his pedagogy: "[It's] the *balancing act* we have to play sometimes between offering our own experiences or our own writing . . . [and making sure] that it serves a pedagogical purpose" (emphasis added). Even though he saw that discussing his own struggles with writing could be useful to his students, Pavil was concerned that *over-sharing* his own difficulties with writing could be detrimental. He used the metaphor of *balancing a split personality* to describe the careful equilibrium he felt he needed to maintain in his classroom.

Dwelling on difficulties with writing, or getting stuck in a place of "writer's block," makes it difficult, if not impossible, for a writer to move forward with his or her writing. As Boice argues, "Writers can literally talk themselves into blocking" (*Professors as Writers* 95). He explains,

> As the negativism of self-talk gets far out of control, overt problems such as blocking (e.g., an inability to start), occur. When some writers escalate mere fears into debilitating panic, they tell themselves (a) how poorly they will perform compared to others, (b) how embarrassed they will be if their efforts are rejected, (c) how unreasonable the assignment is, etc." (*Professors as Writers* 93)

Therefore, in order to move beyond blocking, students need to hear not only that teachers experience difficulties with writing, but how they deal with them as well.

One issue that Pavil's freshman composition class discussed was self-talk, specifically the messages we send ourselves about our writing. Boice notes that "few of us have been encouraged to reflect much about the act of writing," including "what we say to ourselves" while we are writing (*Professors as Writers* 96). Boice writes, "observing self-talk can be fascinating and useful" for blocked writers[54] (*Professors as Writers* 97). One of Pavil's students brought up this idea when we were discussing the class metaphors. The class was discussing the following student metaphor:

> 3.151.A40: Writing is like a vacation. It allows you to escape from reality while knowing your reality still exists. In writing, you can pretend to be anything you want, similar to when you go on vacation. When you are on vacation, nobody knows you and you can choose how you disclose personal information.

Two students commented on this metaphor:

> Student 1: I think it kind of depends on what you want to do for your career as well, like she [another student] is a journalism major, so it might have a more creative aspect to it, but someone who is a Biology major might be thinking of reports and you wouldn't put that a research paper is like a vacation.

> Student 2: Well, um, I kind of think that writing in some way expresses the person because if they have a really negative outlook on something like a research paper, you're not really going to see a lot of anything really exciting, it's just going to be information, it's just going to be like monotonous, kind of, but then if you see someone who is really excited about a topic maybe there's going to be more, I don't know, expression a little bit, but in some way, our view of what we're writing or why we're writing is kind of always going to be in there somehow.

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[54] Pajares, Johnson, and Usher also argue that since moods affect writing process, helping students monitor their feelings about writing may help them not to be controlled by their moods:

> To help young writers avoid the paralysis produced by the type of apprehension commonly known as writer's block, a teacher can encourage students to read their own feelings and to express these feelings as they approach writing tasks. Once aware of their emotional states and the reasons behind them, students are better equipped to handle them." (117)

As Daiker notes, "One's attitude toward the act of writing [. . .] clearly affects not only how one writes and how often one writes, but even how others evaluate that writing." (106). This idea struck a chord with several students. One student wrote on the post-class discussion survey, "I also learned that our attitudes shape our personal experiences and vice versa in a sort of 'vicious cycle.'" Another wrote, "Instead of someone just being good or bad at writing, your outlook on writing plays a role." Several more expressed hope that they could experience the positive side of writing, making comments such as, "Writing can be viewed many different ways . . . I hope to like writing more as time goes on." Even Pavil reflected after the class discussion that he might want to rethink his metaphor. He wrote, "Maybe I need to change my attitude to affect my process and product . . . I enjoy and am better at writing than I previously allowed myself to be aware of when I started writing this metaphor . . . ."

When I interviewed Pavil almost two weeks after he had revealed his *writing is like squeezing blood from a stone* metaphor to his students, he was already in a different place in relationship to his dissertation. He said he was glad to feel himself switching out of complaint mode:

> And, it was interesting to me that even though I came with those negative impressions, it didn't take long for me to get fired up talking about the connection to personal agency and how important writing is in their lives. So, it kind of, those *split personalities balanced out* in the long run, and I kind of feel like after all that complaining, that I got it out of my system. And chapter three [of my dissertation] is in really good shape now. I'm almost ready to send it off to [my advisor]. (emphasis added)

I was struck by how quickly Pavil's attitude towards writing had changed. At the time of the interview, his anxiety seemed to have cleared up, and the chapter he had been so negative about a few weeks ago he now felt good about. He described these periods of

negativity and complaining as "[getting] it out of [his] system," which makes negative

feelings sound like a poison or toxin that you have to flush out of your body. I wondered

whether these negative feelings could be a productive part of a cycle writers go through,

as he had described his dissertation writing experiences as "periodic waves of self-

loathing and writer's block and deep satisfaction of productive writing." Pavil said,

"Yeah, I think it was really important for me to get past that writer's block, once I got all

that bad blood out of my system, I was just ready to move forward." Again, his

references to "bad blood" seem to describe something in the circulatory system that has

to travel throughout the system to be cleaned before a period of healthy writing can

resume. Only then can the writer "move forward" in a productive way. Donald Murray,

in "The Essential Delay: When Writer's Block Isn't," argues that there is a "necessary

incubation that precedes writing" (221). Murray describes his "panic and terror, doubt

that [he will] even write again, fears of writer's block" while in this stage of the writing

process, but then demonstrates how he uses productive self-talk when he feels stuck

("The Essential Delay" 226). He reminds himself that "there is an essential delay; he

must be patient" and wait for his writing to come ("The Essential Delay" 226). In other

words, Murray essentially *reframes* the problem of writer's block here, so that it is no

longer an "illness" that needs a "cure," but is rather a useful stage in the writing

process.[55]

Pavil gave his freshmen a glimpse into his own self-talk when he discussed his

response to Peter Elbow's metaphor for writing during the class discussion of metaphors

from the field of composition. Elbow's metaphor is as follows:

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[55] Stephen Nachmanovitch makes a similar move in *Free Play: Improvisation in Life and Art* when he
writes, "[L]ook at blocks not as a disease or anomaly, but as part of the starting procedure, the tuning up"
(75).

>Trying to begin is like being a little child who cannot write on unlined paper. I cannot write anything decent or interesting until after I have written something at least as long as the thing I want to end up with. I go back over it and cross it all out or throw it all away, but it operates as a set of lines that hold me up when I write, something to warm up the paper so my ink will "take," a security blanket. Producing writing, then, is not so much like filling a basin or pool once, but rather getting the water to keep flowing *through* till finally it runs clear. (*Writing Without Teacher*s 28)

Six students in Pavil's freshman composition class chose Elbow's metaphor as the one they related to the best, and Elbow's metaphor was the most popular with the students in this study overall. Students seemed to connect with Elbow's metaphor because it expressed how difficult it can be to begin writing. Students appreciated Elbow's admission of the difficulty of his own process just as they appreciated Pavil's admission of his difficulty writing his dissertation. As one of Pavil's freshman said,

>I [like] the part [of Elbow's metaphor] where you're beginning and you're trying to get past the blank Word document, like the blank page, and for me it's always so hard to write the first, even the whole first page, you know the first sentence [. . .]. I think as you're writing the first page you have to convince yourself that you have something worth writing, that you really have something to say, that you have the ability to write something worthwhile, and then that's when you can really write something that is worthwhile.

Pavil responded to Elbow's metaphor, saying,

>This was my second-favorite [after Murray's *writing as discovery* metaphor]. I liked this one because it also leaves some room for exploratory, like he says, like being a child. And like [one of the students] said about gaining confidence, I feel like every time I sit down to write something that matters, that is really important to me, I have to regain my confidence as a writer, even though I'm a writing instructor. If I'm writing something small that I've done a lot of times before, like say, a handout for a seminar or something, I'm totally confident. It's easy. I could do that. But, every time I sit down to my dissertation, I have to work through that, um, find the confidence to say what I can say that's going to be useful for whatever reason.

In this passage, Pavil described an experience that might not be unlike his students'

experience when they are trying to complete what for them is a new writing experience in

his class (or any other college class). "[E]very time [he] sit[s] down to write something

that matters," he has to "regain [his] confidence as a writer, even though [he is] a writing

instructor." This is very similar to his students' statement that "you have to convince

yourself that you have something worth writing." Both Pavil and his student are talking

about the power of positive self-talk. Pavil noticed this as well and wrote on his post-

class discussion survey that it surprised him that his "student nailed the idea that how we

feel about writing affects our product."

Pavil said more about the power of self-talk when he discussed his experience

with writing his dissertation in our first interview:

> Once again I think there's a split personality there, the more I think about
> it. On some level, I'm totally unengaged with this piece of writing,
> because the dissertation has been going on for *so* long, or I've been
> working on this chapter for so long. Or in my mind I've told myself,
> "Chapter three is the toughest chapter, it's going to be the hardest, so I'm
> not going to like it." But then, to some extent, when I'm sitting down, and
> I'm in the act and I'm listening to music and I'm writing, I forget all that
> stuff, and I just write, and I enjoy it, and it's fun, and it's actually a break
> from life, and it's also a break from anxieties that are connected to the act
> that I'm engaged in. So, when they [his students] said that [changing your
> attitude could change your product], I realized that my first reaction was,
> "Yeah, maybe I need to change my attitude," but then I thought, "I think
> my attitude is changed when I can actually just start writing," but as soon
> as I shift out I kind of forget about that and I just think about performing.

Pavil recognizes that there are negative messages that repeat in his head (e.g., "Chapter

three is the toughest chapter, it's going to be the hardest, so I'm not going to like it"), and

wonders whether working to change those could be beneficial to his writing life. Yet, at

the same time, he realizes that actually sitting down to write is what often snaps him out

of his negativity about writing. Verbalizing this realization could in itself be a form of

productive self talk. By saying, "[W]hen I'm sitting down, and [. . .] I'm writing, I forget all that stuff, [. . .] and I enjoy it, and it's fun, and it's actually a break from life,"[56] he reassures himself that there are positive reasons to keep writing. Boice calls this kind of positive self talk "psych-up talk" and notes that in his research, "[U]nblocked writers were seven times more likely to engage in 'psych-up' talk than blocked writers" (*Professors as Writers* 99).

Managing self-talk by intentionally replacing negative self-talk with positive self-talk is one way to "help generate positive moods, enthusiasm for writing, and confidence (Boice, *Professors as Writers* 95-96). Boice found that when people study their own self-talk, they find "surprising regularities; negative self-talk usually runs in repetitive scripts" (*Professors as Writers* 96-97). These "habitual scripts [. . .] play a major role in maintaining the loathing for writing that hounds" writers (*Professors as Writers* 97). Boice recommends "craft[ing] new scripts to replace the negative [scripts]" (*Professors as Writers* 100). He is, in essence, recommending reframing the writing experience through new scripts. In Pavil's class, I saw that revising metaphors for writing could serve the same purpose. If the initial metaphors students wrote can be considered the old scripts, then surfacing them, thinking about them, and changing them could mean replacing those old scripts with new, more positive scripts. This is what Pavil's students

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[56] Pajares, Johnson, and Usher note that in addition to helping students articulate their feelings about writing, "another way to decrease anxiety [. . .] is to increase a student's attention to the task at hand. Because attention has limited capacity, a mind well focused on the writing task cannot easily shift that focus to its fears and apprehensions" (117). This state of focus is what Pavil described when he said, "when I'm sitting down, and I'm in the act [of] writing [. . .] I enjoy it, and it's fun [. . .] and it's also a break from anxieties that are connected to the act that I'm engaged in." This is very similar to Pavil's student who wrote that "Writing is like a vacation" because "it allows you to escape from reality." This state is called "flow" by Csikszentmihalyi, who writes, "[W]hen the experience is autoletic [its own reward], the person is paying attention to the activity for its own sake; when it is not, the attention is focused on its consequences" (*Flow* 67). I discuss flow more fully in Chapter Three.

remarked on after the discussion of initial class metaphors when they wrote comments such as, "I also learned that our attitudes shape our personal experiences and vice versa in a sort of 'vicious cycle,'" and, "Instead of someone just being good or bad at writing, your outlook on writing plays a role." While I did not specifically ask students to reframe their writing experiences via metaphors in order to change them, these students seemed to have this idea in mind. And, while I cannot say exactly what stages of change they went through over the course of the term, their final metaphors do represent their potentially new scripts about writing at the end of the term. As I will discuss in the next section, some of Pavil's freshmen did seem to be able to rewrite their negative scripts about writing.

"Writing is an event that surprises you": Final Metaphors in Freshman Composition

At the end of the quarter, I was surprised to see how many of the negative metaphors from Pavil's freshman composition class became more positive. In fact, the two students who had revised their initial metaphors to make them more negative after the class metaphor discussion session both had more positive things to say about writing and credited Pavil's class with helping to change their attitudes toward writing.

The student whose initial and revised initial metaphors were "Writing is like an irritating sibling" and "Writing [. . .] is that kid down the block you want to hit," changed his final metaphor to

> 13.151.A40: Writing is like a visit to a relative's house. Sometimes you really don't want to go out [;] after you do sometimes you realize it was actually fun and enjoyable.

His final metaphor stays with the same theme as his initial metaphor, but it does not contain the reference to writing as something "annoying." I notice a difference here as well in that this student had changed his metaphor from seeing writing as an antagonist outside himself (an irritating sibling or bully who "get[s] in your face") to seeing writing as doing something (*visiting* a relative's house). In other words, this student is taking an active versus a passive stance towards writing. Instead of seeing writing as something that is done to him, as he did at the beginning of the quarter, he now sees writing as something he does. This student also wrote, "Writing is an event that surprises you. I would say this class has informed my writing experience the most. Although sometimes it seems like assignments are tedious or stressful, I often enjoy them once I start." As Csikszentimihalyi notes, "Some things we are initially forced to do against our will turn out in the course of time to be intrinsically rewarding" (*Flow* 67). Csikszentimihalyi points out,

> Often children—and adults—need external incentives to take the first steps into an activity that requires a difficult restructuring of attention. Most enjoyable activities are not natural; they demand an effort that initially one is reluctant to make. But once the interaction starts to provide feedback to the person's skills, it usually begins to be intrinsically rewarding. (*Flow* 68)

This sounds very much like what Pavil's student reported when he said that he was aware that his "irritating sibling" metaphor had changed and said he attributed the change to Pavil's class: "For the most part this course has been fairly enjoyable. Sometimes the writing is forced but recently I have come to care a little more about the topics I write about. Instead of just trying to receive a good grade I genuinely want to do the best I can." This is a significant change for this student, as earlier in the quarter he maintained

that "students no longer care about what they are writing, only whether they will receive a good grade. We learn to B.S. our writing by not taking joy in what we are writing [. . .]".

Similarly, Pavil's student whose initial metaphor was "Writing is like surgery" and who said he would like to revise his metaphor "to be more direct about [his] dislike for writing" by "possibly compar[ing] it to having teeth pulled and the pain involved" wrote a more positive final metaphor as well:

> 19.151.A40: Writing is like a test. You need to prepare for it, do some research, make your response clear, and complete all the requirements. Also afterwards, you feel that you've accomplished something but you're relieved it's over.

In his final metaphor, this student still portrayed writing as a set of assigned tasks that needed to be completed, but he also added the sense of accomplishment that can come after finishing a piece of writing. This is significant because this student's motivation for revising his initial metaphor from "Writing is like surgery" to Writing is like "having teeth pulled and the pain involved" was that he did not want his metaphor to be interpreted as meaning that writing was difficult but rewarding. Therefore, at the end of the quarter, his view had changed in an obvious way. He wrote that the "popular culture paper" in Pavil's class influenced his final metaphor, and he said he was aware of a change in his metaphor for writing. He wrote, "I learned how to write better and that there are different kinds of writing and now I enjoy writing much more than I did before taking [freshman composition]." This is quite a change from the student who said he doubted the sincerity of the positive student metaphors for writing at the beginning of the term.

Pavil felt validated by some of the final student metaphors and their explanations, which credited his class in changing their views about writing in a positive way: "It makes me feel good to hear those things," he said in our final interview. And yet at the end of the quarter, there were also some freshmen metaphors that were still negative. Pavil was concerned by some of the negative metaphors he saw at the end of the quarter. For example, he discussed the following pair of metaphors:

> Initial 8.151.A40: Writing is like water skiing. It takes a lot of time to get good at writing and you fall over and over again but when you get up and ski it feels great. Writing is the same way, you make mistakes over and over again until you finally get it all and you write a great paper. And then you ride the wave of how good it feels until you get the teacher's grade back and it is bad so you fall.

> Final 8.151.A40: Writing is like being grounded. It makes you angry, bored, and ties you down. I feel like writing is such a chore. It is hard to write when you are pent up inside and it makes you very angry, but just like being grounded in the end you learn a little something about yourself and your work.

During our final interview, Pavil said, "I just don't get some of these. Number eight went to real negative, being grounded. At the end he says, 'at the end you learn something about yourself and your work.'" This student reported that his metaphor was influenced by "[t]he fact that sometimes you have to miss out on a lot of fun activities just cause you have a paper due. And I feel like I got a little better with writing." Pavil and I discussed how the time of the quarter, that is, it being the last week of class when a lot of students were focused on finishing their final papers, might have affected some of the students' final metaphors. I asked Pavil if he felt he might have written a metaphor like the "being grounded" metaphor when he was unhappy with his dissertation. He said, "Yes, it's true. And [the student] did say he felt he improved his writing . . . I usually don't conceptualize my students as having that bad and good view [of writing] at the same

time. I usually just see them being negative. Or those are the ones that I focus on." Pavil reported his own feelings about his writing could change "really fast, from week to week," and acknowledged that students are not necessarily so different from teachers when it comes to their attitudes towards writing when a deadline is looming. As Pavil said, "I usually don't conceptualize my students" that way, but he could see from their metaphors that they, too, could change "really fast" in terms of their views of writing. They were, in a sense, struggling to balance their own split personalities when it came to writing.

While the main focus of my study of Pavil's freshmen was self-talk, and the potential for metaphor to help reveal and reframe self-talk, there were also other ways Pavil worked to increase his students' intrinsic motivation to write in his classes. As Whitney notes in her study of teacher change in the National Writing Project, *accepting the invitation to write and share in the writing group, self-examination, reframing*, and *resolving to reorient* are only the beginning stages of change (177). In order for change to occur, participants also needed to *try new roles* and *build competence and confidence through new roles and relationships* before finally *living the new frame* (177). Therefore, while Whitney sees reframing ("interrogating current frames and then adjusting those frames or discovering new frames" in order to "aquir[e] new possible lines of action and new ways of positioning [oneself] in relationship to various others") as "at the heart of the process" of teacher change, reframing alone does not equal change (164). Similarly, the teacher change studies I mentioned in Chapter One reveal that participants need need support, incentive, practice and models in order to change (Bozik; Briscoe; Bullough; Dooley; White and Smith; K. Tobin). In the next section, I will briefly discuss the other

ways Pavil tried to get his students intrinsically motivated to write, including his use of whole class workshops in junior composition class, which is the focus of my study of that class.

Self-Talk and Beyond: Fostering Intrinsic Motivation for Writing

By researching what issues were behind negative self-talk, Boice found ways to treat the causes of negative self-talk. Boice found that the following three psychological disappointments were behind negative self-talk in writers:

(a) they didn't yet feel intrinsically motivated or rewarded through writing;

(b) they resented the usually unsupportive, sometimes rude style of the 'gatekeepers' to publishing such as reviewers and editors;

(c) they wondered, after all their hard work, if anyone would appreciate what they were trying to communicate. (*Professors as Writers* 93)

As I reported earlier, these reasons are very similar to why Pavil's students said they did not enjoy or look forward to school writing.   They reported that they (a) did not feel intrinsically motivated or rewarded through school writing ("It has become a chore. Something I must do when asked of me and a task I take no pleasure in."); (b) their previous experiences with writing teachers, the main "gatekeepers" they had encountered in their lives, were mostly negative because teachers were obsessed with correctness, not content ("I must spend more time worrying about grammatical mistakes [. . .] than I do putting meaning into my words") ; and (c) they felt that there was no purpose or audience for their writing, as it was all busywork to get through in order to get a grade on a

transcript so that they could move forward with their real lives ("[S]tudents no longer care about what they are writing, only whether they will receive a good grade") .

Boice realized that in order to help clients with writing problems, he needed to "include reliable ways of establishing [. . .] *intrinsic motivation* and *satisfaction*" for his clients (*Professors as Writers* 93; emphasis in the original). Boice does this in four steps: (1) *automaticity* ("establishing momentum via techniques such as spontaneous writing and generative writing"); (2) *externality* ("establishing regular productivity via stimulus control"); (3) *self-control* ("control over one's consciousness, especially of its tendencies to distortion and negativism [. . .] in self-talk"); and (4) *sociality* ("find what composition teachers call a sense of audience" by "sharing [writing] with various people as you develop it") (*Professors as Writers* 94).

Similarly, Pavil worked to find ways to get his students intrinsically motivated to write in his freshman and junior composition classes. In addition to modeling how to monitor self-talk in his freshman composotion class, he fostered (a) intrinsic motivation in his students by crafting his assignments so that they could write about topics they cared about. He gave as an example of a success story from his freshman class a student who wrote about his grandmother for an assignment to write an "oral history contextualized with outside sources":

> This guy did his grandma who was in a TB ward like fifty or sixty years ago. He talked to her for like three hours, and I get excited when they do something outside the realm of our classroom. Just the fact that he talked to his grandma for three hours made me excited, but he also produced this awesome document. I think it could be on NPR. People would eat this stuff up.

Pavil dealt with (b) his students' fear of gatekeepers by using low-risk forms of writing such as blogs and wikis (and participating in these himself). He said that on the blog,

"people have been very open about claiming their voice," and one of his students agreed, saying, "I definitely paid more attention to my grammar and that kind of stuff in the beginning, but now for blog entries, it's more about what you say than how it looks on a computer screen." He also helped to establish (c) a receptive audience for writing that mattered to his students on the blog for both of his classes, in peer groups in his freshmen class, and in whole class workshops in his junior composition class.

The whole class workshops in Pavil's junior composition class are the focus of the last half of this chapter. Pavil *balanced* his *split personality* in his junior composition class by bringing part of his dissertation to class to be workshopped. Using the whole class workshops, Pavil established what Boice calls *sociality*, or a receptive audience for his juniors' writing. Because his juniors were in large part responsible for designing their own assignments and signing up for workshop days, they became accountable to each other, not just to Pavil as a "gatekeeper." As in his freshman composition class, Pavil's juniors revealed their views about writing through their initial metaphors, and this set the stage for Pavil to bring his dissertation writer identity into the classroom.

"Writing has its ups and downs": Student Attitudes Towards Required Writing Courses in Junior Composition

As with his freshmen, Pavil's juniors also brought negative attitudes into his junior composition class. However, while the freshmen had negative views about writing based in part on their previous (high school) writing experiences, the juniors had negative views of required writing courses (as opposed to courses in their major areas of study). They were very concerned with the kinds of writing topics they would be assigned in a

required writing course. Initial metaphors such as the following highlighted the issue of

the assigned topic as determining whether these students enjoyed their writing or not:

> 1.308J.A18: Writing is either like a chore or like the feeling you get after a massage. Writing is like a chore because it can be, especially when it comes to school. I also chose that it is like the feeling you get after a massage because writing can be enjoyable and a release of emotions and stress.

> 10.308J.A18: Writing is like college. What I mean by that is sometimes both of them are fun at times and not fun at times. There are some parts of writing that are voluntary and some that are forced upon us just as some courses in college are voluntary or forced upon students.

> 16.308J.A18: Writing is like TV because if I am interested in a topic I will do a better job. Just like with a TV show, if I like it I will watch it.

> 20.308J.A18: To me, writing has its ups and downs. It depends on what I am writing on. I don't mind to write but when it comes to school writing I could say that writing pulls me down. I get the feeling that it will never end and although I usually get good grades on writing assignments I don't always like to do them.

Fourteen of Pavil's juniors mentioned previous school writing assignments that had

influenced their views of writing on their initial metaphor surveys. Many of these

distinguished between writing on topics they enjoyed, usually in classes for their majors,

and writing on topics they did not enjoy, usually in required classes they felt they would

not have taken otherwise. Since junior composition is a required course at Ridges

University, Pavil had to overcome his students' preconceived notions about what a

required writing class entails. For example, one student wrote, "In certain classes that I

am not overly interested about makes me see writing this way [as 'pulling teeth']. It's

hard for me to think deeply about topics/subjects that I am not interested in." Similarly,

two other students wrote, "The only writing I sometimes enjoy deals with my chemistry

major," and "Writing about sports business in my major [is an example of a good writing

experience]," while "papers unrelated to my future [are not]." Another student agreed

with this assessment, writing, "During some of my classes that are part of my major I

enjoy and take pride in writing about the topic. In others that I am forced to take without

my choice I do not have joy or pride in doing said writing on a topic." One student's

metaphor summed up the reality of many juniors in Pavil's class who were taking the

class to fulfill a requirement:

> 14.308J.A18: Writing is like sitting in a class that you don't want to take
> for two hours.

She explained, "I do not like English, nor do I like writing, so this class is completely

pointless to take, but I need the credit so I will just have to deal with it for ten weeks."

These students saw no purpose in a required writing course, and did not think that it

could be meaningful to them. As Csikszentmihalyi found in his study of high school

students,

> When classwork is experienced as obligatory [as opposed to voluntary],
> students reported feeling worse at a statistically significant level than how
> they felt when involved in either voluntary classwork or extracurricular
> activities, on all measures of experience [potency, esteem, challenge, skill,
> and involvement] except challenge. (*Talented Teenagers* 180)

Pavil's juniors were not unenthusiastic about all writing, however, just on

required writing courses. In the examples above, they illustrate that they saw writing in

their major areas of study as purposeful. They also found many different forms of

writing they did outside of school to be worthwhile. They mentioned journal writing,

freewriting to "clear thoughts," and writing religious testimony as forms of writing that

were important to them. Several students also reported enjoying writing that was for a

"real audience" and probably involved writing for deadlines. One such student

commented, "I used to write for my high school newspaper and wrote a column about

whatever I wanted. This enthralled me." Another student reported enjoying writing for a

job or internship: "I wrote all of the PR and marketing pieces for the corrugated

container/paperboard/packaging industry's largest tradeshow. I spent three months on this

project and was proud of my accomplishment."

Pavil had anticipated his juniors' apathy towards required writing courses much

as he had predicted his freshmen's writing anxiety. The "Course Philosophy" section of

Pavil's junior composition syllabus read as follows:

> By junior year, you've done a lot of academic writing. Chances are you
> took English 151 and have since then written for other classes and
> disciplines practicing different kinds of genres. The assumption is that
> you have some experience negotiating academic writing assignments. We
> are going to study the essay in this class. We will be reading a number of
> essays written about different subjects by different authors. We will
> discuss the essays both in terms of the subject matter and the author's
> individual writing style. Although you might have the option to write in a
> more traditional academic way, I am going to encourage you to use the
> readings as a starting point to develop essays that are meaningful to you
> and can be made meaningful to others. In addition to the essays in the
> book, we will be sharing our writing and discussing it as a class. (ENG
> 308J A18 syllabus)

In this course description, Pavil paints his junior composition students as veteran

academic writers who may be ready to explore something new. There are several implied

messages in this course description. The third and fourth sentences could be read this

way: "The assumption is that you have some experience negotiating academic writing

assignments. [*Therefore*], we are going to study the [*personal*] essay in this class."

Already from the first page of his syllabus, Pavil was encouraging his juniors to "develop

essays that [would be] meaningful to [them]," that they could engage with for intrinsic

reasons. He implied that his juniors might be divorced from their intrinsic motivations to

write by their three years of academic writing assignments. He seemed to want them to be

open to exploring some new avenues of writing. He taught this class slightly differently

than his freshman class in that his juniors could write on any subject they wanted to as

long as they could link their essays in some way to what they were reading in class. This

meant that students' essays might not actually interact with the content of the essays they

read, but might instead adopt some of the form or style of the authors they read, such as

Montaigne's exploratory stance or David Sedaris' humor.

Also introduced in this section of the syllabus is the idea of the whole class

workshop. The essays for junior composition should be meaningful not only to the

writer, but to "others" as well. Also, Pavil lets his students know that their own writing

will be important texts in the class: "In addition to the essays in the book, we will be

sharing our writing and discussing it as a class" (emphasis added). Pavil explained his

decision to allow his juniors a lot of freedom in terms of what their essays were about and

to teach using a workshop method in our final interview. He said, he allowed his juniors

to "write anything they wanted to as long as they could make a rationale for how it was

affected by something we had read [in class] or influenced by the structure" of one of the

class texts. He continued,

> The onus was on them to come up with something that was meaningful to
> them. And we had workshopping so if we weren't workshopping their
> paper we'd be workshopping someone's paper who had written about
> something they wanted to write about, but they had no idea what would be
> meaningful. So they'd write about mowing the lawn or something, and
> we'd as a class, ask, "What's at the heart of this?" or "How can you
> challenge yourself to push it further?," so then they had no excuse in terms
> of "Oh, this guy gave me this topic that I have to do."

Pavil used the workshop method to get students to ask hard questions about their writing.

He also, as he reports here, asked them to "push" their writing "further," not to simply

stay in their comfort zone. As Csikszentmihalyi writes, "It is crucial to remember [. . .]

that one does not make learning more enjoyable by trivializing it—by making it easy, or pleasant, or 'fun'" (*Beyond Boredom* 205). Similarly, while Pavil wanted them to write on topics that engaged them, he also wanted to get them to stretch and explore some aspects of writing they may not have before. Pavil reported having had a good experience with teaching junior composition in this manner before:

> I had taught this class the same way a year ago or two years ago and it was really successful and I've had a lot of luck with juniors, doing this specifically with juniors because they've had three years of instruction and they've had freshman comp where it's more formal, and they're at the point where they have the sophistication where they can talk about some of this stuff and see how it could be useful to them.

Again, Pavil made a distinction between his freshman and junior students; he felt that in order to engage his juniors in a required writing course he needed to take a different approach. In the next section, I will discuss how Pavil set up the whole class workshop and built rapport with his juniors by bringing his own dissertation writing in to class to be workshopped.

<div align="center">Putting the Teacher's Writing on the Table</div>

In his junior composition class, Pavil worked to *balance his split personality* as a dissertation writer and writing instructor by bringing in the first page of his dissertation and having his students' critique it.[57] When I asked him why he decided to have his students workshop the first page of his dissertation, he explained that part of his motivation was to put them at ease with workshopping:

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[57] Pavil did not have his students workshop part of chapter three, the chapter he was currently struggling with, but he did bring in part of chapter one, and he said he genuinely did want help with it. It might have been difficult to have students jump into his dissertation in chapter three. Also, because chapter one was in a more finished state, it was probably more suited to the lesson he was teaching on style.

Well, in that class we're doing workshopping, and no one had signed up for the first, like, two and a half weeks, and I wanted to start out with something of my writing. But we were also reading [Joseph M.] William's style manual [*Style: The Basics of Clarity and Grace*], and the first chapter is on clarity, and he gives examples of kind of like overly academic language and how to put it in everyday words. And I know that in my dissertation, I'm writing in an academic tone, and it was interesting to me because when I showed it to them, and I said, "I want you guys to make this clear," one of the students was like, "What? Are you serious? Do you mean this isn't clear?" because the writing was polished, but it was that academic language. And they really helped me kind of, you know, make it clear when we did that lesson.

By bringing his own writing in for this lesson, Pavil demonstrated the kind of care he described in his initial metaphor. He showed himself to be the careful craftsperson of his initial metaphor for writing who "is never satisfied with any 'end.'" He really wanted his class to help him make his writing better, although, as he reported one of his students saying, the writing was already revised and "polished." Pavil's repeated use of "make it clear" echoes Elbow's metaphor for writing that Pavil reported was his "second favorite" metaphor from the field after Murray's discovery metaphor: "Producing writing, then, is not so much like filling a basin or pool once, but rather getting the water to keep flowing *through* till finally it runs clear" (*Writing Without Teachers* 28).

By bringing his own writing into class to be workshopped, Pavil also brought his other identity as a dissertation writer into class. As a result, he was able to show his students a concrete example of a writer at work. He stepped out of his role as writing teacher and became a dissertation writer in the class. Bringing his dissertation writer self into class was also a way to build rapport with his students. He explained, "I think it's a double standard when we talk about writing and we talk about *their* writing, and they share their writing with each other, but we don't do it ourselves, we don't put ourselves out there." He said he had made his writing available in other ways in previous classes,

for example, by posting essays he had written on Blackboard course management system so that they were accessible to students. He said students would read the essays he posted even though they weren't required for the class. He also said that the writing technologies he used in his classroom made his writing available to his students: "[M]y writing is always out there for them in terms of the class blog. Either I'm writing entries [. . .] or students have been posting and I've been commenting, so they see my writing there." However, posting a finished, polished piece of writing for everyone to read, or engaging in informal writing with students, as Pavil described their blog entries, seems different than asking students to *critique* a work-in-progress as Pavil did with his dissertation. And, several of his juniors remarked to me that they had "never" had a teacher bring his or her writing in to class to be discussed before, so it did seem to make an impression on them.

Again, as with discussing his difficulties with writing with his freshman class, Pavil expressed concern that bringing his own writing to class could be overdone. "I've been nervous about [sharing my own writing]," he said, "because I've been afraid that it will set some sort of model as if this is how I want them to write." However, Pavil reported that his juniors took the task of critiquing the beginning of his dissertation seriously and, instead of seeing it as a model of how to write, they were able to help him revise the first page of his dissertation:

> Yeah, they were able to call my bluff, you know, and say, "This could be written in a better way. You might want to split this into two sentences." And all those sorts of things. So, it was a good experience. There were definitely things that I could take out of that session and apply to my writing.

Pavil trusted his juniors to give him useful feedback and they did. He made himself a more equal member of the class by sharing his writing with his students and asking for their help. By allowing the dissertation writer half of his persona into the classroom, he was redefining the student-teacher relationship in a way by giving them permission to critique his work.

One of Pavil's juniors brought up the experience of critiquing Pavil's dissertation when we were talking about metaphors for writing taken from the field of composition. When I asked the students if they had ever encountered what Macrorie calls "Engfish" ("the phony and pretentious language of the schools"), we had the following conversation:

> Student (to Pavil): I would say the page from your thesis that you passed out to us would be a lot like that.
>
> Pavil: It was total Engfish! Yes, that page was totally Engfish. [class laughter]
>
> Researcher: Pavil was telling me about that, that you guys were helping him de-fish it or something?
>
> Pavil: Yeah, and it was hard. Hard to make it natural sounding.

This exchange shows Pavil's willingness to put his own writing out for critique in his classroom. When a student labeled the page from Pavil's dissertation as the "phony and pretentious language of the schools," Pavil not only took it in stride, but agreed wholeheartedly.

In our final interview, Pavil remarked that he did at times strategically make himself vulnerable to criticism by his students. He gave the following example:

> [W]e were talking about gender inequity and I told them a story about how I put my name on our mailbox when we first got married, and how that was mean and terrible, and how I was ashamed of it, but it got them

> thinking and talking about how they are complicit in systems of gender inequity as well. Usually, we don't like to think about ourselves as complicit. I find those moments of self-revelation or confession useful in establishing that rapport in the classroom.

He noted that, as with his student's comment linking his dissertation to Macrorie's concept of Engfish, his students would sometimes rib him about his personal confessions:

> [I]t's always good-spirited, so they'll do it like a jab, but good-natured, "Just like the time with you and the mailbox," and we'll all laugh. So it becomes an alternate text that they can reference. It's a *balancing act*, though, you've just got to be careful not to have the focus always on you, it's just a technique to use. (emphasis added)

Pavil's use of his own personal experience as an "alternate text" that can be considered alongside the assigned reading for the class and the students' own texts signals that he is conscious of his use of personal anecdotes as a pedagogical "technique to use" to help his students think through new concepts. This observation is reinforced by his continued use of the metaphor of *balance* when he states that teaching this way (including personal anecdotes) is a "balancing act," an intentional walking of the tightrope between the personal and the academic. He is aware that revealing too much or spending too much time talking about himself or his own writing would cause an imbalance. The result of Pavil's designing his class to encourage his students to find intrinsic motivation for their writing and him *balancing* his *split personaltiy* as a writing teacher and dissertation writer was apparent in his students' final metaphors.

"Writing is like an electric current": Final Metaphors in Junior Composition

Pavil's metaphor for writing changed at the end of the term. He continued with his discussion of Elbow's metaphor, which he had identified as his "second favorite" after Murray's discovery metaphor in the middle of the quarter. His final metaphor was

> 11.308J.A18: Writing is like, OK, I'm going to revisit—was it Elbow?—Elbow's metaphor of writing flowing until it comes clear. Writing is like distilling water—running it through the machine—in this case, the process of revision—until it becomes essentialized—I hesitate to say "pure" because that's purely contextual with writing.

This metaphor still contains an idea similar to that of the craftsperson who works to carefully carve and refine a chair, but the negative image of "trying to squeeze blood from a stone" is no longer there. Pavil wrote that his context for this new metaphor was where he was at with his dissertation: "I 'finished' chapter 3 and began chapter 4 with a Tour de Force. I feel a lot more positive with the moment under my belt." A recent writing success (successfully completing chapter three of his dissertation) had given him the confidence to feel good about his writing as he moved forward into the next step (chapter four).

Pavil was not the only one whose metaphor changed at the end of the term. Eight of his juniors also changed their metaphors and credited their experiences in Pavil's class with changing their ideas about writing. For example, Pavil's comparison of the writer to "a craftsperson who never satisfied with any 'end'" was reflected in this student's final metaphor:

> Initial metaphor: 4.308J.A18 Writing is like physical conditioning. If you're in a sport or a class you know you're going to have to do it but I don't really want to because it is stressful and difficult, but when it is over and you're in better shape and exhausted. You have a good feeling about what you have accomplished.

> Final metaphor: 4.308J.A18: Writing is a lot like winning a championship. There's a lot of work that must be contributed for a near-perfect result. Often times, it is not perfect despite the significant amount of effort put into it.

This student explained his final metaphor this way: "Sometimes I work on a single sentence for a long time to get it right rather than having it just get the job done."

In addition to picking up on his attention to style, Pavil's juniors also responded to his course design, particularly his giving them the freedom to choose their paper topics, in their final metaphors. The following pair of student metaphors takes up the issue of paper topics:

> Initial metaphor: 2.308J.A18 Writing is like getting a tattoo on your body. It is a painful experience the first time you do it, but the end result is a beautiful piece of artwork. Good writing would be a tattoo that is meaningful and appropriate to your life. A bad piece of writing would be a butterfly tattoo that you get while drunk on spring break.

> Final metaphor: 2.308J.A18: Writing is like getting a tattoo because it hurts except when it comes to a topic you enjoy which feels like you are taking a walk through Willy Wonka's Chocolate Factory. Adding details and memories while having fun.

This student credited Pavil allowing him to choose his own topics with the change in his metaphor: "All three writings I have done in this English class have come from the heart and have been some of the best writing I have ever done."

Another student reported, "I went from a negative to a neutral view on writing. This is because I actually did some writing this quarter that was interesting to me." In his initial metaphor, he saw writing as something that was forced an unproductive. In his final metaphor, he discussed how writers develop their own sense of style:

> Initial metaphor: 9.308J.A18 Writing is like going to the bathroom. It takes concentration and time. You have to do it even if you don't want to. The product of both is crap.

> Final metaphor: 9.308J.A18 Writing is like a batting stance. Some people have the generic stance they see taught in little league, some develop a unique stance of their own and others try to mimic the stance of someone well-known. Everyone has their own style of writing. It may be based off of general grade school education, it may be something they developed or they could be trying to write like a favorite author.

This students' f   inal metaphor was also heavily influenced by Pavil's class design.

He explained, "Each essay I wrote this quarter was based off of an essay we read in

class." When Pavil and I looked through the final metaphors at the end of the term, he

commented, "So the bathroom one changed. That could have been influenced by the

workshop, seeing all these other people writing. And the idea of following another

author."

Pavil also saw his emphasis on *writing as discovery* reflected in his juniors' final

metaphors. Pavil chose Murray's *writing as discovery* metaphor as the one that was

closest to his own experience and what he wanted his students to experience. He wrote,

"[Murray's metaphor] is by far my favorite [. . .]. I feel that exploring writing this way—

as exploratory—a process of seeking out and developing engagement on some level that

transcends the academic system of check marks and X's is a means of making writing

basically meaningful to writers." About the following final student metaphor, he said, "I

liked number five, the electric current" because it involved "writing for discovery":

> 5.308J.A18: Writing is like an electric current, it stimulates and excites.
> Just as electricity is channeled to a response, like a light bulb, writing
> functions to explore and discover. A light bulb is powered by electricity
> and controlled by a switch; similarly, our discoveries are fueled by
> insightful writing and controlled by a muse.

Pavil saw the workshop method as one way to encourage *writing as exploration or*

discovery. He reported that there were a number of students who workshopped a paper

and then took one small part of it that the class had responded to and used that to write

"something totally different for their [final] paper." Pavil also saw his workshop method

reflected in his juniors' metaphors. He discussed the following final student metaphor:

> 1.308J.A18: Writing is like no other school subject, there is no right or
> wrong answer.

About this metaphor, Pavil said,

> [. . .L]ike in number one, It's like no other school subject no right or wrong answer, so I think the idea was the writing in my class [. . .] we could talk about it and I wouldn't say, "Oh, that's bad," or "Oh, that's terrible," and we talked a lot about how can we make this stronger, and at least in this class they could write about what they wanted to, so that idea of freedom could have surfaced there.

This student also wrote on her final metaphor sheet, "[W]ith English classes such as my junior composition, it is unlike the thought process of other subjects, it's more creative and personal."

The idea of *writing as exploration or discovery* was also present in the final metaphor of the student whose initial metaphor was "Writing is like sitting in a class that you don't want to take for two hours." Her final metaphor reads as follows:

> 14.308J.A18: Writing is like a new job. You start off knowing nothing about it, but once you work at it and find out how you as an individual does the best at the job, you become more confident in your work, more successful and routined with it.

She, too, credited Pavil's class with changing her outlook on writing to "more positive rather than so negative." She explained,

> This class has taught me to just start it and it will develop and come along as you go. It's almost become routine to me to just start writing not really knowing where I'm going and coming out learning something and completing something as well.

This student seemed to respond well to Pavil's emphasis on *writing as discovery*, not writing to report what the writer already knows. Pavil was willing to go where his students wanted to go. He allowed them to choose their own paths through the course, and be accountable to each other instead of just to him. By helping them to create a community of writers, he encouraged them to "stretch and challenge themselves in ways

they were not accustomed to." One way he saw his students stretching themselves was by trying their hands at humorous writing. Pavil said he had not planned on having so many humorous pieces in the class, but his students seemed eager to experiment with humor:

> Some of them would say, "I wanted to emulate Swift. I wanted to write a parody." or "I wanted to write something like Sedaris, but I'm not as funny as him, so I had to incorporate some Anzaldua as well," so that was kind of cool. It was nice to see them stretch and challenge themselves in ways they were not accustomed to . . .

Pavil did not assign students to write humorous pieces, but he gave them the freedom to choose to do so. Pavil said he suspected that his students had not expected to write humorous pieces in his junior composition class:

> I don't think they saw humor as a legitimate view. I hadn't thought about this until now, but I don't think we privilege that move in academic writing very often, there's no place for it . . . something that's playful and serious, so I think that felt to them a little bit engaging. I don't know if it was more meaningful or if it was freeing, like riding a dolphin naked,[58] but it seemed to me that it offered them a new option that they hadn't had before, and it seemed to me that a lot of them were really a little bit clumsy with it as first because they haven't had that practice or experience, and neither have I as a teacher because I don't usually teach people to write humor.

Pavil was willing to learn alongside his students, as a teacher learning to "teach people to write humor," and as a fellow writer who was "staring at a blank Word .doc" or asking for feedback on his draft.

In our final interview, Pavil said that he thought it was important for writers to continually remind themselves that they will have difficulties with writing at times. These difficulties are a natural part of the process, he thought, and writers should try to keep this

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[58] Pavil is referring to another one of his junior's metaphors for writing.

in mind so that they would not get discouraged. Pavil was particularly interested in the

following final student metaphor from his junior composition class:

> 14.308J.A18: Writing is like learning how to do something for the first
> time, over and over. I feel that writing is tough to start and you may not
> like it sometimes but it gets easier and more fun as you go on.

He said, "I like thirteen: 'Writing is like learning to do something for the first time over

and over," and said writing felt that way for him, too. He continued, "And sometimes,

you just have to remind yourself when you have those negative feelings that you just

have to get going, you just have to get started, because you forget." He felt this was an

important lesson that all writers (teachers and students) need to continue to (re)learn. By

"balancing" his "split personality" as a writer struggling with his dissertation and a

writing teacher who wanted his students to be engaged with writing the way he himself

wanted to be, Pavil became a model of a real writer for his students. As Pajares, Johnson,

and Usher acknowledge,

> Students also form their self-efficacy beliefs through the *vicarious
> experience* of observing others perform tasks. This source is typically
> weaker than mastery experience in helping create self-efficacy beliefs, but
> when students are uncertain about their own abilities or when they have
> limited experience, they become more sensitive to it. [. . .]. Teachers may
> themselves serve as writing models, perhaps modeling editing skills for a
> class. (106)

Pavil went beyond merely "modeling editing skills" to modeling how a writer navigates

the writing process, particularly on a task that feels difficult and for which the stakes are

high. As the NCTE "Beliefs about the Teaching of Writing" state, effective teachers

understand the "process of writing from the inside, that is, what they themselves

experience in a host of different writing situations" and are able to use that knowledge to

anticipate students' struggles with writing and to offer strategies for difficulties when

they arise (qtd. in Gardner 92). Through the metaphor of *balance*, Pavil was able to use

his own struggles with writing strategically and effectively to help students acknowledge

their anxieties about writing and to move beyond them.

CHAPTER FIVE: THE "OTHER GUY" WHO GRADES THE PAPERS: GRADING

PRACTICES AND SELF-DOUBT IN WINSTON'S CLASSES

Chapter Preview

In Chapter Four, I discussed Pavil's development of the metaphorical solution *balancing a split personality* to deal with the conflict between his role as a dissertation writer and his role as a writing teacher. In this chapter, I discuss another role conflict, in this case the tension between wanting to be a supportive classroom teacher and wanting to be a tough grader who upholds standards. Winston developed the metaphorical solution of *the other guy who grades the papers* to deal with this triggering issue. He divided his teaching duties between two personas: the supportive classroom teacher and the "critical person" who did the grading. In addition to helping him to fulfill several roles as a teacher, this metaphor also served an affective function, decreasing the friction between the students and the classroom teacher by removing the grader from the classroom.

Introducing Winston

Winston was a third-year PhD student in creative writing and a teaching assistant in the English Department at Ridges University during this study's data collection period. He had an M.F.A. from a nationally known creative writing program, and he had recently won a prestigious book contest and published his first book of poetry. During the spring quarter of 2008, Winston was teaching two sections of junior composition at Ridges University.

Winston reported that he had an "improvisational" teaching style, and perhaps for this reason, he was not as aware of the metaphors he used to teach writing as the other teachers in this study. Although he felt sure he was using metaphors for writing in class, and was able to recall a few of them, for the most part the metaphors he used appear to have been fleeting, made up for the moment and forgotten. He said, "I don't know if I have standard ones. [. . .]. I do so much of this on the fly [. . .] I'm definitely using them. You have to in order to explain what you're looking for. I just can't remember exactly which ones I'm using."

The main triggering issue that Winston brought into the study was a concern about how to uphold standards in his classes while still supporting his students in the classroom. Winston's grading policy was obviously carefully considered, and he discussed it at length in interviews. Winston said he was concerned about grade inflation and about students not being prepared for the real world. He said, "I've just talked to too many people in the private sector who've said graduates are coming out and they can't write." He cited as an example his sister, who worked in a hospital and was unable to hire someone to fill a position because none of the recent college graduates who applied for the job had the necessary writing skills. Winston felt it was important, then, to make sure that students who passed his class had in fact achieved the level of writing competence a passing grade represented. He felt he would be doing students a disservice if he simply passed them along without challenging them to improve their writing skills and perform at an acceptable level.

At the same time that he was concerned with upholding standards and enacting a "tough love" philosophy as a grader, Winston was surprised by and concerned about the

"extreme lack of self-confidence" he saw in his students' initial metaphors for writing. He wondered how he could foster self-confidence in his students without "coddling" them. He wanted to give them fair and accurate assessments of their writing through his grading procedures, but in a way that would help build, not further destroy, their self-confidence as writers. Winston developed the metaphorical solution of the *grader as this other guy* who is a "critical person" to deal with this issue. By dividing his teaching duties between the two personas—supportive classroom teacher and harsh critic/grader—he hoped to be able to offer fair assessments of students' writing without students feeling personally attacked by the teacher. In this sense, Winston's metaphor served an affective purpose.

At the end of the quarter, it was clear that, for better or for worse, grades became a focal point for many of Winston's students to a degree I did not notice in the other classes that participated in the study. Winston remained committed to upholding standards, but also expressed a strong interest in using Murray's *writing as discovery* metaphor in future classes, perhaps deepening his commitment to helping students relax and generate new material as well as helping them to stand back and be critical as they revised their writing.

I begin this chapter with a look at what Winston learned about his students from their initial metaphors. Winston was surprised by the lack of confidence he saw in his juniors' metaphors for writing, and his realization that they lacked self-confidence as writers strengthened his resolve to uphold his grading standards so that they would have a more accurate sense of their strengths and weaknesses as writers.

Treating "Self-doubt" with "Tough Love": Reactions to Initial Metaphors for Writing

Winston's initial metaphor for writing reflected his belief that "writing is an art as well as a craft":

> Writing is like sculpting. The idea for me is that we begin with a mass of material (wood, marble) and form it into something coherent and recognizable largely by refining its details.

He stated, "[My metaphor] may arise largely from the fact that I write poetry for a (meager) living. I think of poetry similarly." Winston noted, "I reacted strongly and positively to [student] metaphors which involved art likely because they resemble my own view. I reacted negatively to those that spoke about writing as tedious and difficult, not because I can't sympathize, but because they seem stubborn or closed off." In his first section of junior composition, he categorized his junior's metaphors into three groups: "art," "expressive," and "task."

Here are some of the art metaphors Winston identified:

> 6.308J.A26: Writing is like art. It is like art because it is a form of expression people can use. Writing, like art, allows you to voice your opinion on anything and everything. It is like art because it is often times considered beautiful. Along with art it can be interpreted many different ways depending on the audience member reading it. It is like art because it can often be used as a release mechanism, a way for people to get things off their chests.

> 9.308J.A26: Writing is like constructing a building. I chose to say writing is like constructing a building because it takes a certain amount of creativity and at the same time a certain amount of expected structure. All buildings have certain key elements that are necessary, but have much room for unique design.

> 13.308J.A26: Writing is like a blank canvas. Both are forms of artwork (expression), require feelings or strong interest for something, require skill, practice, revision, and to learn from mistakes.

18.308J.A26: Writing is like painting. One is faced with a blank canvas, and one must choose one's colors, patterns, composition, and subject in order to turn the canvas into a painting. The canvas is like a blank page (or a computer screen or whatever one writes on) and the colors are words and the composition is the framework and the subject is the idea, etc.

After categorizing the class metaphors, Winston wrote in reflection, "I'm surprised at the number of 'art' metaphors. Actually more pleasantly surprised than just surprised. I thought there'd be a few, but in this class, fully a third chose that kind of metaphor." He appreciated that a number of these metaphors stressed multiple aspects of writing, such as "creativity" and "structure" in number nine, and the sense that sense that writing offers an expressive outlet, while also requiring "revision" to make a finished piece in number thirteen.

After the initial discussion of class metaphors in his junior composition classes, Winston wanted to "add additional detail and clarify" his metaphor:

Writing is like sculpture. It's an expressive art but also a craft that requires construction and refinement. Rather than the raw materials being wood, clay, or marble as they are for sculptors, the writer's raw materials are thought and language. Writing is the act of shaping these materials into recognizable, coherent, and sometimes beautiful forms.

In this new version, Winston revised his metaphor in relation to what he noticed about his students' metaphors. He felt the need to counteract some of the student metaphors that portrayed "writing as an act of personal expression," but did not include any sense of revising a piece of writing for an audience. Here are some metaphors that Winston placed in that group:

1.308J.A26: Writing is like an expression of your soul because you can express how you feel on paper without anyone judging what you say or interrupting you.

12.308J.A26: Writing is like a "stress ball," one of those squishy objects that people squeeze to relieve stress (supposedly). Writing is a release in

the way that the "stress ball" is supposed to be, while helping to express and understand thoughts instead of simply letting out frustration.

18.308J.A26: Writing is like a rainy day. It is relaxing and comforting to engage your thoughts without fear of judgment from others. At the same time, rainy days are cold and challenging when faced with multiple days.

Explaining his revised initial metaphor, Winston agreed with his students that writing was "creative" and "an act of personal expression," but he also insisted on "the notions of reduction and refinement," that is, that writing is not simply writing down a first draft, but includes revision as an important part of the process, and is an "act of shaping" the material on the page. Winston emphasized two divergent qualities writers must have. Peter Elbow describes these qualities as being "extremely creative" and "extremely critical" in "Embracing Contraries in the Teaching Process":

[G]ood writing requires on the one hand the ability to conceive copiously of many possibilities, an ability which is enhanced by a spirit of open, accepting generativity; but on the other hand, good writing also requires an ability to criticize and reject everything but the best, a very different ability which is enhanced by a tough-minded critical spirit. I end up seeing in good writers the ability somehow to be extremely creative and extremely critical, without letting one mentality prosper at the expense of the other or being halfhearted in both. (327)

Similarly, Winston valued the student metaphors that saw writing as creative and structured or expressive and carefully revised. It was a similar impulse towards valuing the contradictory facets of the writing process that caused him to revise his initial metaphor for writing and that caused him to want to be a supportive classroom teacher and a critical grader, which I will discuss in-depth later in this chapter.[59]

First, however, I want to examine the last category of metaphors Winston created for his first class section, as these metaphors led Winston to think more about students'

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[59] Elbow also connects the dual roles of the writer with the dual roles of the teacher in "Embracing Contraries," which I discuss at length later in this chapter.

self-confidence as writers and his own job as a teacher and a grader. Here are examples

of "task" metaphors, again, as identified by Winston:

> 3.308J.A26 Writing is like torture because it causes me pain and
> frustration to write. I never meet the specified length and I always struggle
> to start.

> 8.308J.A26 Writing is like running a marathon. For me, writing is hard, it
> takes a lot of time and practice.

> 14.308J.A26 Writing is like a tedious task. Something I do not enjoy.
> Takes time and a lot of work and in the end it's a relief to be done.

After the class discussion of initial metaphors, Winston wrote on his response sheet,

"Those [students] who used different metaphors [other than art] seem ready for a sort of

revamping, meaning, I learned what an opposing/resistant view of writing looks like and

may be able to help students revise that view." Winston suggests here that he saw his

students as an audience he felt could be persuaded by the teacher to change their views.

He thought learning about students' starting positions could perhaps help him develop

rhetorical strategies that would be effective on them. At the same time, however, he saw

the task ahead of him as a difficult one:

> But if [students are] already at that attitude [that writing is painful and a
> chore], there's almost nothing I can do as a teacher to get through. At least
> that's how I feel and that's when *my* confidence starts to get shaky. And I
> do know [. . .] that there is plenty I can do. And I know from [evaluations]
> and past experiences that there are things I *do* do that work. But to hear
> that at the outset is a little disheartening, because you think, "Well, how
> am I going to get through to this kid who's already so closed off and
> thinks this is impossible?"

In our first interview, Winston more fully explained his initial reaction to the

negative student metaphors:

> As I read those, it's one of those things that I kind of grimace at as a
> teacher. I mean I get it, I get that writing's not easy, but I guess I just react
> mildly negatively. It's like, you're in a class to learn something, and to

immediately, already have this attitude that it's torture. It just makes my life harder as a teacher. And oftentimes, you know, something I realized just in all of their responses was how much this was rooted in an extreme lack of confidence.

Winston saw his students' negative attitudes about writing as something that would impact him, "make [his] life harder as a teacher," and perhaps as something he, as the teacher, had to try to overcome by getting students to see writing in a new way. In this conversation, he also began to attribute his students' negative attitudes about writing to their "extreme lack of confidence" as writers. Winston remarked, "I couldn't believe how much of that [lack of confidence] was being expressed, and yeah, of course self-doubt is going to lead to that closed-off-edness and 'This is a chore and a task and it's difficult.'"

Winston's idea that his students' negative attitudes towards writing were "rooted in an extreme lack of confidence" carried over into his second class. In this class, Winston made a category for "self-doubt" metaphors and indicated that he never felt this way himself as a writer on the metaphor response sheet by circling a 1 out of 4 on a scale from "never" to "always." He said in class, "I had a category for self-doubt metaphors. It seems like there's a bunch in here that express that and it's odd because I think that self-doubt is part of any mode of expression, and so it's interesting that that's something that people focus on." He indicated not that he was surprised that there was such a thing as self-doubt, but that he was surprised that students "focus[ed] on," maybe even fixated on, their self-doubt.

The following are several metaphors Winston classified under his "self-doubt" category:

> 2.308J.A20: Writing is like trying to plug an American electrical cord into an Asian outlet. Both an American electrical cord and an Asian outlet work well with products designed to be with each item. However, they do

not work together. I am not a writer, I have things that I am good at, though. Other people may be good at writing but not good at what I do.

7.308J.A20: Writing is like reading a large textbook. I don't enjoy writing, nor do I do it outside of school work. I'm not very good at it, and I don't have much to write about.

8.308J.A20 Writing is like the soul trying to make sense of the surroundings, but being torn apart by the very beings that try to dig.

10.308J.A20: Writing is like a natural disaster. I never know when writing is going to be needed for a class, and when I find out, it hits hard—like an earthquake.

Winston mentioned the *American electrical cord in an Asian outlet metaphor* in class. While this student clearly indicates that he does not see himself as a writer ("I am not a writer"), his metaphor actually communicates a robust sense of self. He says he is "good at" a number of things, even that he has talents not everyone possesses. About this metaphor, Winston remarked in class, "I like [. . .] number two because it's quite well-written for someone who claims to be bad at writing."[60] Winston said in class that he had experience with the vehicle of this metaphor, having plugged an American electrical cord into an incompatible outlet: "I have done it, it doesn't smell good, things melt. Yeah, I went to England and I plugged a set of speakers into an outlet . . . not a good idea [class laughter]." Winston reported that this student later told him in a conference, "You know I wrote that metaphor about the electrical outlet for Gwen's metaphor thing and I was really surprised that you liked it." In an interview, Winston explained that he liked this

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[60] Other teachers in this study also remarked on the phenomenon of students who identified themselves as "bad" writers writing powerful metaphors for writing. In addition, several researchers who have studied student metaphors for writing comment on this as well. James C. McDonald writes, "I find that many of the most powerful and moving metaphors are the metaphors of silence and failure that students, especially basic writers, use to describe themselves" (63). McDonald tells the story of two of his students who "realized that they could not have composed such [powerful] metaphors if their metaphors about their inabilities were completely true" (63). Lad Tobin also notices this and writes, "[We] can learn through metaphors of frustration and stasis just as we can learn through metaphors of satisfaction and dynamism" (455).

metaphor because he thought it fit the rhetorical situation, whether the writer realized it

or not:

> I think those students [who find writing difficult] realize, "I can't just say 'this stinks,' so I have to come up with a pretty lucid and clear way of expressing this where someone's going to respect my intelligent opinion and not dismiss it." In doing that, they're actually engaging in the very first step of really good writing, which is trying to express yourself clearly and in a way you get taken seriously. So it is sort of a funny thing that happens. And maybe it does relate back to that whole confidence issue. That student doesn't realize that they're actually already engaged in the processes of writing.

Winston also made special mention of the following metaphor:

> 16.308J.A20 Writing is like going in for surgery. I dread it before, and it turns out to be very helpful and beneficial.

Of this metaphor, Winston said, "I like [. . .] sixteen [because it] expresses a certain

amount of dread [or] dislike but reveals a potential strength [or] benefit that the student is

initially unaware of." Even though he classified this metaphor as belonging to the "task"

category, he had hope he could build on the positive outcome of the metaphor. He felt it

was possible this student was not yet completely "closed off" and resistant to writing.

It was the idea of self-doubt that played itself out most fully in Winston's classes,

particularly in relation to his grading strategies. Several of the students who wrote

metaphors that Winston put in his self-doubt category mentioned teacher responses to

writing as one of the reasons their confidence as writers was so low. For example, the

student who wrote the *writing is like a natural disaster* metaphor explained that she felt

her writing was out of her control:

> I hate to be so negative about writing, but whenever I hear I have to write a long paper I usually get worried. I'm not a good writer and it seems like no matter what I do, I can't get better that's why I compared it to a natural disaster. Writing a paper just makes me so nervous and I can't prevent it—

> like a tornado. In high school, no matter what changes I made I would still
> do awful on the final draft.

This student reports being bewildered by the grades she has received prior to Winston's class. She repeats "no matter what I do, I can't get better" and "no matter what changes I made I would still do awful on the draft." She knows she has received bad grades, and therefore she does not see herself as a "good writer," but she feels helpless to improve her writing. Similarly, the student wrote the *writing is like the soul trying to make sense of the surroundings* metaphor explained, "I have written papers that I felt were very good that came back with a lot of red ink." He seemed to be bewildered by the comments he had received on his writing prior to Winston's class.

Winston said his students' lack of self-confidence that was apparent in their initial metaphors was a "real revelation" and "had not occurred" to him he thought, in part, because of his own life experiences: "When I was growing up in my family, no one ever emphasized [. . .] building your confidence. That was just assumed. So I never had that issue as a student of self-doubt." He credited his home life and his schooling, which he described as a private college preparatory school, with fostering his self-confidence simply by expecting it. He clearly thought self-confidence was an important concept, and he even wondered if "the difference between the kids in the honors classes in high school and the kids in the average classes or lower classes might be quite literally an issue of self-confidence." He said, "I never had that confidence problem, but how did I have it [self-confidence]?" He said the metaphor activity was "very helpful if for no other reason than realizing that confidence thing, and how do you build it? [. . .] I think that was an interesting result of your study, of seeing that and trying to say, 'What can I do about it?'"

Winston felt that raising students' self-confidence was a crucial part of helping them succeed academically. As a writing teacher, he wanted to help students gain confidence, so he asked himself, "What can I do about it?" He did not feel that focusing solely on raising students' self esteem through praise was the right approach to take:

> [. . .] I do believe in the idea that Mr. Rogers destroyed a generation [. . .] that kids are too coddled and too entitled. But whatever ways we're coddling them when they're younger, we're not building self-confidence somehow. It's such an odd phenomenon. You'd think these kids who come from upper-middle class and middle-class homes, wealthy homes, and have been given every break, you would think the one thing they would have would be a degree of cockiness or confidence.[61]

Winston wanted to help students accurately assess their writing, and this meant giving them honest criticism of their writing. He said, based on his own life experiences, he felt that being criticized could be useful. He recalled his own upbringing and education:

> [I]t might be important [to be criticized] and it might be something that I had in my family and [other] people willing to say, "This is garbage," not "OK, you tried really hard, now you can try harder." I don't want to do that as a teacher, so I think I do like the idea of saying, "I don't care how hard you tried, you didn't do it. You didn't do a good job," and kind of pushing, giving some resistance. And maybe that will build some confidence, I don't know. We'll see at least after the first paper.

Winston did not believe that "coddling" students would help them to develop self-confidence they needed to be successful writers. "I'm kind of a believer in 'tough love' philosophy," he said, again, no doubt drawing in part on his own experiences. The main manifestation of this philosophy was Winston's grading policy, which was intended to motivate students to work on improving their writing in order to, therefore, increase their self-confidence as writers. Winston said, "I think I want to be willing to say, 'This work is crap.' And I think that's crucial for confidence. And maybe that's what's missing. Mr.

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[61] Winston admitted, "I'm generalizing and I'm judging just based on their clothing and appearance and such," but this is a common view of students at Ridges University, based on my five years as a part of the English department.

Rogers never said 'You suck,' but it might be important [for people to hear that]." Yet, he did not want to "punish [students] with grades" because "that's going to turn them off." He said he thought he needed to explain to his students,"[I]t's nothing personal. I don't think they're stupid, I think their writing is stupid, or something like that." He wanted to make a clear distinction between grading the writing and judging the person: "I try to tell them to disregard the grades, that grades just tell you where you're at relative to a mean, or relative to my expectations." Winston also developed a metaphor to help him assess student writing accurately (uphold standards) without having students feel like his grades and comments were a personal attack from the teacher. He divided his teaching roles into two personas: the supportive classroom teacher (who is human and also makes mistakes), and the harsh critic/grader. In the next section I explore this metaphorical solution more fully.

"Embracing Contraries": The Teacher and Grader Divided

How should teachers respond to student writing? This question that Winston was dealing with is an important one for composition teachers and theorists. Many composition theorists have noted that there are multiple possible roles for the teacher as grader or responder to student writing. Muriel Harris identifies the grader as "proofreader/editor," "grader as coach," and "grader as audience" as just three examples of possible "personae" available to teachers as they respond to student work (93). Richard Straub asks readers to think about the possible effects of teachers' grading stances when he writes,

> How do different kinds of response create different images of the responder and establish various relationships with the student? What kinds of comments distinguish a directive responder from a facilitative one? What specific strategies mark the commentary of an editor? A critic? Or a gatekeeper? What strategies distinguish a "reader" from a "guide"? A "coach" from a "fellow explorer"? A "common reader" from a "trusted adult writer"? (131)

Similarly, Charles Bazerman writes,

> When I know what I want to do, I know how to read, whether with a proofreader's eye, a textual analyst's structural vision, an editor's helpful hand, a professorial challenge, a maker's red bludgeon, or a companionly ease. Each of these stances invokes separate reading processes. In each way of reading I look for and respond to different things. (qtd. in Straub 132)

What is clear in all of these examples, is that teachers do, consciously or unconsciously, take on a certain role or roles as they respond to student writing, and these choices "establish various relationships" with students and offer students different kinds of feedback.

Winston created a metaphor that made space for the two distinct roles he sought to fulfill as a teacher. He wanted to be a friendly presence in the classroom, building a "rapport" with his students and even "playing the fool at times" and laughing at himself, but he also wanted to be a "tough" grader so that they would have an accurate idea of how their writing would be received outside the classroom. Winston dealt with this contradiction by metaphorically splitting himself in two, seeing the classroom teacher and the grader as separate personas. He told his students that when he graded their papers he was another person, not the friendly one they interacted with on a daily basis in the classroom, but someone who was going to be a very critical reader:

> I tell the students, "The person who's in class and jokes around with you and you like and he likes you is not the guy who grades the papers. The guy who grades the papers is someone else. And he's critical and he's

harsh and he's mean and kind of a jerk. But his whole job is to make sure that you're actually learning what I'm teaching you." So, I joked around about that every time I would grade. But I was trying to separate my personality from the critical person so that they wouldn't associate the two. But of course they will. But then again maybe they won't; on some level they won't or they'll understand, "OK, maybe just because I got a C doesn't mean he thinks I'm lousy."

Winston envisioned two roles for the teacher. On the one hand, the teacher interacts with students on a personal level, "jok[ing] around" with them in class and building a good rapport with them, as they all "like" each other. But then, when it is time to grade the students' work, the kind, humorous teacher becomes a "critical person" with a red pen—"harsh," "mean," even a "kind of a jerk."

Peter Elbow argues for a similar solution to the teacher/grader conflict in his article "Embracing Contraries in the Teaching Process." Elbow writes, "I think the two conflicting mentalities needed for good teaching stem from the two conflicting obligations inherent in the job: we have an obligation to students but we also have an obligation to knowledge and society" ("Embracing Contraries" 327). Elbow explains that teachers want to be supportive of their students,

> But our commitment to knowledge and society asks us to be guardians or bouncers: we must discriminate, evaluate, test, grade, certify. [. . .]. We have a responsibility to society—that is, to our discipline, our college or university, and to other learning communities of which we are members—to see that the students we certify really understand or can do what we teach, to see that the grades and credits and degrees we give really have the meaning or currency they are supposed to have. ("Embracing Contraries" 328)

This obligation to society was very much what Winston was concerned about when he said, "I've just talked to too many people in the private sector who've said graduates are coming out and they can't write." Winston also stated, "And you're doing [students] a disservice if you're letting them get through with lousy work and lousy writing," which

parallels this passage in Elbow: "[I]f we think we are being loyal to students by being extreme in our solicitude for them, won't we undermine the integrity of the subject matter or the currency of the credit and thereby drain the value from the very thing we are supposedly giving them?" ("Embracing Contraries" 328).

The solution Elbow advocates is very similar to Winston's solution. Elbow sees a "need for conflicting mentalities" ("Embracing Contraries" 333). He writes,

> [. . .] I argue that in order to teach well, we must find *some* way to be loyal to both students and to knowledge or society. [. . .]. [W]e can usually improve matters by making what might seem *an artificial separation of focus* so as to give each loyalty and its attendant skills and mentality more room in which to flourish. That is, we can spend part of our teaching time saying in some fashion or other, "*Now I'm being a tough-minded gatekeeper*, standing up for high critical standards in my loyalty to what I teach"; and part of our time giving a contrary message: "*Now my attention is wholeheartedly on trying to be your ally* and to help you learn, and I am not worrying about the purity of standards or grades or the need of society or institutions." ("Embracing Contraries" 339, emphasis added)

Elbow describes his teacher and grader personas metaphorically as the "lawyer for the defense" and the "prosecuting attorney" ("Embracing Contraries" 336). These two personas operate in very different ways in relationship to the student, who, in this metaphor is apparently on trial and whose writing skills must hold up well under intense scrutiny. The teacher is the defense attorney who acts as an "ally" and, Elbow writes, "help[s] you bring out your best in your battles with the other me, the prosecuting attorney me [i.e., the grader] when he emerges at the end" of the term ("Embracing Contraries" 336).

This stance is very much in line with what Winston was doing with his students. He even tried to teach students to read the essays in their textbook with the highly critical eye of Elbow's prosecuting attorney. He said, "So one of the strategies that I'm using [. .

.] is a lot of deconstruction of the argument, of other people's arguments, and I'm not

hesitating in terms of being very critical." Winston hoped that by modeling being a

critical reader and inviting students to take part in criticizing published writing, he could

build their confidence as critics and as writers. He explained,

> [. . .] when I approach these essays, I say, "Look, I kind of agree with
> Kilbourne, but here are all the places where she makes mistakes." And in
> being really critical, I invite them to start being more critical, right? I end
> up leading a charge almost where they start raising their hands and saying,
> "Yeah, why doesn't she say this?" and "Why doesn't she do that?" [. . .]
> So my job becomes [. . .] show[ing] them the flaws. And I tell them
> explicitly, "Look, you can read, so that means you can write." And if you
> can read critically and be harsh hopefully you can identify those mistakes
> in your own work.

In this passage, Winston characterizes himself as a military commander, "leading" his

students on "a charge" into battle with the published arguments they are reading.

Winston continued, "I would ask them if they were simply going to agree with the writer

or is there a way to defend yourself against this [argument]. I think that was a metaphor I

used a lot, defending yourself against other people's arguments." Like Elbow's defense

attorney, Winston seemed to be coaching his students as defendants who would have to

do battle with the prosecuting attorney and needed to be able to defend themselves in an

agonistic rhetorical situation.

Winston's students noticed this strategy to get students to think of themselves as

critical or skeptical readers. When we were talking about Burke's parlor metaphor and

how students might imagine writing as joining a conversation, one student said, "[N]ot

hating on Michael Moore [. . .], but we just read an essay [by Moore], and it's a lot of

opinion and he's not really an expert on the subject, so he's just like throwing his two

cents in [to the conversation]." This student echoed what Winston told me in an interview

he had said about Michael Moore's "Idiot Nation" in class: "I tell them I agree with

Michael Moore politically, I think, quite a bit, but I can't stand his mode of

argumentation, I think his methods are terrible." Winston hoped that by avoiding the trap

of holding the essays in the textbooks up as models students should imitate, he could give

them permission to make mistakes and not feel bad about it: "If you go in really critically

and say, 'Look how flawed this is,' it demystifies it. And they start to say, 'Oh, right,

famous people and books make mistakes, too.' We'll see what happens when the first

paper comes in!"[62]

By encouraging them to be critical readers, Winston was trying to prepare them

for the critical persona he adopted as a grader. Winston was, as Elbow writes, "standing

up for high critical standards" through his grading policy ("Embracing Contraries" 339).

Winston said that he decided to "grad[e] a little bit harder" this term to try to get his

students to improve their argumentative writing. He said he saw the grading decisions he

had to make as a teacher as "an ethical question" that he was "very open" with his

students about. He felt it was unethical to let students slip through junior composition

without doing acceptable work. Winston gave as an example the student who wrote the

plugging an American electrical cord into an Asian socket metaphor. He said,

> [. . . I]t's interesting that [this student] would say that writing is hard for
> him because I think his writing probably comes easily to him, but it's his
> argumentation, his logos that needs work. And I tried to point that out and
> say "You're writing is good, you're argument needs a lot of work." But
> somehow he never got that. And I'm sure he's done pretty well in English

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[62] This strategy was somewhat bewildering for some students who were not used to being asked to critique
published texts. For example, one student said,
> Yeah, I've found that in like Biology it's more factual, and proving something [. . . E]ven
> how we read it, like I'll read the textbook, and that's that, I don't question it. But, in this
> class, it's like, "Do you believe it?" I mean, why not, it's right there, published, so I have
> a hard time thinking that way. I think our teacher especially does that, like, "Why do you
> think that? Why do you suppose?" It's very deep. And I don't think like that.

classes thus far because his control of grammar and punctuation is pretty pristine, and he's probably been rewarded for that. But that's what I mean by grading a little bit harder. It's like, OK, if I let you walk through my class based on the rubric that the department's set up and that I've set up, it wouldn't be right for me to say, "Yes, you're doing fantastic." I'm tempted to do that, but I thought he's probably gotten a free ride through all these English classes by missing the point of the assignment but writing relatively clearly, but I wanted to bring him around in terms of argument, not just say, "Oh, well, he's in the ballpark."

This commentary reveals that Winston is not focused primarily on grammar and mechanical errors as he reports that this student writes technically clear prose.[63] Instead, Winston is concerned with helping students learn how to forge coherent arguments. He said he focused on "thesis statements, supporting evidence, argumentation, the nuts and bolts with all the essays [from the textbook they discussed together in class]. So not the nuts and bolts of grammar but the nuts and bolts of argument." Elbow writes that the teacher, in the role of "tough-minded gatekeeper," "should be critical-minded and look at students and student performances with a skeptical eye. [. . .]. This attitude will increase [the teacher's] chances of detecting baloney and surface skill masquerading as competence or understanding" ("Embracing Contraries" 333). Winston recognized his student as someone who had "gotten a free ride" in previous classes because of his surface-level competence, and stated that he was therefore trying to push the student further instead of just passing him along.

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[63] Part of the issue here might be that Winston's students expected him to grade on surface-level features rather than content. Winston said during one interview that he thought some of his students "would prefer it if [he] just focused on grammar, if they came in every day and sat there half asleep, and [he] said, 'Here's a split infinitive, don't do that.'" Winston explained, "I think that's what they think an English class is." One of Winston's students made a similar comment when we discussed Macrorie's "Engfish" metaphor in class:

> I was kind of reminded that in elementary school and high school, everything you write is graded on grammar and punctuation, and just on the formalities of writing. And you're never taught to think for yourself and really try to understand what you're saying. And then you get thrown into college, and it's all like conceptualization and understanding your argument, and write as clearly as possible, it's like a whole different world.

In addition to allowing Winston to act as both supportive classroom teacher and strict grader, this metaphor of the "other guy" who grades the papers was designed to serve an affective purpose as well, cushioning the blow of the potentially negative comments and grades the grader persona had to deliver to the students. In the next section I discuss the affective function of Winston's metaphorical solution.

<center>Metaphor and Affect</center>

The affective uses of metaphor have not been written about extensively. One recent exception is Lynne Cameron's article "Metaphor in the Construction of a Learning Environment." In Cameron's study of teachers' use of metaphor in an elementary school classroom, the "affective role [of metaphor] was found to be much more prominent and frequent" than she had anticipated ("Metaphor in the Construction" 164). Cameron notes, "Metaphor theory often emphasizes metaphor's cognitive role [. . .] while downplaying the affective role that was prominent in [her] data" ("Metaphor in the Construction" 167). Cameron explains that in her study, "Metaphor was frequently used in situations where teachers were mitigating potential threats to face, such as *giving negative feedback* or proposing challenging activities" ("Metaphor in the Construction" 175, emphasis added). Cameron describes a situation in which a teacher corrected a group of boys' dance steps by telling them that their feet were turned out too far and "look[ed] funny," "like Charlie Chaplin." ("Metaphor in the Construction" 163). Cameron explains,

> The affective impact of the [Charlie Chaplin] metaphor becomes clearer when we consider the pragmatic role in giving negative feedback. In this situation, the teacher is carrying out a potentially face-threatening act—

telling the boys that their footwork is inadequate—and we can hypothesise that the humour and familiarity of the vehicle terms helped to mitigate some of the threat to face. Metaphor offers an indirect way to convey feedback and other potentially negative messages. Again, we should note that it was not just the metaphor, but also the non-verbal actions [i.e., the teacher turning her feet out like Charlie Chaplin] that acted to mitigate threat to face through shared laughter. ("Metaphor in the Construction" 164-165)

Cameron notes that "Humour, hyperbole, expressions of alignment and solidarity, [and] simple lexis were used in and around metaphor, adding to an overall effect of a warm and supportive climate" in the classroom she studied ("Metaphor in the Construction" 175).

Winston's metaphor of the *grader as this other guy* who is a "critical person" and "kind of a jerk" was used not directly in negative feedback given to students, but as a metaphorical frame around the situation of giving negative feedback to students. It created different relationships between the students and Winston-as-teacher and Winston-as-grader. It was devised by Winston in part as a way to lessen some of the threat to face of receiving poor grades or negative comments on their work by removing the grader from the student-teacher relationship and instead positioning the grader as a gatekeeper or critic who was scrutinizing the teacher's teaching as well as the students' learning.

Winston wanted the students to see the grader as someone other than the supportive classroom teacher. He said, "[I] was trying to separate my personality from the critical person so that they wouldn't associate the two. But of course they will. But then again maybe they won't." Although it may seem from this statement that part of Winston's motivation for separating his teacher and grader personas was that he wanted his students to like him, I believe Winston was actually moving away from that concern. He explained, "I think when you start teaching you're worried that they're not going to like you and so you're just a little bit too nice." Instead, Winston explained that the

motivation behind the teacher/grader division was his concern about whether his students would think *he* liked *them* or not. He did not want his students to think he disliked them on a personal level just because he gave them poor grades. He hoped "they [would] understand, 'OK, maybe just because I got a C doesn't mean he thinks I'm lousy.'" Winston could separate out an evaluation of a piece of writing from an evaluation of the writer; he devised the metaphor of the teacher and grader as two separate personas to help his students do the same.

There are additional clues that point to the affective purpose of Winston's *grader as this other guy* metaphor. In line with Cameron's findings, Winston used "simple lexis" around the metaphor, used the metaphor as an "expression of alignment or solidarity," and saw the metaphor as using humor to deal with a difficult situation. For example, he used the "simple lexis" of describing the grader by the slang term "jerk." Also, his portrayal of the critic/grader as someone who was evaluating the teacher's teaching also could be read as an "expression of alignment or solidarity," as the students and the teacher are all being judged by the critic persona. The critical persona in Winston's metaphor holds the other half of the teaching persona (the classroom teacher) accountable as well, not just the students: "But *his* whole job is to make sure that you're actually learning what *I'm* teaching you" (emphasis added). It is clear in this sentence that both the learning and the teaching that takes place on a daily basis are up for review since the third-person *he* (the critic) assesses if the students are learning what the first-person *I* (the classroom teacher) is teaching the students. In addition, Winston said, "The guy who grades the papers is someone else. [. . .]. I *joked around* about that every time I would grade" (emphasis added). The fact that he says he "joked around" about the

teacher/grader divide with his students implies that he did want them to take the metaphor as one of "humour" and "shared laughter," as in Cameron's findings.

The way that Winston described his adoption of the critic persona as something he "joked around" about suggests that he may have been taking on the persona of a critical grader in the same way that Peter Elbow suggests readers become "doubters" in his "Believing and Doubting Game." Elbow describes this strategy as a way for giving feedback in which the reader "role play[s]" and as a believer, pretends to "agree with everything you have written," and as a doubter, "pretend[s] that everything [you have written] is false" (*Sharing* 32). The "critical" side of Winston, the grader, takes the perspective of a doubter. Elbow emphasizes that this is just a "game," "pretend," and even advises responders, "Instead of being yourself, *pretend to be someone else*" who either believes or doubts the writer's piece entirely (*Sharing* 32; emphasis added). However, Elbow cautions that both players in the believing and doubting game need to be in the same mindset for the game to work: "Readers need to learn a *spirit of play* to give this kind of response, and you, as a writer, must learn to take it all in the *spirit of play*. Especially the doubting" (*Sharing* 34; emphasis added). By "joking around" about turning into the "jerk" figure when he was grading their papers, Winston may have been trying to approach the subject with a "spirit of play."

In the next two sections, I will discuss the effects of Winston's use of the *grader as this other guy* metaphor over the course of the term. Based on data I collected from students' discussions of the metaphors from the field of composition, students' final metaphor surveys, and interviews with Winston, there seemed to be several outcomes. Students overall seemed to work harder, as they knew Winston had high standards.

Students also seemed to be very grade-conscious, for better or for worse, as students who

succeeded in meeting the tough standards were proud of their accomplishments, while

those who did not do as well felt doomed and seemed to give up. Students who met with

Winston in one-on-one conferences reported feeling supported and seeing themselves as

more successful writers, while those who did not meet with him became more negative

about writing. One reason for this divide between successful and less successful students

might be that the metaphor of *the other guy who grades the papers* put an additional

barrier in place for students who were reluctant to seek out help to begin with.

"[H]e really expects us to put work and effort into our writing": Student Reactions to

Winston's Grading Practices

Winston's students did notice his grading strategy and knew that he was holding

them to a high standard. When we discussed Bartholomae's "inventing the university"

metaphor in class, several students in each class linked Bartholomae's views with

Winston's. Bartholomae's metaphor reads as follows:

> Every time a student sits down to write for us, he has to invent the
> university for the occasion—invent the university, that is, or a branch of it,
> like history or anthropology or economics or English. The student has to
> learn to speak as we do, to try on the peculiar ways of knowing, selecting,
> evaluating, reporting, concluding, and arguing that define the discourse of
> our community. ("Inventing the University" 623)

While Bartholomae does not mention grading practices in the excerpt the students read,

both John Trimbur and JoAnne and Leonard Podis link Bartholomae's essay with a

"tough love" stance, the same words Winston used to describe his grading approach

("I'm kind of a believer in 'tough love' philosophy").[64] One of Winston's students said

while discussing Bartholomae's "inventing the university" metaphor,

> I think it really depends on the teacher. I think in this class he really
> expects us to put effort and work into our writing. But in art history, it's
> more relaxed, there are things that I've written where I don't really have to
> put as much thought into it, I just kind of half-ass it. She doesn't really
> care.

Similarly, another student also said in response to Bartholomae's metaphor that she

noticed a difference between writing for Winston's class and writing for her other classes,

> I think in other classes they're easier to write in because the teacher is not
> in graduate school for English, that's not their main focus, and they're just
> looking to see if you understand the material, and it's less stressful to write
> for them, but you know when you turn it in they're not going to grade
> them for writing.

 This student also noticed that there were higher standards for writing in Winston's class

than in her other classes. From these comments, it seems that Winston's desire to

motivate his students to work harder by being a strict grader was working. They realized

that they couldn't "half-ass" their writing assignments for Winston's class, but needed to

put "effort and work" into the assignments because he was going to "grade" the writing.

Winston also reported that his students "freaked out" after getting their grades

back on their first papers, and consequently, "then they all worked harder" for the rest of

the term. He said he saw "some massive improvement from paper one to paper two. The

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[64] Trimbur and Podis and Podis also link Bartholomae to a metaphor of teacher-as-parent (*in loco parentis*). This metaphor was implied in Winston's classes; for example, he said "[A]s much as it pains a parent to say [something critical] to a child or a teacher [to say something critical to a student] it might be important." However, he did not use the teacher-as-parent metaphor overtly, as he did the *grader as this other guy* metaphor. Trimbur writes, "For me, the constellated figure of student and teacher *in loco parentis* so thoroughly pervades the study and teaching of writing that it has become commonsensical and unavailable for analysis" (293). In other words, it has become a conventionalized metaphor; teachers and students in composition classrooms fall into the *in loco parentis* pattern without necessarily being aware of it. Podis and Podis point out that one of their own students [. . .] described writing assignments as "chores assigned by professors," and that chores are usually assigned to children by their parents (129). This idea of writing assignments as chores or tasks came up in all of the classes in this study, including Winston's, as he himself noted.

grades, on average, I must have had about six or seven C's on paper one; I only had about

two or three on paper two, per class." He also said that he was "surprised at how many

students were doing the reading":

> That was sort of weird. Usually, you feel like you have one or two students who definitely do the reading and handful who might get to it. And this quarter, I don't know if it was because we had a pretty good rapport in both classes or because I was being more demanding with the grading, but they were showing up prepared. When I went to teach *1984*, I was shocked, everyone had read it, in both classes. I mean even the kids who I thought were half-asleep and didn't care had their books with them and they had clearly been read. So I don't know what was going on there, but I'm definitely going to keep the standards up.

Like the other students in this study, the majority of Winston's students who were

present for the metaphors from the field of composition chose Elbow's *writing as a*

difficult process metaphor as the one that best fit their own experiences. Unlike some of

the students in other classes who focused on how difficult it was to begin a piece of

writing (as in Pavil's class), Winston's students seemed to focus on the idea that writing

needs to be revised many times before it will be a finished piece of writing. For example,

one student responded to Elbow's statement that "Producing writing, then, is not so much

like filling a basin or pool once, but rather getting the water to keep flowing *through* till

finally it runs clear" (*Writing Without Teachers* 28):

> [. . .] I have this massive plan that is stuck in my head and then all these little back-up ideas that I kind of spit out on paper. You read through it and you think, "Where was I going with this?" So it needs a little organization. So, I took the last line [of Elbow's metaphor] as you try to get the water to flow through until it is clear, it's muddy water trapped up in here [points at his head], and the muddy water is ideas, so it needs to be organized and sifted through until it makes sense.

This student's focus on revising writing seems to be in line with Winston's insistence on

writing as a "craft that requires construction and refinement." However, just because

students felt that they needed to revise their papers, that did not mean that they knew exactly how to revise their papers. Some students expressed concern that they could not meet the expectations Winston had set for them. For example, one student, responding to Mike Rose's articulation of a popular metaphor of writing as a "skill" that "should be mastered before one enters college and takes on higher-order endeavors," said,

> I think in college they expect you to be good writers. Like this class, we have to take it, and they grade pretty strict. But we're taking it because we have to, not because we want to. They expect you to already know how to write.

This student recognized the "expect[ation]" that students in junior composition be "good writers," but she felt it was unfair because she needed help in learning how to become a more effective writer. She did not feel that she entered the class as a successful writer.

Winston envisioned his students taking more responsibility for evaluating and revising their own work as well as that of their classmates. He used three strategies to get his students feedback on their writing: peer review sessions, optional one-on-one conferences, and comments on their papers. Ultimately, one-on-one conferences seemed to be most valuable for Winston's students. Although Winston clearly valued peer review and set aside plenty of class time for it, not all students felt prepared to be effective evaluators of each other's writing, even though, as I mentioned previously, they spent time "doubting" published articles in class.

Peer Review

Winston obviously valued peer review and revision. He remarked that his students engaged in multiple peer review sessions for their first paper. He explained, "They must

have done four drafts of that first paper. They had plenty of opportunities [to revise]."

He wanted students to learn from this extensive revision process and to become more

independent by the end of the term. He explained,

> [T]hey saw what I did with those final drafts [of the first paper], what they
> thought were pretty polished papers. So by paper two they had maybe
> three revisions and peer critique and a sense of what I was going to do or
> say to them. Then, for the third paper, they had one draft and then they
> were on their own. They could either meet with a peer critique partner or
> meet with me, which a number of them have done.

Winston's students knew he valued revision. One of the students said that he

thought Winston would choose Elbow's *writing as a difficult process* metaphor because,

"He [Winston] is always emphasizing you have to revise, and there's always a need to

revise. You have to revise or you'll lose participation. We peer review and then we

revise." While this student was speaking, other students in the class nodded in agreement.

They clearly were aware of Winston's emphasis on revision and on his stance that peer

review was an important part of the revision process. At the same time, this student

linked the importance of peer review not with improving one's writing, but with grades:

"You have to revise or you'll lose participation." He focused on the points he would lose

if he did not engage in peer review and revision, not on the value of peer review to help

him improve his writing.

While Winston provided his students many opportunities to give each other peer

feedback, his students reported feeling unprepared for peer review. As Brian Huot, who

also values peer review as a way of helping students become better assessors of their own

work, notes, "[M]any students are ill-equipped to make the kind of evaluative decisions

about writing that [teachers'] pedagogy expects [. . .]" (169). Because I did not witness

how peer review was set up in Winston's classes, I can only say that the student

comments on peer review were unlike those in Ray's classes, which I discuss in Chapter

Six, in which many students commented on how well they understood the teachers'

expectations (due to extensive modeling) and how beneficial they found peer review

sessions.

In a conversation about peer review students started when Winston was out of the

room, one student began by saying that she did not know "what [Winston was] looking

for" in a paper. "I know when we do peer review, I don't like when someone writes

something that sounds forced," she said, "but I'm not sure if that's what [Winston] wants

or not." Another student said that he wished he could see how Winston would write a

paper because he thought that would help him understand how the teacher interpreted the

writing situation: "It would be good for feedback, just to see how the teacher's rough

draft is, how they worked through the problems, how they set up their ideas. I think that

would be helpful." He was asking for a model of how to move through the revision

process. Another student said she would like to receive formative feedback on her draft,

saying, "I think it would be helpful if the teacher actually read your rough draft, instead

of the people in the class. Because then the teacher could give you feedback and tell you

what he's looking for. Because people don't always know what to write on your paper."

Another student agreed, identifying himself as one of the people who was not sure how to

be a helpful peer reviewer: "I feel like I handicap people because I can't help them. I tell

them grammar things, and they're all wrong. I make it worse." This student illustrates

two potential problems with his peer review strategies: one, he prioritizes local errors

above global concerns, and two, he admits he does not know how to address local errors,

even framing himself as a hindrance rather than a help, as he "handicap[s]" people with

bad advice. Three other students then chimed in:

> Student 1: We don't understand it, how are we supposed to help somebody
> else?

> Student 2: The only thing we get out of peer review is that we get to see
> what other people are writing about.

> Student 3: Maybe it would be helpful in an English major class, but we're
> not English majors, we're taking this class because we have to. So, it's not
> like we're really great at this.

These are self-reports and I did not investigate how Winston set up peer review;

however, since so many students commented on this issue, I think it indicates that the

peer reviews could have been set up more effectively, possibly by the kind of whole-class

workshop that so many students remarked on as being helpful in Pavil's and Ray's

classes. In this kind of workshop, Winston could have modeled his ideas about revision

as he modeled his critical reading strategies in class. Together, Winston and his students

could have developed a "shared vocabulary" for responding to student papers "so that

students [would] know what to look for and expect from teacher assessment of their

work" (Huot 176). In addition, this kind of whole-class workshop could have allowed the

critical persona who graded the papers to make strategic appearances in the classroom.[65]

Because the workshops would take place during the writing process, students could have

learned about Winston's expectations in a low-risk environment prior to the papers being

graded.

As Elbow notes, "there is obviously no one right way to teach" ("Embracing

Contraries" 339). However, one of the ways Elbow suggests incorporating both the

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[65] As I discuss in Chapter Six, while Ray noted that there were many roles for the teacher, including "the coach, the referee, the scorekeeper, and the fan in the stands," he seemed able to move in and out of these roles in ways that were apparent, and therefore beneficial, to his students.

critical and the supportive roles in the classroom is to give feedback in low-risk situations:

> One of the best ways to function as ally or coach is to role-play the enemy in a supportive setting. For example, one can give practice tests where the grade doesn't count, or give feedback on papers which the student can revise before they count for credit. This gets us out of the typically counterproductive situation where much of our commentary on papers and exams is really justification for the grade—or is seen that way. Our attempt to help is experienced by students as a slap on the wrist by an adversary for what they have done wrong. No wonder students so often fail to heed or learn from our commentary. ("Embracing Contraries" 337)

Elbow gives several suggestions on how to use the critical persona in the classroom. He contends that it is important to make it "specifically clear" to the students what the critical persona's standards are ("Embracing Contraries" 335). He suggests "advertising [the] gatekeeper role by clearly communicating standards and criteria" in several ways, such as writing down "concrete, explicit" and "specific" criteria for student work and discussing graded prior student papers with current students rather than "talking theoretically" about what an A or a C paper looks like ("Embracing Contraries 336). Based on Winston's students comments about their unsuccessful peer review sessions, I wonder if criteria and how to apply criteria were always clear enough in Winston's classes.

Student-Teacher Conferences

However, in contrast to their comments about peer review sessions, students reported that one-on-one conferencing with Winston was very valuable to them. Winston invited his students to conference with him, although he did not require them to do so. He reported that as the quarter went on, students "started to meet with [him] more."

Winston reported success with those students who took the initiative to come to see him. Winston said that "for the large part, [. . .] students who met with me did write better papers," presumably because their papers did improve, according to his criteria. As one of Winston's students who reported success in conferencing with Winston noted, "I always write with a goal. The better I understand the expectations, the better my writing is. This has proved true for this class and any other in which writing is involved." Winston also said about students who met with him, "I was going to be aware that they were working pretty hard on them. Not that that necessarily would affect their grade in the final outcome, but I'd be much more inclined, if they still didn't get it, to say, 'Look, why don't you work on this some more.'" He said he gave several students the chance to rewrite their papers for a new grade: "[If] their first papers were like a D or an F, I would tell them. 'I'm not grading this, just redo it and hand it in at the same time as the final.'" If students would meet him and commit to improving their writing, Winston would go out of his way to help them succeed.

These students seemed to be better able to work with the critical persona's comments and reported feeling like more successful writers. Perhaps the most dramatic example is that of the student who started the quarter off as a highly apprehensive writer, stating in her initial metaphor,

> 10.308J.A20 Writing is like a natural disaster. I never know when writing is going to be needed for a class, and when I find out, it hits hard—like an earthquake.

Her final metaphor read very differently:

> 10.308J.A20 Writing is like something that gets better over times and after a lot of practice. I noticed that my writing improved a lot since the beginning of the quarter. After meeting a lot with [Winston] and revising papers over and over again, I've gone up from a C+ to an A- in my papers.

Clearly, this student felt she had benefited from conferencing with Winston. Explaining the change in her final metaphor, she added, "[Y]ou have to write and rewrite over and over again to get good at it. Practice makes perfect!" This student was proud of the progress she had made.

However, not all students sought out conferences with Winston. And some of the students who chose not to schedule conferences were those Winston felt could have benefited the most from one-on-one intervention. At the end of term, Winston lamented, "[S]ome [. . .] students are terrible at [writing], they know they're terrible at it, and they keep getting it confirmed to them, and yet they don't come and talk to you. I said over and over, 'Just set up a time to meet with me if you're worried.'" These students may have fallen into the vicious cycle that Daiker describes highly apprehensive writers get caught in: "Because they anticipate negative consequences, they avoid writing. Yet, the avoidance of writing—the lack of practice—leads to further negative consequences: writing of poor quality that receives low grades and unfavorable comments" (106). For such student writers, "anxiety outweighs the projection of gain from writing (Daiker 105). Daiker explains, "Because they fear writing and its consequences, 'highly apprehensives' seek to avoid writing situations: they are reluctant to take courses in writing, and they choose academic majors and occupations with minimal writing requirements" (105-106). As one of Winston's students kept asserting during the class discussion of metaphors from the field, "[W]e're not English majors, we're taking this class because we have to. So, it's not like we're really great at this." The most apprehensive writers, those who usually receive negative feedback on their writing and those who may have written the "self-doubt" metaphors at the beginning of the term, may

not have been able to imagine a conference about their writing as a positive experience, and would be reluctant to set up a meeting with any writing teacher.

However, I could not help but wonder if Winston's metaphor of the *grader as the other guy* who is a "jerk" may not have added an additional barrier for these students. Grading usually happens outside of the classroom space and becomes, as Pat Belanhoff describes it, "the dirty thing we have to do in the dark of our own offices" (Belanhoff quoted in Huot 166). Huot calls grading "mysterious" because it happens outside the realm of the classroom. Students who were already baffled by previous teacher's responses to their writing (e.g., "I have written papers I felt were very good that came back with a lot of red ink") may have been further alienated by not only the establishment of a separate space for grading, but a separate persona for the grader. In addition to the grading being "mysterious," as Huot so often complains it is, the grader himself may have become a mysterious figure to the students. As Elbow says of his own divided loyalties position, "It is not that this approach makes things simple. It confuses students at first because they are accustomed to teachers being either 'hard' or 'soft' or in the middle—not both" ("Embracing Contraries" 329). It could be that some students were reluctant to set up appointments with Winston because they thought they would be meeting with the tough critic, while those who took the initiative to meet with him found that he was both tough and supportive. Probst writes, "If schooling leads students to expect only the hostile reader [. . .] or only the reader who serves as the gate-keeper, then writing will come to seem less a pursuit of meaning than a survival exercise" (qtd. in Dohrer 7).

Because Winston had only recently created *the other guy* who grades the papers,

he may have been working through how to bring that persona into the classroom in the

most productive way. Winston said he wished more of his students had taken advantage

of meeting with him outside of class so that he could have done more to help them

succeed, "instead of feeling that [he] had no recourse." If students chose not to meet with

him outside of class, Winston felt that his hands were tied. In addition to utilizing some

whole-class workshops, Winston's students may also have benefited from some required

one-on-one or small group conferences with him. This way, the reluctant students would

not have to take the initiative to set up a meeting time, and all students could benefit from

more personal contact with Winston. Again, I think it is possible that Winston's grading

strategy was something new he was trying, and therefore, Winston was still working out

how to implement this metaphor, whereas Kate, for example, had already refined her

writing is like basketball metaphor over several terms. In other words, Winston's use of

his grader as *this other guy* metaphor may have been in a more nascent stage than Kate's

writing is like basketball metaphor. As I discussed in Chatpers One and Two, several

researchers investigating teacher change have noted that real change takes time (a year or

longer) and also is a recursive process involving *reframing, trying new roles, building*

competence and confidence through new roles and relationships, and finally, *living in the*

new frame (K. Tobin; Whitney).

While Winston didn't utilize whole-class conferencing or require his students to

conference with him, he reported that he did try to help clarify his standards through his

comments on their papers. Winston reported that grading more rigorously had been

"much more time-consuming" for him than grading leniently. He explained, "I think if

you say 'Well, this is an acceptable paper,' and you give the student a B, you don't have to worry about it too much. But, if you're going to give a student a C or D, you want to make sure you give that student the tools so they don't get that grade again." He tried to support students and help them to improve their work by giving them "much more extensive" feedback on their papers. But "more extensive" comments are not necessarily more helpful comments. Muriel Harris observes in "The Overgraded Paper: Another Case of More Is Less," that based on her extensive experience in the Purdue writing lab tutoring center, "the amount of useful information students derive from a graded paper, above a certain minimum level, is in inverse proportion to the amount of instructor notation on the page" (91). Providing "more extensive" feedback may overwhelm students instead of spurring them on to improve their writing. Also, Winston's own admission that he was intentionally being a highly critical reader of his students' papers may have made it even less likely that students could put his comments to good use in the future.

Research shows that overly critical comments, no matter how well-intentioned, can do more harm than good. As Pajares, Johnson and Usher note, "The infamous red pen is likely to weaken self-efficacy beliefs more than will a teacher's positive comments strengthen them (107). The danger is that "students who are often reminded of the distance between their current and their ideal performance often lose heart and give up" (Pajares, Johnson, and Usher 117). Several of Winston's students made comments that suggest they fit this description. Winston realized this. He said, "I was grading a little bit harder [and] I worry that it might be discouraging for kids who weren't predisposed to do well." This is a conflict Elbow writes about:

> [Sometimes] our commitment to standards leads us to give a low grade or a tough comment, and it is just what the student needs to hear. But just as often we see that a student needs praise and support rather than a tough grade, even for her weak performance, if she is really to prosper as a student and a person—if we are really to nurture her fragile investment in her studies. Perhaps we can finesse this conflict between a "hard" and "soft" stance it is early in the semester and we are only dealing with a rough draft; for the time being we can give the praise and support we sense is humanly appropriate and hold off strict judgment and standards till later. But what about when it is the end of the course or a final draft that needs a grade? ("Embracing Contraries" 327-328)

Elbow, again, advocates being clear about one's commitment to both positions in order to help students and teachers understand their roles more clearly:

> The approach does not take away the conflict between trying to fulfill two confliction functions. It merely gives a context and suggests a structure for doing so. Most of all it helps me understand better the demands on me and helps me stop feeling as though there is something wrong with me for being pulled in two directions at once." ("Embracing Contraries" 39)

Being clear, then, with oneself and one's students about how the different roles one plays as a teacher are performed in different spaces and different educational moments (classroom discussion, conferences, peer review set-up, etc.) would be a good idea too. Again, the student-teacher conference seemed to be a space in which Winston could fine-tune his enactment of his roles as a teacher and grader (balance his roles as a teacher and grader) in ways that both he and his students found beneficial. Students who had conversations with Winston about their drafts in progress or their commented-on papers could help Winston to understand, as Elbow says he does in conference, "when [his] comments are unclear or where students misinterpret [his] words or react in ways [he doesn't] expect" ("Options" 199). Also, in one-on-one conferences, Winston may have been able determine what students needed, as Elbow does, asking himself, "[What] will help *this* student on *this* topic on *this* draft at *this* point in the semester?" ("Options" 198).

In explaining the believing and doubting game, Elbow also tells writers, "you don't necessarily need to get *both* kinds of feedback" all the time (*Sharing* 34). Sometimes just believing or just doubting will suffice. According to Daiker, sometimes positive encouragement can make students more willing to spend time on their writing, thus improving it (108). As one of Winston's students explained, "If your favorite teacher in high school was your English teacher, and [. . .] really encouraged you and inspired you to write then you might like writing more than the kid who really hated his English teacher and just fought tooth-and-nail with them the whole year."

The way to determine what kind of feedback you need on your writing, according to Elbow, is to determine what state of mind you are in and where you are at in your revision process. He explains,

> [. . .] if you are working on an early draft—or if you feel very fragile about something you have written—it can be very useful to get only the believing responses. This is a way to ask people frankly to support and help you in making your case or imagining the world you are trying to describe. Conversely, if you have a late draft that you feel confident about and are trying to prepare for a tough audience, you might ask only for doubting. (*Sharing* 34)

This was perhaps the kind of information Winston was able to find out and respond to in one-on-one conferences. He was perhaps able to fine-tune his approach in conferences in ways that were particularly beneficial to his students. The final metaphors in Winston's class gave additional feedback to Winston on how his metaphor of the grader as *this other guy* was working. After the term was over, he continued to reflect on how best to teach junior composition in the future.

"Writing is like writing": Final Metaphors and Reflections

Winston kept his *writing is like sculpting* metaphor at the end of the term. He wrote,

> 11.308J.A26 Writing is like . . . I'd still say sculpture or making art. It's a process of self-expression but also of systematic and deliberate refinement.

He thought his students' final metaphors would "probably [be] the same" as they were at the beginning of the quarter. He said, "The hope is that I think they might have a better idea of how to do the papers a little bit better. But I suspect those who thought it was hard would still think it was hard." His focus was on whether students would feel like more competent writers, not whether they would enjoy writing more.

Of all of the eight classes that participated in this study, Winston's students definitely mentioned grades the most. Some of them felt frustrated that they had not achieved the grades they desired. For example, in this students' initial and final metaphors, he goes from seeing the benefits of writing to just disliking writing altogether:

> Initial metaphor: 16.308J.A20 Writing is like going in for surgery. I dread it before, and it turns out to be very helpful and beneficial.

> Final metaphor: 16.308J.A20 Writing is like a Hoover vac. It sucks.

Explaining why he felt this way, this student wrote, "My paper on *1984* . . . I just feel like nothing is good enough." He continued, "I just hate writing. I thought it was useful before . . . not anymore, it just hurts my head. I understand why it is important for some people to write, I'm just not one of those people." Another student's pair of metaphors showed a similar progression from bad to worse:

> Initial metaphor: 14.308J.A20 Writing is like riding a bike. It sucks at first, falling down and bleeding, but once you get the hang of it, the ride isn't all that bad.

Final metaphor: 14.308J.A20 Writing is like pretty much the worst thing ever. Kind of like a knife in the leg or bamboo shoots under the nails. I'm not good at it.

Explaining why he felt this way, this student wrote, "I didn't get good grades, and I realize I'm terrible at writing." Another student who started out with a negative metaphor based on grading kept that same metaphor:

Initial metaphor: 8.308J.A20 Writing is like the soul trying to make sense of the surroundings, but being torn apart by the very beings that try to dig.

Final metaphor: 8.308J.A20 Writing is like the soul trying to make words coherent to the person grading the work but always fails to convey the topic it so desperately tries to get across. I write papers that I think are good, others think are good, but the main person who does the review never seems to get my point.

Winston responded to this metaphor, saying, "Wow—number eight seriously had some kind of problem with me—with the person grading the work." This student explained that his metaphor was informed by multiple experiences: "Every teacher I have ever had for a writing assignment. I have never gotten above a 'C' on any paper I have written for English and I never know what I did wrong." Interestingly, even though this student did not enjoy writing, he said he tried to improve his metaphor: "It is still the same but tweaked to the point where I hope it is a little more clear." He added, "If not, then, Oh, well. This is my last English class, anyway," indicating that he did not see any need to prove himself as a writer in the future.

In contrast, there were also students who felt they had become more successful writers. For example, one student wrote, "In this class I have progressed from an average writer into a somewhat good writer." His initial and final metaphors were the following:

Initial metaphor: 6.308J.A20 Writing is like the weather. Writing can be beautiful, writing can be hard to predict, and some writing can be bad, like the weather.

Final metaphor: 6.308J.A20 Writing is like a sport, the more you practice, the better at it you get. You may be bad at writing initially, but the more you practice the better you can write what you think and you can express yourself better.

He explained, "I have a new outlook on writing and it can be a challenge, and somewhat fun, to write and improve upon [your] writing." What these students often had in common with the students who did not feel their writing had improved was their focus on grades as indicators of their writing ability. Pajares, Johnson and Usher note that students' perceptions of mastery experiences are based, in part, on how real they feel their success to be, including their awareness of the rigorousness of the grading:

Ultimately, then, whether an experience becomes a source of self-efficacy depends on how it is cognitively appraised by the learner. Earning an A on a writing assignment may serve as a powerful mastery experience and a social persuasion. A student's interpretation of such an experience is, of course, shaded by myriad contextual factors. For example, a student might consider the typicality of receiving an A from her given teacher, the effort she put forth on the given assignment, and the degree to which she felt her work was original, all of which influence the weight she will give to her 'A' experience as a determinant of her capability. (Pajares, Johnson, and Usher 108)

Successful students in Winston's classes definitely felt proud of their hard-earned grades. Perhaps the most dramatic example is that of the student who started the quarter off as a highly apprehensive writer and then changed her metaphor to reflect her progress:

Initial metaphor: 10.308J.A20 Writing is like a natural disaster. I never know when writing is going to be needed for a class, and when I find out, it hits hard—like an earthquake.

Final metaphor: 10.308J.A20 Writing is like something that gets better over times and after a lot of practice. I noticed that my writing improved a lot since the beginning of the quarter. After meeting a lot with [the

teacher] and revising papers over and over again, I've gone up from a C+
to an A- in my papers.

Clearly, this student felt she had come a long way as a writer, and she linked her sense of success to her improved grades. When Winston read her metaphor, he said, "That's nice . . . Well, at least one of them said that they thought their writing improved a lot." He said, "[H]opefully my change in attitude [about grading] actually benefited them. I didn't want them to be stressed out or obsessed with grades, though."

Several other students also mentioned feeling that they learned how to improve their papers in Winston's classes. One student who made good use of Winston's criticisms wrote the following pair of metaphors:

Initial metaphor: 18.308J.A20 Writing is like a rainy day. It is relaxing and comforting to engage your thoughts without fear of judgment from others. At the same time, rainy days are cold and challenging when faced with multiple days.

Final metaphor: 18.308J.A20 Writing is like growing up. It is something that I have to do. In the beginning it is somewhat painful, even hurtful at times, but it is worth it. Writing is a great skill to have and you're better off knowing how to do it.

She explained, "When I received papers back it [was] hard to see all the criticisms because I had put so much work and thought into them. However, it help[ed] me to construct a better argument and understand the dynamics of writing better." Her explanation suggests this student felt it was necessary to grow a thicker skin to be able to deal with the somewhat "painful," "hurtful" criticism. She had a robust enough sense of self to put Winston's criticisms to use. She said, "Before I hated writing because I thought I would never be good at it. Now I feel like I have the tools necessary to write a good paper."

Reflecting on his grading practices at the end of the term, Winston said, "I definitely plan on keeping my standards pretty high [in future classes]." Although he was frustrated that he was unable to reach all of his students, he said he had noticed positive changes in his classes overall. As I mentioned earlier, he said that his students worked harder and took the class more seriously.

Although he didn't change his metaphor at the end of the term, one difference Winston said he noticed in his teaching was that he felt more comfortable talking about his own difficulties with writing in class. I can only speculate about why this was, but I imagine that as students' expressed their own frustrations, Winston was able to bond with them by expressing his own, as happened in Pavil's classes. He said, "I'm much more willing to be reflexive, self-reflexive and say, 'Well, this happens to all of *us*, or this happens to *me*, I get frustrated,' and I'm doing it more and more." Again, he discussed his own difficulties with writing mostly in terms of his poetry. He said,

> Now I'm much more willing to say, "Yeah, I suck at this too sometimes, and I don't know what I'm doing [. . .]." Especially as a creative writer. I had this mild epiphany a couple of weeks ago writing a poem where I felt that every time I sit down to write a poem I feel like I am literally learning to do this again, as though I've never done this before [. . .] and there are days when you wonder if it will ever come back. I'm out of ideas, I'm out of ways of saying things, and of course it does come back. But there's this sheer terror.

He felt that sharing his own struggles with writing could be beneficial to his students. He also aligned himself with one of his students who expressed a new understanding, perhaps even an awe, of writing. At the end of the final interview, when I asked Winston if he was aware of any new metaphors for writing he had used in the classroom, he referred to one of his student's final metaphors. This student wrote the following initial and final metaphors for writing:

Initial metaphor: 18.308J.A26 Writing is like painting. One is faced with a blank canvas, and one must choose one's colors, patterns, composition, and subject in order to turn the canvas into a painting. The canvas is like a blank page (or a computer screen or whatever one writes on) and the colors are words and the composition is the framework and the subject is the idea, etc.

Final metaphor: 18.308J.A26 Writing is like writing. There's nothing else to compare it to. It's contained within itself. It can be comparable to other art forms, but the difference is that it uses words to convey meaning instead of images and words can convey a precise meaning; images can be much too vague.

She explained, "Writing critically for this class has changed my outlook. I now believe writing has no equivalent." Winston said that after teaching this quarter, he understood what this student was getting at: "You come up with countless different ways of explaining what you want them to understand. It's all metaphor. We can't really talk about writing directly." He continued, "So that's why [when] one of the people here says, 'Writing is like writing,' it makes sense."

Postscript: Developing Both Sides of Writers and Teachers

Although Winston did not change his final metaphor at the end of the term, he did suggest after the term was over that he was still working through how best to implement the teacher/grader divide. Because of a hectic schedule during the quarter (he was promoting his new book of poetry as well as teaching two classes and taking graduate classes), Winston did not complete the metaphors from the field activity until after the term was over. Because of this timing, he used this activity as an opportunity to reflect on the term and to think about how he would teach junior composition in the future. Winston chose Murray's *writing as discovery* metaphor, and wrote,

Donald Murray's [metaphor] seems nearest to my experience of writing. Perhaps this is a result of too much creative writing, but it seems to apply to my academic writing as well. I think it's one that I might employ in my classes in the future. I like it because it takes the pressure off and allows students to make mistakes and view these as opportunities rather than failings. It might also encourage them to think in new or even unorthodox ways.

Winston's response relates back to Elbow's insistence that writers need to develop both their critical and their creative sides. Elbow explains,

I concluded that good writing requires on the one hand the ability to conceive copiously of many possibilities, and ability which is enhanced by a spirit of open, accepting generativity; but on the other hand, good writing also requires an ability to criticize and reject everything but the best, a very different ability which is enhanced by a tough-minded critical spirit. I end up seeing in good writers the ability somehow to be extremely creative and extremely critical, without letting one mentality prosper at the expense of the other or being halfhearted in both. ("Embracing Contraries" 327)

Elbow's discussion of "conceiv[ing] copiously of many possibilities" and having a "spirit of open, accepting generativity" is very much in line with Murray's stance in his *writing as discovery* metaphor, in which writing is "the act of exploration itself" ("Writing and Teaching for Surprise" 1). Elbow describes how the contrary creative and critical impulses work in his own writing life:

[I]t is possible to make peace between opposites by alternating between them so that you are never trying to do contrary things at any one moment. One opposite leads naturally to the other; indeed, extremity in one enhances extremity in the other in a positive, reinforcing fashion. In the case of my own writing I find I can generate more and better when I consciously hold off critical-minded revising till later. Not only does it help to go whole hog with one mentality, but I am not afraid to make a fool of myself since I know I will soon be just as wholeheartedly critical. Similarly, I can be more fierce and discriminating in my critical revising because I have more and better material to work with through my earlier surrender to uncensored generating. ("Embracing Contraries" 334)

Elbow argues that writers and teachers need to develop both their critical and creative

sides, as becoming lopsided, if you will, in either direction leads to problems. Elbow

recommends building the muscle of the opposite of whatever our natural tendencies as

teachers are:

> I am also talking about developing opposite and complementary sides of
> our character or personality: the supportive and nurturant side and the
> tough, demanding side. I submit that we all have instincts and needs of
> both sorts. The gentlest, softest, and most flexible among us really need a
> chance to stick up for our latent high standards, and the most hawk-eyed,
> critical-minded bouncers at the bar of civilization among us really need a
> chance to use our nurturant and supportive muscles instead of always
> being adversary. ("Embracing Contraries" 339)

In his post-term reflection, I saw Winston voicing an interest in developing the

creative/nurturant side of his teaching in the same way he had worked to develop his

critical side during the quarter. It was as if having built up the critical half of his teaching

persona, he now wanted to focus on developing the other half of his teaching persona.

Elbow insists that a commitment to both is needed: "There is a genuine paradox here. The

positions are conflicting and they are true" ("Embracing Contraries" 330). Perhaps

Winston's journey is an example of the natural recursive process of what Whitney calls

trying out a new frame and then *living in the frame*.

CHAPTER SIX: TEACHER AS "COACH," "REFEREE," "SCOREKEEPER," AND

"FAN": MULTIPLE ROLES IN RAY'S CLASSES

Chapter Preview

In the previous chapter I discussed Winston's conflict over his desire to support

his students and also uphold standards in his junior composition classroom. His

metaphorical solution was to envision two personas for the teacher: the supportive

classroom teacher and *the other guy* who grades the papers and is a very critical reader.

The main triggering issue in this chapter is also related to the various roles teachers play.

Ray's triggering issue was that students' needs are always changing and therefore, the

teacher must adapt to meet those needs. He stated the problem metaphorically at the

beginning of the quarter, saying that teaching writing is like *hitting a moving target*.

Because he believed that teaching meant adapting to students' needs, Ray valued the

chance to learn about his students through the discussion-based metaphor activities. He

carried several of the conversations started in the metaphor discussions beyond the days I

visited the classroom, collaborating with students to improve his pedagogy. At the end of

the quarter, Ray wrote a metaphorical solution to his teaching dilemma that emphasized

the multiple roles teachers play: *Teaching writing is like being the coach, the referee, the*

scorekeeper, and the fan in the stands. This metaphor encapsulated what he had been

doing in his classes all quarter.

Introducing Ray

Ray, a retired high school science and English teacher, was teaching part time in the English Department at Ridges University during the spring quarter of 2008. Ray had over thirty-five years of experience in the classroom. He had an M.A. and an M.F.A in English and had published a book of short fiction. In the spring of 2008, Ray was teaching two freshman composition courses.

At the beginning of the term, Ray said in an interview that teaching writing was like *hitting a moving target.* This metaphor was central to Ray's pedagogy over the course of the term as he frequently emphasized that teachers should adapt to the needs of their students. The problem, as Ray saw it, was that students' needs change class by class, even day by day. He remarked, "Just when you think you've got it, the target moves. What worked with one class might not work with the next class." He said teachers need to "know their subject," "know their students," and "know how the two fit together." He seemed to approach this "fit[ting] together" as a puzzle he had to solve anew each quarter. This stance meant Ray was willing to play various roles at various times in his classroom. At different times he empathized with his students about the difficulties of writing, challenged them to take on more ambitious writing projects, and trained them to be better evaluators of their own and others' writing. At the end of the term, part of Ray's final metaphor for writing emphasized the teacher's ability to adapt to the students' needs: *Teaching writing is like being the coach, the referee, the scorekeeper, and the fan in the stands.* Even though Ray produced this metaphor at the end of the term, I am using it to frame this chapter because it describes Ray's pedagogical stance very well. The teacher in Ray's metaphor takes on every position in a sport other

than the player: the *coach* who trains and encourages the athletes, the *referee* who makes sure the athletes play fairly within the accepted rules, the *scorekeeper* who notes when the athletes succeed in making a goal, and the *fan in the stands* who cheers the athletes on as they strive to win the game.

Ray's metaphor for teaching writing may at first seem fragmented, as in real life, no person engages with a sport in the various roles he lists simultaneously; however, all of these roles are held together, potentially, by the role of *coach*. When I discussed Ray's final metaphor with him, he remarked that a good coach "has to do a lot of things in practice. He has to work you really hard, he has to challenge you to challenge yourself, and he has to encourage you when you need it so that you don't give up." As Ray points out, in preparing players for the game, coaches have to recreate the difficulties and "challenge[s]" players face. Similarly, writing teachers who want their students to succeed as writers outside of the writing classroom, have to recreate the conditions their students will face, and, as Ray says, make sure they "don't give up" as they train. As I will discuss in this chapter, Ray coached his students by keeping the lines of communication open so that he could better assess their needs, emphasizing a collaborative pedagogy, and making sure the class expectations were clear and that students were equipped to meet them.

Opening Up the Lines of Communication: Initial Metaphors for Writing

Ray used the metaphor activities to get to "know [his] students," so that he could adapt to their needs, or change his aim so that he could *hit the moving target*. In our first

interview, Ray commented that having everyone share their metaphors anonymously in class seemed to facilitate open discussion between him and his students:

> [O]ne of the things that I liked about this metaphor exercise that I didn't anticipate was that I think it opened up some lines of communication among students and between me and the students about writing. I don't think it was a matter of "OK, here's what we think, now we'll go our separate ways." I think it opened up the lines of communication. Helped open up the dialogue. And I think that could be very helpful.

Ray's repeated use of the phrase *opened up the lines of communication* signals that he viewed communication between himself and his students as a channel that could be either open or closed, and that might start off being closed and require some work in order to open. In his classroom, he saw multiple lines of communication that could be opened up, those "among students" and those "between [himself] and the students." He felt that the metaphor exercise did this channel-opening work. From Ray's point-of-view, the students became more comfortable discussing writing not just with him, but also with each other. He later commented that sharing metaphors for writing helped develop a camaraderie that benefited his classes all term. He said he believed that peer review[66] was successful in part because of the sense of community that developed early on:

> [Sharing metaphors for writing in class] seemed to set up a climate . . . it helped just discussing metaphors and everything, establish, not a me-versus-them individually, but more of a collective effort. And someone even said to me in class that the peer review helped them because he felt like he was not getting advice from strangers, but from friends, and he knew what they thought about writing, so that helped.

Part of what helped to facilitate discussion, according to Ray, was his own acknowledgement of the students' points-of-view. During the conversation about the class metaphors, Ray emphasized that he was interested in learning more about his students' points-of-view. For example, Ray said to his students,

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[66] Peer review was a very important part of Ray's pedagogy this term, as I will discuss later in this chapter.

I really found what you had to say interesting. I really did. And one of the nice things is I'm hearing your opinions about writing, and sometimes I'm completely agreeing with you but we never talk about it, and sometimes I'm thinking, "I never thought about that." And I can't think of any cases where I really disagree. It's just new information. And I hope that as we go on that way when things come up that deal with writing that you will bring it up in class or ask for an explanation or ask why. [. . .]. So we don't always talk about this stuff, so I hope if you have questions, you will ask.

Ray reiterated the idea that some potentially important and fruitful conversations don't often take place in the classroom when he said "we never talk about it" and "we don't always talk about this stuff." He also repeated the request that students ask questions about things they didn't understand. He validated students' ideas by calling them "interesting" and "new information" and by giving them credit for allowing him to think about writing in new ways. He seemed to be trying to keep the lines of communication that he felt had been established during the discussion of class metaphors open for future conversations.

Ray seemed to build a good rapport with his students during the metaphor sharing activity in the same way Pavil did. Like Pavil, Ray discussed his own difficulties with writing with his students. Ray's initial metaphor portrayed writing as an experience that can vary according to the rhetorical situation and as a skill that can be improved with practice:

11.151.A18: Writing is like dancing. Sometimes dancing is easy; sometimes it is difficult. With practice comes improvement. Writing changes depending on what is being written, why, and the audience. Dancing also changes depending on the partner and the song.

Ray cited his fiction writing as the basis for his metaphor. He wrote, "I often start a story feeling as if I'm dancing with two left feet, but if I keep at it I sometimes can catch the beat and it begins to flow." His metaphor definitely contained some of the same elements

as his students' metaphors. He admitted to sometimes having difficulty with writing, particularly when he was beginning a piece of writing. In class, he gave an example of a time when he had difficulty completing a piece of writing:

> [. . .] I would *like* to dance, but sometimes I've got two left feet, or the music's not right and I can't dance at all, or sometimes it's just incredibly hard, and so is writing sometimes. I think I may have told this class about the time I had to write something about Ron Carlson [to introduce him at a reading], and I can't repeat what I said [as I was trying to write this] (class laughter), but it was painful, and I complained about it twenty-four hours a day. But to me then there are times when things go well . . . it's mostly difficult . . .

Ray acknowledged that he, too, had difficulties with writing. Sometimes, everything seemed to go wrong and he felt clumsy and awkward, as if he had "two left feet." As with Winston's *grader as this other guy* metaphor, Ray's metaphor seemed to serve an affective purpose. While Winston's metaphor was used as a frame "giving negative feedback," Ray's metaphor of *dancing with two left feet* was used while "proposing challenging activities," namely, the writing students would do for his class (Cameron, "Metaphor in the Construction" 175). Like Winston, Ray used "[h]umour, hyperbole, [and] expressions of alignment and solidarity [. . .] in and around [his] metaphor, adding to an overall effect of a warm and supportive climate" (Cameron, "Metaphor in the Construction" 175). By describing his own difficulties with writing, Ray established "solidarity" with his students who were expressing their own frustrations. In addition, while discussing the "challenging activities" that Ray admitted his students were going to face in his class, he used the humorous image of himself trying to dance with "two left feet" to diffuse the tension associated with a difficult writing task.

Ray also signaled solidarity with his students by giving an example of a time he struggled with what was, in a sense, an assigned piece of writing. He had to write an

introduction for a visiting writer by the date of the writer's visit, and it was going to be made public and potentially be judged by his peers. I find it interesting that he did not give a fiction example, but instead said this was something he "had to" do, as that seems to be at the root of many students' complaints about writing.

Like Pavil, Ray connected with his students through the shared experience of difficulty with writing. However, Ray's freshmen were different than Pavil's freshmen in that there were not as many initial metaphors that were purely negative about writing. Instead, there were more students who saw writing as difficult at times, but ultimately rewarding. A typical initial metaphor from Ray's classes was the following:

> 11.151.A26: 11. Writing is like finding a hidden treasure. It's hard to find, but once you do you'll see the rewards.

This student had a positive reaction to Ray sharing his difficulties with writing in class. After the discussion of class metaphors, she wrote on her reflection sheet, "English teachers don't always find writing easy. I always thought otherwise." She concluded, "It's okay to have trouble sometimes. Writing doesn't come freely to even the best writers. There are more people than I thought that have trouble writing." This student seemed relieved to have found that both her peers and her instructor had had difficulties with writing. She was not alone or part of a minority, as she had feared when she entered this class. Her statement that "even the best writers" struggle with writing could be liberating because it means that struggling with writing does not make someone a poor writer overall. Another student wrote the following metaphor, which, like Ray's, emphasized that writing improves with practice:

> 10.151.A26: Writing is like riding a bike. I chose this because in the beginning of writing you may not know what to write or how to write it. Once you learn how to write properly then you can do it on your own and

the more you write the better you'll get, just like the more you ride the better and more confident you are.

After the class discussion, this student wrote, "[I learned] that writing may not be easy but has some rewards in the end. Even if you are a great writer, it is still difficult and painful at times [. . .]."

Other students had similar reactions. Multiple students acknowledged that writing can be difficult, but seemed to reject purely negative views of writing. One such student wrote the following initial metaphor:

> 6.151.A26: Writing is like cleaning my room. Although it's a very time-consuming and almost brutal task for some people, at the same time at the end you have a very clean and comfortable piece that even though you can keep it how it is and be content with it, there is now even more room to fine-tune the details.

This student wrote on his reflection sheet, "I learned that writers are different. Even people who obviously love writing see it as a difficult task. Saying this, there are also some writers that can't get past this difficulty and see the good out of it." About the metaphor sharing activity, he said, "This activity really helped me think about my viewpoint on writing. It let me know that I'm not alone with my thoughts, and I'm also not in the worst boat possible."

Overall, students seemed to leave the discussion of class metaphors feeling that writing can be difficult, but also satisfying. As one student reflected, "Sometimes [writing] can be torturous, but also rewarding. I learned that some others truly despise all writing, and are truly close-minded about the subject. But also that some show my same feelings about it." He, like the student who wrote the *writing is like cleaning my room* metaphor seemed to reject the negative, "close-minded" attitude about writing.

Even though the general sentiment in Ray's classes was that writing was difficult but rewarding, there were certainly students for whom writing was so painful and unpleasant that it was hard for them to see writing as rewarding. For example, one student's initial metaphor was

> 5.151.A18: Writing is like fingernails on a chalkboard. To me writing is unbearable and it's hard to understand why we are forced to write. It makes me cringe just as hearing nails on a chalkboard would.

This student attributed her present attitude towards writing to her previous experiences with writing: "My sophomore year in high school I decided to take English 10 Honors after receiving an 'A+' in regular English 9. My honors teacher would constantly make us write and I would always do terrible but she never did anything to help me improve, she just made nasty comments." About college English teachers' metaphors, she predicted, "They'd be different than mine. I would hope that if they were a college English teacher that they wouldn't compare writing to fingernails on a chalkboard. Although that would be nice [smiley face]." Like Pavil's freshmen, this student seemed to find it unlikely that a teacher would have had the same kind of negative writing experiences she had faced, but she also wished that she could connect with a teacher in this way. After Ray's admission of his own writing difficulties, she wrote on her reflection sheet, "I learned that I'm not the only one in the class who struggles [. . .] I know that others are not writing geniuses so this has made me feel less intimidated while going to write a paper now."

Ray reported in an interview that he had discussed his own writing process, including the difficulties, with students in his previous classes. He said, "I talk about the problem with revision, mostly, and how difficult it is to finally get something on paper

that is what you want to say." Although he had not had his students workshop any of his writing, as Pavil had his junior composition students do, Ray said he had shown his students drafts of his writing with his comments and corrections on them: "I've shown them my work with all of the red marks I've put on it and told them how many drafts I've gone through, up to twenty. I've even passed [the drafts] around, and they think that's funny." Ray seemed comfortable taking on the role of a fellow writer with his class by sharing his work-in-progress so that they could see that he, too, did not write perfect first drafts, but worked through issues in his writing.[67]

After discussing the whole class' metaphors, Ray wrote on his survey sheet that he felt one of the differences between himself and his students was that although he definitely had experienced writing as "difficult," even "painful" at times, he accepted the difficulties of writing as a part of the process. He said, "I *don't* see that as something negative." Ray discussed this difference with his students in class as he commented on following student metaphor:

> 9.151.A26: Writing is like torture. I don't like it. It's painful for me. I am really not very good at it.

Ray said,

> The one [metaphor] in here that was very interesting was number nine. When I came to that, I just stopped because it said "Writing is like torture," and I went, "Yeah, sometimes it is," for *me* it's like torture and I went "Oh, no!" (class laughter) and then the next sentence said "I don't like it," and I realized that that's where I would be *different* because it's torture, but maybe I'm just masochistic . . . I still get something out of it. I like it and it gets to some point that other people described where it gets to a point where you feel good about it or when it's complete and I can look back.

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[67]At the end of the quarter, Ray described himself as a hybrid "writer-teacher," and I think that hybrid stance was present (if not yet named) here at the beginning of the quarter.

Although Ray revealed that he struggled at times with his own writing, he also claimed to enjoy writing, despite the difficulties he sometimes encountered. Unlike the student who felt he was "not very good at it," Ray had a sense of himself as, ultimately, a good writer, someone who could "look back" over what he had written and view it with pride. In this way, Ray agreed with his students that writing could be difficult at times, but he also encouraged them, by his own example and by referring to students who made comments similar to his own, to focus on the potential rewards of writing.

Ray said he was surprised that some students found writing extremely difficult:

> One thing that sticks out in my mind was that I was surprised at how many of them really saw writing as painful or hated it. I think that I need to reconsider that for some of them, it's a very difficult thing to do. It's not always the poor writers in there. I have one student who has said just amazing things in class, one of the most insightful students I have, and his writing so far has been excellent, but he said that he hated it, and that he felt he didn't know how to do it.

He said he planned to take this new information into account as he interacted with his students. He also said how valuable he felt the metaphor sharing activity to be:

> Next quarter, I really plan to have the students write their metaphors for writing. I really want to do that and share them and share mine and just acknowledge theirs. I think it sets up a thing where we can talk about how theirs might differ from mine, and how just because it's hard doesn't mean it has to be all bad. I think it's important to acknowledge theirs and to give them a chance to say how they feel about it because they do have strong feelings about writing, and for me to just try to tell them what it's like doesn't seem fair if I don't listen to them, so I plan to use it, to have some dialogue.

For Ray, part of knowing his students was understanding their relationship to the subject matter he was trying to teach. Similarly, a good coach knows his player's strengths weaknesses and therefore can help them improve. This requires trust and

communication, two things that are not always easy to come by, as Elbow points out in

"Embracing Contraries":

> [T]he very fact that we grade and certify at all—the very fact that we must sometimes flunk students—tempts many of them to behave defensively with us. [. . . S]tudents to try to hide weaknesses from us, "psych us out," or "con us." It is as though we are doctors trying to treat patients who hide their symptoms from us for fear we will put them in the hospital. (Elbow, "Embracing Contraries" 328)

Ray said that the metaphor sharing activity helped him to develop a needed rapport with

his students. He said, "[I]t helped just discussing metaphors and everything, establish,

not a me-versus-them individually, but more of a collective effort." He continued,

> I think the students feel more free, since they had the freedom to say "Writing's painful, I don't like it," even anonymously, and I acknowledged it, and the world didn't end. I think that they'll be more open about writing and their concerns. I asked them today [one week after the discussion of class metaphors] what they saw as problems with their first paper, and I was surprised at how they seemed open about it and I didn't think that they would be, but I think part of it was that we've already talked about the problems of writing and how we viewed writing, and so that set the groundwork.

Similarly, Elbow points out that teachers adopting a coaching stance can help students get

over their fears of asking for help:

> [T]his [coaching] stance helps reward students for volunteering weaknesses. The teacher can ask, "What don't you understand? What skills are hard for you? I need to decide how to spend our time here and I want it to be the most useful for your learning. ("Embracing Contraries" 337)

Ray said the metaphor sharing activity not only opened up the lines of

communication between him and his students but also gave them a way of talking about

difficulties with writing (via metaphor). He also said, "It made me more aware [of the

metaphors I use]. It made the students more aware." He gave an example of one of his

students coming to him with a problem with his paper draft:

> [A] student used a metaphor one time, they said they were trying to write something but they kept falling off, and I said, "Falling off what?" and they said, "It's like falling off a bike," and here they were going along and they'd lost their focus.

About this example Ray said, "I think that was the biggest thing for me, maybe, all of us sharing our metaphors for writing in class when we couldn't think of any other way to describe it." The student may not have had the language or the awareness to talk about his loss of focus in his paper, but he felt he could talk to Ray about what it felt like as he was struggling with the paper—it felt like "falling off a bike." This gave Ray and his student a starting point for discussing the problems the student was having with the paper. In this way, Ray and his students were able to use metaphors for writing as a language for discussing writing throughout the quarter.

Ray felt it was important to play multiple roles as a teacher, to adapt to his students' needs. That meant that he needed to do more than acknowledge their difficulties with writing; he needed to help them move beyond them. In order to do this, Ray also encouraged them to challenge themselves in their writing assignments for his class. As Ray said at the end of the quarter, a coach has to "challenge you to challenge yourself." In the next section, I examine a metaphor for choosing a topic that Ray developed to encourage students to challenge themselves.

Choosing Your Dive for the Olympics: Challenging Students to Challenge Themselves

While Ray used his *writing is like dancing with two left feet* metaphor to empathize with his students and relieve some of their anxiety about the difficult learning tasks ahead of them in his class, he also encouraged them to look forward to the rewards

of challenging writing assignments (which many seemed to do after the class discussion

of initial metaphors). Ray used another metaphor to encourage his students to challenge

themselves. This metaphor was very much in line with his teacher-as-coach stance:

> [O]ne metaphor I use pretty often towards the beginning of the quarter is that picking a topic is a lot like choosing what dive you're going to do for the Olympics. If you pick a really easy dive, like a cannonball, you're not going to get any points for it. But if you pick something that's really difficult and beyond your capabilities and everyone else's, you're going to end up doing a belly-smacker and that's not going to succeed, either. I talk about the "degree of difficulty."

Comparing the writing assignments in his class to the Olympics suggested that the

assignments were serious and that success would be a proud accomplishment. In this

metaphor, Ray encourages his students to challenge themselves by getting them to focus

on the greater rewards of a greater risk (i.e., taking on a more challenging topic). He asks

them to find a topic that is personally challenging for them and also to find the right

balance between their present skills and a challenging topic. Boice advises writers,

"Beware the voice that tells you, in effect, bigger projects must necessarily bring bigger

risks of failure. [. . .]. Build a collection of anecdotes about the greater rewards of

publishing longer projects" (*Professors as Writers* 111). Ray was making a similar

statement with his metaphor regarding taking on riskier, more challenging topics in order

to reap greater benefits.

Cameron makes a similar recommendation at the end of her chapter on the

affective uses of metaphor. She suggests that teachers should rethink their use of

metaphor to make assignments seem *less* challenging, and instead consider how framing

these assignments as challenging could be beneficial to students:

> There may be important educational implications from the finding that [. . .] potential "threats to intellect" were down-played through the use of

metaphor, in situations such as [. . .] organising learning tasks. We might question why teachers saw learning tasks as in need of mitigation, rather than as challenges for students to rise to. We might also ask if alternative perspectives might lead to an even more effective learning climate. For while the supportive climate is no doubt a quite comfortable one, some children might respond to being challenged to take on difficult intellectual tasks and might come to see learning as exciting and positive, rather than as something to be feared and helped with. ("Metaphor in the Construction" 175)

Ray, through his coaching stance, downplayed threats to intellect via metaphor using his *dancing with two left feet* metaphor; however, he also encouraged students to view difficult intellectual tasks as positive challenges through his *choosing your Olympic dive* metaphor. He was able to use metaphors in *both* of these ways because his view of the teacher included multiple roles that worked together synergistically. As he said, a coach "has to challenge you to challenge yourself, and he has to encourage you when you need it so that you don't give up." Also, since Ray had built rapport with his students by sharing his own difficulties with writing, they may have been more inclined to listen to his advice. As Elbow writes,

> When they trust the teacher to be wholly an ally, students are more willing to take risks, connect the self to the material, and experiment. Here is the source not just of learning but also of genuine development or growth. ("Embracing Contraries" 329).

Ray also seemed to be helping students to find a balance between the level of challenge they took on and their skill level, something Csikszentmihalyi contends is crucial for positive learning experiences. In his studies of teenagers, Csikzentimihalyi found that when challenges and skills were well-matched and "working in tandem," "all

the varied components of well-being—cognitive, emotional, and motivational—[came]

together for students"[68] (*Talented Teenagers* 186). In contrast,

> Skill without challenge protected esteem and permitted relaxation, but only at the cost of low involvement and a dispersion of concentrated attention. Challenge without skill constrained attention effectively but took an evident toll on students' sense of self-worth." (*Talented Teenagers* 186)

Ray encouraged students to find a balance—to choose a topic that was neither "really

easy" (skill without challenge) nor "beyond your capabilities" (challenge without skill).

Ray reported that he had used the *choosing your Olympic dive* metaphor before,

but that participating in this study had made him rethink how he used this metaphor in

class:

> I think [the metaphor activities] made me [. . .] be more careful with my metaphors. I'm afraid that before I would say the metaphor and think that they would completely grasp it, "Picking an easy topic is like going off the high dive in the Olympics and doing a belly-smacker," and I wouldn't say much more about it. But this time I would try to get them more involved, I would ask them what kind of dive we should try to do, and they would say, "Well, it shouldn't be impossible, but it should be challenging enough to get you the most points," so that they were incorporating it, rather than just me putting it up there.

He reported that he thought his students "were taking [his metaphors] and making them

their own." He said he felt good that his metaphors would "stick with them" and help

them as writers. He gave as an example one of his students who had used the *choosing*

your Olympic dive metaphor again later in the term:

> One student [. . .] said something about my metaphor, the high dive. [This] student was going to do a report, and I said, "That's really not a challenging topic," and he said, "It's a belly-smacker, right?" And I said yes, and he said, "Good metaphor," and we laughed, and I think it helped

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[68] Although this passage refers specifically to teenagers, Csikszentimihalyi is careful to note that these findings hold true for all people, "whether the respondent is a man or a woman, young or old, rich or poor, American or Asian. This balance [between skill and challenge] is important regardless of the nature of the activity; e.g., it is as true of competitive sports as of meditation [. . .]" (*Talented Teenagers* 196).

us get through that and it helped him see it in a new way, the challenge of a more difficult topic vs. an easy one.

Through this metaphor, Ray managed to encourage his students to challenge themselves while also maintaining the good rapport he had with them. But being willing to take on challenging assignments is only one step towards successfully completing such assignments. One must also understand the goal, expectations, and requirements of the assignment, and must feel one has the skills to meet those demands. Csikszentimihalyi contends, "It is not only the 'real' challenges presented by the situation that count, but those that the person is aware of. It is not the skills we actually have that determine how we feel, but the ones we think we have" (*Flow* 75). Therefore, helping students take realistic stock of an assignment's challenges and helping them to gain awareness of their skills (feel capable of tackling those challenges) are important steps towards success.

Ray used several strategies to prepare his students for challenging writing assignments. First, as a result of the discussion of the metaphors from the field of composition, Ray discussed his expectations with his students, building a collaborative list with them and writing it on the board. He also coached students through whole class workshops, training them to respond to each other's essay drafts in productive ways. This set up what students reported to be beneficial peer review sessions. The next section discusses how Ray learned about his students' struggle to adapt to different teachers' expectations while discussing the metaphors from the field of composition and how he used that information to make his class expectations clear to students.

"Every English teacher wants something else": Discussing Class Expectations

While discussing Bartholomae's "Inventing the University" metaphor several of Ray's students said they were frustrated by having to figure out a new teacher's expectations every time they entered a new classroom. They were able to give specific examples from several different subjects:

> Student 1: I feel like he [Bartholomae] was talking about how every teacher has different expectations, and as a student you're going to have to mold yourself to that and learn their expectations and write what they want you to write, basically.

> Researcher: So have you had that experience?

> Student 1: Yes. Every English teacher wants something else from you, some more, some less, some different styles and whatnot.

> Student 2: That's exactly what I thought, too.

> Student 3: Math teachers a lot, too.

> Student 2: Yeah.

> Student 3: There's different ways. Because I know in math in high school it's OK to write this way, but here there's a lot where they're like, "No, this is not OK, you have to state each step or you don't get credit." We have to say, "This is our starting formula," or you get two points taken off, whereas in high school we didn't necessarily have to do that.

> Researcher: So that wasn't an expectation in high school, but it is in college.

> Student 1: That happens in my chemistry class too. Some teachers make you list everything, every step, other teachers let you skip middle steps that you can do in your head, other teachers if you don't write every single step you get points taken off even if you get the right answer.

Up to this point, the discussion was mainly a series of complaints about what students felt were teachers' whims. Teachers' varying requirements were very exasperating for these

students. Then, a student brought up an example from computer science class that got the

class thinking about why teachers might have certain requirements:

> Student 4: I think in any class where there's a style involved you run into
> that where the professor likes it his way and if you deviate too much from
> that, then . . . of course, he does it his way for a reason. He's got reasons
> why his way is the better way, so if you're too far away from that . . .
>
> Researcher: So what do you think some of the professor's reasons might
> be, if it's not completely arbitrary, but there are reasons?
>
> Student 4: Well, I'm thinking like in my computer science class, when
> you're writing code, you can generally move stuff around wherever you
> want it to be as long as it's syntactically correct, but some ways are easier
> to read than others. Well, there are three or four generally defined
> standards of doing it, and everybody likes a different way better. So, if he
> likes his way better, he thinks it's easier to read, he's gonna want you to
> do it that way if he's got to grade all this stuff.
>
> Researcher: So you're saying there are even experts in computer science
> who disagree about what's the most elegant way to write this program,
> and you have to figure out which of these ways is the teacher going?
>
> Student 4: Yeah.
>
> Student 1: I know in chemistry at the end of the 150 series you have to do
> a whole test over all of it, and these little steps, you may not think they're
> that significant now, but when you get more elaborate, those little steps
> will help you. And that may be why they take off, to actually benefit you
> later. You just don't realize it now, you get angry over it.

Student four recognizes that there may be more than one acceptable way of presenting

information in a given field, and that teachers are likely to prefer one of those ways. He

views differing expectations among his computer science instructors as part of a larger

conversation going on in the field. He seems to take on the instructor's perspective when

he says that the instructor "has got to grade all this stuff," so of course he would like to

see it written the way he feels is best, the way he would find "easier to read." His

explanation prompts student number one to talk about why chemistry instructors might

ask students to show all of the steps they took to solve a problem. While her reasoning is

based entirely on the school setting, i.e. preparing for more "elaborate" problems and for

a comprehensive exam, she is able to articulate an understanding of what the instructor's

motives might be. The fact that she says that making sure you've gotten every step

correct will "benefit you later" although "you don't realize it [at the time] and get angry

over it," suggests that the reasons for asking students to show all of their work could be

explained more thoroughly in the chemistry classes. Is the reason to be sure that students

are adequately prepared to move on to more difficult work? Is there a larger disciplinary

reason?

Ray noticed his students' frustrations with changing requirements and tried to address

them:

> . . . Another good point that [a student] picked up on . . . he said that
> people have different ideas [about writing] and I think you [student]
> picked up on it when you mentioned chemistry, one thing I think we
> touched on yesterday maybe, but we need to make clear is that there are
> some things that I could say about writing that are pretty much universal.
> You go to any English teacher, any instructor, they're going to say, "Yes,
> if you're in the United States, the comma needs to go inside the quotation
> marks, your ideas need to be clear." But there are other things, suggestions
> that I will make or your peer reviewers will make that are more in terms of
> style, and you'll look at it and you should consider do you want to do that
> or not, and sometimes those [suggestions] are more optional. Sometimes
> there's a reason behind it, or we can say why. Just like with the chemistry
> and math, I think maybe we should make it clear that OK, some things are
> not negotiable, at least no one's going to change the period at the end of
> the sentence, that sort of thing, but other things, style . . . one class last
> quarter was surprised about the sudden shifts, transitions, in Rick Bass
> [stories], and I said, "Yes, you can do it if you can get by with it."

Ray's repeated use of the phrase "make it clear" indicates that he saw a need to demystify

requirements for his students, to clarify what English teachers expect and why. He

wanted to communicate to his students that there are some requirements that are

negotiable, while others are not. Along these lines, Ray also brought up the idea that some rules are not written in stone:

> They've heard me say that any fool can make a rule and any fool will follow. . . there's a student in my next class who wrote a thesis statement that is not one sentence, it's not a typical thesis statement at all, but it's perfect for what he did. So, those were good points that you guys made.

Ray continued this conversation in both of his classes, devoting an entire class period in each section to the discussion. Ray told me that this was not something he had planned to do before the class discussion of metaphors from the field. Rather, this was something that he felt would be worth spending more time on because his students had expressed so much frustration with what they saw as unpredictably different requirements from one English class to the next. This was a clear example of how Ray adapted to his students' needs. I was not present for these discussions, but Ray described them to me in our final interview:

> [O]ne of the things that came out was that they said you have to learn what the teacher wants, as if every English teacher has their own difference. And I thought, Oh, my gosh, well, to small extent that's true. Now little things we all decide on, but I like to think we agree on the big stuff, the important stuff. So I put a chart on the board and said, "Here are the things that I really think every English teacher would feel are important: develop your ideas, have some kind of organization. We might like papers organized differently, but there has to be some sense that there's a plan to the paper." I went through a number of things like that. Then, I put up a column of smaller things we might disagree on, that had a lot to do with style, but I said, most are going to want you to be concise. Then I put down my own little things that I expect, but I said that those are very much style things. Actually, they were taking notes on that, which surprised me.

The fact that students were taking notes on this discussion demonstrated that students were interested in this topic and genuinely wanted to understand what the class expectations were. Ray also helped them to puzzle through what might be general expectations for the field of English versus specific expectations for this class, which

could benefit them not only in his class but also in their future classes. Because Ray framed this as a dialogue in which he asked students to suggest where things should fall on the chart he was also able to clear up some of their misconceptions. For example, he was able to begin directing them away from local concerns, such as commas placement, to more global concerns, such as idea development:

> I also asked them what they would put in certain categories, and they said the most important thing was grammar, and I said, "What do you mean by grammar?" and someone said, "Commas," and I said, "So you think every teacher is really worried about commas?" and they said, "Yeah," and I said, "Well, I don't think commas rank as high in importance as developing your ideas. If you leave a comma out once in a while, or have a comma splice, I don't think most English teachers are going to go as crazy over that as if you don't develop your ideas at all, you don't have any critical thinking, you're just giving them clichés."

This discussion helped set up the extensive work with peer review that Ray did with his classes. He was able to make his expectations clear and to get students to begin to prioritize their concerns when revising a paper.

Having this discussion before the first paper was due might also been part of the reason for its perceived success. By taking the time to address his students' concerns and surface his expectations, Ray may have been able to circumvent the feelings of frustration that arise when students feel they have to guess what is acceptable in a specific class, or fail trying. He also acknowledged that some of his expectations were in fact his own pet peeves, or what he called "my own little things that I expect":

> [T]hey also spotted some things that were more individual, and some of them were funny. I had told them to use Times New Roman font because it was a standard we could all agree to, how long a paper was, etc., and they said that was very subjective, and I said, yes it is, but they knew that, so that was good.

Ray was pleased that his students understood that Times New Roman font was not the only acceptable font in the world at large. By verifying that this was his own preference he may have dissipated the resentment that students expressed when they felt that teachers took a "my way is the only way" stance to these kinds of requirements or did not provide a rationale for their requirements. Once he had established what his expectations were, Ray then helped students to put those expectations into practice. He coached his students in how to improve their own papers and to respond to each other's papers in whole-class workshops.

<center>"They would tackle things": Coaching Peer Review</center>

Ray told me at the beginning of the term that he was trying something new with peer review. He was devoting more time to modeling peer review and to peer review itself. He had his students turn in drafts of their papers electronically and then asked for volunteers who were willing to have their papers critiqued by the class. He would bring the papers up on the screen at the front of the room, and together, the class would read through one or two pages of the paper and make comments and suggest revisions. Ray said they usually did six students' papers per paper assignment. For three days they would review two papers per day for thirty minutes and spend the last twenty minutes of class in peer review groups. Then, on a fourth day, they would spend the entire period in peer review groups. All students were required to have their papers workshopped by the class once during the term, but they could volunteer for any day they chose. "I thought they'd get tired of it," Ray reported, "but they didn't seem to."[69] He emphasized, "When

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[69] As I will discuss at the end of this chapter, most students who mentioned peer review on their final metaphor surveys had positive things to say about the experience. However, one student wrote, "Even

we approached it on [the screen] it wasn't just me; they would tackle things." He would

ask open-ended questions and try to model helpful peer review responses for them. Ray

said, "It was funny because they were very reluctant in the beginning. They wanted to do

spelling errors or someone's punctuation. But then they got to 'We need more

background information,' and 'The second paragraph doesn't follow the first.'" Thus,

Ray was able to work toward getting students to prioritize global over local concerns.

In his article "Toward a New Discourse of Assessment for the Writing

Classroom," Brian Huot argues that teachers need to see "writing assessment as a

necessary, theoretical, authentic, and practical part of the way we teach students to

develop the complex tasks inherent in literate activity" (165). Huot contends that

assessment is a natural and important part of the writing process, students need to learn to

assess their own writing so that they can improve it. Ray's use of whole-class workshops

fits with Huot's argument. Ray, acting as a coach, was having students actually practice

the assessment behaviors he wanted them to adopt. Elbow describes the difference

between telling students what to do as writers and helping them to actually do it in this

passage from "Embracing Contraries":

> But how, concretely, can we best function as allies? One of the best ways
> is to be a kind of coach. One has set up the hurdle for practice jumping,
> one has described the strengths and tactics of the enemy, one has warned
> them about what the prosecuting attorney will probably do: now the coach
> can prepare them for these rigors. Being an ally is probably a matter of
> stance and relationship than of specific behaviors. Where a professor of
> jumping might say, in effect, "I will explain the principles of jumping," a

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though it helps greatly, the peer editing and the papers on the overhead seem to make writing harder along with getting a grade on it." Although this student recognized the benefits of peer review ("it helps greatly"), she also wrote, "It's very hard at times to write because I do not like to be criticized." I wanted include her voice here because, even though she was the only one in Ray's classes who expressed this concern, it would be important for teachers to keep this possible reaction in mind if they wanted to implement these peer review activities.

jumping coach might say, in effect, "Let's work on learning to jump over these hurdles; in doing so I'll explain the principles of jumping." (337)

Ray had already done the first steps described by Elbow above by setting up his expectations (the hurdles) in the class periods in which he made the collaborative chart of his expectations with his students. He had also warned them that the work was going to be challenging using his *Olympic dive* metaphor. Then, in the whole-class workshops, Ray was helping his students to become better writers by talking about assessment in the context of their own work, just as Elbow's jumping coach "explain[s] the principles of jumping" while the athletes "work on learning to jump." Because Ray was doing this in a practice setting, which, like a sports practice, did not carry the risks associated with winning or losing a game, he was able to help students locate the weaknesses in their essays without punishing them with bad grades. Also, by using the whole-class workshop approach, Ray's students were acting as a team, helping the people whose essays were up for review but also simultaneously getting pointers for their own essays and developing their assessment skills as well. Elbow describes the benefits of this type of approach:

> This [coaching] stance provides a refreshingly blunt but supportive way to talk to students about weaknesses. "You're strong here, you're weak here, and over here you are really out of it. We've got to find ways to work on these things so you can succeed on these essays or exams." And this stance helps reward students for volunteering weaknesses. The teacher can ask, "What don't you understand? What skills are hard for you? I need to decide how to spend our time here and I want it to be the most useful for your learning. ("Embracing Contraries" 337)

The teacher is, in other words, able to work with students on their particular needs by focusing on their work.

The class periods Ray spent making the charts of which writing requirements were universal and which were unique to his class as well as his use of the whole-class

workshop to model and facilitate peer review seemed to allow him to integrate multiple roles. He was able to show students what he was looking for in their papers as *referee* or *scorekeeper*, but at that moment he was not grading or penalizing them for stepping out of bounds. Instead, he was acting as a *coach* who could show them how to improve their form and as a *fan* as he also praised what they had done well in their drafts. Ray used these methods to prepare his students to succeed in the writing assignments he asked them to do. "When it comes to the game," Ray said, "the coach just stands on the sidelines, and you're out there by yourself."

As one student wrote about peer review on her final metaphor survey, "Everybody writes different things but we all know what [Ray] wants and expects out of the paper. So we can compare each other's to make sure we are on the right path." This student felt she had been given the teacher's view and knew how to apply his standards to her classmate's papers. The students in Ray's class became peer coaches and were able to help each other to reach their goals. In the next section, I discuss the results of Ray's coaching stance. Overall, his students felt like more capable writers who had a better awareness of their writing process.

"We all know what [Ray] expects": Final Metaphors in Ray's Classes

The peer review work Ray did with his students was reflected in their final metaphors. At the end of the term, Ray observed that his students' final metaphors conveyed "more appreciation of the [writing] process." In Ray's classes, there was also a high rate of metaphor change overall. Ray was surprised by this; when I asked him in the final interview if he thought his students' metaphors had changed, he said,

No. I didn't think they would change because first of all it's easy to keep what you had before, and I thought that they would write basically what they had before. And the second reason was I had never done anything in class where I tried to get them to change, so there was no incentive to change. So for those reasons I didn't think they would change. But if they did change, I would hope that they would change in a positive direction, that they would see writing . . . more the fun side of it, the discovery or it wouldn't be like pointing a gun to their head.

While Ray did not feel that he had done anything directly intended to get his students to change their metaphors for writing, he had influenced his students' metaphors for writing through his pedagogical approach and the kinds of activities he valued in the classroom. And even though Ray did not think his students' metaphors had changed, he related to me something that had happened in one of his classes (ENG 151 A18) after I had collected their final metaphors that led him to believe otherwise:

After my first class, as soon as you [the researcher] left, a student in the first row raised his hand and said, "Can I ask everyone a question?" and I said yes and he spun around in his seat and he said, "How many people changed their metaphor?" and all these hands went up, and he grinned, and it was . . . he seemed to be excited, and a lot of them seemed to be excited that "Yes, we changed," and that surprised me, puzzled me a little bit, that they were excited that they had discovered something, but I don't know what it is, so I'll be eager to see.

In that class, fifteen out of the sixteen students who were present for the final metaphor collection indicated that they believed their metaphors for writing had changed since the beginning of the term. Of the fifteen students who were aware of changing their metaphors for writing at the end of the term, thirteen had had no interest in changing their metaphors after the class discussion of the initial metaphors for writing. Something had happened in the interim to make them decide to change their metaphors. As Ray and I looked over the final metaphors surveys together, we noticed several repeated reasons for students' metaphor change. Twelve of the fifteen students saw their metaphors changing

in positive ways: they felt like they were more mature writers, they had a better

awareness of their own process, and/or they simply had a better attitude towards writing.

Twelve of the students also mentioned something specific from Ray's class, an

assignment or the teacher's approach, that influenced their final metaphor. Five of those

students mentioned peer review specifically.

> For example, one student's pair of initial and final metaphors was as follows:

>> Initial metaphor: 1.151.A18: Writing to me is like going to a doctor's appointment. It's something you don't particularly enjoy but you have to do it.

>> Final metaphor: 1.151.A18: Writing is like learning a new song to play on an instrument. There are lots of things to think about at one time (breathing, tempo, notes, tune, etc.), but once you get the hang of it and practice, you can get it.

This student wrote that her metaphor was "more positive and less negative," and she cited

a peer review experience as having influenced her final metaphor:

>> I wrote a rough draft for a paper and had it looked over by students. I thought it was okay, but they pointed things out like grammar, development, and sentence structure. There were many things I had to think about at once. However, once I corrected these mistakes and worked on it, I got the hang of it.

Her final metaphor shows an awareness of juggling many different aspects of writing—

from the local, such as grammar and sentence structure, to the global, such as

development of ideas. These were the kinds of things Ray was trying to get them to do in

whole-class workshops and the subsequent peer review sessions.

> Similarly, another student's pair of metaphors reads this way:

>> Initial metaphor: 17.151.A18: Writing is like learning how to drive a car. It is sometimes difficult, but with the help of teachers can become better with practice.

> Final metaphor: 17.151.A18: Writing is like dogs wanting to eat your food during dinner. I said this because whenever a person is eating dinner and a dog is in the same room, the dog always wants to know and see what is going on. I feel that writing is this way because I know I always want to see and know what other people are writing to see if I am on the right track.

This student emphasized the negative aspects of her initial metaphor in her explanation:

"I choose to compare writing with learning to drive a car because when I first tried to drive I failed miserably and with writing I never know what exactly to write or how to say what I am thinking so I usually get bad grades, often failing." She explained that her initial metaphor was informed by an experience she had in Sociology 101 her first quarter at Ridges University:

> I was told to write a 5 page paper in Soc 101 class. We were given basically three weeks to write the paper, I thought I was OK and knew exactly what I was going to put in the paper. As I began to write the paper I came to many burdens which resulted in me receiving a failing grade on the paper.

She felt that there was a change in her final metaphor and said that it was based on "the papers that we write in here for example. Everybody writes different things, but we all know what [Ray] wants and expects out of the paper. So we can compare each other's to make sure we are on the right path." She said she was aware of a change in her metaphor and explained, "I understand what I do wrong and sometimes I catch it but other times I don't. I feel that my writing is getting better from I would say Fall quarter" when she failed the Sociology paper.

Another pair of student metaphors was as follows:

> Initial metaphor: 19.151.A18: Writing is like a headache. It is painful, something unwanted, and I don't like it. It's never good, and I don't want to have to deal with it but I have to.

> Final metaphor:19.151.A18: Writing is like a brick wall. First you start at the bottom, build a foundation, and as you build more it gets stronger and stronger.

This student explained, "We are writing a hero paper. We started it last week and through editing and peer editing I have reworked what I started with and now rewrite 5 is a better paper. I have made my argument stronger." She said she was aware of a change in her metaphor, and said, "I feel more confident and less lost." The multiple opportunities for large and small group peer review seemed to foster a recursive writing practice for this student. She claimed to have worked through at least five drafts of her paper, and as she also commented on the final metaphor survey that she had more confidence in herself as a writer. This student seemed to be prioritizing global over local concerns as she revised her paper. She mentioned that she "made [her] argument stronger," which sounds like she was paying attention to global concerns rather than merely proof-reading her paper for grammatical errors.

Another student who began with a negative view of writing echoed this statement. Here are this student's initial and final metaphors for writing:

> Initial metaphor: 5.151.A18: Writing is like fingernails on a chalkboard. To me writing is unbearable and it's hard to understand why we are forced to write. It makes me cringe just as hearing nails on a chalkboard would.

> Final metaphor: 5.151.A18: Writing is like two boccee balls colliding full speed right in the middle of my brain and shattering.

While her final metaphor may seem very similar to her original metaphor, this student said that she was aware of a change in her metaphor and explained,

> I changed my metaphor because I believe that this is not as terrible as fingernails on a chalkboard. Over the course I found the writing process still hard, but with the editing and revisions I felt less stressed out. After getting my first paper back, I didn't do as good as I thought I did, then I

got to revise which made me write the paper in a less stressed manner which made me <u>slightly</u> enjoy writing.

She continued, "I don't feel as terrible or scared about writing as I used to be. Now I just get a headache but usually I can write a pretty decent paper with all the editing other students do and being allowed to revise." This student credited peer review and the writing process established in Ray's class as helping her to begin to overcome her fear of writing.

It wasn't only the negative student metaphors that changed at the end of the term. One student who came into the class enjoying writing illustrated how she became more aware of the work involved in writing a paper through several drafts. She wrote the following pair of metaphors:

> <u>Initial metaphor</u>: 4.151.A26: Writing is like a passion because it gives you a chance to express your feelings and thoughts on paper.

> <u>Final metaphor</u>: 4.151.A26: Writing is like a process. There are many different steps you follow to get your final product. You have your first draft, editing and revising, and then you form your final copy.

This student explained, "Through my experiences writing all three papers [for Ray's class] I realized that it takes a lot more than I thought to create your final draft." She said she was aware of a change in her metaphor and reflected, "At first I described it as a passion, which it still is, but there is also a lot of hard work that goes into a good piece of writing. It's not as leisurely as I thought before."

Another student who expressed an increased awareness of the writing process wrote this pair of metaphors:

> <u>Initial metaphor</u>: 18.151.A18: Writing is like turning yourself inside-out, whereby your inner world is exposed to the outside world. This can also be compared to the birth process. Your writing comes from you and can be

painful, but once expressed it can be rewarding and the writing can take on a life of its own.

Final metaphor:18.151.A18: Writing is like uncovering a precious stone, first one has to dig it out of the ground. Once out of the ground it has to be polished, cut, and set. Writing also has its raw phases and is polished and refined.

He said the writing experience that informed his metaphor was peer review: "In class we have been doing a lot of peer editing and I've seen my writing improve draft by draft after getting feedback from classmates." He said he was aware of a change in his final metaphor and explained, "The revision process has changed my metaphor from the 'giving birth metaphor' to a more drawn-out process like that of a precious stone that is mined, cut, and polished. There is more to it." This student's (and the other students') new awareness of the complexities of the writing process seemed to be fostered by the activities Ray engaged with students in as a writing coach.

Ray's own metaphor for writing also changed by the end of the term. After the discussion of the class metaphors at the beginning of the term, Ray indicated on his reflection sheet that he wished he had incorporated the "process of discovery that is possible" in writing in his initial metaphor. He did follow through on that in his final metaphor, adding that sense of discovery to some of the elements that were present in his initial metaphor. Like all of the other teachers in this study, Ray chose Murray's *writing as discovery* metaphor from the metaphors from the field as the best one for teaching writing, and, again like all of the other teachers, he related Murray's metaphor to his own writing process. Ray, however, also went one step further and predicted that students who changed their metaphors for writing would also have experienced this sense of discovery. In response to Murray's metaphor, he wrote,

Murray's metaphor best explains my writing process, and, since I find much—not all—of writing pleasurable, I would hope that students could share in the same experience. It seems to me that many of my former students who began the quarter with a negative attitude about writing and ended with a positive attitude experienced that moment of discovery. They learned that writing is "the banquet itself." I like the idea that this metaphor put emphasis on the process and the student and not on the end product. I like the idea that we discover, sometimes by missing the mark.

Ray's initial and final metaphors were as follows:

Initial metaphor:10.151.A18: Writing is like dancing. Sometimes dancing is easy; sometimes it is difficult. With practice comes improvement. Writing changes depending on what is being written, why, and the audience. Dancing also changes depending on the partner and the song.

Final metaphor: 10.151.A18: Writing is like playing a sport. No matter how much or how hard you practice, you never reach perfection. Like any sport, the better you get the more fun it is. Both sports and writing have an audience even if it is only an imaginary one when you are shooting hoops behind the garage. Also, athletes (and writers) often discover that the fun isn't in the final score but in the process or the game when discoveries are made. Teaching writing is like being the coach, the referee, the scorekeeper, and the fan in the stands.

When I asked Ray why he decided to change his metaphor at the end of the term, he responded,

I think it's hard to come up with a metaphor for writing that seems to cover all the things you want. You can get a metaphor that covers one aspect of it, like the discovery part, or one that covers practice, but to find a metaphor that seems to work for everything I think and feel about writing is very hard, so I just thought I would add one or change it . . .

Ray suggests the need for multiple metaphors for writing, as "it's hard to come up with a metaphor" that "cover[s] all the things" he feels are important. Ray seemed to gravitate toward the sports metaphor because it could encompass several of the elements he wanted to include in his revised metaphor that he felt were missing from his original metaphor. Ray also acknowledged that seeing and discussing personal metaphors for writing as a class influenced his own metaphor:

> Part of the reason I guess I changed, too, was that after hearing the student metaphors the first time, I thought some of them were really good, and they would capture an aspect of writing that I had neglected, so I think I was trying to come back and be more encompassing.

Two interesting elements in Ray's final metaphor are his insistence that "athletes (and writers) often discover that the fun isn't in the final score but in the process or the game" and that "[b]oth sports and writing have an audience even if it's only an imaginary one when you are shooting hoops behind the garage." Ray's insistence that the fun is in the process made sense given his focus on the writing process in class via whole-class workshop and peer review. His students in their final metaphors did appear to have a deeper understanding of the writing process. Also, Ray's statement about the ever-present audience for writing makes sense given his focus on training students to be better assessors of their own and other's writing, as being able to asses your own writing means being able to imagine how an audience will respond to your writing.

I found the last sentence of Ray's new metaphor, which I used to frame this chapter, particularly interesting because it goes beyond describing what writing is like for Ray and speaks about the writing teacher's role in the classroom. In our final interview, Ray talked about his decision to write about the role of the writing teacher in his final metaphor:

> . . . I was also seeing it from the view of a teacher, not just from the view of a writer. And it seems to me that as teachers, we're writers, but I wanted to somehow incorporate that role in my metaphor as well. The role of the teacher. So, I said it's like playing a sport, but I also said that as a writer-teacher, I feel like I'm the coach and the scorekeeper, the referee, but I was also the fan in the stand that was cheering them on, but they're also playing for me. So I tried to get that part of it in there, I guess.

By the end of the quarter, as he was writing his final metaphor, Ray had a heightened awareness of his role as a hybrid, a "writer-teacher," someone who needed to think about

not only his relationship to writing but also his relationship to his writing students. There is conflict inherent in his explanation when he says that although he was "the fan in the stands that was cheering [the students] on," the students were also "playing for" him, that is, performing for him and dependent on his approval to pass the class. Ray recognized that as a teacher he inhabited multiple roles, a fan at one moment and a scorekeeper at another. As Ray said to me in an early interview, "Teaching is like trying to hit a moving target." Ray was aware of wearing many hats as a teacher, but he seemed to be able to incorporate these roles into his classroom just as he incorporated them into his final metaphor.

CHAPTER SEVEN: CONCLUSIONS AND RECOMMENDATIONS

"Unless you are educated in metaphor, you are not safe to be let loose in the world." –Robert Frost, "Education by Poetry"

Chapter Preview

The previous four case study chapters traced the triggering issues of the four teacher participants over the course of the term. Teachers developed "metaphorical solutions" to try to reconcile the conflicts inherent in the triggering issues. In addition, teachers and their students used the metaphor activities to learn about their own and others' views of writing and the teaching of writing and, perhaps, to alter their own views. This chapter takes a step back and looks at all of the participants as a whole by addressing the open-ended research questions I began with in Chapter One. Here is a brief overview of those original questions and the answers gleaned from the data collected for this study:

1. <u>What happens when students and teachers surface their metaphors for writing and enter into conversation about those metaphors?</u>

Students and teachers gained self-awareness as writers, learned about each others' views of writing, and experienced a "cracking open" of possibilities regarding their views of writing.

2. <u>What happens when students and teachers enter into a dialogue about metaphors for writing taken from the field of rhetoric and composition?</u>

Participants reflected on their current places in the university, shared their past experiences with writing (especially school writing), saw where their ideas about the metaphors differed, and built collaborative understandings of the metaphors.

3. <u>In what ways could discussing metaphors for writing be a useful pedagogical tool, bringing students and teachers to a better understanding of each other's positions?</u>

Teachers learned about their students, reflected on (and sometimes altered) their pedagogy as a result of their new insights, and felt the lines of communication between their students and themselves were opened up by the discussion-based metaphor activities.

4. <u>What effects might these discussion-based metaphor activities have on participants' views of writing over the course of one college term?</u>

Sixty percent of students (71 out of 119) reported a change in their final metaphors for writing. A comparison of initial and final metaphors revealed that statements about writing as a process increased, while statements about writing as communication and writing as a personal form of self-expression decreased. The researcher's understanding of what the "effect on participants' views of writing" might entail also changed as a result of reviewing the data.

These initial research questions and their answers frame the final chapter. I will use each question to prompt discussion of the general results of this study. Then, I will follow up with several additional findings and conclude with recommendations for future research.

Looking at Writing in a New Way: Addressing the Original Research Questions

1. <u>What happens when students and teachers surface their metaphors for writing and enter into conversation about those metaphors?</u>

As I had hoped at the beginning of this study, conversation about solicited metaphors for writing did prove to be a useful tool to help students and teachers better understand their own and each other's views of writing. Surfacing initial metaphors for writing and talking about them had three distinct benefits:

- Participants reflected on their own views of writing, gaining self-awareness as writers and writing teachers

- Participants learned about each others' views of writing, which built rapport between students and teachers

- Participants experienced a "cracking open" of possibilities regarding their views of writing

I will go through each of these observations and discuss how the data illustrates them.

Participants reflected on their own views of writing and where those views came from on the initial metaphor survey. As is apparent in the case study chapters, students wrote a variety of solicited metaphors for writing, the common themes of which I will discuss in a later section of this chapter. Students reported that their initial metaphors were informed by a wide range of writing activities, including school-sponsored writing (54%, or 76 out of 140), but also other kinds of writing, including song lyrics, poems, stories, journals, recipes, e-mails, letters, blogs, newspaper columns, magazine articles, religious testimony, sales letters, promotional materials, and memos (34%, or 48 out of 140). I did not specify what kind of writing I wanted students to focus on in their metaphors (e.g., academic writing) because I wanted to know what came to their minds when they thought about writing. This activity showed that students did not necessarily link all writing with school even though they were completing this survey in writing class. This also suggests that students bring their experiences with various forms of writing into the writing classroom, for better or worse. At best, students may bring motivation to write and a sense of themselves as competent writers (writing self-efficacy beliefs) into the classroom. At worst, students may resist the writing they are asked to do in school because it differs from their preferred modes of writing outside of school. So, for example, students who see writing primarily (or only) as therapy, such as in journal writing, may be unable to cope with the demands of the writing classroom, including

expectations that they share their writing with others for critique or that they take audience concerns into consideration.[70]

Participants also reflected on their own views of writing when they re-read their metaphors alongside other participants' metaphors and discussed them. As one of Ray's freshmen noted, "This activity helped me think about my viewpoint on writing." And, as one of Kate's freshmen wrote, "I learned that I was educated to view writing as a rigid and precise process, but in reality it is a very fluid concept that can be adapted in many ways." When I asked each class why they thought there were so many diverse metaphors for writing in each class, they responded by reflecting on the experiences that may have led different people to view writing differently. They cited reasons such as "if [they] grew up reading a lot," the "grades [they] received on writing," the kind of teachers they had ("grammar" focused vs. "content" focused), and the kinds of assignments they had been given. As one of Kate's juniors explained,

> I think it depends on the type of writing because if the teacher says you have to write this way and that's the way that you really despise, then you're going to think of it as a chore. But if they kind of give you the freedom or a type of writing you really enjoy, you're going to like it because there's all kinds of things you can do . . . .

By sharing and discussing their initial metaphors for writing, participants learned more about each other's views of writing as well. From the initial metaphor survey, it was clear that students and teachers entered the writing classroom with preconceived ideas about each other. For example, students tended to believe that teachers always love writing. By sharing and discussing their initial metaphors for writing, students and teachers were able to test their assumptions against people's actual responses. While in

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[70] I did see this happen in that four of the nine final student metaphors that were more negative than their initial metaphors were those of students who had viewed writing initially as a form of self-expression free from judgment.

some cases their preconceived ideas turned out to be accurate (as with Pavil's belief that his freshman composition students would be apprehensive writers), students and teachers were also surprised that some of their preconceived ideas about each other were not accurate. For example, Kate was surprised that her freshman composition students had more positive views of writing than she had anticipated. She felt this freed her to take a different approach with that class. Pavil was surprised that his male junior composition students, whom he had perceived as stern and unfriendly, wrote humorous metaphors for writing. He reported that he was able to "engage with" that class through their "weird and funny" metaphors, and that that "spirit sort of continued over the course of the quarter." Over the course of the term, he encouraged and supported these students as they experimented with writing humorous essays.

Three of the four teacher-participants (Kate, Pavil, and Winston) had class sections that were composed of more male than female students, and all three teachers made assumptions about those classes based on the gender distribution. All three warned me about these classes before I made the initial class visits. For example, Winston said, "You know, that second class, that night class, from day one, I think I told you, there's this wall of men, and they all look very stern." All three teachers also reported being somewhat nervous or uneasy about these classes. For example, Winston continued, "[T]here's this feeling of being this scrawny little grad student standing up there, and how am I going to get through to these guys?" Similarly, Pavil said, "Yeah, there are only two or three women in that class, and I was really worried at first." All three teachers reported believing that they needed to tailor their metaphors to the male students in these classes. They assumed that these students would be interested in particular metaphors,

most notably sports metaphors. Kate explained her decision to use sports metaphors with

her mostly male class this way:

> I have a class that's mostly men right now, and without making this a
> gender issue, it sort of is, I mean, more men than women are sports fans in
> my classes, so I thought about that as well. I've got fourteen men and three
> women, but I do that regardless because I'm always talking about
> basketball. [. . .]. And it's also, American culture is such a sports culture,
> it's so important to us, it's something that makes sense, and it doesn't
> seem threatening in any way to anybody. I mean, if I use a dance metaphor
> you're going to lose a lot of people, because that's threatening, and also I
> would feel silly because I don't know anything about dance, so what am I
> going to do?

As I mentioned in chapter four, I found it ironic that Kate assumed her female students

would not be as interested in sports as her male students when she herself was a very

successful female athlete. The other teachers also made similar assumptions. Pavil, who

said he was a "complete poser" when it came to sports, explained his decision to use

sports metaphors this way:

> I kind of talk about writing more like athletics, sometimes, depending on
> who I gauge my audience as, like if there are a bunch of guys who look
> like they're athletes. [laughs] I might say, like, there are a lot of people
> who view writing as either you have talent or you don't, and I talk about
> how practice and experience can affect writing skills [. . .] but sometimes
> that doesn't work because I've had people say, "Oh, teachers always want
> to compare their stuff to sports." [laughs] And I don't like sports at all.

The idea that gender-specific metaphors will help writing teachers communicate with

their students also appears in several advice articles for teachers. John McKenna

advocates this kind of gender-specific metaphor in "Hollywood Hair: Using Metaphors to

Teach Writing":

> The gender of the students makes a difference in the effectiveness of a
> given metaphor for teaching writing. With women, metaphors linking
> attire, grooming, and cooking to aspects of writing are especially effective.
> [. . .]. For men, metaphors tied to sports and competition work best. (55)

Similarly, Eric H. Christenson advises teachers to use sports metaphors to engage student athletes in their writing classes:

> Sports metaphors offer the English teacher [. . .] a way to communicate in the classroom. Even more, they offer another way to see students and to help them capture the energy and spirit of athletics in the classroom. We all know that if the star football player used in the English class half of the intelligence and energy he saves for the field, he would be a winner in academics. With so many students seriously involved in athletic competitions in the American sports environment, sports metaphors in the classroom are worth a shot. (231)

However, I found in this study that it was not easy to predict what metaphors students or teachers would use or find appealing based on gender. Some male athletes did use sports metaphors to describe their conceptions of writing (e.g., one student in Pavil's junior composition class compared writing to "physical conditioning" and "winning a championship"). However, gender was not a predictable indicator of what metaphors would resonate with students. While Kate said she would not use a dancing metaphor as she felt she and her students would be unable to connect with that vehicle, Ray used a dancing metaphor effectively with his classes. Also, the student in Kate's mostly male class whose metaphor was most like Kate's basketball metaphor ("writing is like playing a sport for the first time") was one of the three female students. Similarly, metaphors such as "writing is like watching a flower grow," "writing is like baking a cake," and even "writing is like giving birth" were written by male students in Ray's classes. Therefore, as Pavil discovered with his mostly male class, teachers' assumptions that they could create effective metaphors for writing based on the gender of their students were complicated by students' actual metaphors, which often defied gender stereotypes.

Students were also surprised by teachers' metaphors for writing. The biggest misconception students had about teachers was that teachers' views of writing would be much more positive than their own because teachers never struggle with their writing. This assumption was shattered by several teachers' metaphors for writing. For example, Pavil's metaphor stated that writing was at times like "squeezing blood from a stone," and while discussing his metaphor he revealed that he knew what it was like to stare at a blank computer screen and not know how to begin a piece of writing. Similarly, Ray admitted in his metaphor that writing can be "difficult," and stated in class that he sometimes felt that he was dancing with "two left feet" when he was trying to write. These revelations seemed to put students at ease and build rapport among students and teachers. One of Pavil's students said, "I was surprised at [Pavil's] metaphor. It was kind of nice to see him with the same thoughts as us."

Sharing metaphors for writing also built rapport among students. Students had two divergent reactions to the class metaphors for writing: some students were surprised and comforted by the observation that others felt the same way they did about writing (34%, or 43 out of 127); at the same time, students were surprised by the remarkable diversity in views of writing they noticed in their classes (50%, or 64 out of 127). Students who felt they were no longer alone in their views of writing experienced the same sense of surprise and relief that Boice reports he sees in his clients suffering from writer's block when he shares other writer's comments about writing with them. Boice explains, "Sharing writing experiences helps combat the privateness and mysteriousness on which blocks thrive. Problem writers benefit in learning their own experiences are not so unique as they imagined" (*Professors as Writers* 19). In fact, the relief may have been

more immediate in this study as the participants knew that the views they were reading

and recognizing as similar to their own were written by people in their own classroom

communities, not strangers. For example, one of Kate's freshmen wrote, "I kind of felt

good that I was not the only one to feel that way [about writing]," and one of Winston's

juniors wrote, "[Before this activity] I felt I was the only one who struggled with

writing." By dispelling the idea that difficulties with writing are not uncommon, this

activity made students feel they were not alone in the writing classroom and built rapport

among students.

Realizing that others have *different* views of writing led to the third outcome of

sharing and discussing initial metaphors for writing: a "cracking open" of possibilities

regarding their own views of writing. Although most student participants (72%, or 92 out

of 127), chose not to change their metaphors for writing immediately after discussing the

class metaphors for writing,[71] they did report a new awareness of diverse views of

writing. Half of the student participants were surprised by the diversity of the class

metaphors. As one of Kate's freshmen reflected, "I learned that there are many different

metaphors for writing and all completely different." And, as one of Winston's juniors

wrote, "Some metaphors would never have occurred to me." Similarly, two of Pavil's

freshmen wrote, "It was interesting to see the different outlooks and opinions," and "It

was just cool to see that writing can be summed up in so many ways." The realization

that there are many ways to view and discuss writing made it possible for students to

imagine seeing writing in new ways, even if they didn't immediately change their own

views of writing. As one of Pavil's juniors wrote, "Their [my teacher and classmate's]

views opened up my mind to look at writing in a new way." For example, some students

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[71] I address the issue of metaphor change more fully in the answer to question #4 later in this chapter.

who saw that other students had more positive outlooks on writing than they did saw the possibility that they, too, could have positive writing experiences. As one of Pavil's freshmen wrote, "Writing can be viewed many different ways . . . I hope to find some kind of writing I can enjoy."

While sharing initial metaphors for writing did not lead directly to change it did seem to *set the stage* for metaphor change. In order for change to occur, participants needed to realize that there were multiple ways of viewing writing. Sharing and discussing initial metaphors for writing helped participants to achieve this awareness by opening their eyes to a variety of metaphors for writing.

2. <u>What happens when students and teachers enter into a dialogue about</u>
    <u>metaphors for writing taken from the field of rhetoric and composition?</u>

Discussing the metaphors for writing taken from the field of rhetoric and composition offered another opportunity for students and teachers to learn about each other's views of writing. In addition, by bringing in another "level" of educational metaphor, the theory level, participants often began to reflect on their positions within the educational levels, discussing, for example, theoretical views and policies that had affected them. Discussing the metaphors from the field gave participants a chance to do the following:

- reflect on their current places in the university
- reflect on and share their past experiences with writing, especially school writing
- see where their ideas about the metaphors differed and, in some cases, build a collaborative understanding of the metaphors

In addition, it gave teachers a chance to think about if and how their pedagogical decisions matched their personal beliefs about and/or experiences with writing.

Again, as with the sharing of the class metaphors, conversation proved valuable during this activity. Participants were willing to discuss their reactions to metaphors that they chose *not* to write about in addition to discussing the metaphors they chose to write about. This allowed the participants to uncover differing views about writing, and it allowed me to get a more complete picture of people's reactions to the metaphors from the field. The two most popular metaphors overall were Elbow's metaphor of *writing as a process that is difficult to begin and that requires many drafts* and Murray's metaphor of *writing as exploration and discovery*. Elbow's metaphor emphasizing the difficulties of writing was most popular among the students (37%, or 44 out of 119), and Murray's metaphor emphasizing discovery came in second among students (25%, or 30 out of 119). All four teachers chose Murray's discovery metaphor and said that it fit their own writing experiences and what they hoped their students could experience as well. Kate even wrote on her response sheet, "You knew I would like this one, right?" However, two teachers (Ray and Pavil) mentioned that Elbow's metaphor was their second choice, and, as I mentioned earlier, it was clear from their initial metaphors and during the discussion of class metaphors that teachers did struggle with their own writing at times. As you can see in the following table, there is a sharp drop-off in the number of participants who chose to write about the other four metaphors for writing.

Table 7.1

Participants' Reactions to Metaphors From the Field of Composition

Metaphor from the Field of Composition	Students Who Chose to Write about This Metaphor T= 119 (63F, 56J)	Teachers Who Chose to Write about This Metaphor T=4	Teachers who said they were familiar with this metaphor T=4
Peter Elbow Trying to begin is like being a little child who cannot write on unlined paper. I cannot write anything decent or interesting until after I have written something at least as long as the thing I want to end up with. I go back over it and cross it all out or throw it all away, but it operates as a set of lines that hold me up when I write, something to warm up the paper so my ink will "take," a security blanket. Producing writing, then, is not so much like filling a basin or pool once, but rather getting the water to keep flowing *through* till finally it runs clear. (*Writing Without Teachers* 28)	37% (44) (21F, 23J)	0, although 2 (Pavil and Ray) said it was their second choice	4 (Kate, Winston, Pavil, Ray)

Donald Murray
     My students become writers at that moment when they first write what they do not expect to write. They experience the moment of surprise that motivates writers to haul themselves to their writing desks year after year. Writers value the gun that does *not* hit the target at which it is aimed.
     Before they experience surprise, students find writing drudgery, something that has to be done after the thinking is over—the dishes that have to be washed after the guests have left. But writing is the banquet itself. As Louise Nevelson said, "My work is a feast for myself."
     Writers seek what they do not expect to find. Writers are, like all artists, rationalizers of accident. They find out what they are doing after they do it.
     Students should share in this purposeful unknowing, for writing is not the reporting of what was discovered, but the act of exploration itself. ("Writing and Teaching for Surprise" 1)
	25% (30)
	(15F, 15J)
		100% (4)	2 (Pavil, Ray)

Ken Macrorie	14% (17)	0	2 (Pavil, Ray)

Metaphor from the Field of Composition	Students Who Chose to Write about This Metaphor T= 119 (63F, 56J)	Teachers Who Chose to Write about This Metaphor T=4	Teachers who said they were familiar with this metaphor T=4
Most English teachers have been trained to correct students' writing, not to read it; so they put down those bloody correction marks in the margins. When students see them, they think they mean the teacher doesn't care what students write, only how they punctuate and spell. So they give him Engfish. [Engfish is Macrorie's name for what he sees as the "phony and pretentious language of the schools."] The teacher does not want Engfish, but gets it . . . . With all that fish smell permeating the room, the teacher feels queasy . . . . He doesn't see that most of the signals in the school are telling students to write Engfish. (*Telling Writing* 1)	(12F, 5J)		
Mike Rose[72] Because skills are fundamental tools, basic procedures, there is the strong expectation that they be mastered at various preparatory junctures in one's educational career and in the places where such tools are properly crafted. In the case of writing, the skills should be mastered before one enters college and takes on higher-order endeavors. And the place for such instruction—before or after entering college—is the English class. Yes, the skill can be refined, but its fundamental development is over, completed via a series of elementary and secondary school courses and perhaps one or two college courses . . . . ("The Language of Exclusion" 554)	9% (11) (5F, 6J)	0	2 (Kate, Ray)
Kenneth Burke	9% (10)	0	4 (Kate, Winston,

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[72] This is not actually Rose's view of writing, but one he is arguing against. I included it in the metaphors for class discussion because it is such a clear articulation of a popular view of writing (e.g. "Why Johnny Can't Write," continued cries for "back to basics," etc.).

Metaphor from the Field of Composition	Students Who Chose to Write about This Metaphor T= 119 (63F, 56J)	Teachers Who Chose to Write about This Metaphor T=4	Teachers who said they were familiar with this metaphor T=4
Kenneth Burke uses conversation as a metaphor for reading and writing: Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion has begun long before any of them got there, so that no one present is qualified to retrace for you all of the steps that had gone on before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you, to either the embarrassment or the gratification of your opponent, depending on the quality of your ally's assistance. The hour grows late and you must depart. And you do depart, with the discussion still vigorously in progress. (*The Philosophy of Literary Form: Studies in Symbolic Action* 110-111)	(7F, 3J)		Pavil, Ray)
David Bartholomae Every time a student sits down to write for us, he has to invent the university for the occasion—invent the university, that is, or a branch of it, like history or anthropology or economics or English. The student has to learn to speak as we do, to try on the peculiar ways of knowing, selecting, evaluating, reporting, concluding, and arguing that define the discourse of our community. ("Inventing the University" 623)	6% (7) (3 151, 4J)	0	3 (Winston, Pavil, Ray)

Students and teachers reflected on their current places in the university as we talked about the metaphors from the field of composition. I believe this was in part because the metaphors from the field represented the theory level of educational metaphor and called up, directly or indirectly, the hierarchy of educational metaphor I outlined in Chapter One. Bartholomae's "Inventing the University" metaphor brought out the most vehement responses from students and teachers regarding the issue of levels of educational metaphor.

Students and teachers reacted negatively to Bartholomae's metaphor, describing it as "pretentious," "condescending" and "offensive." Typical responses were like that of one of Pavil's juniors, who said he did not like the metaphor because of "the 'us' and the 'them' and 'you have to learn to speak like us,' like 'our way is the only way.'" When I asked him whom he thought the "us" referred to, he said, "I don't know. The people in charge of the university." Students and teachers seemed to resent the hierarchy that was set up in Bartholomae's metaphor (for more on this, see Kate's discussions with her students in Chapter Three). It seemed to bring out the hostility towards metaphors imposed by those higher up. As Low observes, "In a hierarchical context," such as a school, "metaphors from one level can have variable impacts, conceptually and/or emotionally, at other levels up or down the system" (61). Teachers spoke against this metaphor perhaps because they did not want to be placed in opposition to their students in an "us" versus "them" relationship, or, perhaps because they themselves were not tenured faculty, they, too, felt marginalized by the hierarchy Bartholomae's metaphor brought up. For example, Ray said to his students:

I did not like [Bartholomae's metaphor] myself, and because it treated students as *them* and the university as separate, like us vs. them, and you need to learn to speak the way *we* do or else, and I think here, right now you're part of the university, and I didn't like that separation.

Students seemed to comprehend Bartholomae's metaphor—as one of Ray's students said, "I feel like I understand what he's saying, I feel like I just don't like it"—and were able to give examples of how they wrote differently for different disciplines.[73] Business, history, art history, English, science, philosophy, political science, aviation, and anthropology were just a few of the different disciplines that students brought up. They had an awareness of varying genres of writing they engaged in, vocabularies they had acquired and used, and audiences they wrote for. As one of Kate's juniors explained, "[I]t seems like every time I sit down to write a paper, I have to first think about how I'm going to write this paper, like what style do I need to use, what words do I need to use, what words can I use." However, students also seemed to see the need to write in different ways as not simply a matter of disciplinary convention, but as the whims of individual professors. "I have to pander to my professor," one of Pavil's freshman said, "if I care about my grade." Students saw teacher's expectations, then, as separate from disciplinary conventions, as a sort of mine field they had to navigate. For some students, the varying audiences they were writing for were not the audiences of particular disciplinary discourse communities, but an audience of one professor at a time.[74]

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[73] There really did not seem to be any difference between freshmen and juniors on this point. I speculate that this is because I was working with third-quarter freshmen who had already completed two terms in the university. As I note at the end of this chapter, further research with first-quarter freshmen is needed to determine if they would have the same kind of awareness of disciplinary differences in writing.

[74] For more on students discussing individual teacher's writing requirements, see Ray's discussions with his students in Chapter Six.

Writing about and discussing the metaphors from the field also prompted the participants to reflect on and share their past experiences with writing, especially school writing. Elbow's metaphor drew the most attention from students on this account. Students were most drawn to Elbow's metaphor because Elbow was the only author who discussed the difficulties of writing. Student responses focused on *writing as a process that is difficult to begin* and that *requires multiple revisions* before a piece is finished (if it is ever "finished"). This metaphor is also consistent with the process pedagogy that students have probably encountered in the writing classroom throughout their lives. They are familiar with the concepts of drafting and revising. As one of Pavil's juniors said, "He [Elbow] talks about how he goes back a lot and crosses things out. I do that a lot. Usually, I write the paper, and I cross it out, and I use some of it." Students seemed relieved that someone in the field of composition described a writing process similar to their own, much as they seemed relieved when they discovered that their teachers also struggled with writing at times.

Murray's metaphor was the second most popular with students and was chosen by all four teachers. Students who wrote about (and agreed with) Murray's metaphor zeroed in on the idea of *writing as an exploration of ideas*. For example, one of Ray's freshman said, "I liked how he explained it as you don't really know what you're writing at first [. . .] and then you write and you explore what you're writing, and then at the end of it you realize, 'Oh!'" Similarly, one of Kate's freshman said, "[It's] like discovering something that you would never have thought of before you started writing it." Students were able

to give specific instances of when they had experienced writing as discovery or

exploration. For example, a junior in Kate's class said,

> Well, like I today had to write this journal about *The Wire* because we've
> been watching that [. . .], and I was just writing, I wasn't quite sure what I
> was writing about, but then I got to the point where I realized an idea that I
> hadn't realized before, but the only reason I realized that was because of
> the sentence I wrote before that kind of led me up to it and stuff like that.
> So if you just start writing you might lead yourself somewhere that you
> would never have gotten to even if you had been thinking about earlier [. .
> .].

Clearly, some students connected with Murray's metaphor. However, other students were

vocal about the fact that their writing experiences, especially their school writing

experiences, did *not* fit with the idea of writing as an exploration of ideas or writing as

discovery. For example, one of Pavil's freshmen said,

> In an academic situation, you aren't really writing so much for exploration
> as you are to get done whatever you need to do. Just to make the grade [. .
> .] or you're not looking to accomplish any personal goal, but to
> accomplish a letter or a number, to get you to that next spot in life, to
> accomplish what you need to.

Macrorie's Engfish metaphor also prompted students to discuss their experiences

with school writing.[75] Students had very definite ideas about what Engfish (or "fake

English" or "b.s." as students also referred to it) was and how and why it was produced.

The most mentioned way to produce Engfish was to use "big words" from the thesaurus.

As one student explained, writing Engfish means "using one word and aggrandizing it so

it will match the criteria of the teacher and how they grade."   Another student explained,

"instead of having a plain sentence, you make it drawn out or exaggerated, or poetic

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[75] More freshman than juniors chose to write about Macrorie's metaphor. This may be because students often linked the concept of "Engfish" to their high school writing experiences, and freshman are closer to those experiences than juniors.

almost." "Fancy" was another word used by several students to describe Engfish. One of

Kate's freshman had this to say about Engfish:

> Yeah, um, I think [it's] like using the thesaurus on Word. You go,
> "Hmmm . . . I don't think this word looks complex enough," so you go to
> the thesaurus, and it ends up being this totally ridiculous sentence that no
> one would say in real life. But, I mean we're taught that to be a good
> writer you have to use big words. In high school, you're like, "This sounds
> like a third grader wrote it," but really it doesn't, it just sounds like a
> person wrote it. I guess we're just taught that to be a mature writer you
> have to talk in this ridiculous way and that's not true.

This student felt that writing Engfish was not the way to become a "mature writer," but

other students maintained that writing Engfish was necessary because, as Macrorie

writes, "most of the signals in the school are telling students to write Engfish." Students

felt that teachers who focused on grammar and mechanics (as opposed to content) caused

them, even wanted them, to write Engfish. Engfish was repeatedly described by students

as focusing on the surface-level features of writing, not the ideas behind the writing.

Several students also linked the production of Engfish to the five-paragraph essay. (See

Chapters Three and Four for more discussions of Engfish.) One of the central questions

for Kate became "How do we teach the rules and not get Engfish?"

Students also linked Engfish to Mike Rose's articulation of a popular view of

writing as a set of "skills and tools" that should be acquired before students enter college,

or, at the latest, in freshman composition class.[76] For example, one of Kate's freshmen

had the following response to this metaphor:

> I didn't like it because it made it seem like if you didn't get the foundation
> then you never can. You know, like, if you come to college and you're not
> a good writer already, then there's no hope for you. And that's not

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[76] As I noted earlier, this is not Rose's view, but one he is arguing against.

necessarily true. [The "skills and tools" he's talking about are] Engfish. Specific sentence structure, [a] specific way of flowing. I don't think there's a correct way to write. I believe there are effective ways, but I don't think there's one correct way to write. I believe that writing can be refined, but I don't think that there's a specific set of skills that you have to start out with because writing is different for every person.

Students generally understood the "skills and tools" in this metaphor as "grammar and stuff," as one of Pavil's juniors said. And, while many of them agreed that students should enter college with knowledge of, as one of Winston's juniors said, "the basics like intro, conclusion, topic sentence, transitions," they felt that they were still learning valuable lessons on writing in college. Another one of Winston's juniors put it this way:

I think you learn different things in grade school and high school, and then in college there's different expectations. So I didn't agree with what he said, that you've mastered writing by the time you entered college.

Another one of Winston's juniors agreed, saying that in college students learn "to develop [their] ideas on the paper so it's like [their] own thoughts." This was similar to an observation made by one of Ray's freshmen:

Um, I think that for a writer, it starts out with the basics, like the skills and tools and everything that you need to do, and like you have to fine-tune the fundamentals and stuff but then once you're past that, the writer develops a voice, and that's what you keep developing on throughout your life, just like *how* you write, not the fundamentals like if you use semicolons and periods and stuff like that.

Many students made similar statements, saying that they felt that they were learning how to deal with matters of content, rather than mechanics, in college. As another one of Winston's juniors said, "I think [college is about] just learning to think critically and not so much set in structure, but thinking outside the box." Some students saw the progression from a focus on mechanics and structure in junior high and high school

English classes to a focus on content in college English classes as a natural progression, but others felt that they had not been adequately prepared for college-level writing.

In addition to allowing participants to share their experiences with writing, discussing the metaphors from the field allowed participants to see where their ideas about the metaphors differed and, in some cases, to build a collaborative understanding of the metaphors. (See Chapters Three, Four, and Six for more in-depth examples of this.) There were obvious differences, for example, in how students and teachers interpreted and responded to Burke's parlor metaphor. Teachers tended to take this metaphor for granted, while students did not understand it or did not agree with it. The in-class conversations surfaced these differences and made them available for teachers to recognize and respond to.

Burke's metaphor was well-known to all four teachers; in fact, Kate remarked, "You know, this one is very familiar to me. Every book I've seen has this in it. I think I've almost stopped thinking about it anymore." This kind of familiarity can lead to problems when teachers take a metaphor for granted and no longer examine it or surface it for discussion with their students. Even Pavil, who did surface this metaphor for his freshmen and had them rewrite it as a "party" instead of a parlor said that in retrospect he was not sure if his students understood the metaphor or if he had "railroaded" them into it.

In fact, many students reported that they did not write about Burke's metaphor because they did not understand it. Many interpreted it as various forms of conversation *about* writing, such as the conversation the writer has with herself as she writes or the

conversation about writing that happens during peer review. In addition, while some

students reported feeling that they were in conversation with the texts they were working

with, others were adamant that they were *not* in conversation with the texts they read in

class. As one of Winston's juniors said, "When I'm doing research, I'm not in

conversation with my sources, I'm just looking for stuff to put in my essay, just looking

for things to back up what I'm saying." One of Pavil's students said, "[F]or me, it's not

like [a conversation] at all. I feel like I'm writing about their essays, not like I'm in

conversation. I'm stepping back and looking at it, not engaging it." One of Ray's students

said, "It's not like he [the author] is ever going to read our papers."

Several students reported being unable to be in conversation with the texts they

were working with because they couldn't understand the texts. Two of Pavil's students,

one of his freshman and one of his juniors, described their difficulty with the classroom

texts as metaphorically trying to read something written in a foreign language:

> Junior from Pavil's class: I would say some of [the pieces I could be in
> conversation with], but most of them, probably not. [. . . S]ome of them to
> me they're more *a different kind of a language*. It's English but it's written
> differently, so *it seems foreign*. I don't connect well with it. (emphasis
> added)

> Freshman from Pavil's class: I think we've read a lot of difficult things
> that we've been like, "What is going on?" [. . .] I don't think I ever
> completely feel like I definitely know what they're talking about, or like I
> can be in conversation with them. [. . .] Maybe *it's like being in
> conversation with a native speaker*, and like sometimes you can
> understand what they're talking about, but sometimes no. More often than
> not, *you're lost because it's not your native language*. (emphasis added)

Hearing students' reactions to the metaphors from the field prompted the teacher

participants to think about if and how their pedagogical decisions matched their personal

beliefs about and/or their experiences with writing. For example, Kate thought out loud

about how she could put Burke's parlor metaphor to better use in her classes:

> [. . . I]t's one of the things that's really important and I think it's a thing
> we don't do, or I don't do very well in past years, is helping students to
> understand the conversation that's already happening. We have this class
> and we say, "OK, come in and write about some really big issue that you
> know nothing about. And you haven't done any research about it. And be
> smart about it." And that doesn't seem fair. And it doesn't seem to make
> sense to me because there are people who are talking about all of these
> things that we are writing about, and how can we be successful writers if
> we don't know what that conversation is? So I've been trying to come up
> with better ways to facilitate that, to help students join the conversation. [.
> . .] I think I forget that part of joining the conversation [. . .] the listening,
> and I'm trying to do that better as a teacher. I don't think I've done that
> before.

Clearly, re-reading Burke's metaphor prompted Kate to reflect on how she could better

use the metaphor in her classroom.

Since all of the teachers chose to write about Murray's *writing is discovery*

metaphor, it also prompted frequent reflection on teaching practices. Teachers all said it

was the best metaphor for both their own writing experiences and for what they hoped to

achieve as writing teachers. However, they were also somewhat unsure of how to

translate their excitement about writing as exploration or discovery into effective

pedagogy. Ray, for example, noted that he liked Murray's metaphor but he didn't think

he had been teaching his class that way, at least not up through the mid-point of the

quarter:

> I liked the idea that there's accidents involved, and that it's a process. But
> I think everything that we've done so far in here is towards D [Elbow's
> metaphor]. [. . .]. I don't think there's been too many opportunities for the
> discovery.

Ray also wondered out loud in class whether it was possible to teach *writing as discovery*. He seemed to think that the openness to discovery in writing had to be there on the part of the writer for Murray's metaphor to hold true:

> I like [Murray's metaphor] a lot, and I always hope that students have that surprise, what you're [one of his students] talking about. But trying to teach . . . you can't give someone that surprise, it seems it has to come from the student. But I really like that. And I think that obviously that's one of the things that I like about writing.

Similarly, Pavil chose Murray's metaphor, but said he doubted that everyone would have that experience of writing as discovery:

> I felt it matched my experience, but only because it's the kind of writing I like to do, exploratory. So I find it personally engaging, and I think I like this one better than the other ones, but I wrote like, towards the end I was like, Murray is convincing me again. [. . .]. But only because this works for me, I don't think everyone has the experience with writing where they use it as a tool to find out what they're going to say. I think some people have different styles.

Winston also wrote that Murray's metaphor was "nearest to [his own] experience of writing" and said that he thought it could work well in the classroom, but he was not currently using it in his classes: "I think it's one I might employ in the future. I like it because it takes the pressure off and allows students to make mistakes and view these as opportunities rather than as failings. It might encourage them to think in new or even unorthodox ways."

Teachers not only reflected on what they thought they could do to encourage writing for discovery, but they also heard students' suggestions on how teachers could encourage writing for surprise, discovery, or exploration. Students believed that having

more freedom on assignments would allow them to experience writing in the way Murray

describes. Here are some student comments about how teachers can encourage surprise:

> Freshman from Ray's class: Maybe not like so strict of criteria. I think that's what inhibits a lot of people. Like, you have to stay within the lines. I think a lot of it has to do with thinking outside the box, and maybe, something will pop up.

> Freshman from Ray's class: If you're allowed to express yourself and pick a topic or write about what you are passionate about, or not have to have a particular structure.

> Junior from Kate's class: If they give you just a set assignment, you can't, you don't have [any] way to mold it or do anything with it. I think that's why a lot of students think of [writing] as a chore because they really have no freedom. They can't run with it.

> Junior from Winston's class: I just think that people write better about things they are inspired by, things they are interested in. So I can see that when kids get a prompt, they're not really gonna want to write about it, research about it, think about what they're going to do. They're just going to make sure the punctuation's right and it's in the right format and turn it in.

Learning more about their students' points-of-view prompted teachers to reflect on and

reconsider their pedagogical choices. The answer to the next question provides several

examples.

3. <u>In what ways could discussing metaphors for writing be a useful pedagogical tool, bringing students and teachers to a better understanding of each other's positions?</u>

Engaging in focused conversations about metaphors for writing (both their own

and those taken from the field of composition) did prove to be a useful pedagogical tool

for the teacher participants in this study. All of the teachers reported learning something

new or unexpected about their students and altering (or at least engaging in ongoing

reflection about) their pedagogical choices as a result of this new information. They also

felt that discussing metaphors for writing opened up the lines of communication between

themselves and their students.

As I reported earlier, all four teachers reported learning something about their

students from the discussions of the class metaphors and the metaphors from the field of

composition that they could use to inform their pedagogy. Kate learned that her juniors

had a more formulaic view of writing than she would have liked. Ray learned that it

could be beneficial to discuss his own expectations for students' writing in the context of

their other school writing experiences. Pavil learned that he could connect with his

juniors through humor and that discussing his own difficulties with writing built rapport

with his students. Winston learned that his students suffered from self-doubt as writers to

a degree that surprised and concerned him.

All four teachers also thought about how best to respond to their new

understanding of their students. They altered their pedagogy or reflected on their

pedagogical practices in light of their new understanding. Kate vowed to try to help her

students find freedom within the form of academic writing she wanted them to master.

Ray decided to make a collaborative chart of prioritized writing issues with his students

so that they could understand what his and other teachers' expectations were. Pavil

recognized his juniors' desire to write humorous essays and encouraged them to pursue

paper topics that interested them. Winston asked himself how he had attained self-

confidence as a writer and if he could use that knowledge to help his students gain

confidence in themselves as writers.

In addition to the opened lines of communication that happened during the

metaphor conversations themselves, teachers reported that these activities also helped to

keep the lines of communication open at other points during the quarter. For example,

Ray was inspired to spend a class period making the collaborative chart of writing

teachers' expectations after he heard students' comments about teachers' varying

expectations. Also, all four teachers reported that one or more of their students revealed

their initial metaphors to them in one-on-one-conferences, suggesting that students felt

that these metaphors could help them communicate their experiences as writers with their

teachers. This fits with Lad Tobin's assertion that metaphor provides students with a

unique tool for talking about their writing experiences:

> It is metaphor's lack of directness that allows most students to use it
> effectively. Students may not be capable of describing the process they use
> to produce texts; if asked, for example, whether their composing strategy
> is linear or recursive, whether imitation is an important part of their
> learning, or whether their awareness of audience is different at different
> stages of drafting, most student writers will draw a blank; but if allowed,
> even encouraged, these same students can describe writing in terms of
> concrete experiences for which they have technical vocabulary and
> expertise, such as hitting a baseball or making a phone call to a friend.
> Similarly, many students are reluctant to speak candidly to their teachers
> (to those who will evaluate them) about the frustration and pessimism that
> they associate with writing, but in speaking of writing as a trip to the
> dentist or being trapped in a maze, they indicate strong associations and
> attitudes. (446)

Several teachers mentioned their intentions to use these discussion-based

activities in the future because of their communicative power. Kate said, " I would

probably do this again in the future [. . .] because it really helps me understand [my students'] mindset." Ray said,

> Next quarter, I really plan to have the students write their metaphors for writing. I really want to do that and share them and share mine and just acknowledge theirs. I think it sets up a thing where we can talk about how theirs might differ from mine, and how just because it's hard doesn't mean it has to be all bad. I think it's important to acknowledge theirs and to give them a chance to say how they feel about it because they do have strong feelings about writing, and for me to just try to tell them what it's like doesn't seem fair if I don't listen to them, so I plan to use it, to have some dialogue.

Ray also shared a list of the metaphors he used to teach revision in his class with a group of teaching associates in a presentation on "best practices" (see Appendix K). In addition, Pavil e-mailed me and asked for the handout of metaphors from the field of composition. He reported using this to start a discussion about metaphors for writing and then having his students write their own metaphors for writing.

4. <u>What effects might these discussion-based metaphor activities have on participants' views of writing over the course of one college term?</u>

In order to answer this question, I approached it from three angles: studying participants' self-reports of metaphor change; categorizing and comparing the initial and final metaphors for writing; and finally, rethinking my definition of "metaphor change." These three angles yielded the following results:

- Participants' self-reports indicated that many more participants chose to change their metaphors for writing during the tenth week of the term (60%, or 71 out of 119) than during the second or third week of the term (28%, or 35 out of 127).

- Comparisons of the initial and final metaphors for writing showed that statements about *writing as a process* increased, while statements about *writing as communication* and *writing as a personal form of self-expression* decreased.

- Reading participants' responses made me rethink the way I asked the questions about metaphor change and broadened my understanding of what the "effect on participants' views of writing" might look like or entail.

Participants' Self-Reports

Participants had two chances to revise or change their metaphors for writing during this study—once during the second or third week of the quarter after the class discussions of the initial metaphors, and then again in the tenth (final) week of the quarter. Many more participants chose to change their metaphors for writing during the tenth week of the term (60%, or 71 out of 119) than during the second or third week of the term (28%, or 35 out of 127). [77]

As I reported in answering question one, students reported a newfound awareness of the multiple ways of conceiving writing in weeks two and three after the class discussions of initial metaphors. However, most of them were committed to their initial metaphors and did not want to change their initial metaphors for writing at that time. There are

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[77] This is not to say that change is always preferred or even necessary. Students whose views of writing were serving them well, at least up until this point, had no reason to change.

several reasons why students may not have been motivated to change their metaphors at this time: (1) they faced similar obstacles to change as the novice teachers in the "teacher change" studies I discussed in Chapter One; (2) they began to realize the limitations of any *one* metaphor for writing; and (3) they did not feel they had enough time to create a new metaphor for writing.

First, the students in this study faced similar obstacles to change as the novice teachers in the "teacher change" studies I discussed in Chapter One: the comfort of familiar roles, as represented by their initial metaphors; a lack of models for new roles, as they had not yet completed one paper cycle in their writing classes; and their own beliefs about their roles as learners, based on their previous school writing experiences. The most common reason given for not wanting to change their metaphors can be illustrated by two comments from Ray's freshmen: "No, I like my metaphor the way it is. It still accurately describes how I feel about writing," and "No, I like my metaphor. I thought hard about it the first time around." It was clear throughout this study that students were invested in their metaphors. [78] Therefore, while they were intrigued by others' views of writing, they were not necessarily ready to change their own views. As two of Kate's students wrote after the discussion of class metaphors, "Yes, I learned a lot, but it didn't change my outlook on writing," and "No, my beliefs haven't changed simply by hearing others' opinions." Students' remarks made me think that while they had accepted the invitation to participate in the study, they were not necessarily ready to accept the first

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[78] Students remembered their initial metaphors and were aware of if and how they had changed over the course of the term. This suggests that solicited metaphors for writing do indeed represent something "real" about students' conceptions of writing and are a valuable way to access students' views of writing.

invitation to change their metaphors for writing. Really, at this point in the quarter (week two or three), students may have had no pressing reason to change their conceptions of writing. Until their views (represented by their initial metaphors) were tested in the writing classroom context, there may have been no reason to believe that change was necessary, or even desirable.

Second, some students indicated they realized the limitations of having just *one* metaphor for writing, and therefore, they saw that developing multiple metaphors for writing might be more valuable than changing or revising any *one* metaphor for writing. As one of Kate's students wrote, "I wouldn't change anything about my metaphor. My metaphor is not representative of all my feelings about writing, so to add to it would be pointless. I have just added more metaphors to my collection," suggesting an awareness of the partiality of metaphor and the usefulness of multiple metaphors for writing.[79] This suggests that the way I phrased the question ("After completing this activity, would you like to revise or add to your original metaphor? Why or why not?") was too limiting. The question offered the opportunity for metaphor change or revision, but it did not offer the possibility of developing multiple metaphors for writing.

Finally, several students stated that they would have revised their metaphors if they had been given more time to compose new metaphors. For example, one of Pavil's juniors wrote, "I am not going to do a new [metaphor] now because I feel more time and thought would allow it to be more interesting. I don't have enough time right now to make it what I think it should and can be." Also, several students who indicated that they

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[79] Kate's student's response here paralleled Kate's response. Kate chose not to revise her metaphor during the second or third week and wrote, "I just want to write a million more metaphors. I don't think there can be only one."

did not wish to change their metaphors at this time nonetheless suggested ways they *could* revise their metaphors. For example, one of Pavil's freshmen declined to revise his metaphor, but wrote that if he did, he would "include discovery." He did think of a way to revise his metaphor, then, but either did not have time to fully revise it, or was only at the beginning stages of metaphor change. It may be that after the discussion of the initial metaphors for writing, a gestation period (even overnight) is needed to give students time to (re)consider their metaphors for writing.

Many more participants chose to change their metaphors for writing during the tenth week of the term (60%, or 71 out of 119) than during the second or third week of the term (28%, or 35 out of 127). Students gave several reasons for changing their final metaphors. The most common reasons they gave for the change was that their outlook on writing had become more positive, less negative (28%, or 20 students), they had a better awareness and understanding of their own writing process (24%, or 17 students), they felt like more mature writers (20%, or 14 students), or they felt overwhelmed or unsuccessful (13%, or 9 students). [80]   Several students also reported that they just wanted to see writing differently (7%, or 5 students), or that they wanted to write a clearer metaphor for writing (6%, or 4 students).

Half of the student participants (60 out of 119) reported that their final metaphors were influenced by working on a specific paper or assignment for writing class. For example, one of Ray's students wrote, "We are writing a hero paper. We started it last

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[80] Students who reported feeling overwhelmed or unsuccessful also reported that it was not necessarily their writing classes that had made them feel that way. Some students experienced a 'perfect storm' of writing for classes, work, or graduate school applications that made them resent writing in general. This seems important in that teachers should realize that students are facing multiple writing assignments for multiple classes, and their class is not the only one that influences students' conceptions of writing.

week and through editing and peer editing I have reworked what I started with and now rewrite 5 is a better paper. I have made my argument stronger." Thirteen percent (16 out of 119) reported their teachers had influenced their final metaphors. As one of Kate's students wrote, "After sitting down with my ever so nice Professor, she helped me with the paper and I learned more about the rules. I feel a little more comfortable with writing this way." The writing classes themselves (and other writing experiences students were engaged with that term) provided the actual catalysts needed to change students' views. These writing experiences also allowed students to test new views, and to enter the phase Whitney calls "trying new roles." As Pajares, Johnson, and Usher state, mastery experiences are the best way to strengthen students' self-efficacy beliefs. Also, as in the teacher change studies I mentioned in Chapter One, writing students (like the teachers in those studies) need support, incentive, practice and models in order to change (Briscoe; Bullough; Bozik; White and Smith; K. Tobin). The writing teachers and the writing class communities and assignments provided the framework that allowed students to change and grow as writers. This is similar to what Whitney found in her study of teacher change in the National Writing Project. Whitney states that the "community of teachers" in the NWP is a context for change and notes that "the difference between the five teachers who reported significant change and the two who did not was the difference in participation in the writing-related activities of the Institute" (177).

Comparison of Initial and Final Metaphors

Although I had participants' self-reports about if and how their final metaphors differed from their initial metaphors, I also wanted to find a way to describe the changes in students' conceptions of writing independent of their own self-reports. In order to do that, I needed to categorize the metaphors based on the ideas about writing they contained. As I described in detail in Chapter Two, I used multiple coding to categorize the metaphors by eighteen statements they made about writing. I then was able to compare the number of each statement made at the beginning and end of the term.[81] A table including all eighteen statements about writing and example metaphors can be viewed in Appendix J. Here I will summarize the patterns of change that emerged from comparing the initial and final student metaphors.

The number of statements related to *writing as a process* increased at the end of the term.[82] These included the following:

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[81] While I think this is a valuable way of looking at the data as it provides a way to study how students' conceptions of writing changed over the course of the term, I want to stress that I do not feel that there is only one satisfactory or best way to categorize the metaphors. Different ways of categorizing the metaphors allow one to see different aspects of the metaphors. Also, while categorizing the metaphors was important in order to try to give a more comprehensive picture of the data, I do not feel that my attempts at categorization are my main contribution to metaphor study or to the field of composition. Rather, I think having the participants categorize and discuss the metaphors is by far a more valuable part of my study in that it builds rapport among students and teachers, supports open communication between students and teachers, and contributes to a climate of increased awareness of growth and change.

[82] These results are also supported by students' own descriptions of how their metaphors changed over the course of the term. As I reported earlier, 24% (17 students) reported that they had a better awareness or understanding of their own process and 20% (14 students) reported that they felt like more mature writers at the end of the term.

Table 7.2

Statements about Writing as a Process in Students' Initial and Final Metaphors

Statement about Writing	Frequency in Initial Student Metaphors (T=119) (63F, 56J)	Frequency in Final Student Metaphors (T=119) (63F, 56J)	Example Metaphor Containing Statement
Writing is a process with many steps (drafting, peer review, revision, etc.).	8 (7%) (5F, 3J)	24 (20%) (17F, 7J)	18.151.A18: Writing is like uncovering a precious stone, first one has to dig it out of the ground. Once out of the ground it has to be polished, cut, and set. Writing also has its raw phases and is polished and refined.
Writing is carefully constructed, putting many different elements together to make a successful whole.	8 (7%) (3F, 5J)	13 (11%) (8F, 5J)	2.151.A19: Writing is like baking a cake. Because writing has so many different aspects to it, it is impossible to successfully write when you don't have an idea of what all is needed to be successful. This is true with baking a cake. If you use too much sugar and not enough flour, then your cake will taste disgusting and will have been a waste of time.
Writing improves with practice.	10 (8%) (6F, 4J)	14 (12%) (9F, 5J)	10.151.A40: Writing is like playing a sport; you get better with practice. I think the more practice you have [with] writing, the better you get.
Writing is something you can work hard at and still not reach perfection (not necessarily negative).	1 (<1%) (1F, 0J)	6 (5%) (5F, 1J)	6.151.A26: Writing is like playing baseball because no matter how good you get at it, there's still a challenge that will always be there, and there's room for improvement. Like baseball, some days you might be on whereas other days you just can't find your stuff. Either way, it presents an obstacle that is just as fun climbing as it is getting to the other side.

These increases suggest that students had a greater awareness of writing as a process at

the end of the term. This is most likely because of the experiences students had in their

writing classes. All of the teachers in this study reported having their students engage in

multiple drafting, peer review, and other activities that would lead to students viewing writing as a process with many steps, such as whole class workshops and student-teacher conferences. Students were engaged in the writing process and seemed to see their writing improving as a result, leading them to the conclusion that writing improves with practice. At the same time, some students wrote metaphors that suggested writing is something you can work hard at and still not reach perfection. These metaphors were not necessarily negative or defeatist, however. Instead, they described writing as a process that could be never-ending, as there was always additional work that could be put into a piece of writing. As one of these students wrote in his metaphor, "[N]o matter how good you get at it, there's still a challenge that will always be there, and there's room for improvement."

Some statements about writing decreased in frequency from the initial to the final metaphors. Several of these statements clustered around personal uses of writing, such as writing as therapy, as a form of expression that is free from judgment, and as a way to understand one's own thoughts. These included the following:

Table 7.3

Statements about Personal Uses of Writing in Students' Initial and Final Metaphors

Statement about Writing	Frequency in Initial Student Metaphors (T=119) (63F, 56J)	Frequency in Final Student Metaphors (T=119) (63F, 56J)	Example Metaphor Containing Statement
Writing is freedom of speech, freedom of expression, freedom from judgment.	19 (16%) (8F, 11J)	7 (6%) (3F, 4J)	4.151.A18: Writing is like free speech. When writing, you can express your feelings and/or thoughts freely. No one can tell you whether what you're saying is right or wrong. Something you might say may be something they disagree with, but you yourself are not getting penalized for what you wanted to say.
Writing is therapy or release, a way to reduce stress	13 (11%) (8F, 5J)	2 (2%) (0F, 2J)	10.308J.A26: Writing is like therapy. It's like getting a good spa massage. It is comforting, it's good for the soul, and afterwards there is a feeling of a weight being lifted off my shoulders.
Writing is a window into one's thoughts, self-expression	17 (14%) (8F, 9J)	8 (7%) (4F, 4J)	3.151.A19: Writing is like a way to express yourself to others. Before there was any other form of communication writing was the only message form besides word-of-mouth. Writing is also like a form of record keeping and organization of one's thoughts.

It is not surprising that these statements decreased as purely personal writing, such as

journaling, was not likely to be well-supported in the writing classroom. Students'

writing was not free from judgment as it was often peer reviewed, critiqued in whole

class workshops, and graded. Even in Pavil's junior composition class, in which they

worked primarily on personal essays, whole class workshops were de rigeur. Therefore, it

seems likely that at the end of the term students were thinking less about personal forms of writing and more about the kinds of writing they were doing for class.

Another category that also decreased in frequency had to do with viewing writing as a form of communication:

Table 7.4

Statements about Writing as Communication in Students' Initial and Final Metaphors

Statement about Writing	Initial Student Metaphors T=119 (63F, 56J)	Final Student Metaphors T=119 (63F, 56J)	Examples
Writing is a communication tool, a way to understand other's viewpoints and to persuade others	22 (19%) (12F, 10J)	11 (9%) (3F, 8J)	1.151.A19: Writing is like a doorway. It can be used as a passage to other cultures, to other people, and to people you have never met before. If people can understand what you write, then you can have endless possibilities of communication.

I can only speculate as to why the frequency of this statement decreased over the course of the term, as it seems that *writing as communication* would be consistent with the goals of the writing classes. One reason may be that as a whole the writing classes I studied emphasized the writing process more than they emphasized writing for an actual audience (i.e., publication or public use).[83] Also, metaphor, as I have mentioned throughout this study, is partial and only highlights certain aspects of the topic while drawing attention away from others. When I reviewed the initial metaphors that suggested *writing is a tool*

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[83] As Pavil noted, he thought one of his freshmen's essays was good enough to be on NPR, but he doubted the student had thought about submitting his essay for publication or broadcast outside of the classroom.

of communication, I found that those that did not include this statement in their final

metaphors were more concerned in their final metaphors with what one of the student

groups at the beginning of the quarter called "Metaphors that relate to how people FEEL

about writing (how individuals feel about the process of writing)" versus "Metaphors that

relate to what writing DOES (how we use writing to share ideas)." For example, the

following students' initial metaphors contained a suggestion of *writing as a tool of*

communication, while their final metaphors did not:

Table 7.5

Changes in Writing as Communication Metaphors at the End of the Term

Initial Student Metaphor	Final Student Metaphor
1.151.A19: Writing is like a doorway. It can be used as a passage to other cultures, to other people, and to people you have never met before. If people can understand what you write, then you can have endless possibilities of communication.	Writing is like chores. Whenever I write, it is usually for a class, and writing for class is never a fun experience for me. My major does not require me to write many papers, and I probably wouldn't have written many of them outside this English class.
20.151.A26: Writing is like talking to the world. When I write it is recorded (saved) on paper or computer so anyone in the world could read it.	Writing is like exercising. It is difficult to get into but once you've started it becomes easier to finish. But you also have to do more than just one run through. In order to stay fit you have to exercise on a regular basis, just as in order to have a good paper you must be revising it and going back to it multiple times.

 This change of focus from "what writing DOES" to "how people FEEL about writing"

could be because the writing classes I studied were more focused on getting students to

experience the writing process and not so focused on getting students to say, publish their

writing, or have their writing have an audience outside the writing classroom. However, I

am not comfortable suggesting that these students lost their sense of audience over the

course of the term (although the first example above seems to see writing for English

class as purposeless busywork). Rather, I suspect they were perhaps more focused on, and therefore chose to highlight, their writing process because they were very in touch with (and still in the middle of) their experience of the writing process at the end of the term when I collected their final metaphors for writing.

One last finding from the initial and final metaphor comparison that I want to mention is the number of students who viewed *writing as a chore or torture*:

Table 7.6

Statements about Writing as a Chore or Torture in Students' Initial and Final Metaphors

Statement about Writing	Initial Metaphors	Final Metaphors	Examples
Writing is a chore/torture	20 (17%) (14F, 6J)	17 (14%) (11F, 6J)	4.151.A19: Writing is like a chore. Like a chore, writing is usually an unwanted task presented by an authoritative figure. 14.308J.A20: Writing is pretty much the worst thing ever. Kind of like a knife in the leg or bamboo shoots under the nails. I'm not good at it.

Because I only included students who wrote both initial and final metaphors in this count, the initial metaphor count does not include eight initial metaphors that fit into the chore/torture category but did not have corresponding final metaphors. No other category had so many participants not write final metaphors. This suggests that students who see writing as a chore or torture (apprehensive writers) may skip class more or drop out at a higher rate than students with other (more positive) views of writing. All of the teachers I

worked with mentioned to me (independently and without my asking) at the end of the quarter that they thought at least one of their students who wrote a very negative initial metaphor for writing had dropped the course. These survey results back up their assertions.

<div align="center">Rethinking the Study's Effect on Participants' Views of Writing</div>

As I described in the previous section, there were differences between participants' initial and final metaphors. However, the data I collected also altered my own understanding of how and why participants' views of writing changed over the course of this study. I designed this study with the idea of metaphor change in mind. As I explained in Chapter One, I borrowed this idea from "teacher change" studies in which teacher trainers try to help novice teachers change their metaphors for teaching and learning in order to improve their teaching practices. Twice during this study I asked participants pointed questions about if and how their metaphors for writing had changed. However, I now believe that unidirectional metaphor change (i.e., trading one metaphor for writing in for another) is not the only way to think about how participants' views of writing may have evolved over the course of the term.

In addition to simply exchanging one metaphor for another, I now see that gaining flexibility in one's metaphors for writing (Pavil), understanding the validity of multiple metaphors for writing (Kate), and broadening one's perspective on writing (many students) are more fruitful goals. In other words, I think a change in participants'

understanding of the value of metaphors for writing itself is important. Therefore, I think the questions I asked about metaphor change on the metaphor surveys were too limiting. This realization has led me to consider implications for metaphor as a topic of study in the composition classroom. I now see the opportunity to design lessons to help students develop what I am calling "metaphorical literacy."

Developing Metaphorical Literacy: Implications for Teaching

The idea of metaphorical literacy grows out of this study's results and my reading of Sherry Booth and Susan Frisbie's chapter, "(Re)Turning to Aristotle: Metaphor and the Rhetorical Education of Students," in the 2004 edited collection *Rhetorical Education in America*. Booth and Frisbie argue for the importance of metaphor study as a part of a rhetorical education. They maintain that metaphor is epistemic, or crucial to the making of meaning, just as James Berlin argues that rhetoric is epistemic. Booth and Frisbie write, "Students, all citizens, in fact, require many different kinds of literacies—print, electronic, television, film, and advertising—to function effectively in civil and academic spheres, and metaphor pervades all of these" (178). In fact, I think metaphorical literacy could be seen as a kind of literacy that crosses boundaries of multiple media and fields of study.

Booth and Frisbie speculate that they should have done a better job of setting up metaphor critique in their own classrooms so that their students could be more effective readers of metaphors in class texts: "For our students to be able to work with metaphor,

they must understand how metaphor works. And grasping metaphor as a reader/consumer or writer/producer requires a greater understanding of the elements and assumptions at play in any rhetorical situation: purpose, audience, author, material, and medium" (172). Their goals are, again, consistent with James Berlin's articulation of social-epistemic rhetoric. Because Berlin believes rhetoric "shap[es] all the features of our experience," he writes that studying rhetoric is crucial so that "we may intentionally direct this process rather than be unconsciously controlled by it" *(Rhetoric and Reality* 166*).* Similarly, it is important that we study, even direct, our metaphors so that they do not control us. By studying metaphor in the writing classroom, students would be able to "understand better how language operates" to shape our understanding (Booth and Frisbie 175). As James E. Seitz writes, a "'controlling metaphor' is not just a metaphor we control but a metaphor that controls us" (55).

In this study, metaphors were also present in the texts students were studying in class, although, predictably, since metaphor is often neglected in the composition classroom (as I explained in Chapter One), teachers were not always focused on how metaphor was integral to the texts they assigned. For example, one of Pavil's students wrote on the final metaphor survey form "There were a lot of metaphors in the book we read, so that really challenged me to write more insightful papers." When I asked Pavil what metaphors he thought his student was referring to, he at first drew a blank: "What metaphors? I don't know." But then, a few minutes later, he began listing many metaphors from the essays they had discussed in class:

> Chief Seattle does metaphors in his speech, Queen Elizabeth in her
> speech, and Lopez in "Stone Horse" and Momoday's "[The Way to] Rainy

Mountain," and Thoreau and Emerson, 'cause we were talking about the transparent eyeball in Emerson a lot and we were totally flummoxed by Thoreau's last paragraph in "Why I Went to the Woods." "Time is but a stream I go a-fishin in," and we got about three lines in and we were following him, and then we got lost and we said, "What is he talking about?" I have no idea. But I think we nailed the transparent eyeball.

Pavil explained why he thought he at first was unable to think of metaphors he and his students had discussed in class:

I think the more we talked about [Emerson's "transparent eyeball"] the more I forgot that metaphors were metaphors, so when you just asked me [what metaphors we discussed in class], I couldn't come up with a response because during the process of talking about it, it didn't occur to me that there was a different way for [Emerson] to say what he meant other than "transparent eyeball" because that metaphor was so dense, so strongly packed, there's no way in such a small space you could convey everything he's trying for, you'd have to use a lot of language. So, I guess it seemed to me like a different kind of language that we were trying to decode, like one student said in the other class.

In this passage, Pavil describes "vividness" and "conciseness," two of the key features of metaphor Ortony gives us. While talking about Emerson's "transparent eyeball" metaphor in class, Pavil, with the goal of metaphorical literacy in mind, could also have led the class in noticing how and why Emerson uses this unique, "different kind of language," that is metaphor.

While Booth and Frisbie do a good job of setting up why it is crucial to study metaphor, they do not provide or test specific strategies for teaching it. They do offer the following general suggestion: "It is easier to teach students first to recognize and analyze metaphor in texts than to create their own, and the more analytical experience they get, the greater their potential to create metaphor in their own writing" (Booth and Frisbie 175-176). While I agree with Booth and Frisbie that we should help students to become

better readers and writers of metaphors, I disagree that students should become readers of

metaphors first.[84] In this study, students had no trouble coming up with compelling

metaphors for writing. We all use and produce metaphors every day; it is the awareness

of the fact that we do this (and what it means) that students need to learn. Therefore, I

believe that a rhetorical metaphorical education should employ reading and writing right

from the beginning. As Booth and Frisbie themselves report, their students employed

metaphors (at least sometimes apparently unconsciously) in the composition classroom,

and these metaphors were at times problematic. Because they are already metaphor

producers, students should study their own metaphors alongside those of other writers. I

argue that students need to study metaphor in conversation, that is, their own metaphors

alongside those of other discourse partners and other texts. As Booth and Frisbie write,

"Scholars on metaphor can do for us as teachers precisely what these scholars say

metaphors themselves do—provide a new way of perceiving how central metaphor is in

language and, by extension, in a rhetorical education" (169).

After completing this study, I feel that in order for metaphorical literacy to be

properly addressed in the classroom, it would require a more overt focus on metaphor

study, including having students (1) read about metaphor (such as excerpts from Lakoff

and Johnson, Ortony, Schön, etc.) and understand concepts such as Lakoff and Johnson's

"conceptual metaphor" and Schön's "generative metaphor," (2) identify and discuss

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[84] Pavil's student who pointed out that there were many metaphors in the texts they read also linked those metaphors directly to his own text production, commenting that reading metaphors "really challenged [him] to write more insightful papers." However, I believe that one of the reasons Pavil's student recognized the metaphors in the class texts was because of the metaphor writing activities he had participated in for this study. Therefore, I believe that teachers should involve students in reading, writing, and discussing metaphors, as these three activities enhance students' understanding of how and why metaphors are created and understood.

metaphors they found in their classroom texts and/or the world around them (sports

contests, political events, advertising, medicine, etc.), and (3) write their own metaphors.

In other words, metaphor study would need to built into the fabric of the course.[85] This

became obvious to me in the comments that several students made during this study.

Even though (as I knew from the pilot studies I had conducted) students were able to

produce metaphors for writing and to discuss others' metaphors for writing in productive

ways, some students expressed a lack of knowledge about metaphors. As two of

Winston's juniors remarked, "I don't really understand how to write metaphors" and "I'm

not even really sure what a metaphor is." Also, as I noted in Chapter One, students often

demonstrated an awareness of the technical definition that separates metaphors from

similes, they seemed to possess no other knowledge of the function of metaphor in daily

speech.

    However, having stressed the need for more overt attention to metaphor in the

composition classroom, I believe that there *was* a growth in metaphorical literacy among

the participants of this study. Although participants would not recognize that term, as it

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[85] There are several recent scholars in rhetoric and composition who advocate metaphor study in the composition classroom, including Booth and Frisbie, Seitz, and Douglas Downs and Elizabeth Wardle. Downs and Wardles' article "Teaching about Writing, Righting Misconceptions: (Re)Envisioning 'First-Year Composition' as 'Introduction to Writing Studies'" advocates using composition theory and research in the first-year composition classroom and even encouraging freshman to conduct their own primary and secondary research in the field. Downs and Wardle state that one of their explicit goals in teaching freshman composition with this model is to challenge students' tacit assumptions about writing. Their goals include trying to "resist and alter students' misconceptions about writing" (559), specifically contradicting the "myth of the isolated, inspired writer" and getting students to see "writing as a researchable activity rather than a mysterious talent" (561). Downs and Wardle write that they use "[r]eadings from Lakoff and Johnson on metaphor and James Gee on cultural discourses [to] explicitly explore situated, motivated discourse; critique notions such as 'objective information' and 'disembodied text'; and help students demystify the myth of the isolated, inspired writer" (561). However, they do not give any detail beyond this brief glimpse—which texts by Lakoff and Johnson they would have students read, why, and what kinds of activities students would do around metaphor study.

was not one I used with them, they did engage in activities that increased their metaphorical literacy for metaphors about writing:

- Participants wrote and critically thought about their own metaphors for writing during the initial metaphor survey and subsequent discussion of class metaphors.

- Participants were open to hearing other people's metaphors for writing and potentially revising their own during the discussion of class metaphor and subsequent reflection, as well as during the discussion of metaphors from the field of composition and during the final metaphor collection.

- Participants gained practice in recognizing and interpreting metaphors for writing during the discussions of class metaphors and the metaphors from the field of composition.

- Participants all read, and many of them created, alternative metaphors for writing and recognized how different metaphors provide different frames for understanding writing during the discussions of class metaphors and metaphors from the field of composition and while revising their own metaphors for writing.

In addition to these four things, students made comments and observations that revealed they had a growing awareness of the rhetorical power of metaphor. They identified key qualities of metaphor such as "inexpressibility," "vividness," and "compactness" (Ortony); "inexactness" (Lakoff and Johnson); and ability to reframe problems and facilitate change (Schön). In addition, they recognized the limitations of any one metaphor and the value of having multiple metaphors for complex activities such as writing (Lakoff and Johnson).

Students demonstrated awareness that strong metaphors are "vivid" and "compact" when they recognized the power of other students' imaginative metaphors and when they wanted to revise their own metaphors to be more "creative," "clear," or "concise." Students also demonstrated that they understood the partial and inexact nature of metaphor when they wrote statements such as this one by one of Kate's freshmen: "I agreed with most of the [class] metaphors because they were all *partly* true" (emphasis added). Or, as one of Winston's juniors wrote, recognizing both the complexity of writing and the partiality of metaphor, "I think I'll stick with [my metaphor]. It does a good job of at least telling someone how to write a good persuasive essay, and that's what this class is about. My metaphor doesn't work well for creative writing or non-fiction essays, though." These students were also realizing the value of multiple metaphors for a complex activity such as writing. As Lad Tobin states:

> We need to recognize that writers may use very different metaphors for different aspects of the process, different kinds of writing, and different audiences. It makes sense, then, to introduce our metaphors in an interactive, even tentative way and to ask students to examine their metaphors in terms of change from mode to mode and from the beginning to the end of a course. (451-452)

Similarly, Lakoff and Johnson emphasize that "no one metaphor will do. Each one gives a certain comprehension of one aspect of the concept and hides others. [. . .]. Successful functioning in our daily lives seems to require a constant shifting of metaphors" (221). At the end of the quarter, some students from all four teachers' classes wrote new metaphors for writing and explained that they were experimenting with developing flexibility in their metaphors for writing. For example, one of Pavil's juniors wrote, "I don't disagree with my beginning metaphor. Instead, I tried to think of writing in a new way." One of

Kate's students wrote a new final metaphor because she "just wanted to see writing differently." Similarly, one of Winston's juniors wrote, "I just wanted to look at writing in a different manner."

Students demonstrated an awareness of how metaphor can be used to reframe and issue when they remarked on how changing the way one views writing could change one's experience of writing. As two of Pavil's students wrote, "Instead of someone just being good or bad at writing, your outlook on writing plays a role," and "Writing can be viewed many different ways . . . I hope to like writing more as time goes on." Even Pavil reflected after the class discussion that he might want to rethink his metaphor. He wrote, "Maybe I need to change my attitude to affect my process and product . . . I enjoy and am better at writing than I previously allowed myself to be aware of when I started writing this metaphor." During a discussion of class metaphors for writing, one of Ray's freshmen explained why he thought how we talked about writing mattered. He described how a new metaphor for writing could help a student reframe his or her relationship with writing:

> Well, if you find somebody that's new into the whole thing, and then you find a way to relate it to something that they *like* doing, then they might be more apt to be accepting, you know, of the process, or even just the assignment in general. Like if you show, if you give them a metaphor like dancing, and they're a big dancer, then they're going to be interested in it right away, like if they can make the connection.

This student saw the power of metaphor as "a communicative device" that "allow[s] the transfer of coherent chunks of characteristics—perceptual, cognitive, emotional, and experiential—from a vehicle which is known to a topic which is less so" (Ortony, "Why Metaphors Are Necessary" 53).

Also, by sharing and discussing their metaphors for writing, students were learning not only how to *read* metaphors for writing but how to *write* metaphors for writing that communicated as they wanted them to. They received feedback on their metaphors when they heard how other students reacted to and categorized (interpreted) their metaphors during the class discussions of initial metaphors. Students who felt their metaphors had not been understood or had been miscategorized by others wanted to revise their metaphors. As one of Ray's students wrote, "I would like to [revise my metaphor] based on the impression that was given that I don't like writing." On the other hand, students whose metaphors were well-received by other students or by the teacher said they did not want to change their metaphors. These students wrote comments such as "[F]or the most part the reactions to [my metaphor] seemed positive," and "Everyone in my group all related to my metaphor." This suggests that students had gained a sense of audience for their metaphors and valued other people's interpretations of their metaphors. In conclusion, while participants in this study demonstrated an increased awareness of metaphor as an important communicative tool and a powerful persuasive device, more could be done in the composition classroom to highlight the rhetorical uses of metaphor.

<div align="center">Recommendations for Future Research</div>

While this study demonstrates the value of discussion-based metaphor activities and reveals the possibility of teaching towards metaphorical literacy, it also leaves much room for future research. Because this study necessarily had certain limitations, there are several avenues of study that remain open:

1. <u>Longitudinal studies of students:</u> Because this study took place during one brief ten-week academic term, it could not capture how and why students' views of writing change over the course of their college careers. Longitudinal studies that would follow students over the course of their college careers, periodically collecting and discussing their metaphors for writing would allow researchers to see how and why students' conceptions of writing change over time.[86]

2. <u>More diverse populations of students and teachers need to be studied:</u> This study, as I noted in the methodology chapter, was necessarily limited due to the student and teacher populations available for study at Ridges University. It remains to be seen how more diverse populations of students and teachers might respond to these metaphor activities.

3. <u>First quarter freshmen need to be studied:</u> I did not find a tremendous number of differences between freshmen and junior university students' conceptions of writing in this study. However, the freshmen I was working with were in their third quarter as university students, and therefore may have already had a

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[86] Here is an example of one of Kate's juniors who reported how his view of writing changed during his first three years of college:

> [My ideas about writing have changed] over the last couple of years of writing in college. I used to think about it as a task that had to be planned out, like I would think a lot about what I wanted to write and everything and then I would write it. Now, I kind of get the idea of what I want to write about, but I really just start, I just go, and then I read back over it and I'll be like, "All right, well these are ideas I like," and I come up with more as I'm going. As I'm writing something else, I'm planning for the next point I'm going to hit, and I never did that before. I think I've gotten better grades on my essays and they are better, too, because I see it as something I enjoy doing. I'm not trying to make it like a task, I'm doing it as something I'm actually interested in doing. It's more fluid and it runs, it's like an exploration. It's an exploration of what I have in my mind about whatever topic I'm writing about. Before it was a task, not an exploration, it was just like "OK, I have to get this done," whereas now I really want to see what I think about this. It's more interesting. It makes it easier.

significant amount of university writing experience. It would be interesting to see if first quarter freshmen's ideas about writing were significantly different than juniors' ideas about writing.

4. <u>More could be done with metaphors from the field of composition:</u> The sample of metaphors from the field of composition that I used in this study did not adequately represent all facets of the composition community. It would be interesting to develop a more comprehensive list of metaphors from the field of composition and get students' and teachers' reactions to them. In addition, it would be interesting to have teachers choose the metaphors from the field that they felt had influenced them or that they had strong reactions to and see what happened when they shared those with their students and discussed them as a class.

5. <u>Development of multiple metaphors for writing could be encouraged:</u> This study suggests that there are benefits to developing flexibility in metaphors for writing and in the development of multiple metaphors for writing. This study's methods could be redesigned to encourage multiple metaphor production from the initial metaphor collection. For example, participants could be asked to write multiple metaphors for writing and to discuss what various metaphors highlight and hide about writing (following Marshall; Gillis and Johnson).

6. <u>Metaphor categorization requires more study:</u> While there is no single satisfactory way to categorize metaphors, more study is needed to see if multiple coding is a good way to categorize complex metaphors such as those I collected

for this study. In the future, inter-rater reliability needs to be achieved to ensure

the validity of the categories.

In addition to the research questions I began with, the rich data I collected brought up

other, unexpected issues that could be further explored. As I noted in Chapter Two, one

of the benefits of using a qualitative research design is that it can open up further avenues

of study. This study suggests the following possibilities for future research:

1. Teachers' unsolicited teaching metaphors need further investigation: This study
   found that teachers use metaphors to try to solve teaching problems or to
   reconcile opposing pedagogical desires. More research needs to be done on how
   metaphor serves this important function for teachers. How aware are teachers of
   their pedagogical metaphors? How available are they for critique? How do
   teachers develop their metaphorical "solutions" and how do they change over
   time? How might an increased awareness of their pedagogical metaphors change
   how they see problems and solutions? Would developing multiple metaphorical
   "solutions" be useful?

2. How teachers use metaphor for affective purposes needs further study: As
   Cameron suggested, I did find metaphor being used for affective purposes (to
   lessen stress, to decrease the threat of loss of face) as well as cognitive purposes
   (to teach concepts) in the writing classrooms I studied. However, as this was not
   the main focus of this study, more work needs to be done in this area. As
   Cameron points out, metaphor is more often studied for its cognitive uses than its

affective uses, although her work and mine demonstrate that metaphor serves affective purposes in educational settings.

3. <u>What happens when teachers share their difficulties with writing should be studied further:</u> In this study, teachers who shared their own difficulties with writing with their students found that there were benefits to doing so. They built rapport with their students, their students felt less afraid and more hopeful about writing, and they were able to engage students in discussions of how writers deal with the difficulties they encounter. How best to put these findings to use needs further study. What are the most pedagogically useful ways for teachers to share their own difficulties with writing with their students? Are there also dangers to teachers disclosing their own difficulties, particularly if teachers do not themselves have healthy writing habits?

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APPENDIX A: FIRST-YEAR ENGLISH RHETORICAL COMPETENCIES

First-Year English Rhetorical Competencies

Students who successfully complete English 151, 152, or 153 should be able to practice each of the following activities competently:

Write rhetorically, which means that students should be able to:

- Write in various genres (both formal and informal, including summary microthemes, peer critique, focused freewriting, textual and rhetorical analyses, thesis-driven essays, source-based writing, dialogue journals, dialectical notebooks, etc.) while enacting appropriate rhetorical strategies that employ metacognitive processes such as summary, analysis, response, critique, and synthesis.

- Compose original arguments that evaluate, analyze, and synthesize primary and secondary texts (including visual texts) and their structural framework (thesis statement, evidence, and support) as well as their rhetorical purposes, audiences, and situations.

- Engage in multiple drafting and revision.

- Practice and control rhetorical stylistics such as effects of grammar, diction, mechanics, font, arrangement, etc.

Read rhetorically, which means that students should be able to:

- Evaluate, analyze, and synthesize primary and secondary texts (including visual texts) and their structural framework, rhetorical purposes, audiences, and situations.

- Identify, analyze, and employ the language of rhetorical analysis and argument while discussing texts. This language includes ethos, pathos, logos, audience, tone, voice, evidence, etc.

- Examine and evaluate in-text documentation.

- Identify and analyze various genres, their conventions, and how they respond to rhetorical situations.

- Identify and analyze rhetorical stylistics such as effects of grammar, diction, mechanics, font, arrangement, etc.

Research rhetorically, which means that students should be able to:

- Identify appropriate sources through databases (electronic and more traditional)

- Evaluate sources for quality and appropriateness

- Paraphrase and summarize materially accurately
- Synthesize sources

- Integrate quotations, visuals, etc. appropriately and with correct style and citations

- Use attributive tags, in-text citations, documentation, and style sheets in appropriate ways

- Understand plagiarism and its consequences

Respond to and assess student writing rhetorically, which means that students should be able to:

- Understand writing as a recursive process that is also collaborative and socially constructed.

- Learn to develop their own ideas in relation to the ideas of others.

- Employ the languages of rhetorical analysis (ethos, pathos, logos, evidence, support, etc.) and of genres and metacognitive processes (summary, analysis, response, critique, and synthesis) to critique their own and others' ideas.

- Identify and understand their peers' rhetorical purposes, audiences, and situations and the relationship among these throughout the drafting and revision process.

- Identify correct documentation and sentence-level conventions throughout the drafting and revision process.

APPENDIX B: GUIDELINES FOR JUNIOR-LEVEL COMPOSITION COURSES

Guidelines for Junior-Level Composition Courses

Revised Spring, 2007

    I.   General Criteria for "J" Courses

• The aims of the course are broad enough to justify its existence as a writing course fulfilling a University-wide requirement.

• The department considers the course an important component of its program.

• Instruction in writing is the focus of the course. Therefore, writing is frequent, and at least 5,000 original words are assigned. The writing will be evaluated and revised.

• A variety of purposes and types of writing appropriate to the discipline should be assigned. Because the course fulfills a University requirement, the audience for the writing usually is imagined to be an intelligent and critical lay audience, rather than the teacher or some highly specialized members of the discipline.

• Any prerequisites should be appropriate for junior-level students within the field of study.

• Enrollment should be limited to 20 students to encourage evaluation and revision, critical thinking, and interaction.

• The instructor is interested in the craft of writing and in helping students achieve higher levels of competence as writers.

    II.   Criteria for Evaluation of Course

• As is the case with all University courses, students evaluate "J" courses.

• Syllabi will be collected by the Director of the Center for Writing Excellence and reviewed by the J-course subcommittee of CWAC every three years.

III.   Suggestions for Good Writing Instruction

• The goal is writing that is readable, lucid, and logical and seeks applicability across the disciplines. Matters of mechanics, grammar, and spelling receive appropriate attention.

• Some subjects or purposes of the writing assignments are initiated by the students.

• Teacher/student responses to writing and rewriting are integral components of the course.

• The student's writing is discussed with the teacher both in class and in individual conferences.

• The teacher distributes a syllabus with clear explanations of assignments and criteria the instructor uses to evaluate their writing.

APPENDIX C: INITIAL METAPHOR SURVEYS

Initial Student Metaphor Survey

Class Section_____   Gender_____   Birth date (month and day)_____

1. Writing is like
(please explain briefly)

2. In making the comparison "Writing is like X," why did you choose X

3. What writing experiences inform your metaphor? Please give an example of a writing experience you have had that you feel causes you to see writing in this way.

4. Do you think college English teachers' metaphors would be similar to or different from yours? Why?

5. In order to learn more about students' points-of-view, I would like to interview student volunteers. If you would be willing to volunteer to answer a few follow-up questions about your metaphor either via e-mail or in person, please provide your e-mail address below. You do not need to provide your e-mail address or be interviewed to participate in this study.

Initial Teacher Metaphor Survey

Class section_____   Area of specialization (composition, creative writing, literature, English education)

1. Writing is like
(please explain briefly)

2. In making the comparison "Writing is like X," why did you choose X?

3. What writing experiences inform your metaphor? Please give an example of a writing experience you have had that you feel causes you to see writing in this way.

4. Do you think your students' metaphors would be similar to or different from yours? Why?

APPENDIX D: CLASS METAPHORS

Table A.1

Kate's ENG 151 A19 Class Metaphors

Kate's ENG 151 A19 Beginning of the Term	End of the Term
1. Writing is like a doorway. It can be used as a passage to other cultures, to other people, and to people you have never met before. If people can understand what you write, then you can have endless possibilities of communication.	Writing is like chores. Whenever I write, it is usually for a class, and writing for class is never a fun experience for me. My major does not require me to write many papers, and I probably wouldn't have written many of them outside this English class.
2. Writing is like baking a cake. Because writing has so many different aspects to it, it is impossible to successfully write when you don't have an idea of what all is needed to be successful. This is true with baking a cake. If you use too much sugar and not enough flour, then your cake will taste disgusting and will have been a waste of time.	No final metaphor.
3. Writing is like a way to express your thoughts to others. Before there was any other form of communication writing was the only message form besides word-of-mouth. Writing is also like a form of record keeping and organization of one's thoughts.	Writing is like two-a-days for football. Ninety-nine percent of the time I never look forward to starting because I know how difficult it's going to be. Except the day we do the passing drills. I could run pass routes all day, just like I could write forever on some topics.
4. Writing is like a chore. Like a chore, writing is usually an unwanted presented by an authoritative figure.	Writing is like a chore. Having to write for class and school.
5. Writing is like a fine art. When done right, it truly is a work of art. Great pieces of writing are timeless and will be read for years to come.	Writing is like building a house. You start off with a foundation and slowly progress until you complete it. Doing it well takes time and a lot of planning.

Kate's ENG 151 A19 **Beginning of the Term**	**End of the Term**
6. Writing is like your own biography. Whether it be written by you or written about you by someone else. Writing is an expression of where you've been (past experiences), where you are right now, and where you want to be (your future).	Writing is like family. They're always going to be there just like writing is always going to be a part of our lives. They keep coming back even when we don't always want them to and they won't stay away.
7. Writing is like playing a sport. Sometimes writing can be fun and other times it can be hard work.	Writing is like learning to ride a bike. You have to work hard to learn the technique, but once you do, you'll never forget it.
8. Writing is like a tree. Like a tree, writing first came from a seed, that seed being language, and language grew, so did writing. But without writing, language would not exist, and vice versa.	Writing is like a chore. I am stressed out right now, and this paper is a chore, I don't want to do it.
9. Writing is like working at the OU phone-a-thon. It's a great job, it's fun and has great benefits, but sometimes I just don't want to do it.	Writing is like a hallway of doors, you don't know what is behind each door, but the possibilities are totally endless. It all depends on which direction you go.
10. For me writing is like a young bird trying to fly for the first time. This is because when I start writing I always have a hard time but when I get going I just fly through and it becomes easy.	Writing is like birds learning how to fly. This is because writing is hard to start but once you learn or get it, you can write a lot easier and longer.
11. Writing is like power. Understanding communication and rhetoric in all genres gives people power to make choices about their ideas, beliefs, values, jobs, material circumstances, futures, etc.	Writing is like basketball. Once you learn the fundamental skills, the rules of the game, and the basic game plan, you can develop your own style, perfect your original and unique abilities and wow people with your (rhetorical) moves and your (linguistic) slam dunks.
12. Writing is like a silent movie. In a silent movie, we can't hear the inflections in a person's voice or the underlying excitement in the tone, so we rely on the actors to physically convey emotions on screen. Similarly, the words used in a story or essay should paint a picture in the reader's mind.	Writing is like playing Scrabble. I cross my fingers and hope I pull the right info, but then I have to figure out how to put the info together in the best way.

Table A.2 (continued on pages 324-327)

Kate's 308J A15 Class Metaphors

Kate's ENG 308J A15 Beginning of the Term	End of the Term
1. Writing is like art. People look at it, create it, analyze it, and judge it. Only the best/most popular writing is remembered.	Writing is like art and design. It is important to know your audience and to appeal to them through creativity and expression, yet it is important to make sure your work is functional at the same time.
2. Writing is like American Idol. I say this because the only time that I write, I am being graded. My papers take a lot of time and effort. I put myself out there at the mercy of a teacher. Sometimes I succeed and sometimes I fail.	Writing is like American Idol. The students are the contestants and the teachers are the judges. The students perform their papers and are at the mercy of the teachers. The teachers then have the choice to either tear apart the paper and fail the student or critique the paper and help the student find success.
3. Writing is like expressing one's own thoughts, opinions, and/or knowledge. It is a form of communication and teaching that is very valuable to mankind. Without writing we would be set back a great deal and have very little record of anything. It is worth noting that everything is written from that writer's point-of-view, even if it is written in a third person point-of-view.	Writing is like a form of expression. Expressing ideas, facts, feelings, stories, etc. are all found in writing. Without this form of expression a lot of ideas would go untold or unknown.
4. Writing is like a train, possibly a runaway train. It takes a while to get up to speed. Once I get going, it can be hard to change focus just like a train can't really change where it goes. It can also be tough to stop once I get momentum going. I can veer off course and get derailed fairly easily as well.	Writing is like a puzzle. When you are first given the assignment it's like the teacher is only telling you what the finished product is supposed to include, i.e. what is in the finished puzzle, but not telling you where things are. It's up to me as the writer to figure out what the puzzle should look like and piece it together myself.

Kate's ENG 308J A15 Beginning of the Term	End of the Term
5. Writing is like weather. No matter what the weather is like, you're still there and have to get through it. No matter if my days are good with the sun shining or terrible like a dreary night, I still write. I write more poems and lyrics and about what I'm feeling, so that is what writing is like to me. It's an outlet for me to talk about my feelings.	Writing is like playing sport for the first time. At first, you understand the basics, but when you know every rule to it, writing becomes something you become very god at and the easier, the more natural, it becomes.
6. Writing is like exercise for the brain. It can help release tension, relax you, and help to clear your mind. It can also stimulate you in ways other activities cannot.	Writing is like exercise for the brain. It helps me work through whatever it is I have going on in my life and seems to clear my mind when I begin to feel bogged down.
7. Writing is like work. I have never been a huge fan of expressing myself through writing, so when I do write I see it as being a chore, or work.	Writing is like work but it is an important skill to have that will enable a person to succeed in life. I'm not a fan of writing, but I'm glad I'm learning new skills that will help me later in life.
8. Writing is like painting for the artistically inclined. When writing, you paint a picture. Someone (or millions of people) once said "a picture is worth a thousand words." Using words one must describe a scene in a way that a reader may visualize it as if viewing it in a gallery. This is the challenge and the art of writing. When you write and you see your balcony, for example, overlooking the kidney-shaped pool, you want the reader to see the very balcony and pool you are describing. When painting, a single brushstroke can ruin the painting. Similarly, over-wordiness can bog down the point of your narrative. In both, the artist must find that perfect balance on a spectrum of input.	Writing is like painting. As with all art, there must be a balance; that is, one must choose their tools wisely, and in turn, use them correctly. There are no real rules or limits, despite what convention tells us.

Kate's ENG 308J A15	
Beginning of the Term	**End of the Term**
9. Writing is like watering a plant. When you write, you are releasing thoughts and words from inside of you, like water from a hose. There needs to be some discipline involved with writing. You can write too many words, too many ideas, or just too much information to truly get your point across. Similarly, a plant needs water to live, but you don't want to stand and water the same plant for 45 minutes, that would be to much water for it to handle.	Writing is like sculpting with clay. You start by getting a basic shape down, then you continue to smooth it out and add details until it is as good as you can make it.
10. Writing is like art. I feel like many things that can be written (i.e. poetry, novels, essays, etc.) can never be wrong. I don't write much outside of my required papers for class, but I feel like when I do write a paper, it is like a piece of artwork. It can't be wrong.	Writing is like a jail sentence. This quarter I have had way more papers to write than tests and I feel like I had to do them to get out. School has become jail.
11. Writing is like power. Understanding communication and rhetoric in all genres gives people power to make choices about their ideas, beliefs, values, jobs, material circumstances, futures, etc.	Writing is like basketball. Once you learn the fundamental skills, the rules of the game, and the basic game plan, you can develop your own style, perfect your original and unique abilities and wow people with your (rhetorical) moves and your (linguistic) slam dunks.
12. Writing is like TV. A combination of messages that are designed to make you think about a particular thing. As with writing, TV has a large variety of subject matter.	Writing is like breathing, it is needed to survive. It has two parts, similar to breathing: inhale information, knowledge, facts, etc. . . . and then you exhale your thoughts, beliefs, opinions, critiques. You must take in what is around you as well as expel what is in you or your mind, to help you and yours.

Kate's ENG 308J A15	
Beginning of the Term	**End of the Term**
13. Writing is like any other art form. Writing should be a totally free expression of ideas. Writing should not be strictly bound by rules and regulations. Of course, basic grammar is necessary simply so that it can be understood by others. Aside form that, no writing style should be held with more esteem in a creative environment. Clearly, some styles need to be used for professional purposes though.	Writing is like cooking. A writer brings together many different elements to form a whole which is greater than the sum of its parts. Like cooking, sometimes it works and sometimes it doesn't. Sometimes small adjustments need to be made and sometimes pieces don't fit together like the writer thought they would.
14. Writing is like a fluid. As ideas are put down onto the paper it creates a flow as if the fluid was heading towards a certain point. All writing is done in an attempt to express ideas and thoughts and they must be done in a way that flows together and eventually ends at one distinct point as fluid does.	For me, writing is like a fast-moving river. One with rapids and twists and turns. However, right before the end, at the delta, it slows down and becomes much more spread out. I recognize writing as a river system because I begin writing fast, putting my thoughts down on paper and switch from topic and interest often, But I always slow down and edit to make the paper perfect right before it is due.
15. Writing is like speech. Writing can in ways be one's form of speech and communication. To some, socially challenged, writing could aid in their ability to speak and communicate.	Writing is conditional. It changes based on what and why you write. Writing in a class such as this one is more creative and free-spirited, while writing for a scientific class is more structured and factual. Depending on the subject matter and your interest, either could be fun or not.
16. Writing is like a rainbow. Writing is like a rainbow because you can never see the end. There is an endless amount of ideas and possibilities with writing.	Writing is like a butterfly. I say this because while writing your mind can "fly away" like a butterfly. Once you get started you're able to go anywhere you like.
17. Writing is like a diamond. It didn't shape itself. Writing, like a diamond, is first very rough and coarse, and only after you carve it for a long time does it turn out beautiful.	Writing is like the shiny, polished gleam of a diamond, brilliantly on display for the world to see, judge, and hold in wonder.

Kate's ENG 308J A15	
Beginning of the Term	**End of the Term**
18. Writing is like opening a window into one's personal truth. When writing a story a person tends to instinctively give the hero attributes which they find most appealing in themselves while either overstressing the lack of flaws the writer perceives themselves having or else rationalizing them. Even without a character the story will focus on things the writer feels are important.	Writing is like a doorway into another world, allowing you to escape the pressures of the day by focusing and on the imaginary.

Pavil's 151 A40 Class Metaphors

Pavil's ENG 151 A40 Beginning of the Term	End of the Term
1. Writing is like speaking. I use it to communicate and say how I feel. I can also substitute it for speech if I want to or have to.	Writing is like a chore. You don't want to do it, but once you complete it you feel very accomplished.
2. Writing is like a thread in the fabric of life which can open a door of opportunity. The reason I chose this is because someone who has writing skills is able to read, communicate, and even complete necessary tasks in life. For example, getting a job, submitting a college entrance/scholarship essay which can in turn open a door to great opportunity.	Writing is like a hidden language, or decoding a text. I say this because when you write you are first presented with a blank document in which you must use your previously acquired skills to fill.
3. Writing is like a vacation. It allows you to escape from reality while knowing your reality still exists. In writing, you can pretend to be anything you want, similar to when you go on vacation. When you are on vacation, nobody knows you and you can choose how you disclose personal information.	Writing is like driving a stick shift. It is difficult at first and you have to try again and again to get it right, but once you learn how to do it, you never forget.
4. Writing is like a "heart-to-heart." A heart-to-heart is an introspective discussion with another person in which you strive to communicate the world as you perceive it. When writing, you do the same thing; you attempt to describe something so that others may understand your perceptions. Writing doesn't necessarily have to be deep and emotional, like a heart-to-heart may be, but it does have a similar goal.	Writing is like a heart-to-heart. When you write, you strive to explain what you're thinking and/or feeling in the clearest and truest speech. In a heart-to-heart, you do the same thing—search for and use the words that say what you mean.

Pavil's ENG 151 A40	
Beginning of the Term	**End of the Term**
5. Writing is like preparing food. Writing can differ so much from paper to paper. Cooking food can vary in many ways as well, there are many options like what you will make and how you will make it. Writing is full of options. They both have infinite possibilities. You can always add ingredients (words) or change the recipe (or essay). You start out with the same thing like a piece of paper or dough. From there, you can go anywhere with it. You can make it a pizza or bread. The paper can be a novel about Christmas or a textbook.	Writing is like working on a recipe for food. You are assigned a certain subject/recipe, but you can make it unique. Substituting ingredients or topics are just a few ways of changing things up. Even after it is complete you can still work on it, you can change some words or add some garnish.
6. Writing is like a tool of truth. I believe writing can shed light on all subjects for all peoples and clear up many misunderstandings between individuals and societies.	Writing is like the changing flow of water. Sometimes it's like a storm, sometimes a gentle stream, or it can even resemble the poised flow from a sink in a fancy hotel
7. Writing is like riding a bike. I chose this metaphor because I feel that once you start to write you can't stop, which is like riding a bike because once you learn how to ride you never forget. I also compared it to riding a bike because at times, one can get writers block but eventually think of something to write about. This is just like falling off of your bike and getting back on and continuing.	Writing is like batting a baseball. In baseball, getting a hit 30% of the time is considered pretty successful. I feel that this is like writing because one can write several papers and feel as if they put a lot of effort into their work, but still be unsuccessful.

Pavil's ENG 151 A40	
Beginning of the Term	End of the Term
8. Writing is like water skiing. It takes a lot of time to get good at writing and you fall over and over again but when you get up and ski it feels great. Writing is the same way, you make mistakes over and over again until you finally get it all and you write a great paper. And then you ride the wave of how good it feels until you get the teacher's grade back and it is bad so you fall.	Writing is like being grounded. It makes you angry, bored, and ties you down. I feel like writing is such a chore. It is hard to write when you are pent up inside and it makes you very angry, but just like being grounded in the end you learn a little something about yourself and your work.
9. Writing is like going to work at a job you hate! You go there for your shift, work, while working you are miserable, but then you are happy when you are done.	Writing is like doing something you dread and put off until the last possible moment such as chores, or studying for a test. Writing just isn't something I enjoy. It's typically assignment that just cause me to stress out.
10. Writing is like a rainy day. I do not like writing or expressing my thoughts on paper. A rainy day is not a very fun day, and neither is having to write.	Writing is like playing a sport; you get better with practice. I think the more practice you have writing, the better you get.
11. Writing is like a lot of different things depending on my particular context for coming up with a metaphor. In some ways, it's like squeezing blood from a stone. In those terms, I envision a blank word .doc before me. In other ways, it's like any craft—say carpentry. You can make a basic utilitarian chair or channel a love of craft to refine, embellish, finely carve it towards completion (as pointless as such an endeavor is since a craftsperson is never satisfied with any "end").	Writing is like, OK, I'm going to revisit—was it Elbow?—Elbow's metaphor of writing flowing until it comes clear. Writing is like distilling water—running it through the machine—in this case, the process of revision—until it becomes essentialized—I hesitate to say "pure" because that's purely contextual with writing.
12. Writing is like a bird which doesn't migrate south until December. Procrastination ensues because it is a pain to write or fly hundreds of miles. The longer you wait the harder it is.	No final metaphor.

Pavil's ENG 151 A40 Beginning of the Term	End of the Term
13. Writing is like an irritating sibling. I chose this comparison because I feel like writing is one of those things that you cannot avoid. Like an irritating sibling it is always there, you are forced to understand it to know it, and no matter how angry it makes you it will always be a part of you. At the same time, though, writing can sometimes be enjoyable, fun, and exciting. When you are forced to do it, though, it is very strained and tiresome.	Writing is like a visit to a relative's house. Sometimes you really don't want to go out. After you do sometimes you realize it was actually fun and enjoyable.
14. Writing is like a chore. Writing is something I put off, dread, and sweat over. I do not enjoy writing and I am not good at writing. I see writing as a talent and love that I do not possess.	Writing is like riding a bike. Once you get going at a steady pace everything runs smoothly. However, if you hadn't ridden your bike in a while, at first it seems tough and it takes a while to run smoothly.
15. Writing is like telling a story to someone. This is because in writing, much like in telling a friend something, there is a beginning, middle, and end. There is usually points of interest as well in both writing and storytelling. People have emotions in both as well.	Writing is like a word jumble/search. At first, I look at the big picture and try to figure out what I need to do with it and how to go about it. It often takes time but even in frustration it is still a fun challenge that needs to be finished. At the end you're proud of what was accomplished.

Pavil's ENG 151 A40 Beginning of the Term	End of the Term
16. Writing is like an art form using lines to explain a story in your head. I smoothly lead my pen up and around to form the "L." I sway the ink tip in a circular motion for the "O." I am eccentric as I dart the pen up and down to form the "V." I am careful making the last letter "E," as I form the straight lines. I love art and think writing is an art form people use every day. For people to communicate with each other, they must use this art form, develop their style and technique. Everyone has their own form of writing. I think it is interesting to view how other people write and form words and letters.	Writing is like making a piece of art. Both have a blank canvas waiting to be finished. Both are hard to begin.
17. Writing is like a blank canvas. A person can explain or not explain as much as they want. They can create a beautiful picture using vivid details or they can leave a person with a bland, dull image. The picture created is all created by the person writing.	Writing is like working. It is something I have to do, but hate to actually do it. However, I do feel a sense of accomplishment after I work and write.
18. Writing is like running. To me, writing and running are both things that take time. To become a good writer or runner, you have to practice. There are some people born with the natural talent to write/run, but most must practice. The more you practice, the more comfortable you feel writing/running. Also, I believe that practicing these activities makes you better at them. These activities are also similar in the fact that the more you do them, the more you like them.	Writing is like adding rungs to the ladder in order to reach the top. You have to go through many steps before you can reach the top: your destination. I almost think of the steps as paragraphs. You add more to reach your finished paper.

Pavil's ENG 151 A40 Beginning of the Term	End of the Term
19. Writing is like surgery. It is extremely difficult, requires you to have background information and research, has some standard techniques, and it has specific rules.	Writing is like a test. You need to prepare for it, do some research, make your response clear, and complete all the requirements. Also afterwards, you feel that you've accomplished something but you're relieved it's over.
20. Writing is like a road trip. Sometimes it can be fun and enjoyable and other times it's not. There is a lot involved with road trips, packing the car, gas, getting comfortable, and planning. But once you start going it is a long drive.	Writing is like learning how to drive a car. At first, it takes a while to learn and a lot of practice but once you've got it down, it becomes really natural.
21. Writing is like an attempt at explaining and/or describing and/or uncovering one's individual view or spectrum about a subject according to his/her identity (experience, personality, psyche, preference, etc.). It's a record of that individual identity on paper (In some way. If one must write or edit a textbook it represents the knowledge they have gathered and cohesively assembled according to their proficiency in such matters.	No final metaphor.

Table A.4 (continued on pages 335-337)

Pavil's 308J A18 Class Metaphors

Pavil's ENG 308J A18 Beginning of the Term	End of the Term
1. Writing is like either a chore or like the feeling you get after a massage. Writing is like a chore because it can be, especially when it comes to school. I also chose that it is like the feeling you get after a massage because writing can be enjoyable and a release of emotions and stress.	Writing is like no other school subject, there is no right or wrong answer.
2. Writing is like getting a tattoo on your body. It is a painful experience the first time you do it, but the end result is a beautiful piece of artwork. Good writing would be a tattoo that is meaningful and appropriate to your life. A bad piece of writing would be a butterfly tattoo that you get while drunk on spring break.	Writing is like getting a tattoo because it hurts except when it comes to a topic you enjoy which feels like you are taking a walk through Willy Wonka's Chocolate Factory. Adding details and memories while having fun.
3. Writing is like waking up in the morning with the blinds closed. When you wake up in the morning, you first are confused. Then, you realize where you are and what time it is. When writing a paper, you first are confused about what write, then eventually you figure everything out.	Writing is like a never-ending process. It seems that no matter the situation, writing is brought about. No matter what you are doing or where you are, you always use some sense of grammar or writing technique.
4. Writing is like physical conditioning. If you're in a sport or a class you know you're going to have to do it but I don't really want to because it is stressful and difficult, but when it is over and you're in better shape and exhausted. You have a good feeling about what you have accomplished.	Writing is like winning a championship. There's a lot of work that must be contributed for a near-perfect result. Often times, it is not perfect despite the significant amount of effort put into it.

Pavil's ENG 308J A18	
Beginning of the Term	**End of the Term**
5. Writing is like a jigsaw puzzle. There are many elements that typically combine to form coherent writing, including grammatical structure and prose as well as imagery and relevance; these things fit together to form the overall work, but delicately and not randomly.	Writing is like an electric current, it stimulates and excites. Just as electricity is channeled to a response, like a light bulb, writing functions to explore and discover. A light bulb is powered by electricity and controlled by a switch; similarly, our discoveries are fueled by insightful writing and controlled by a muse.
6. Writing is like riding a dolphin nude over a rainbow. This is to say that it can be both liberating and can include several different variables of happiness.	Writing is like riding a dolphin nude and blacked out over a rainbow. This is because writing is still pleasurable, but it takes a short-term memory to create a work of writing that is different from external influences and my own past compositions. The end product is usually good, but I can never recall the process.
7. Writing is like pulling teeth. I chose this because it takes me awhile to put my thoughts into words on paper. I really don't enjoy it.	No final metaphor.
8. Writing is like working. I feel this way because almost all of the writing I do, and that matters, relates to business: contracts, e-mails, memos, etc.	Writing is like talking to someone with the opportunity to take a lot of time to think about and organize your thoughts before anyone sees or hears it.
9. Writing is like going to the bathroom. It takes concentration and time. You have to do it even if you don't want to. The product of both is crap.	Writing is like a batting stance. Some people have the generic stance they see taught in little league, some develop a unique stance of their own and others try to mimic the stance of someone well-known. Everyone has their own style of writing. It may be based off of general grade school education, it may be something they developed or they could be trying to write like a favorite author.
10. Writing is like college. What I mean by this is sometimes both of them are fun at times and not fun at times. There are some parts of writing that are voluntary and some that are forced upon us just as some courses in college are voluntary or forced upon students.	Writing is like doing a job. Sometimes it is great and rewarding and sometimes you have to do something that does not interest you one bit but you have to do it or you get fired (get an F).

Pavil's ENG 308J A18 Beginning of the Term	End of the Term
11. Writing is like a lot of different things depending on my particular context for coming up with a metaphor. In some ways, it's like squeezing blood from a stone. In those terms, I envision a blank word .doc before me. In other ways, it's like any craft—say carpentry. You can make a basic utilitarian chair or channel a love of craft to refine, embellish, finely carve it towards completion (as pointless as such an endeavor is since a craftsperson is never satisfied with any "end").	Writing is like, OK, I'm going to revisit—was it Elbow?—Elbow's metaphor of writing flowing until it comes clear. Writing is like distilling water—running it through the machine—in this case, the process of revision—until it becomes essentialized—I hesitate to say "pure" because that's purely contextual with writing.
12. Writing is like an outlet for the mind. Similar to a speech or oration, writing is a way to convey what you are thinking. Unlike speech, though, writing allows you to reveal thoughts into a physical world while keeping literally quiet if one chooses.	No final metaphor.
13. Writing is looking through a telescope, meaning that it serves as a gateway to a different view on how you look at things.	Writing is like learning how to do something for the first time, over and over. I feel that writing is tough to start and you may not like it sometimes but it gets easier and more fun as you go on.
14. Writing is like sitting in a class that you don't want to take for two hours.	Writing is like a new job. You start off knowing nothing about it, but once you work at it and find out how you as an individual does the best at the job, you become more confident in your work, more successful and routined with it.
15. Writing is like driving a car. It is easy to drive a car on a road I know well. But it is harder to drive a car on a road I have never been on before.	Writing is like watching a flower grow. It is not fun for me to sit down and write a mandatory paper about a topic I don't want to write about. But at the end, the results put me in a better mood.
16. Writing is like TV because if I am interested in the topic I will do a better job. Just like with a TV show, if I like it I will watch it.	Writing is like life. It has its good and bad, ups and downs. I chose this because I don't hate to write. I do have a great joy in writing but it has to be a topic that I like to write about or else it is pulling teeth.

Pavil's ENG 308J A18 Beginning of the Term	End of the Term
17. Writing is like Mr. Potato Head. Writing includes emotions. Emotions change, just like Mr. Potato Head's face. Mr. Potato Head can change facial expressions. In writing, not many things are static.	Writing is like filling the gas tank. You don't have enough money to fill the car all the way so you do it on separate occasions. I can never write a whole paper in one sitting, I have to break it up.
18. Writing is like pitching a baseball game because there are a lot of intricacies involved and it tends to be a strenuous process for me.	No final metaphor.
19. Writing is like flying in the sky and waving a banner for everyone to see. I chose this because something that flies through the sky prominently allows many people to see it and can provide information to a large audience. This is also what writing can do—inform a large audience about something through your words.	Writing is like cutting your head open, isolating all your emotional thoughts and memories, turning upside-down, and having them all poured out in whatever place you choose.
20. To me, writing has its ups and downs. It depends on what I am writing on. I don't mind to write but when it comes to school writing I could say that writing pulls me down. I get the feeling that it will never end and although I usually get good grades on writing assignments I don't always like to do them.	Writing is like mowing the lawn. You don't want to do it and you keep putting it off. Then, after you go on and cut the grass you feel so much better. The lawn looks nice and you wish you would not have put off cutting for so long and realize that it was not so bad after all.

Winston's ENG 308J A20 Class Metaphors

Winston's ENG 308J A20 Beginning of the Term	End of the Term
1. Writing is like an expression of your soul because you can express how you feel on paper without anyone judging what you say or interrupting you.	Writing is like going to the dentist. You have to do it, but it is still not fun.
2. Writing is like trying to plug an American electrical cord into an Asian outlet. Both an American electrical cord and an Asian outlet work well with products designed to be with each item. However, they do not work together. I am not a writer, I have things that I am good at, though. Other people may be good at writing but not good at what I do.	Writing is like pulling teeth. The paper will come, but it will be a chore. It is not something I would do unless forced.
3. Writing is like a long, boring day. Writing always makes me tired and is always an excruciating burden on my shoulders. I always put it off until the last second.	No final metaphor.
4. Writing is like having a job. You don't want to do it sometimes, but you have to do it to succeed/make it in life.	No final metaphor.
5. Writing is like wine. I feel that the older you get, and the more time you spend on your writing, the better it gets. It's similar to how wine gets better with age. The farther through school you get, the more in-depth you can write as well as be able to express yourself better.	Writing is like a fine wine. Early on it's a little raw, but it gets better as you get older. You have the fundamentals down early, but through the years it gets better and you hone your skills.
6. Writing is like the weather. Writing can be beautiful, writing can be hard to predict, and some writing can be bad, like the weather.	Writing is like a sport, the more you practice, the better at it you get. You may be bad at writing initially, but the more you practice the better you can write what you think and you can express yourself better.

Winston's ENG 308J A20	
Beginning of the Term	**End of the Term**
7. Writing is like reading a large textbook. I don't enjoy writing, nor do I do it outside of school work. I'm not very good at it, and I don't have much to write about.	No final metaphor.
8. Writing is like the soul trying to make sense of the surroundings, but being torn apart by the very beings that try to dig.	Writing is like the soul trying to make words coherent to the person grading the work but always fails to convey the topic it so desperately tries to get across. I write papers that I think are good, others think are good, but the main person who does the review never seems to get my point.
9. Writing is like construction. It can be productive and leave one with a sense of accomplishment, but the act can be laboring and unpleasant at times.	Writing is like construction. Sometimes artistic, usually functional, always intricate. Best when the expectations of the audience are understood.
10. Writing is like a natural disaster. I never know when writing is going to be needed for a class, and when I find out, it hits hard—like an earthquake.	Writing is like something that gets better over times and after a lot of practice. I noticed that my writing improved a lot since the beginning of the quarter. After meeting a lot with [the teacher] and revising papers over and over again, I've gone up from a C+ to an A- in my papers.
11. Writing is like sculpting. The idea for me is that we begin with a mass of material (wood, marble) and form it into something coherent and recognizable by refining its details.	Writing is like . . . I'd still say sculpture or making art. It's a process of self-expression but also of systematic and deliberate refinement.
12. Writing is like a "stress ball," one of those squishy objects that people squeeze to relieve stress (supposedly). Writing is a release in the way that the "stress ball" is supposed to be, while helping to express and understand thoughts instead of simply letting out frustration.	Writing is like an onion. Peeling away the layers of a person by talking about their experiences to get to the center/get to know themselves better.

Winston's ENG 308J A20 Beginning of the Term	End of the Term
13. Writing is like trying to make somebody like your favorite sports team, or at least respect them. You want to sway their opinion. You want them to see things differently. You want them to think about things they have never thought of before. You want them to find common ground with you, things they can relate on. You want them to know (or think) you are an authority on the subject.	Writing is like arguing for your favorite sports team. Even if you can't get the other person to like them, you try to get them to agree with you on certain points.
14. Writing is like riding a bike. It sucks at first, falling down and bleeding, but once you get the hang of it, the ride isn't all that bad.	Writing is like pretty much the worst thing ever. Kind of like a knife in the leg or bamboo shoots under the nails. I'm not good at it.
15. Writing is like the clothes everyone wears. All writing styles vary in one way or another. We all wear clothes according to what the weather is that day; we all write according to how we feel. To each his own style. However, just as we are all accustomed to wearing pants and shirts, we all use the 26 phonetic symbols and 10 numerical symbols.	Writing is like sex. Many different techniques and disciplines, but it's the same result, usually, when you're done it's only a matter of time until you've got to do it again.
16. Writing is like going in for surgery. I dread it before, and it turns out to be very helpful and beneficial.	Writing is like a Hoover vac. It sucks.
17. Writing is like a rainy day. It is relaxing and comforting to engage your thoughts without fear of judgment from others. At the same time, rainy days are cold and challenging when faced with multiple days.	Writing is like growing up. It is something that I have to do. In the beginning it is somewhat painful, even hurtful at times, but it is worth it. Writing is a great skill to have and you're better off knowing how to do it.

Table A.6 (continued on pages 342-343)

Winston's ENG 308J A26 Class Metaphors

Winston's ENG 308J A26 Beginning of the Term	End of the Term
1. Writing is like a window into one's own thoughts. When people sit down and write out a piece of work they tend to expose their thinking process and beliefs to anyone willing to read that work. You can learn a lot about the way a person functions internally by the things they put into words.	Writing is like lying. Everything you write is an arbitrary expression of your real idea.
2. Writing is like a mime. It calls for interpretation, can be very expressive, and is communication without using a voice.	No final metaphor.
3. Writing is like torture because it causes me pain and frustration to write. I never meet the specified length and I always struggle to start.	No final metaphor.
4. Writing is like a portrait of a sky before an ensuing thunderstorm. Writing is like a portrait because each word is carefully chosen and meticulously placed, just as a particular color is picked and drawn on the canvas.	Writing is a sky before a thunderstorm. Because there is so much beauty in such a scene, its majesty also hold a great deal of power and fury. This is like writing because words are beautiful and majestic and can hold great power because they can be rejuvenating or destructive.
5. Writing is like ice cream. I choose ice cream because there are many different flavors, just like there are many different writing styles. Most people at some point in their lives have tasted ice cream, just like most people at some point in their lives have written something.	No final metaphor.

Winston's ENG 308J A26 Beginning of the Term	End of the Term
6. Writing is like art. It is like art because it is a form of expression people can use. Writing, like art, allows you to voice your opinion on anything and everything. It is like art because it is often times considered beautiful. Along with art it can be interpreted many different ways depending on the audience member reading it. It is like art because it can often be used as a release mechanism, a way for people to get things off their chests.	Writing is like a symphony. Every word on a page adds to a story or idea that is expressed in writing. Every note or instrument in an orchestra tells a certain story and has a different meaning. Both are affected and changed by notes on a page and how the audience or reader interprets the information.
7. Writing is like a person. A person can say a lot, but in order to really understand them you have to read between the lines.	No final metaphor.
8. Writing is like running a marathon. For me, writing is hard, it takes a lot of time and practice.	Writing is like running a marathon. All the writing experiences I have had have been hard for me and not enjoyable, no matter what the topic.
9. Writing is like constructing a building. I chose to say writing is like constructing a building because it takes a certain amount of creativity and at the same time a certain amount of expected structure. All buildings have certain key elements that are necessary, but have much room for unique design.	Writing is like designing the blue prints for a building. I think that writing is like this because there is a certain amount of expected structure, such as MLA formatting that must take place. At the same time, there is much room for creativity and creating something unique.
10. Writing is like therapy. It's like getting a good spa massage. It is comforting, it's good for the soul, and afterwards there is a feeling of a weight being lifted off my shoulders.	Writing is like a skill that must be continually used and practiced to be good.
11. Writing is like sculpting. The idea for me is that we begin with a mass of material (wood, marble) and form it into something coherent and recognizable by refining its details.	Writing is like . . . I'd still say sculpture or making art. It's a process of self-expression but also of systematic and deliberate refinement.

Winston's ENG 308J A26 Beginning of the Term	End of the Term
12. Writing is like a movie. When someone is able to write an express their view points, it is like they are sharing it with others. They may be educating them on an issue or just simply telling a story.	Writing is like watching a movie. You are able to hear someone's point of view and possibly learn something from them.
13. Writing is like a blank canvas. Both are forms of artwork (expression), require feelings or strong interest for something, require skill, practice, revision, and to learn from mistakes.	Writing is like a piece of artwork that I struggle to begin. Because I guess it's not so bad once you get started.
14. Writing is like a tedious task. Something I do not enjoy. Takes time and a lot of work and in the end it's a relief to be done.	No final metaphor.
15. Writing is like riding a bike. Once you learn how to do it you will never forget. Sometimes you can do it for hours for pleasure, but other times it is an uphill struggle.	Writing is like a tool in a tool box. It helps you make abstract thoughts and ideas into structured arguments.
16. Writing is like a machine: methodical, repetitive, serves one purpose.	No final metaphor.
17. Writing is like expressing your mind/thoughts. A person only writes in the way which seems interesting to them. Not everyone writes the same.	No final metaphor.
18. Writing is like painting. Once is faced with a blank canvas, and one must choose one's colors, patterns, composition, and subject in order to turn the canvas into a painting. The canvas is like a blank page (or a computer screen or whatever one writes on) and the colors are words and the composition is the framework and the subject is the idea, etc.	Writing is like writing. There's nothing else to compare it to. It's contained within itself. It can be comparable to other art forms, but the different is that it uses words to convey meaning instead of images and words can convey a precise meaning; images can be much too vague.
19. Writing is like the extraction of a natural flavor. When over-extracted it becomes flavorless. Eventually, when a person is forced to write with no inspiration, the writing becomes bland and flavorless.	Writing is like extracting flavor from a vanilla bean, when not over-extracted it is fragrant and flavorful. When over-extracted it becomes bland and flavorless.

Table A.7 (continued on pages 345-348)

Ray's ENG 151 A18 Class Metaphors

Ray's ENG 151 A18 Beginning of the Term	End of the Term
1. Writing to me is like going to a doctor's appointment. It's something you don't particularly enjoy but you have to do it.	Writing is like learning a new song to play on an instrument. There are lots of things to think about at one time (breathing, tempo, notes, tune, etc.), but once you get the hang of it and practice, you can get it.
2. Writing is like hacking through a dense, smelly jungle, and then chiseling my ideas into a huge block of granite. It takes a lot of work just to "find the paper." Most of my writing happens in my head, and is then put down all at once. As a consequence of this, it is often difficult for me to express those preformed ideas in the media of written language.	No final metaphor
3. Writing is like going to an important job interview. You need to be articulate and precise in conveying your ideas and morals.	Writing is like riding your bike for the first time without training wheels. You get on, brace yourself, start to ride, but you begin to wobble and you don't know if you can do it. Then, you pick up speed and it stabilizes you and you're off.
4. Writing is like free speech. When writing, you can express your feelings and/or thoughts freely. No one can tell you whether what you're saying is right or wrong. Something you might say may be something they disagree with, but you yourself are not getting penalized for what you wanted to say.	Writing is like expressing your feelings through a story or an essay. When I write, I express my feelings through my words. If I am writing a story with characters, I sometimes make one of the characters like myself, a friend, or someone I wish I was. It's a very good way of being able to express myself without letting anyone know.
5. Writing is like fingernails on a chalkboard. To me writing is unbearable and it's hard to understand why we are forced to write. It makes me cringe just as hearing nails on a chalkboard would.	Writing is like two boccee balls colliding full speed right in the middle of my brain and shattering. I don't feel as terrible or scared about writing as I used to. Now I just get a headache, but usually I can write a pretty decent paper with all the editing other students do and being able to revise.

Ray's ENG 151 A18	
Beginning of the Term	**End of the Term**
6. Writing is like opening your brain and spilling out ideas. I believe that writing is a unique medium that allows people to express their ideas that formulate in their mind. I think writing encourages you to use opinions deep-set in your brain to explain the topic you are working on.	Writing is like being forced to spill the contents in your brain. When I write, especially for this class, I first gather a lot of background info, then, after formulating ideas in my mind, I spill it all out onto paper and try to have it make sense.
7. Writing is like going to the dentist. I don't really want to do it, but after it's all said and done, I'm glad I did it.	Writing is like planting a garden. There is a lot of work that goes into it. Sometimes you want to give up, when in the reward far outweighs the work.
8. Writing is like a cloudy day. Writing is difficult and makes my head cloudy when I can't think of what to write. Cloudy days are dull and gloomy just like writing.	Writing is like day with some clouds and with a little sun. The sun shines through and tries to help me along with writing my paper, but it's still cloudy in the sense that I am still having trouble.
9. Writing is like dancing. Sometimes dancing is easy; sometimes it is difficult. With practice comes improvement. Writing changes depending on what is being written, why, and the audience. Dancing also changes depending on the partner and the song.	Writing is like playing a sport. No matter how much or how hard you practice, you never reach perfection. Like any sport, the better you get the more fun it is. Both sports and writing have an audience even if it is only an imaginary one when you are shooting hoops behind the garage. Also, athletes (and writers) often discover that the fun isn't in the final score but in the process or the game when discoveries are made. Teaching writing is like being the coach, the referee, the scorekeeper, and the fan in the stands.
10. Writing is like calm before a storm. It's like the calm before the storm because I feel like I have so much I want to say that when I begin to write I have trouble giving much detail. I always have plenty of ideas but once I begin to write it's like a big thunderstorm due to being unorganized or I feel as if it's not good enough.	Writing is like a space between two rocks. It's very hard at times to write because I do not want to be criticized.

Ray's ENG 151 A18 Beginning of the Term	End of the Term
11. Writing is like painting to me for many reasons. One reason writing is like painting is because there is no right or wrong, there is only good and great. Some paintings may look like a person in a garden more than others and some essays may convey the message more clearly than others. Another reason they are alike is that they are both art forms and people become better at them with practice and patience!	Writing is like a good mocha drink! I used a mocha drink because every barista can make a mocha, but it's how they make it and what they use to make it that makes it delicious. Writing is like that, too. It depends on how you organize it and what you put in it to make it great!
12. Writing is like a rock. Writing is like a rock, size and type isn't relevant; it can be large or small, hard or soft, but like a rock it can be broken down, examined, refined, shaped, or even destroyed. It was here before us and in some form it will be here long after we are gone.	No final metaphor.
13. Writing is like exercising. You know you feel better when you exercise, but you don't always want to do it. For me when I write I usually feel better, like I have let out some frustration, or energy somehow, like exercising. But I don't always write, even though I know it's good for me!	Writing is like gardening. When you garden, you have to dig into the ground to put the plant in, but if you don't dig deep enough, the plant won't survive. It's the same with a paper or writing. You have to dig and develop ideas or else your paper or writing won't make sense.
14. Writing is like a track meet. It can be a short poem which is the same as a 100 yard dash, or it can be a long novel which is the same as a mile. And just like not all runners run in the same even or distance, not all writers have the same style in which they write their work.	Writing is like riding your bike up a big hill. It's difficult to start, but once you reach the top, it's a lot easier going down the hill. Writing can be difficult to start, but once you get going it starts to become easier.

Ray's ENG 151 A18 Beginning of the Term	End of the Term
15. Writing is like water because it can flow easily fast or slowly. It can be choppy like wind hitting the waves of an ocean or smooth like a flowing river. Water like writing can be loud and expressive like a crash of a wave or meek and quiet like a steady flowing small stream.	No final metaphor.
16. Writing is like learning how to drive a car. It is sometimes difficult, but with the help of teachers can become better with practice.	Writing is like dogs wanting to eat your food during dinner. I said this because whenever a person is eating dinner and a dog is in the same room, the dog always wants to know and see what is going on. I feel that writing is this way because I know I always want to see and know what other people are writing to see if I am on the right track.
17. Writing is like turning yourself inside-out, whereby your inner world is exposed to the outside world. This can also be compared to the birth process. Your writing comes from you and can be painful, but once expressed it can be rewarding and the writing can take on a life of its own.	Writing is like uncovering a precious stone, first one has to dig it out of the ground. Once out of the ground it has to be polished, cut, and set. Writing also has its raw phases and is polished and refined.
18. Writing is like a headache. It is painful, something unwanted, and I don't like it. It's never good, and I don't want to have to deal with it but I have to.	Writing is like a brick wall. First you start at the bottom, build a foundation, and as you build more it gets stronger and stronger.
19. Writing is like a paper cut. At first it is a little painful. However, once it gets started (once it's cut) it starts "festering" (as far as the cut goes, it's the pain. It begins stinging. As far as writing, the emotions or thoughts become overwhelming and a lot). Then eventually the cut stops bleeding and stops hurting and you've written all there is to say.	Writing is like the gateway between thoughts and words. When you think something it stays in your head. However, when you write something others can read it and it becomes the written word.

Ray's ENG 151 A18	
Beginning of the Term	**End of the Term**
20. Writing is like freedom. When opinions are written down, it provides an outlet for your emotion that is non-judgmental. Writing will never discredit your ideas or think you a fool for voicing what you say.	Writing is like flying. Writing is something where anything is possible. Creativity and imagination are the only limits just like the sky is the only limit for flying.

Table A.8 (continued on pages 350-353)

Ray's ENG 151 A26 Class Metaphors

Ray's ENG 151 A26 Beginning of the Term	End of the Term
1. Writing is like eating a sandwich. The words you write on a piece of paper are like the bites of sandwich going down your throat.	Writing is like playing basketball. If you are an OK player like me, you get the ball quite often but only make a few shots. The possession of the ball is like the ideas that pop into your head, and the few scored shots is like the few ideas that actually work out to write about.
2. Writing is like music without boundaries. In music there are time signatures and scales and melodies. Those make music enjoyable to me. Writing isn't limited by these restrictions, which allows it to penetrate and discuss topics that wouldn't be possible in music. Writing can also convey thoughts and feelings the same way that music can, but it allows for less structure.	Writing is like taking a walk in the park. You have a general idea what will go on, but sometimes you're surprised. You follow the path of structure and grammar and spelling but the events and sights just kind of come up as you go.
3. Writing is like driving. It allows you to clear your head and really think. Driving is something that must be learned and it is an ongoing process just like writing. When driving there are some guidelines you should follow but you are free to drive anywhere. In many cases, the same concept applies to writing.	Writing is like a night of no sleep. It wears on you and is frustrating. It is something you have to do to get to the finished product.
4. Writing is like a passion because it gives you a chance to express your feelings and thoughts on paper.	Writing is like a process. There are many different steps you follow to get your final product. You have your first draft, editing and revising, and then you form your final copy.

Ray's ENG 151 A26 Beginning of the Term	End of the Term
5. Writing is like a task. Something which is required throughout most classes and seems to be more of a hassle on my part that the class itself. Although I might enjoy the class immensely, I do not enjoy the assignments as much.	Writing is like an annoying tag from a shirt that keeps bothering me. It is something that I do not like experiencing. It must eventually be taken care of, but until then it keeps nagging me.
6. Writing is like cleaning my room. Although it's a very time-consuming and almost brutal task for some people, at the same time at the end you have a very clean and comfortable piece that even though you can keep it how it is and be content with it, there is now even more room to fine-tune the details.	Writing is like playing baseball because no matter how good you get at it, there's still a challenge that will always be there, and there's room for improvement. Like baseball, some days you might be on whereas other days you just can't find your stuff. Either way, it presents an obstacle that is just as fun climbing as it is getting to the other side.
7. Writing is like pure thought. It isn't analyzed until after it has been written down.	Writing is like a puzzle. All the pieces are easy to access, but putting them together correctly is difficult.
8. Writing is like dance. There are many types of writing styles and things to write about. Just as with writing, dance has many forms. You have different choreographers and styles of the same dance form are different for every person, as is writing.	Writing is like choreography. Sometimes the words or moves just follow and come to you, other times they don't and you really have to work to figure out what comes next.
9. Writing is like torture. I don't like it. It's painful for me. I am really not very good at it.	No final metaphor.
10. Writing is like riding a bike. I chose this because in the beginning of writing you may not know what to write or how to write it. Once you learn how to write properly then you can do it on your own and the more you write the better you'll get, just like the more you ride the better and more confident you are.	Writing is like riding a bike. It takes time to get control of yourself and the bike as one. Writing is the same way, you can't just jump into it, you have to learn how to do it and keep practicing. The more you do something the better you will get at it. If you take a break from riding or writing and you want to start up again then it won't be as hard as the first time; however, you will have to fine-tune it and keep practicing again.

Ray's ENG 151 A26 Beginning of the Term	End of the Term
11. Writing is like finding a hidden treasure. It's hard to find, but once you do you'll see the rewards.	Writing is like opening a door into a world unknown. You don't know what you'll discover or where it will lead. You enter and take your first step.
12. Writing is like a structure of visual thoughts put on paper for oneself and/or others to see. Writing comes from the sentences coming from one's mind. When thoughts are put to paper, it is called writing.	Writing is like a workout, it's good for you to express all of that bottled up emotion and energy. It's hard to get started sometimes, but once you start, it feels good. When you're finished, it feels better, and it keeps building until you are in good shape.
13. Writing is like doing chores. It's something you don't want to do, but you have to in order to get things done. Nobody wants to do chores all of the time, just like writing. But once you get all of it done, it is a huge relief to be done.	Writing is like riding a bike. When you first start it is very tough. But after many attempts you start to get the feel for things and you get going in the right direction.
14. Writing is like dancing. Sometimes dancing is easy; sometimes it is difficult. With practice comes improvement. Writing changes depending on what is being written, why, and the audience. Dancing also changes depending on the partner and the song.	Writing is like playing a sport. No matter how much or how hard you practice, you never reach perfection. Like any sport, the better you get the more fun it is. Both sports and writing have an audience even if it is only an imaginary one when you are shooting hoops behind the garage. Also, athletes (and writers) often discover that the fun isn't in the final score but in the process or the game when discoveries are made. Teaching writing is like being the coach, the referee, the scorekeeper, and the fan in the stands.
15. Writing is like stepping out of reality. Writing is putting your feelings on paper, stepping out of the real world.	Writing is like shooting myself in the foot. I'm tired of writing. I don't know how to put down what I want to say in writing. I just want to be done.
16. Writing is like running. Writing can give you a sense of accomplishment. When a paper is finished the feeling of happiness resembles that of the feelings one experiences when finishing a race. Also, writing can be an emotional release just as running can.	Writing is like life. You start working towards a goal, but you never know how it will turn out. Sometimes it's what you expect, other times it's a complete surprise.

Ray's ENG 151 A26 Beginning of the Term	End of the Term
17. Writing is like gym class. It is something a lot of see as something we have to do, and which many people will do the bare minimum in or try and just amuse their friends. Lots of people see it as trivial or boring. On the other hand, many people can get entertainment or fulfillment from it. They may see putting their thoughts on paper the way athletes see working out as a way to relieve stress or relax, or even enjoyment. Also, both are things which are introduced to you in school, and while most people never pursue either, they lead to fields like sports and literature that have huge, dedicated followings.	Writing is like baking. If it's your thing, you can make an infinite number of delicacies to share and enjoy. If it's not for you, there are lots of pre-packaged things at the store you can go and use, or just use a back-of-the-box recipe.
18. Writing is like talking to the world. When I write it is recorded (saved) on paper or computer so anyone in the world could read it.	Writing is like exercising. It is difficult to get into but once you've started it becomes easier to finish. But you also have to do more than just one run through. In order to stay fit you have to exercise on a regular basis, just as in order to have a good paper you must be revising it and going back to it multiple times.
19. Writing is like running. Both give an escape route from all of the hassle going on in someone's life.	Writing is like running. There are good days and bad days. Writing, like running, is not always enjoyable while it is being done, but it is a satisfying reward when one has finished a run or a paper.
20. Writing is like cleaning your bedroom. At first it seems like a daunting task, but as you work your way through it, there is a level of satisfaction that one can achieve.	Writing is like building a house. You must first draw up the plans and make sure that what you're building is on solid ground. Then you have to work very hard to establish your foundation, and add on from there. It does not always follow directly the plan you have set up, and you may come across obstacles which might change your way of thinking. Once you finish, you have something to be proud of.

Ray's ENG 151 A26	
Beginning of the Term	End of the Term
21. Writing is like riding for a really long time, it drags on and on. Riding in a car for hours is boring and almost painful. I dread it.	Writing is like a chore. It's not something I would ever do for fun.

APPENDIX E: SAMPLE METAPHOR RATING FORM

Class Section_____   Gender_____   Birth date (month and day)_____

ENG 151 A19 Spring 2008	Never			Always
1. Writing is like a doorway. It can be used as a passage to other cultures, to other people, and to people you have never met before. If people can understand what you write, then you can have endless possibilities of communication.	1	2	3	4
2. Writing is like baking a cake. Because writing has so many different aspects to it, it is impossible to successfully write when you don't have an idea of what all is needed to be successful. This is true with baking a cake. If you use too much sugar and not enough flour, then your cake will taste disgusting and will have been a waste of time.	1	2	3	4
3. Writing is like a way to express your thoughts to others. Before there was any other form of communication writing was the only message form besides word-of-mouth. Writing is also like a form of record keeping and organization of one's thoughts.	1	2	3	4
4. Writing is like a chore. Like a chore, writing is usually an unwanted presented by an authoritative figure.	1	2	3	4
5. Writing is like a fine art. When done right, it truly is a work of art. Great pieces of writing are timeless and will be read for years to come.	1	2	3	4

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ENG 151 A19 Spring 2008	Never			Always
6. Writing is like your own biography. Whether it be written by you or written about you by someone else. Writing is an expression of where you've been (past experiences), where you are right now, and where you want to be (your future).	1	2	3	4
7. Writing is like playing a sport. Sometimes writing can be fun and other times it can be hard work.	1	2	3	4
8. Writing is like a tree. Like a tree, writing first came from a seed, that seed being language, and language grew, so did writing. But without writing, language would not exist, and vice versa.	1	2	3	4
9. Writing is like working at the OU phone-a-thon. It's a great job, it's fun and has great benefits, but sometimes I just don't want to do it.	1	2	3	4
10. For me writing is like a young bird trying to fly for the first time. This is because when I start writing I always have a hard time but when I get going I just fly through and it becomes easy.	1	2	3	4
11. Writing is like power. Understanding communication and rhetoric in all genres gives people power to make choices about their ideas, beliefs, values, jobs, material circumstances, futures, etc.	1	2	3	4
12. Writing is like a silent movie. In a silent movie, we can't hear the inflections in a person's voice or the underlying excitement in the tone, so we rely on the actors to physically convey emotions on screen. Similarly, the words used in a story or essay should paint a picture in the reader's mind.	1	2	3	4

APPENDIX F: CATEGORIZING AND RESPONDING TO CLASS METAPHORS

Class Section_____   Gender_____   Birth date (month and day)_____

1. On your own, rate each metaphor as true for you always, often, sometimes, or never. As you read through the metaphors, notice any patterns you see emerging. You can make notes on the metaphor sheet if that helps you.

2. Working together in your groups, discuss any metaphors you had a strong reaction to (positive or negative). Why do you think you reacted to these metaphors so strongly? Do different people in your group react to the metaphors differently?

3. Working together, group the metaphors in a way that makes sense to you. What similarities do you notice? For each grouping, please write the numbers of the metaphors you think go together and briefly why.

Class Metaphor Discussion Reflection

Class Section_____   Gender_____   Birth date (month and day)_____

1. After class discussion: What did you learn about yourself as a writer and others as writers from doing this exercise?

2. Did anything about this activity surprise you? If so, what and why?

3. After completing this activity, would you like to revise or add to your original metaphor? Why or why not? If you would like to revise it, write your new metaphor here and explain your revision.

APPENDIX G: TEACHER INTERVIEW QUESTIONS

First Teacher Interview:

1. What experiences as a teacher or a student have influenced your metaphor for writing?

2. Are you aware of discussing your metaphor for writing in class (outside of this study)? If so, when do you talk about it and why (what do you hope to accomplish)? Do you ever seek student reactions to your metaphor?

3. What about your students' metaphors surprised you?

4. What did you learn about your students as a result of this exercise?

5. How do you think this activity will inform your future class sessions (assignments, lessons, discussion of writing, etc.)?

Second Teacher Interview:

1. Which of the metaphors for writing taken from the field of composition were you familiar with *before* we discussed them in your class?

2. Do you feel you operate under any of these metaphors? If so, which ones and why? If not, are there other metaphors you are aware of from the field of teaching writing that you feel you operate under?

3. Do you discuss any of these metaphors in class (outside of the activities for this study)? Why or why not?

4. What did you learn from the students' responses to these metaphors in class? Did anything surprise you?

5. How do you think your observations about how students responded to these metaphors might affect how you teach this course, either this term or in the future?

Third Teacher Interview:

1. Before I show the teacher the final student metaphors: What do you expect to see in the final student metaphors? How do you expect them to be similar to or different from the original student metaphors? Why?

2. After the teacher has had a chance to read over the final student metaphors: What do you notice about the final student metaphors? Are they what you expected? How do they seem similar to or different from the original student metaphors?

3. Do you notice any language you have used in class—either terminology or metaphors present in the final student metaphors?

4. After reading these final metaphors, how do you think you might use any of the activities we have done this quarter in your future writing classes? Why?

5. If your own metaphor for writing has changed over the course of the term, how and why has it changed?

APPENDIX H: FINAL METAPHOR SURVEYS

Final Metaphor Survey

Class Section_____   Gender_____   Birth date (month and day)_____

1. Please complete the following sentence and then write a few sentences briefly explaining your comparison:

    Writing is like

2. What writing experiences inform your metaphor? Please give an example of a writing experience you have had that you feel causes you to see writing in this way.

3. Are you aware of any change in your metaphor for writing since the beginning of the term?

    Yes   No   I'm not sure

    If yes, how do you account for the change?

Final Teacher Survey

Class Section_____

1. Please complete the following sentence and then write a few sentences briefly explaining your comparison:

    Writing is like

2. Are you aware of any change in your metaphor for writing since the beginning of the term?

___Yes   ___No   ___I'm not sure   ___I don't remember my original metaphor

    If yes, how do you account for the change?

APPENDIX J: METAPHORS FROM THE FIELD OF COMPOSITION

Metaphors for Writing Handout #3

Directions: I am interested in how students respond to metaphors for writing that are taken from the field of writing study. Please read the following metaphors. Pick ONE that interests you. On the response sheet, please write at least one paragraph explaining how you understand the metaphor and how it does or does not fit your own writing experiences. Label your response with the corresponding letter of the metaphor (A, B, C, D, E, or F).

A. Kenneth Burke:

Kenneth Burke uses conversation as a metaphor for reading and writing: Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion has begun long before any of them got there, so that no one present is qualified to retrace for you all of the steps that had gone on before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you, to either the embarrassment or the gratification of your opponent, depending on the quality of your ally's assistance. The hour grows late and you must depart. And you do depart, with the discussion still vigorously in progress.

B. David Bartholomae:

Every time a student sits down to write for us, he has to invent the university for the occasion—invent the university, that is, or a branch of it, like history or anthropology or economics or English. The student has to learn to speak as we do, to try on the peculiar ways of knowing, selecting, evaluating, reporting, concluding, and arguing that define the discourse of our community.

C. Mike Rose:

Because skills are fundamental tools, basic procedures, there is the strong expectation that they be mastered at various preparatory junctures in one's educational career and in the places where such tools are properly crafted. In the case of writing, the skills should be mastered before one enters college and takes on higher-order endeavors. And the place for such instruction—before or after entering college—is the English class. Yes, the skill can be refined, but its fundamental development is over, completed via a series of elementary and secondary school courses and perhaps one or two college courses . . . .

D. Peter Elbow:

Trying to begin is like being a little child who cannot write on unlined paper. I cannot write anything decent or interesting until after I have written something at least as long as the thing I want to end up with. I go back over it and cross it all out or throw it all away, but it operates as a set of lines that hold me up when I write, something to warm up the paper so my ink will "take," a security blanket. Producing writing, then, is not so much like filling a basin or pool once, but rather getting the water to keep flowing *through* till finally it runs clear.

E. Ken Macrorie:

Most English teachers have been trained to correct students' writing, not to read it; so they put down those bloody correction marks in the margins. When students see them, they think they mean the teacher doesn't care what students write, only how they punctuate and spell. So they give him Engfish. [Engfish is Macrorie's name for what he sees as the "phony and pretentious language of the schools."] The teacher does not want Engfish, but gets it . . . .

With all that fish smell permeating the room, the teacher feels queasy . . . . He doesn't see that most of the signals in the school are telling students to write Engfish.

F. Donald Murray:

My students become writers at that moment when they first write what they do not expect to write. They experience the moment of surprise that motivates writers to haul themselves to their writing desks year after year. Writers value the gun that does *not* hit the target at which it is aimed.

Before they experience surprise, students find writing drudgery, something that has to be done after the thinking is over—the dishes that have to be washed after the guests have left. But writing is the banquet itself. As Louise Nevelson said, "My work is a feast for myself."

Writers seek what they do not expect to find. Writers are, like all artists, rationalizers of accident. They find out what they are doing after they do it.

Students should share in this purposeful unknowing, for writing is not the reporting of what was discovered, but the act of exploration itself.

APPENDIX K: STATEMENTS ABOUT WRITING IN STUDENTS' INITIAL AND FINAL METAPHORS

Table A.9

Statements about Writing in Students' Initial and Final Metaphors

Statement About Writing	Initial Metaphors T=119 (63F, 56J)	Final Metaphors T=119 (63F, 56J)	Example Metaphors
1. Writing is a communication tool, way to understand other's viewpoints, persuade others	22 (19%) (12F, 10J)	11 (9%) (3F, 8J)	1.151.A19: Writing is like a doorway. It can be used as a passage to other cultures, to other people, and to people you have never met before. If people can understand what you write, then you can have endless possibilities of communication. 12.308J.A26: Writing is like a movie. When someone is able to write and express their view points, it is like they are sharing it with others. They may be educating them on an issue or just simply telling a story.
2. Writing is a chore/torture	20 (17%)[87] (14F, 6J)	17 (14%) (11F, 6J)	4.151.A19: Writing is like a chore. Like a chore, writing is usually an unwanted presented by an authoritative figure. 14.308J.A20: Writing is pretty much the worst thing ever. Kind of like a knife in the leg or bamboo shoots under the nails. I'm not good at it.

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[87] This number does not include 8 (?) initial metaphors that fit into the chore/torture category but did not write final metaphors. No other category had so many participants not write final metaphors. This suggests that students who see writing as a chore or torture (apprehensive writers) may skip class more or drop out at a higher rate than students with other (more positive) of writing. All of the teachers I worked with mentioned to me (independently and without my asking) at the end of the quarter that they thought at least one of their students who wrote a very negative initial metaphor for writing had dropped the course. The survey results back up their assertions.

Statement About Writing	Initial Metaphors T=119 (63F, 56J)	Final Metaphors T=119 (63F, 56J)	Example Metaphors
3. Writing is freedom of speech, freedom of expression, freedom from judgment	19 (16%) (8F, 11J)	7 (6%) (3F, 4J)	4.151.A18: Writing is like free speech. When writing, you can express your feelings and/or thoughts freely. No one can tell you whether what you're saying is right or wrong. Something you might say may be something they disagree with, but you yourself are not getting penalized for what you wanted to say. 10.308J.A15: Writing is like art. I feel like many things that can be written (i.e. poetry, novels, essays, etc.) can never be wrong. I don't write much outside of required papers for class, but I feel like when I do write a paper, it is like a piece of artwork. It can't be wrong
4. Writing is a window into one's thoughts, self-expression	17 (14%) (8F, 9J)	8 (7%) (4F, 4J)	3.151.A19: Writing is like a way to express yourself to others. Before there was any other form of communication writing was the only message form besides word-of-mouth. Writing is also like a form of record keeping and organization of one's thoughts. 12.308J.A20: Writing is like an onion. Peeling away the layers of a person by talking about their experiences to get to the center/to get to know them better.
5. Writing is difficult, but beneficial. There is a sense of accomplishment when done	14 (12%) (10F, 4J)	14 (12%) (10F, 4J)	11.151.A26: Writing is like finding a hidden treasure. It's hard to find, but once you do you'll see the rewards. 15.308J.A18: Writing is like watching a flower grow. It is not fun for me to sit down and write a

Statement About Writing	Initial Metaphors T=119 (63F, 56J)	Final Metaphors T=119 (63F, 56J)	Example Metaphors
			mandatory paper about a topic I don't want to write about. But at the end, the results put me in a better mood.
6. Writing is therapy or release, a way to reduce stress	13 (11%) (8F, 5J)	2 (2%) (0F, 2J)	21.151.A26: Writing is like running. Both give an escape route from all of the hassle going on in someone's life. 10.308J.A26: Writing is like therapy. It's like getting a good spa massage. It is comforting, it's good for the soul, and afterwards there is a feeling of a weight being lifted off my shoulders.
7. Writing can be a good or bad experience, depending on the context and topic	13 (11%) (3F, 10J)	10 (8%) (5F, 5J)	3.151.A19: Writing is like two-a-days for football. Ninety-nine percent of the time I never look forward to starting because I know how difficult it's going to be. Except the day we do passing drills. I could run pass routes all day, just like I could write forever on some topics. 1.308J.A18: Writing is like either a chore or like the feeling you get after a massage. Writing is like a chore because it can be, especially when it comes to school. I also chose that it is like the feeling you get after a massage because writing can be enjoyable and a release of emotions and stress.
8. "Practice makes perfect" when it comes to writing.	10 (8%) (6F, 4J)	14 (12%) (9F, 5J)	10.151.A40: Writing is like playing a sport; you get better with practice. I think the more practice you have writing, the better you get. 17.151.A18: Writing is like learning how to drive a car. It is sometimes difficult, but with the

Statement About Writing	Initial Metaphors T=119 (63F, 56J)		Final Metaphors T=119 (63F, 56J)		Example Metaphors
					help of teachers can become better with practice.
9. Writing is carefully constructed, putting many different elements together to make a successful whole.	8 (7%) (3F, 5J)		13 (11%) (8F, 5J)		2.151.A19: Writing is like baking a cake. Because writing has so many different aspects to it, it is impossible to successfully write when you don't have an idea of what all is needed to be successful. This is true with baking a cake. If you use too much sugar and not enough flour, then your cake will taste disgusting and will have been a waste of time. 4.308J.A15: Writing is like a puzzle. When you are first given the assignment it's like the teacher is only telling you what the finished product is supposed to include, i.e. what is in the finished puzzle, but not telling you where things are. It's up to me as the writer to figure out what the puzzle should look like and piece it together myself.
10. Writing is a process with many steps (drafting, peer review, revision, etc.).	8 (7%) (5F, 3J)		24 (20%) (17F, 7J)		18.151.A18: Writing is like uncovering a precious stone, first one has to dig it out of the ground. Once out of the ground it has to be polished, cut, and set. Writing also has its raw phases and is polished and refined. 17.308J.A15: Writing is like a diamond. It didn't shape itself. Writing, like a diamond, is first very rough and coarse, and only after you carve it for a long time does it turn out beautiful.
11. Writing is difficult to begin, but gets easier after that.	8 (7%) (6F,	8 (7%) (6F,	8 (7%) (6F,	8 (7%) (6F,	14.151.A26: Writing is like riding a bike. When you first start it is very tough. But after many attempts you start to get the feel for things and

Statement About Writing	Initial Metaphors T=119 (63F, 56J)	Final Metaphors T=119 (63F, 56J)	Example Metaphors
	2J) 2J)	2J) 2J)	you get going in the right direction. 3.308J.A18: Writing is like waking up in the morning with the blinds closed. When you wake up in the morning, you first are confused. Then, you realize where you are and what time it is. When writing a paper, you first are confused about what to write, then eventually you figure everything out.
12. There are many different writing styles, genres of writing.	6 (5%) (3F, 3J)	7 (6%) (3F, 4J)	5.308J.A26: Writing is like ice cream. I chose ice cream because there are many different flavors, just like there are many different writing styles. Most people at some point in their lives have tasted ice cream, just like most people at some point in their lives have written something. 9.308J.A18: Writing is like a batting stance. Some people have the generic stance they see taught in little league, some develop a unique stance of their own and others try to mimic the stance of someone well-known. Everyone has their own style of writing. It may be based off of general grade school education, it may be something they developed or they could be trying to write like a favorite author.
13. Writing is judged (harshly) by the teacher.	4 (3%) (2F, 2J)	4 (3%) (1F, 3J)	2.308J.A15: Writing is like American Idol. I say this because the only time that I write, I am being graded. My papers take a lot of time and effort. I put myself at the mercy of the teacher. Sometimes I succeed and sometimes I fail.

Statement About Writing	Initial Metaphors T=119 (63F, 56J)	Final Metaphors T=119 (63F, 56J)	Example Metaphors
			8.308J.A20: Writing is like the soul trying to make words coherent to the person grading the work but always fails to convey the topic it so desperately tries to get across. I write papers that I think are good, others think are good, but the main person who does the review never seems to get my point.
14. Writing is being creative within certain boundaries	4 (3%) (2F, 2J)	5 (4%) (1F, 4J)	5.151.A40: Writing is like working on a recipe for food. You are assigned a certain subject/recipe, but you can make it unique. Substituting ingredients or topics are just a few ways of changing things up. Even after it is complete you can still work on it, you can change some words or add garnish. 9.308J.A26: Writing is like constructing a building. I chose to say writing is like constructing a building because it takes a certain amount of creativity and at the same time a certain amount of expected structure. All buildings have certain key elements that are necessary, but have much room for unique design.
15. Writing is an art form that is judged. Only the best writing stands the test of time.	3 (3%) (2F, 1J)	1 (0F, 1J)	5.151.A19: Writing is like a fine art. When done right, it truly is a work of art. Great pieces of writing are timeless and will be read for years to come. 1.308J.A15: Writing is like art. People look at it, create it, analyze it, and judge it. Only the best writing is remembered.

Statement About Writing	Initial Metaphors T=119 (63F, 56J)	Final Metaphors T=119 (63F, 56J)	Example Metaphors
16. Writing is something you can work hard at and still not succeed/reach perfection (not necessarily negative)	1 (1F, 0J)	6 (5%) (5F, 1J)	6.151.A26: Writing is like playing baseball because no matter how good you get at it, there's still a challenge that will always be there, and there's room for improvement. Like baseball, some days you might be on whereas other days you just can't find your stuff. Either way, it presents an obstacle that is just as fun climbing as it is getting to the other side. 4.308J.A18: Writing is like winning a championship. There's a lot of work that must be contributed for a near-perfect result. Often times, it is not perfect despite the significant amount of effort put into it.
17. Writing is discovery	1 (1F, 0J)	6 (5%) (5F, 1J)	11.151.A26: Writing is like opening a door into a world unknown. You don't know what you'll discover or where it will lead. You enter and take your first step. 5.308J.A18: Writing is like an electric current, it stimulates and excites. Just as electricity is channeled to a response, like a light bulb, writing functions to explore and discover. A light bulb is powered by electricity and controlled by a switch; similarly, our discoveries are fueled by insightful writing and controlled by a muse.
18. Writing is like nothing else (no comparison can be made)	0 (0F, 0J)	2 (2%) (0F, 2J)	1.308J.A18: Writing is like no other school subject, there is no right or wrong answer. 18.308J.A26: Writing is like writing. There's

Statement About Writing	Initial Metaphors T=119 (63F, 56J)	Final Metaphors T=119 (63F, 56J)	Example Metaphors
			nothing else to compare it to: It's contained within itself. It can be comparable to other art forms, but the difference is that it uses words to convey meaning instead of images and words can convey a precise meaning; images can be much too vague.

APPENDIX M: RAY'S HANDOUNT ON METAPHORS FOR REVISION

Metaphors for Revision

Writing an essay is like diving in the Olympics. No one gets points for a cannonball even if done perfectly. A **"Cannonball"** is an essay topic that is too easy and does not challenge the author. Does the essay involve critical thinking? If so, it is probably a more challenging dive. That's good. Getting all your information for a research paper from an encyclopedia is a cannonball while holding your nose. Very bad. Not supporting your ideas or main points is a **belly smacker**.

The beginning of a paper is like a **"Pickup line."** You want to capture your readers' attention and get them to follow you even if they don't know exactly where you are going. Don't make them run for the door.

If the beginning of an essay is like a pickup line, **"the conclusion is like the end of a date."** As you are about to say goodnight, you don't tell your date everything that the two of you have done that evening. "I had a vanilla milkshake and you had a chocolate and then we ordered more fries and then…." You want your date to remember you, not run away. Instead of repeating everything that's been said, what are the possibilities for the future? Make a prediction. Make your emotional appeal.

The Oreo Cookie refers to the way quoted material in the essay should be used. The cream is the quote. The chocolate cookie on top is the introduction of the quote. Example: According to Rick Bass, author of more than twenty books and a leading spokesperson for the environmental movement in Montana, "the quote." The bottom part of the cookie is your interpretation of the quote, why it is significant, what it means, how it applies to your argument. Introduce—quote—discuss = Oreo

To be avoided:

"Throat clearing" This is a false beginning to an essay. The essay often starts with the second paragraph, second page...
     Examples:
     "I've been thinking a lot about the inequality in marriage laws. My friends and I have talked about this and they agree. (This can go on for a paragraph or for pages.)

"Scaffolding" These are phrases or sentences scattered throughout the essay that may have been important in the first draft, that acted as an outline for the author, but are no longer necessary. These support phrases occur most frequently in the early pages.
     Example:
     "One might wonder if semesters have any advantage over quarters. That's where I come in. I decided to interview ten students. This research will require several things to

be controlled; for example I have decided to focus on juniors at Ohio University…This brings me to my hypothesis, which is that semesters will be preferred."

"Lost in the Mall" This is an essay that starts in one direction, stops, starts again, stops, goes off in another direction. This can be a form of throat clearing. Several short paragraphs at the beginning of a paper can be a warning sign. (It can also mean nothing.) It's not easy or fun walking with people who don't know where they're going.

"Bar Talk" These are broad, sweeping statements often using abstractions and generalizations. Clichés can also fall under "Bar Talk"

Examples:

"The government should do something about equality for everyone."

"In art there is no right or wrong."

"Music is complete freedom."

"Family is always there for you."

"Speed Bumps"

Speed bumps slow the reader down. This can be a stylistic bump—using unnecessary words—or this can be a mechanical problem with spelling, grammar, punctuation, even formatting. Eliminate speed bumps.

Other metaphors for consideration:

"Talking with my sister" This refers to catchy phrases or statements that get the readers attention only to be followed by background information. Here's a typical phone call with my sister.

Sister: "Mom is in the hospital."

Me: "No! What's wrong? What happened?"

Sister: "Do you remember four years ago when we were having the barbecue? It was July, July 4th, I think. It was really hot, I'd gotten sunburned while at the park and…

Look at flow. Does one paragraph logically follow another? Think about how Hansel and Gretel left a trail of crumbs. Do that for your reader. If you make sudden turns or leave large gaps between ideas, or back up, the reader may not be able to follow you.

"Falling off your bike" This refers to places where the essay wanders off the path. Be sure the essay keeps its focus.

APPENDIX N: KATE'S FRESHMAN COMPOSITION SYLLABUS

Kate's Freshman Composition Syllabus

Texts:
LaGuardia, Dolores and Guth, Hans P. *American Voices.*
Kolln, Martha. *Rhetorical Grammar Grammatical Choices,*
Rhetorical Effects, 5th Edition

Purdue Owl Website

Course Description:

English 151 focuses on writing, reading, and thinking processes and the rhetorical study of language and writing. Students engage in informal writing, formal writing, peer critique, revision, active reading, and group work to become successful writers and thinkers both in and outside the university.

Specific Course Goals and Objectives:

1. To identify and understand rhetorical purposes, audiences, and situations and the relationship among these.
2. To apply rhetorical strategies to our own writing.
3. To use informal writing as a tool for critical thinking and as a bridge to formal public writing.
4. To gain confidence in our ability to evaluate, analyze and synthesize primary and secondary texts through reading and writing.
5. To critique our own and others' ideas and writing.
6. To Further develop our understanding of appropriate ways of documenting work.
7. To become better thinkers, writers, and readers overall.

Course Requirements:
1. Paper 1: "Girl" imitation (2 - 3 pages)
2. Paper 2 (4 - 6 pages)
3. Various homework, quizzes, etc.
4. Directed reading log (20 journal pages)
5. Final project
a. 2 pg. proposal and 3 min. presentation 10%
b. Annotated bibliography 10%
c. Final paper (6 - 8 pages) 20%

Class attendance and participation: You are expected to attend every class meeting. The more absences you accumulate, the greater the damage to your final grade. Likewise, you are expected to come prepared to both share your insights and thoughts with the rest of

the class and to be a good listener. If you miss more than two days of class time your grade will be lowered by 1/3 for each hour of absence beyond the four hours. If you miss class because of illness or emergency, you will have my deepest sympathy, but it will still count as an absence. Excessive tardiness will also lower your grade. If you are absent, you must contact your classroom partners for information about any work/notes missed.

Course Evaluation:
English 151 papers are graded according to my professional judgment of the overall quality of the writing and thinking, taking into account the course goals listed earlier and including the following: how well the essay fulfills the assignment; to what extent it demonstrates the principles taught in the course; how effectively it communicates with its audience; to what extent it engages its readers; how easily it can be read and comprehended (reading ease is affected by factors such as organization, grammatical correctness, and the physical appearance of the essay); how well-developed it is; and any other criteria that pertain to particular assignments. NOTE: Any assignment, including papers, earning less than a 60% will receive a 0.

I expect you to turn your papers in on time. Late papers will lose one full letter grade per day up to two days **I do not accept papers via email.**

Similarly, I do not accept homework or quizzes early or late. That is, when a writing is due, you must be in class with the writing in order to receive credit for it. There is no make-up on any homework or in-class writing for any reason (this includes computer problems or exercises done but left on your desk at home). Please don't ask. Don't drop writings off at my office. Don't *email* them to me. Writings are part of our class discussions, and you must be in class to receive credit for them.

However, because legitimate reasons for missing a class do arise, I drop, when I determine final grades, an informal writing or quiz. That is, you can miss a homework or quiz and your grade will not be affected.

On a related note:
If you need help with a writing, a paper, an essay, a lecture, or a presentation, please visit me at my office hours. If you cannot meet at my scheduled hours, email me to set up an appointment I am eager to sit down with you (and your writings) in person, but I cannot, and will not, recreate classroom lectures or workshop your writings via email. Sadly, I am not available twenty-four hours a day. I am not a chat room. To be clear: use e-mail as a last resort. Use it only in an emergency or to set up an appointment.

Academic Honesty: No plagiarism Do your own work. Failure to do so will result in, well. . . failure.

Students with special needs: Please inform me as soon as possible if you have any special needs.

University Community Discourses, Diversity, and Personal Responsibilities: In class discussions, readings, and writing throughout this quarter, we will examine ideas from diverse perspectives. At this university, students and faculty are afforded an academic environment that allows for intellectual expression. Challenging issues and ideas may arise, but none of these should be expressed in an inappropriate manner either verbally or in writing. Racism, sexism, and other non-democratic or oppressive behaviors are unacceptable and will not be tolerated.

COURSE SCHEDULE
Week One 3.31 - 4.4 *What* is *rhetoric? Rhetorical strategies? Culture/Myth. Cultural Blindness/Crash*

Week Two 4.7 - 4.11 *Claims. 20 pages of reading plus 4 page reading log from INITIATION: What is American? Paper #1 ("Girl"Imitation) due Friday. FILM*

Week Three 4.14 - 4.18 *Audience. Tone and Voice. 20 pages of reading plus four page log from LEARNING: School and the World.*

Week Four 4.21 - 4.25 *Intro Paper #2, RG Chapter 6, 20 pages of reading plus 4 page log from IDENTITY: Rethinking Race*

Week Five 4.28 - 5.2 *Logic. RG Chapter 4: Cohesion. Paper #2due Friday*

Week Six 5.5 - 5.9 *WORKSHOPS*

Week Seven 5.12 - 5.16 *RG Chapter 3: Coordination. 20 pages of reading plus four page log from LANGUAGE: Bond and Barrier. "Cultural Etiquette" RG Chapter 7: Choosing Verbs.*

Week Eight 5.19 - 5.23 *20 pages of reading plus four page log from CULTURE WARS: Constructing Gender: Handout: 'Becoming Members of Society." Gender Construction Journals*

Week Nine 5.26 - 5.30 *Proposal Due Tuesday (no class Monday. Library Week Annotated Bibliography*

Week Ten 6.2 - 6.6 *Annotated Bibliography due Monday. Three minute presentation of projects. Course wrap-up.* FINAL PAPER DUE WEDNESDAY (6.11) AT NOON

APPENDIX O: KATE'S JUNIOR COMPOSITION SYLLABUS

Kate's 308J Syllabus
Texts:
Colombo, Gary, Cullen, Robert, and Lisle, Bonnie.
ReReading America, 7th Edition.
Kolln, Martha. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects, 5th edition.*

Purdue Owl Website

Course Description:
English 308J focuses on writing, reading, and thinking processes and the rhetorical study of language and writing. Students engage in informal writing, formal writing, peer critique, revision, active reading, and group work to become successful writers and thinkers both in and outside the university.
Specific Course Goals and Objectives:

1. To identify and understand rhetorical purposes, audiences, and situations and the relationship among these.
2. To apply rhetorical strategies to our own writing.
3. To use informal writing as a tool for critical thinking and as a bridge to formal public writing.
4. To gain confidence in our ability to evaluate, analyze and synthesize primary and secondary texts through reading and writing
5. To critique our own and others' ideas and writing.
6. To further develop our understanding of appropriate ways of documenting work.
7. To become better thinkers, writers, and readers overall.

Course Requirements:
1. Paper 1: "Girl" imitation (3 - 4 pages)
2. Paper 2: Out of Cultural Comfort Zone (4 - 6 pages)
3. Various homework, quizzes, etc.
4. Directed reading log
5. Writing journal (20 - 30 pages)
6. Final project
a. 2 pg. proposal and 3 min. presentation 10%
b. Annotated bibliography
c. Final paper (6 - 8 pages)

You are expected to attend every class meeting. The more absences you accumulate, the greater the damage to your final grade. Likewise, you are expected to come prepared to both share your insights and thoughts with the rest of the class and to be a good listener. If you miss more than two days of class then your grade will be lowered by 1/3 for each

hour of absence beyond the four hours. If you miss class because of illness or emergency, you will have my deepest sympathy, but it will still count as an absence. Excessive tardiness will also lower your grade. If you are absent, you must contact your classroom partners for information about any work/ notes missed.

Course Evaluation:

English 308J papers are graded according to my professional judgment of the overall quality of the writing and thinking, taking into account the course goals listed earlier and including the following how well the essay fulfills the assignment; to what extent it demonstrates the principles taught in the course; how effectively it communicates with its audience; to what extent it engages its readers; how easily it *can* be read and comprehended (reading ease is affected by factors such as organization, grammatical correctness, and the physical appearance of the essay); how well-developed it is; and any other criteria that pertain to particular assignments. NOTE: Any assignment, including papers, earning less than a 60% will receive a 0.

I expect you to turn your papers in on time. Late papers will lose one full letter grade per day up to two days. I do not accept late papers via e-mail.

Similarly, I do not accept homework *or* quizzes early or late. That is, when a writing is due, you must be in class with the writing in order to receive credit for it There is no make-up on any homework *or* in-class writing for any reason (this includes computer problems or exercises done but left on your desk at home). Please don't ask. Don't drop writings off at my office. Don't email them to me. Writings are part of our class discussions, and you must be in class to receive credit for them. However, because legitimate reasons for missing a class do arise, I drop, when I determine final grades, an informal writing or quiz. That is, you *can* miss a homework *or* quiz and your grade will not be affected.

On a related note:
If you need help with a writing, a paper, an essay, a lecture, or a presentation, please visit me at my office hours. If you cannot meet at my scheduled hours, e-mail me to set up an appointment I am eager to sit down with you (and your writing) in person, but I cannot, and will not, recreate classroom lectures or workshop your writings via email. Sadly, I am not available twenty-four hours a day. I am not a chat room

Academic Honesty: No plagiarism. Do your own work. Failure to do *so* will result in, well.. . failure.

Students with special needs: Please inform me as soon as possible if you have any special needs.

University Community Discourses, Diversity, and Personal Responsibilities:

In class discussions, readings, and writing throughout this quarter, we will examine ideas from diverse perspectives. At this university, students and faculty are afforded an academic environment that allows for intellectual expression Challenging issues and ideas may arise, but none of these should be expressed in an inappropriate manner either verbally or in writing. Racism, sexism, and other non-democratic or oppressive behaviors are unacceptable and will not be tolerated.

Course Schedule

Week One 3.31 - 4.4 *What* is *rhetoric? Rhetorical strategies? Cultural Myth. Cultural Blindness. "Girl" RG Chapter 2.*

Week Two 4.7 - 4.11 *Paper#l ("Girl" Imitation) due Tuesday. The Wire episode 1. Claims. The Myth of Individual Opportunity "Class in America—2003"*

Week Three 4.14 - 4.18 *Audience. Tone* and *Voice. RG Chapter 6. The Wire episode 2. The Myth of Education and Empowerment. "Still Separate, Still Unequal."*

Week Four 4.21 - 4.25 *Logic RG Chapter 4: Cohesion. The Wire episode 3. The Myth of the Model Family. Rockwell. The Wire episode 4.*

Week Five 4.28 - 5.2 *MLA Citation. Myths @Gender. "Becoming Members of Society.. . " Gender Construction Journal. RG Chapter 3: Coordination The Wire episode 5.*

Week six 5.5 - 5.9 *Paper #2 (Out of Cultural Comfort Zone) due Thursday The Wire Episode 6. RG Chapter 7: Choosing Verbs. The Wire episode 7*

Week Seven 5.12 - 5.16 *WORKSHOPS*

Week Eight 5.19 - 5.23 *Directed Reading Logs (in journal). The Myth of the Melting Pot "Talking About Racism" The Wire episode 8. The Wire episode 9.*

Week Nine 5.26 - 5.30 *Proposal Due Tuesday. Annotated Bibliographies. The Wire episode 10. Three minute presentations of projects. The Wire episode 11.*

Week Ten 6.2 - 6.6 *Annotated Bibliography due Tuesday. The Wire episode* 12. *The Wire episode 13.* FINAL PAPER DUE WEDNESDAY (6.11) AT NOON

APPENDIX P: PAVIL'S FRESHMAN COMPOSITION SYLLABUS

Pavil's Freshman Composition Syllabus

Textbooks: *Writing as Reflective Action* by Gradin and Duncan
Reading Rhetorically (Brief Edition, Second Edition) by John C. Bean
4 2-pocket folders
1 small notebook

Course Philosophy:

In general, English 151 should prepare you for college writing. In a perfect world, students would understand that writing is a vital skill they will use in their future careers and in life in general. You might not write all the time, but when you do it is important. Good writing (and critical thinking which is necessary for good writing) will allow you to get what you want. The name of the course is "Writing and Rhetoric." Basically, the word rhetoric means the art of persuasion. It also stands for all the strategies we might use to accomplish a specific purpose that a piece of writing has in terms of a specific audience you are writing for. The skills/methods that we study and implement in this course will give you an idea of those that will help you in your other writing endeavors.

I do not believe that writing is merely an innate skill, something that you simply can do, or can't do. The vast majority of students come to English 151 with anxiety regarding their writing skills. Writing is something we can all do, with practice/experience, critical thinking and by allowing ourselves the resources (time, multiple drafts, peer critiques, etc.) that we need to get the job done and by practicing self-confidence. **Do not sell yourself short. You are capable of more than you imagine.**

Finally, this course will focus on social issues. Particularly, we will focus on reading and writing about gender and race. We will concentrate particularly on the ways in which we practice and are able to describe in writing those racial gendered, social, and cultural differences, the ways in which we designate particular practices as natural, even when we know that others' different practices are natural as well; in other words, we will be doing some stuff like defining terms: What do we mean when we say the word *natural*, for example? Or *political*? Or *gender*? Or *culture*? Or *rhetorical*? Or, even, *writing*? Again, these examinations will focus on the ways in which these themes, subthemes, and practices are articulated, represented, and communicated in writing, and, of course, will require examinations of the writers' cultures, experiences, and differences. All of this will, hopefully, give you lots of information about what writing is/might be/can be, how writing might be done, what writers do, and why, so that you can take some of these ideas and integrate them into your own writing processes.

Course Requirements:
You will be expected to keep up with the reading. We will be reading every night.

Sometimes, we'll be doing a lot of reading. You will be quizzed on the readings. If the reading for a given day is difficult you may have to read it (or parts of it) more than once.

Connected to keeping up with the reading, you will be required to post comments on the class blog @ttp://supawondablog.blogspot.com) before each class meeting.

Please write at least a couple of short paragraphs in response to the blog posting. These can be somewhat informal, but should be intelligent.

You will be responsible for class participation. Answering "yes" or "no" in class twice a week won't cut it. Try to say something more substantial. Give an opinion. Respond to something someone else has said. I may call on students to add to the conversation. Try to participate 2 to 3 times per week.

Class information will be posted on Blackboard. Generally, the Course Documents section will be a place to get any handouts in an electronic form. The Textbooks section may contain pdf readings, if we use some to supplement the text. We may be using the discussion board feature or other features too.

Often, we will be freewriting or answering questions in a notebook/journal. I will notify you if what we are writing is private or public (if there is a chance you may be called to read what you wrote to the class). You may opt out of reading something designated as public, but only once or twice a quarter.

You will write 3 typed papers (4-6 pages), in addition to a couple of smaller essays. In a 2-pocket folder, tuck the drafts and peer critiques in one pocket and the finished paper in the other pocket. The paper should be appropriately titled. It should be formatted in MLA style (see Hacker for examples). Each final paper can include an optional one-page reflective statement: an explanation of why you chose your topic and what you learned (about your topic and about writing) from all the activities that resulted in the finished paper or trouble you had during the process. This does not count towards the page length of the paper.

You are welcome to bring your papers to my office for feedback before the papers are due. Make an appointment if you wish to do so. You should do this at least once during the quarter. You will probably do better if you utilize the writing tutoring service through the Academic Advancement Center.

Grading:
Paper 1 18%
Paper 2 18%
Paper 3 18%
Blog Posts 10%
Smaller Assessment Essays 20%

Participation/Pop Quizzes 10%
Attendance Peer Workshop 6%

Accommodations for students' special needs are made in instruction, not in evaluation. Students are responsible to contact the instructor ahead of time in terms of any special accommodations they require or desire.

English 151 papers are graded according to the instructor's judgment of the overall quality of the manuscript. With each graded paper, you will receive a grade sheet that details the criteria (for example, thesis and critical thinking, evidence, organization, and grammar and spelling) for grading and the points you received in each criteria. I will also provide written feedback explaining how you might revise to make the piece stronger. In general, expect to revise.

Course Policies:
You can revise 2 papers that I have graded during the quarter. You can turn in the revisions within a week after receiving the grade. You must include the original graded paper and evaluation sheet (which I completed) with your new revision. You will receive the higher of the 2 grades.

Do your blog comments. You will be responsible for monitoring your completion. I will not remind you to do them. I will check them weekly and make notations in the gradebook.

Late papers cannot be revised after they are graded. GRADES FOR LATE PAPERS WILL BE LOWERED BY ONE WHOLE LETTER GRADE. If you are absent the day that something is due, it is late unless you get a classmate to turn it in for you.
Your first 2 absences will not directly affect your grade. These include absences for any reason "good" or bad. ANY ABSENCE BEYOND THE SECOND WILL LOWER YOUR FINAL GRADE BY 1/2 OF A LETTER GRADE (a 100 will become a 95, and so on). Your grade will continue to be lowered with each subsequent absence. If you are absent you arc responsible for what you have missed. Tardiness will count as absence if you fail to remind me at the end of class that you are present. In addition, coming to class late on a routine basis may count as an absence. I will keep track of those who distract us by coming late. See me if you are worried about this.

Peer critiques are very important. We will have 3 of these during the quarter. It is very important that you attend all peer critique days. If you miss a peer critique day it will affect your critique grade, regardless of whether or not you get your paper critiqued out of class.

Plagiarism is defined by the Ohio University Student Handbook as a Code A offense, which means that "Plagiarism involves the presentation of some other person's work as if it were the work of the presenter. A faculty member has the authority to grant a failing

grade ... as well as referring the case to the director of judiciaries" (10). If you are not giving someone else credit for their ideas/thoughts/words, you are plagiarizing. In addition, if you have any concerns about plagiarism, please see me BEFORE turning in something questionable. There are no good excuses for plagiarism. For example, forgetting to cite your sources is not acceptable. If you are caught plagiarizing you will fail the assignment. This policy is non-negotiable and applies to ANY plagiarism. We will be using MLA style.

Civil Discourse: In our class discussion, in our readings, and in our writing throughout the quarter, we will most likely be exploring sensitive topics and examining ideas from different perspectives. At this university, students and faculty are afforded an academic environment that allows for intellectual expression; challenging issues and ideas may arise, but none of these should be expressed in an inappropriate manner either verbally or in writing. One of the goals of a university is to challenge us all to think again about all that we know (and all that we don't know). This demands that we all share responsibility for creating and maintaining an enabling environment in our classrooms and in the larger university community. We will all be responsible for maintaining an environment that encourages civil interaction. In part, this means that we will be sensitive to what we say and do, how we act, how our words and actions have consequences, and how our words and actions affect others.

The weekly syllabi are tentative and open to change. Yon will be notified of any changes in class or through emails.

Week l
Monday, March 31": Reading and writing in academic and non-academic lives. Rhetoric and the communication triangle. The sophists and critical thinking. Rhetorical competencies. Blog setup.
HW: Read through prompt for assessment essay and think about it for next time.
Wednesday, April 2d: Writing Metaphors, In-Class Writing (50 Min)
HW: Work on draft you began in class. For Monday, bring any early drafts (in class draft), bring 2 copies of your completed essay with only your name and "Section: A40" printed on every page at the top.

Week 2
Monday, April 7th: Turn in Essay and Early Drafts.
HW:Read RR Chapters 1 and 2 and WRA Introduction.
Wednesday, April 9th: Academic Reading and Writing.
HW: Read WRA, "On Being a Self Forever," by Updike, and "Killing Rage" by hooks.

Week 3
Monday, April 14th
HW: Read RR Chapters 3 and 4. Read WRA "Entitlement" by Coles
Wednesday, April 16th:
HW: Read RR Chapter 5 and WRA "Excerpts from My Life," by Iserhoff. Bring 2 copies of rough draft for Paper 1 on Monday.

Week 4: Gender-Constructions of Masculinity and War
Monday, April 21": Paper 1 Rough Draft Due.
HW: Read Robinson 'The Hurt, Betrayed Son," Paper 1 due on Wednesday.
Wednesday, April 23rd: Paper 1 Due. Movie.
HW: Read Terry "Private First Class Reginald "Malik" Edwards, Phoenix, Louisiana" and RR Chapter 6.

Week 5 Masc-continued and Gender-Constructions of Femininity
Monday, April 28th:
HW: Gibson "Paintball as Combat" and RR Chapter 7
Wednesday, April 30':
HW: Read Rich "The Domestication of Motherhood"

Week 6
Monday, May 5th:
HW: Steinem "Ruth's Song (Because She Could not Sing It)"
Wednesday, May 7th:
HW: Rust "Sexual Identity and Bisexual Identities," Rough Draft of Paper 2 Due on Monday, bring 2 copies.

Week 7 Oral History
Monday, May 12th: Rough Draft of Paper 2 Due.
HW: Read Patricia Williams "The Brass Ring and the Deep Blue Sea" Paper 2 Due on Wednesday.
Wednesday, May 14th: Paper 2 Due.
HW: Read Geertz "From the Native's Point of View"

Week 8
Monday, May 19th:
HW: Read Terkel "Working the Land"
Wednesday, May 21":
HW: Read Tateishi "Violet De Cristoforo, Tule Lake"

Week 9
Monday, May 26th: Memorial Day, No Classes.
HW: Read Tompkins "Me and My Shadow"
Wednesday, May 28th:
HW: Read Anzaldua 'Tlilli, Tlapalli"

Week 10
Monday, June 2nd:
HW: Read Villanueva "An American of Color"
Paper 3 rough draft due on Wednesday, bring 2 copies.
Wednesday, June 4th Paper 3 Rough Draft Due.
HW: Finish Paper 3

Final Paper Due By:
Thursday, June 12, at 2:30 p.m.

APPENDIX Q: PAVIL'S JUNIOR COMPOSITION SYLLABUS

Textbooks: *One Hundred Great Essays* (3d Edition) edited by Robert Diyanni

Style: *The Basics of Clarity and Grace* (3d Edition) by Joseph M. Williams

Four 2-pocket folders

Course Philosophy:

By junior year, you've done a lot of academic writing. Chances are you took English 151 and have since then written for other classes and disciplines practicing different kinds of genres. The assumption is that you have some experience negotiating academic writing assignments. We are going to study the essay in this class. We will be reading a number of essays written about different subjects by different authors. We will discuss the essays both in terms of the subject matter and the author's individual writing style. Although you might have the option to write in a more traditional academic way, I am going to encourage you to use the readings as a starting point to develop essays that are meaningful to you and can be made meaningful to others. In addition to the essays in the book we will be sharing our writing and discussing it as a class. The following syllabus may change depending on the needs of our specific class.

Course Requirements:

You will be expected to keep up with the reading. There will be reading each night. If you don't think you can read 2-4 essays per class meeting, then you should think about picking up a different 3081. If you plan on coming to class, plan on doing the readings. I may give a pop reading quiz at any time.

Connected to keeping up with the reading, you will be required to turn in written responses once a week. They should be typed and polished. They should be no shorter than two pages. You may write more. I will collect these each day and write comments on them. A more detailed guide to completing these responses successfully will be handed out separately from the syllabus.

By the second week, I will be handing out a daily reading list for the rest of the quarter with blank spaces for students to sign up to workshop their essays. Students will be required in those instances to bring a copy of a draft of an essay to give to each student in class and the instructor. We will read the draft, in addition to essays from the book, and discuss the draft as a class during the next meeting. Later in the quarter, we may change the structure of such workshopping and perhaps try small group workshopping.

In addition to written responses, students will be responsible for 1 point of participation per week. These points are rewarded at the discretion of the instructor. Simply responding "yes" or "no" in class will not cut it. You must say something substantial.

You will write 3 typed essays. The essays should be at least 5 (COMPLETE) pages long, though you may write more. Use a 12 point Times New Roman font. Double-space your paper. Do not include extra spaces between paragraphs or do anything to abuse the minimum page limit. Be especially w e l l regarding the first page; do not double-space your name, the course number, and the instructor's name. Do not put more than one space between the title and body of the paper. Margins should be standard, 1 inch top and bottom and 1.25 on the right and left sides. If you are unsure about your formatting then ask.

Turn in the papers in a 2-pocket folder with drafts, peer critiques, and all the assignments connected to the finished paper in one pocket and the finished paper in the other pocket. The final paper should be appropriately and interestingly titled. It should be formatted in MLA style. Each paper should include a one-page reflective statement: an explanation of why you chose your topic, what you were trying to accomplish, and how you tried to do that.

You are welcome to bring your papers to my office for feedback before the papers are due. You should do this at least once during the quarter.

Grading:
Paper 1 18%
Paper 2 18%
Paper 3 18%
Participation/Responses 18%
CAAP Work 8%
Pop Quizzes 10%
Attendance 10%

Accommodations for students' special needs are made in instruction, not in evaluation. English 308J papers are graded according to the instructor's judgment of the overall quality of the manuscript.

Course Policies:

If you want to revise a paper that I have graded, you can turn in a revision within a week after receiving the grade. The final paper grade will be an average of the two.

Late papers cannot be revised after they are graded. GRADES FOR LATE PAPERS WILL BE LOWERED BY ONE WHOLE LETTER GRADE. If you are absent the day that something is due, it is late unless you get a classmate to turn it in for you.

Do your responses. You will be responsible for monitoring your completion. I will not remind you to do them

Don't routinely come to class late, it's annoying.

Attendance is part of your grade. We'll be operating with a scaling penalty for absences. For your first absence, your grade will be lowered 1 percentage point. For the second, 2 percentage points (for a total of three when counting both absences). For the third absence, you will be penalized 3 percentage points (for a total of 6 when counting your other absences). And, so on. After the fourth absence and having missed 20 percent of the quarter, each additional absence will bring your grade down by a full letter grade (a B becomes a C and so forth). Students who have perfect attendance, participate in class, and come to class prepared are welcome to write a one page request (submit it during Week 9 or 10) for a 5 percent bonus to their grade.

Plagiarism is defined by the Ohio University Student Handbook as a Code A offense, which means that "[a] student found to have violated any of the following regulations will be subject to a maximum sanction of expulsion, or any sanction not less than a reprimand ... Plagiarism involves the presentation of some other person's work as if it were the as referring the case to the director of judiciaries" (10). If you have any concerns about plagiarism, please see me BEFORE turning in something questionable. If you are caught plagiarizing you will fail the class. This policy is non-negotiable and applies to ANY plagiarism. We will be using MLA style.

Civil Discourse: In our class discussion, in our readings, and in our writing throughout the quarter, we will most likely be exploring sensitive topics and examining ideas from different perspectives. At this university, students and faculty are afforded an academic environment that allows for intellectual expression; challenging issues and ideas may arise, but none of these should be expressed in an inappropriate manner either verbally or in writing. One of the goals of a university is to challenge us all to think again about all that we know (and all that we don't know). This demands that we all share responsibility for creating and maintaining an enabling environment in our classrooms and in the larger university community. We will all be responsible for maintaining an environment that encourages civil interaction. In part, this means that we will be sensitive to what we say and do, how we act, how our words and actions have consequences, and how our words and actions affect others. As a teacher, I pledge that I will treat each of you with respect. If at any time any of us thinks we are not fulfilling our goal of maintaining a respectful and civil environment, she or he has the right and responsibility to share her or his concerns with me or with the class.

Week 1:
Monday, March 31: Introductions and Syllabus
AW: Williams pages 1-7, "Of Smells," by Michel de Montaigne (in Diyanni), a
 read "Of a Monstrous Child"
(Essay XXX). "Of Studies," by Francis Bacon (in Diyanni), also read "Of Deformity."

Wednesday, April 2:
Metaphors for Writing, Montaigne and Bacon
HW: Diyanni, "A Modest Proposal" by Jonathon Swift, "A Bachelor's Complaint" by
Charles Lamb, and read "A Dissertation Upon Roast Pig"

Week 2:
Monday, April 7th: Swift and Lamb
AW: Williams pages 8-25. Diyanni, "On the Pleasure of Hating" by William Hazlitt,
"The Allegory of the Cave" by Plato, "No Man is an Island" by John Donne
Wednesday, April 9th: Hazlitt, Plato, Donne
HW: Diyanni, "Speech to Troops at Tilbury" Queen Elizabeth I, "Speech on the Signing
of the Treaty of Port Elliott" Chief Seattle, "The Gettysburg Address" Abraham Lincoln

Week 3:
Monday, April 14th

HW: Williams pages 26-39. Diyanni, "Politics and the English Language" by George
Orwell, and "How to Tame a Wild Tongue" by Gloria Anzaldua. Bring **2** copies of rough
draft of Paper **1** for Wednesday.
Wednesday, April **16th:** Paper 1 Rough Draft Due.
HW: Read Diyanni, "Me Talk Pretty One Day" by Sedaris, and "Mother Tongue" by
Tan, Paper **1** due on Monday.

Week 4:
Monday, April 21st: Paper 1 Due
HW: Williams pages 40-54. Diyanni, "A Woman's Beauty: Putdown or Power Source"
by Sontag, "A Vindication of the Rights of Women" by Wollstonecraft, and "Professions
for Women" by Woolf (Professions)

Wednesday, April 23rd
HW: Diyanni, "Notes of a Native Son" by Baldwin, "Salvation" by Langston Hughes,
"189" by Kenko

Week 5:
Monday, April 28th:
HW: Williams pages 55-65. Diyanni, Luther King Jr. (both essays), and "Letter from
Charleston State Prison" by Sacco

Wednesday, April 30th:
HW: Diyanni, "Just Walk on By: Black Men and Public Space" by Staples, and "The Colonel" by Hogan

Week 6:
Monday, May 5th:
HW: Williams pages 66-78. Diyanni, "The Way to Rainy Mountain" by Momaday, and "The Stone Horse" by Lopez.
Wednesday, May 7th:
HW: Diyanni, "The Din in the Head" by Ozick and "Portrait of an Ideal World" by Mencken. Rough Draft for Paper **2** Due on Monday, bring **2** copies of rough draft to class.

Week 7:
Monday, May 12th: Rough Draft for Paper **2** Due.
HW: Williams pages 79-90. Diyanni, "Communist Manifesto" by Man; and Engels, and "The Morals of the Prince" by Machiavelli. Paper **2** Due on Wednesday.
Wednesday, May 14th Paper **2** Due.
HW: Diyanni, "Duke of Deception" by Wolff, and "Nonverbal/Verbal" by Shlain

Week 8:
Monday, May 19th
Emerson
Wednesday, May 21st:
HW: Diyanni, "Living Like Weasels" by Dillard, and "Toys" by Barthes

Week 9:
Monday, May 26th Memorial Day, No Classes.
HW: Williams pages 114-13 1. Diyanni, "Road Warrior" by Barry and "Into the Electronic Millennium" by Birkerts
Wednesday, May 28th:
HW: Diyanni, "Femininity" by Brownmiller and "The Company Man" by Goodman

Week 10:
Monday, June 2"d:
HW: Williams pages 132-151. Diyanni, "Naps" by Holland, and "Are You Somebody?" by O'Faolain. **Bring** 2 **copies of rough draft for Paper 3.**

Wednesday, June 4th Final Meeting. Rough Draft of Paper 3 Due.

Final Paper Due:
Monday, June 9, at *7:00* **p.m.**

APPENDIX R: WINSTON'S JUNIOR COMPOSITION SYLLABUS

English 308J

Required Reading

Rereading America, 2nd ed.
1984, Centennial Edition, George Orwell

The books are available at any of the university bookstores and can be found online at Amazon.com.

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Course Theme

This course is designed to teach you the fundamentals of critical analysis and argumentation. Its goal is to refine your ability to understand the arguments of others and to learn how to respond thoughtfully, succinctly, and forcefully in writing.

Course Work

English 308J focuses on writing, reading, and thinking processes and the rhetorical study of language and writing. You will gain practice in composing and revising expository essays. You will engage in informal writing, formal writing, peer critique, revision, active reading, and group work to become successful writers and thinkers inside and outside the university.

What this section of English 308J does not do is teach you how to write for other individual instructors or disciplines. Disciplines have different rhetorical and writing conventions, and you will learn those as you encounter them. However, if you pay attention and do the work in this 308J, you will begin to understand what you need to know about writing and rhetoric in a broader sense so that when you do encounter various disciplines, situations, and genres, you will be able to adapt. Furthermore, this is not a course about grammar, the sentence, or unified paragraphs in any isolated sense. It is a course in which you think, read, write, and revise. As a class we *will* address matters of mechanics, sentence-level error, style, paragraphing, etc., in the context of your individual papers and in mini-workshops for the entire class as warranted.

You are expected to read everything I ask you to read. This means you should do assigned reading prior to class and be prepared to discuss it in class. You will also be asked to write **3 papers (5-6 pages each)** over the course of the 5 week summer session. I'll hand out paper topics later, but you'll have ample time to consider them and complete the assignment.

_____

Attendance Policy

You are allowed **2 excused absences** during the summer session. You do not need to explain why you were absent, but you are expected to make up any missed work. **Any absences beyond 2 will result in your final grade for the course being lowered by one full letter for each missed class**. Keep in mind that your grade will suffer additionally inasmuch as a 25% of it is contingent upon participation, and it's hard to participate if you're not here. You are expected to arrive to class on time. Excessive tardiness will also result in a reduction of your final grade.

_____

Plagiarism Policy

Don't do it.

Plagiarism is defined by the Ohio University Student Handbook as a Code A offense, which means that "[a] student found to have violated any of the following regulations will be subject to a maximum sanction of expulsion, or any sanction not less than a reprimand. Plagiarism involves the presentation of some other person's work as if it were the work of the presenter. A faculty member has the authority to grant a failing grade... as well as referring the case to the director of judiciaries"(10). Any student who has chosen to plagiarize can receive a failing grade for the course. I believe that many cases of plagiarism stem from misunderstandings about how to use sources correctly, how to paraphrase, etc. If you're unsure about whether or not you might be plagiarizing please talk to me. If you get caught cheating I do have the right to fail you.

_____

Grading Policy

Successfully fulfilling all the requirements for the course in a manner that demonstrates seriousness and careful consideration should result in a high mark. The grade breakdown is as follows:

Paper 1:   10%
Paper 2:   20%
Paper 3:   20%
Paper 4:   25%
Participation: 25%

<u>Paper Guidelines</u>

- **Each paper should be a minimum of 5 pages**. They can be longer if your approach requires it. Paper assignments will be based on class texts, informal writing, and discussion. They should be typed in **12 pt. Times New Roman**. No other fonts or sizes will be accepted. They should have **one-inch margins** on

every side and be **double-spaced** with a title and page numbers in keeping with MLA style.

Participation

- You must participate. In order to do this, you must be engaged with the texts we study and be willing to discuss them. Remember that participation is 25% of your overall grade, so be prepared to speak in class regularly.

Feel free to approach me with any concerns in class or during my office hours.

APPENDIX S: RAY'S FRESHMAN COMPOSITION SYLLABUS

Required Text:
Bishop, Wendy. *On Writing: A Process Reader.* 1ˢᵗ ed. NY: McGraw Hill, 2004.

Pollan, Michael. *The Botany of Desire.* NY: Random House, 2002.

Wilhoit, Stephen W. *Writing From Readings.* 4ᵗʰ ed. NY: Pearson Longman, 2004.

Course Description:
English 151 Writing and Rhetoric will develop our writing, reading, and thinking processes. Students will practice informal writing, formal writing, peer critique, revision, active reading and group work as means to become successful writers and thinkers both within and outside of the university.

Competencies:
Students who successfully complete English 151, 152, or 153 should be able to practice each of the following activities competently:

Write rhetorically, which means that students should be able to:

1) Write in various genres (both formal and informal, including summary microthemes, peer critique, focused freewriting, textual and rhetorical analyses, thesis-driven essays, source-based writing, dialogue journals, dialectical notebooks, etc.) while enacting appropriate rhetorical strategies that employ metacognitive processes such as summary, analysis, response, critique, and synthesis.
2) Compose original arguments that evaluate, analyze, and synthesize primary and secondary texts (including visual texts) and their structural framework (thesis statement, evidence, and support) as well as their rhetorical purposes, audiences, and situations.
3) Engage in multiple drafting and revision.
4) Practice and control rhetorical stylistics such as effects of grammar, diction, mechanics, font, arrangement, etc.

Read rhetorically, which means that students should be able to:

1) Evaluate, analyze, and synthesize primary and secondary texts (including visual texts) and their structural framework, rhetorical purposes, audiences, and situations.
2) Identify, analyze, and employ the language of rhetorical analysis and argument while discussing texts. This language includes ethos, pathos, logos, audience, tone,

voice, evidence, etc.

3) Examine and evaluate in-text documentation.

4) Identify and analyze various genres, their conventions, and how they respond to rhetorical situations.

5) Identify and analyze rhetorical stylistics such as effects of grammar, diction, mechanics, font, arrangement, etc.

Research rhetorically, which means that students should be able to:

1. Identify appropriate sources through databases (electronic and more traditional)
2. Evaluate sources for quality and appropriateness
3. Paraphrase and summarize materially accurately
4. Synthesize sources
5. Integrate quotations, visuals, etc. appropriately and with correct style and citations
6. Use attributive tags, in-text citations, documentation, and style sheets in appropriate ways
7. Understand plagiarism and its consequences

Respond to and assess student writing rhetorically, which means that students should be able to:

1) Understand writing as a recursive process that is also collaborative and socially constructed.

2) Learn to develop their own ideas in relation to the ideas of others.

3) Employ the languages of rhetorical analysis (ethos, pathos, logos, evidence, support, etc.) and of genres and metacognitive processes (summary, analysis, response, critique, and synthesis) to critique their own and others ideas.

4) Identify and understand their peers rhetorical purposes, audiences, and situations and the relationship among these throughout the drafting and revision process.

5) Identify correct documentation and sentence-level conventions throughout the drafting and revision process.

Course Requirements:

Three typed formal essays. Each essay will be 4 - 8 pages, prepared in MLA style. Each paper will develop from our readings, informal writings and group work. Before turning in for a grade, each essay will have been revised. When you turn your paper in for a grade, you will include all of the informal writing, exercises and drafts that preceded the paper.

Informal writing. This includes in-class essays, freewriting, prewriting, response papers, or journal writing.

Participation. Class participation requires that you share your insights and thoughts an questions with the rest of the class on a regular basis. It also requires that we be good listeners at all times. There will be an oral presentation of the research topic during the final week of the quarter.

Attendance: You are expected to attend all class meetings. The more absences you accumulate, the greater the damage to your final grade. After accumulating four hours of absences, your grade will be lowered one-third of a letter for each subsequent hour of absence. Do not come late to class and expect to get credit for the entire class period.

English 151 papers are graded according to the instructor's professional judgment of the overall quality of the writing and thinking, taking into account the outcome goals listed earlier and including the following: how well the essay fulfills the assignment; to what extent it demonstrates the principles taught in the course or are expected of students entering the course; how effectively it communicates with its audience; to what extent it engages its readers; how easily it can be read and comprehended (reading ease is affected by factors such as organization, grammatical correctness, spelling, and the physical appearance of the essay); how well-developed it is; any other criteria set forth by a particular assignment. **All assignments (except in-class assignments) should be typed, double-spaced.**

Students with special needs:
Please inform me as soon as possible if you have any special needs.

Academic honesty: No plagiarism. Do your own work. Failure to do so will result in, well…failure.

Also keep in mind that the lectures, classroom activities, and all materials associated with this class and developed by the instructor are copyrighted. You may not record class discussions or lectures or reproduce any materials without my permission.

Class expectations:
1. Everyone reads.
2. Everyone writes.
3. Everyone participates thoughtfully in class/small group discussions.
4. Everyone listens respectfully when others are speaking.
5. **Do not** send me your assignments by e-mail, fax, pager, or voice mail. Hand them to me. **Late assignments will not be accepted except under extraordinary circumstances and after pre-arranged agreements with the instructor.**
6. Please come to class on time. Turn off your cell phones, pagers, MP3s, MP4s and all other electronic devices except pacemakers if you need one. Do not leave early.

Course Evaluation:

Paper #1	20%	First essay "Beauty"
Paper #2	30%	Rhetorical analysis essay
Paper #3	40%	Research essay
Final presentation	5%	
Final Exam	5%	

Informal writing/ participation/quizzes may raise or lower your final grade by as much as 5%. This is significant. Huge. Do everything you can to get these points.

The Fine Print:

Reader Response or informal writing
Typed reader responses should demonstrate a careful reading of the story or essay. A good response may challenge the essay, add personal insights, discuss how the essay is relevant or significant or discuss the essay in terms of the author's intended audience. Other approaches may be appropriate as well.

Responses will be graded in the following manner:

+ 3   These are exceptional responses that do more than one thing. They not only show that the writer is familiar with the essay, they offer evidence of critical thinking. A + 3 will raise your final point total. Get as many of these as you can.

+ 2   This is the grade for an average to good response. Most often, these responses show evidence that the student has read the essay but there is little if any critical discussion of it. + 2 will not raise or lower your final grade.

+ 1   This grade is for a reader response that is deficient. Common deficiencies are responses that are too short, that do not show evidence the writer read the assignment, or that are full of errors in spelling, punctuation or mechanics. A score of + 1 will lower your final point total. Get as few of these as possible.

 0   Not turned in on time.

Keep in mind that ten + 3s and ten + 1s will average to a grade of + 2. In other words, if at the end of the quarter you have an equal number of + 3s and + 1s, your final grade will not be affected. Again, the idea is to get as many + 3s as possible. The more you get, the more they will raise your final average. Quiz scores, **class participation** and reader responses may raise or lower your final grade by as much as 5%.

Peer Editing
You will have the opportunity to help your classmates with their essays. You will be graded on your effort and quality of work. Keep in mind that the better your rough draft, the more help you can get from your peer editors.

 Helpful Hints: You are your own best teacher. This class represents a large investment on your part. Get the most out of it. Come to class prepared. I want you to learn and have fun.

Also, keep in mind that the Student Writing Center is located in the Learning Commons on the 2nd floor of Alden Library. Writing tutors are available to help you. Take advantage of this.   It's free!

The following schedule of assignments and activities is tentative and may be modified by the instructor to better meet the needs of the class.

WR = Writing from Reading (Wilhoit)
OW = On Writing: A Process Reader (Bishop)
BD = Botany of Desire (Pollan)

Assignments listed below each date are for the next class period unless otherwise indicated. For example, on Monday, March 31st the reading from the Wilhoit reader will be assigned. It is expected that you will have completed this assignment by Tuesday's class.

Monday, Mar 31st
Read Ch. 1 *WR*

Tuesday, April 1st
Read *BD* (61-110)

Wednesday, April 2nd
Read *BD* (61-110)
Write one page: "Describe three characteristics of beauty according to Pollan."

Thursday, April 3rd
Read *BD* (61-110)
Write one page: "Describe three more characteristics of beauty according to Pollan."

Friday, April 4th
Pick something that you think is visually beautiful. (No boyfriends, girlfriends or relatives.) Write one page describing your choice.

Monday, April 7th
Read Ch. 10 *WR*   (167-189)
Select three possible objects for a beauty essay. Write a brief paragraph about each.

Tuesday, April 8th
Read *OW* (319-325; 242-247) Read *WR* (189-194)
Begin writing first essay. Rough draft due Friday April 10th.

Wednesday, April 9th
Read *OW* (349-365)
Read *WR* (302-304)

Thursday, April 10th
Complete first draft of essay. Bring one copy to class. Put one copy in digital drop box on Blackboard. (Minimum: Four FULL pages)

Friday, April 11th
Bring revised essay to class. Peer editing
Read CH 11 in *WR*

Monday, April 14th
Read *OW* (322-325; 339-348)
Read *WR* (305-307)

Tuesday, April 15th
Read *OW* (377-379; 622)
Write a response to one poem. One page.

Wednesday, April 16th
Read *OW* (380-383; 242-247)

Thursday, April 17th
Complete essay. Put all rough drafts and peer editor comments in folder with final draft.
Read *OW* (273-278)

Friday, April 18th (**FIRST ESSAY DUE**)
Read Ch. 8 *WR* (129-148)
Read *OW* (264-268)

Monday, April 21st

Read *OW* (2-33)
Write a response to one of the essays or poems. Use some aspect of rhetorical analysis in your response.

Tuesday, April 22nd   (In class reading of Wm Maxwell's essay)
Read *OW* (33-48)
Write a rhetorical analysis response to either "The Fortunes" or "Brambles."

Wednesday, April 23rd
Read *OW* (120-123; 145-146; 146-152; 89-96) Write a response to one of the readings.

Thursday, April 24th
Read *OW* (247-251;252-256) Write a response to one of the essays discussing the author's use of ethos, logos, and pathos.

Friday, April 25th
Read "Gary Garrison's Wedding" (Blackboard).   Write a response

Monday, April 28th
Read "History of Rodney" (Blackboard)
Write a response.

Tuesday, April 29th
Read Abbott's "Living Alone in Iota" (Blackboard)
Write a response.

Wednesday, April 30th
Begin writing second essay, a rhetorical analysis.
Read Danticat's story (Blackboard)

Thursday, May 1st
Read Carver's story "What We Talk About When…" (Blackboard)

Friday, May 2nd
Read *WR* (298) *OW* (623-628)
Complete draft of second essay for Monday. Bring one copy to class. Put one copy in digital drop box.

Monday, May 5th **DRAFT OF SECOND ESSAY DUE.**
Revise essays
Read *OW* (488-492)

Tuesday, May 6th
Peer editing.
Revise essays.
Read *OW* (488-492)

Wednesday, May 7th
Literary Festival.
Revise essay

Thursday, May 8th
Literary Festival
Complete essay

Friday, May 9th **SECOND ESSAY DUE**
Read *OW* (398-431)
Research Topic proposal due Tuesday

Monday, May 12th
Read *OW* (439-457)
Write a response to one of the essays

Tuesday, May 13th Research topic proposal due.
Read *WR* (39-55; 57-67)

Wednesday, May 14th
Research class in library

Thursday, May 15th
Research class in library.

Friday, May 16th
Research your topic.
Read *WR* 69-81
Bring one of the sources for your paper to class on Monday

Monday, May 19th
Read *OW* (471-478)

Tuesday, May 20th
Read *OW* (594-605)

Wednesday, May 21st
Complete annotated bibliography (due Thursday)

Thursday, May 22nd
Complete first draft of essay INCLUDING Works Cited page. Bring one copy to class.
Drop one copy in digital drop box.
See *WR* (267-288)

Friday, May 23rd
Class review of essays on Blackboard
Peer editing

Monday, May 26th MEMORIAL DAY OBSERVED NO CLASSES

Tuesday, May 27th **COMPLETE DRAFT OF RESEARCH ESSAY IS DUE**
Peer editing
Read *OW* (629-635)

Wednesday, May 28th
Revise essays

Thursday, May 29th
Revise essay.

Friday, May 30th **RESEARCH ESSAY IS DUE**

Monday, June 2nd - Friday, June 6th
Class presentations of final projects.
Prepare for final exam.

Tuesday, June 10th   Final exam at 10:10

Name_____
       (Please print first name, then last.)

Comments: (Anything you would like for the instructor to know.)

If you were to write a book, what would the back cover say about you?

Describe the picture of you on the back of the book.

  Please read each statement below and be sure you sign only after you are sure you understand. (Signing, does not indicate that you agree with the policy, only that you understand it.)

    1) I have read Mr. Hart's attendance policy and understand that absences will affect my grade.

    2) I understand that I will not get full credit for a class if I come late.

    3) I understand the consequences of plagiarism and cheating are failure for the paper and possible failure for the course.

_____
Signature