

INTEGRATING READING AND WRITING INSTRUCTION
THROUGH CLOSE READING AND
WRITING REVISION

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By
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CERTIFICATION OF APPROVAL

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DEDICATION

This thesis is gratefully dedicated to my dad and mom, Russ and Anita Garman, for their unflagging support in this endeavor and so many others.

Thank you, Mom, for sharing your enjoyment in reading, your love of God's Word, and your get-it-done attitude.

Special thanks, to you, Dad, for sharing your keen interest in learning, offering your quantitative research expertise, and establishing a family legacy of Faith.

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ABSTRACT

Much educational literature advocates the integration of reading and writing instruction. This mixed methods study explored reading-writing connections specifically in how close reading was related to writing revision for four twelfth grade students at a private high school in California's Central Valley. While research was primarily qualitative in nature through coding of discussion transcriptions, student documents, and researcher field notes, quantitative data delineating students' revision practices supplemented findings. Emerging from qualitative data analysis, the conceptual model of *going back to go deep* in which participants addressed *textual elusiveness* to arrive at *textual elucidation* within a *discussion-based context* illustrated how close reading and writing revision were parallel literacy events. Quantitative data analysis, while inconclusive due to small sample size, revealed that after participation in close reading, participants' inclusion of sentence-level revisions and substantive revisions increased while revision quality remained fairly stable.

CHAPTER I

INTRODUCTION

The disciplines of reading and writing share a rhetorical kinship that offers synergistic possibilities for today's classrooms. Considering the pressure of content to time ratio in schools, especially with the newly adopted Common Core State Standards (CCSS), integrating reading and writing may be necessary to maximize both instruction and student achievement. Based on research demonstrating improvement in the literacy of secondary school students through both teaching reading and writing together (Graham & Herbert, 2011) and through discussion-based literacy (Applebee, Langer, Nystrand & Gamoran, 2003), this study sought to explore ways in which educators could support adolescent student writing through discussion-based literary inquiry, specifically close reading.

The Research Problem

With a focus on problem-solving and communicating through writing (Smarter Balanced Assessment Consortium, 2010), the CCSS call for authentic instructional activities that facilitate thoughtful engagement in literacy. Accordingly close reading, a strategy for critical analysis of text through repeated readings and annotation, is integral to the new standards. As educators quickly adapt current curriculum to the CCSS before assessments are fully implemented in 2014-2015 (California Department of Education, 2012), they are looking to scaffold close reading and writing instruction for students. Additionally, teachers have expressed

concern as to how the curricular shift, particularly in regards to close reading, will play out in the classroom (Gewertz, 2012). Research exploring how close reading and writing relate to each other and the impact they have on students is timely and necessary.

Much more than a fad, close reading and writing additionally demand attention because of a lack of literacy proficiency demonstrated by adolescent students. Alliance for Excellent Education (2011) states that the general literacy performance of seventeen-year-olds has flat-lined, as measured between 1971 and 2008 by the National Assessment of Educational Progress (NAEP); the Alliance further specifies that an approximate one-third of graduated high school seniors are unable to handle introductory writing classes in college. Similarly, a *New York Times* report cited only 33% of 8th and 25% of 12th graders proficient in writing as evidenced by 2008 national test scores (Dillon, 2008). Graham and Perin (2007a), in their meta-analysis of adolescent writing instruction, echoed these complaints, stating that both universities and businesses were disappointed with the lack of writing skill demonstrated by their constituents; consequently, Graham and Perin called for improved writing pedagogy and increased writing research.

Significance of the Problem

In *On Writing Well*, Zinsser (2006) underlines the importance of written composition: “The new age, for all its electronic wizardry, is still writing-based” (p. xiii). Graham and Herbert (2011) expand Zinsser’s sentiment stating that today’s technologically-connected society is based on text, necessitating both reading and

writing proficiency in order to participate fully. Although literacy is of utmost importance in the education of today's students, they struggle to master its artforms. The art of teaching writing can be similarly elusive for educators. The subtitle of Ray and Laminack's (2001) writing workshop manual attests to this: "The Writing Workshop: Working through the Hard Parts (And They're All Hard Parts)." Reid (2009) further explains that even experts in the field of writing pedagogy are hesitant to define what makes for effective writing instruction. Explicit integration of reading and writing provides educators with a pedagogical focus as it strengthens students' literacy proficiency, thus enhancing their engagement with the world around them.

Audience

This mixed methods study is not intended to be generalized beyond its particular parameters; however, it contributes to the dialogue regarding the integration of reading and writing instruction as well as discussion-based approaches to literacy as they relate to students' writing performance. It may be of interest to English/Language Arts teachers who find specific points of comparison within their own classrooms and curriculum. As it speaks to the issue of student literacy, middle and high school content area teachers as well as elementary school teachers may find the results useful in informing their own practices of integrating reading and writing instruction.

Purpose Statement

The purpose of this study is to explore how participation in close reading textual analysis influences writing revisions for four twelfth-grade students

participating in supplemental literacy instruction at a private high school in central California.

Research Questions

In what ways does close reading textual analysis influence the writing revisions of four twelfth-grade students?

- In what ways do students apply content from close reading discussions in their writing revisions?
- What are students' perceptions of the relationship between close reading and writing?
- What is the level and quality of revision in students' compositions when they participate in close reading textual analysis?

Definition of Terms

Close reading. An approach to reading that involves careful analysis of the text through multiple readings and annotation. Although common in college literature courses, the term has recently been introduced to K-12 classrooms through the Common Core State Standards.

College and Career Readiness Anchor (CCRA) Standards. Literacy learning goals for students in all subjects, grades K-12; depicting knowledge and skills high school graduates should possess, they correspond to the Common Core State Standards.

Common Core State Standards (CCSS). Newly-developed national education standards delineating learning goals for students across grade levels and subject

matter. Full implementation of the CCSS and corresponding assessments is scheduled to occur in California in the 2014-2015 school year (California Department of Education, 2012).

Expository Reading and Writing Course (ERWC). A twelfth grade English course designed by a California State Universities task force to bolster the college-readiness of high school seniors in literacy, particularly through study of nonfiction.

Mini-Lesson. A brief, whole-class lesson that addresses a specific writing topic such as introductory or concluding paragraphs and is conducted prior to student writing time during writing workshop.

Revisions. Any writing changes made from one draft of a composition to another. Although writers often compose and revise concurrently, for the purposes of this study, only revisions made between drafts were examined.

Revision Taxonomy. A model used for identifying and classifying the types of changes made in written compositions.

Teacher-Student Writing Conference. A brief, usually one-on-one meeting between teacher and student to discuss the progress of a student's written composition.

Text. Any written work. For this study, it refers to the selections read in close reading, and to students' original compositions in writing revision.

Writing Workshop. A learner-centered approach to writing instruction that allows students to complete the writing process in a supportive environment; key components include mini-lessons, individual writing time, conferences, and sharing.

Limitations

As participants continued in their standard English and other classes over the course of the study, changes in their reading or composition habits may not necessarily be attributed to the research treatment.

Delimitations

Within the natural constraints of conducting research in an educational setting, this study was delimited to three weeks with a small group of twelfth graders attending a private high school in California's Central Valley.

Summary

In addition to highlighting the need for pedagogical integration of reading and writing due to the CCSS and students' struggling literacy skills, Chapter I stated the intentions of this study to explore ways close reading may influence students' writing revisions.

The upcoming chapter, a review of the literature, addresses the theoretical and practical background for the current study. The themes of Reading-Writing Connections, Close Reading, Writing as Process, and Writing Revision are developed. Chapter III explains the design of the study: a concurrent embedded approach to mixed methods research that relies primarily on qualitative inquiry while supplementing with quantitative data. Results and findings are presented in Chapter IV, and implications and recommendations in Chapter V.

CHAPTER II

REVIEW OF THE LITERATURE

Much research has been conducted in an effort to better understand student literacy and best pedagogical practices. In order to explore student literacy specifically in regards to close reading and its relationship to students' writing performance, pertinent theory and research is organized below into the following four themes: 1) Reading-Writing Connections, 2) Close Reading, 3) Writing as Process, and 4) Writing Revision.

Reading-Writing Connections

As both reading and writing are text-based modes of discourse, their integration occurs naturally to some extent. However, research has shown that making intentional connections across literacies can be mutually strengthening. Three specific areas in which reading-writing connections have been studied are as follows: 1) Intertextuality, 2) Mentor Texts, and 3) Text Structure.

Intertextuality

Intertextuality, a term credited to theorist Kristeva, proposes that no text is ever wholly new nor original; rather every written work is a layering and weaving of other textual influences in continual conversation with one another (Kristeva, 2002). Intertextuality asserts that writers, either consciously or unconsciously, make use of texts familiar to them as they compose their own works (Manak, 2009). As students produce text, a word originating from the Latin *texere*, to weave (Guralnik & Friend,

1964), they simultaneously draw from others' artistry as they contribute to the textual tapestry. As a weaver requires dyed threads of many colors to produce intricate designs, so a student needs rich reading to produce rich writing.

Born out of poststructural literary criticism (Quinn, 1999), intertextuality emphasizes the role of reader in bringing meaning to a text (Kristeva, 2002), however its concurrent significance to the writing process provides a suitable foundation for the pedagogical integration of reading and writing.

“Do you ever think of stories you've read when you are writing a story?” (Cairney, 1990, p. 480). This question, posed to 80 sixth grade students ($N = 80$) from two school sites in Australia, was designed to elicit data indicating students' awareness of intertextuality. Ninety percent of students answered affirmatively, providing specific details and examples of how they applied what they read to their writing when probed with further unstructured questions. Using inductive analysis, Cairney and a second rater developed seven themes based on students' responses. These themes revealed the high-level of reading-to-writing transfer that students were able to conduct.

Cairney's (1990) themes highlighted that students not only borrowed content from their reading (e.g., “Use of specific ideas without copying plot” (p. 481) and “Transferring content from expository to narrative” (p. 481)), but also synthesized ideas from various stories and applied genre knowledge when composing original pieces (e.g., “Creating a narrative out of a number of other narratives” (p. 481) and “Use of genre” (p. 481)). Cairney concluded that, regardless of reading level, a

majority of students applied previous readings to their original writings in various ways. He also pointed out that stronger readers tended to use intertextuality in more abstract ways: “Of [...] great] interest were the smaller number of responses suggesting that at least some students link texts on the basis of text structure, plot, or genre” (p. 483).

Although many students are instinctively aware of connections between their reading and writing lives, the phenomenon of intertextuality is enhanced by intentional instruction. In addition to providing students with rich reading, fostering an atmosphere of critical textual inquiry is necessary. Corden (2000) described a sixth grade classroom in England in which the teacher emphasized critical reading and narrative discourse, and these were shown to have a subsequent positive influence on students’ writing. With excerpts from students’ writing and their small group literature discussions, he showed how students appropriated into their own writing narrative features such as colloquial dialogue and other effective writing techniques such as figurative language, parallel structure, and semicolon usage.

Corden (2000) concluded that the instructional emphasis on a text’s construction, not merely its content, provided students with tools and strategies not only useful for analyzing literature, but for writing it. The guided practice in the classroom enabled students to transfer their learning from reading to writing, applying the theory of intertextuality to make intentional compositional decisions.

Seeking to better understand how the reading-to-writing transfer occurred in a natural classroom setting, Manak (2009, 2011) conducted a qualitative study with a

class of third graders from a public charter school in the Northeastern U.S. This school was purposefully selected as it followed the writing workshop approach (Calkins, 1994), an environment conducive to exploring intertextuality. The third grade class consisted of 14 students ($N = 14$), eight girls and six boys. Research was conducted over the course of two writing units, nonfiction research and sentence structure, in order to answer the following overarching question: “How do the texts within interactive read alouds at the beginning of writing workshop mentor children’s writing?” (Manak, 2009, p. 48).

Manak (2009) collected the following data to ensure a thorough investigation of students’ experiences with intertextuality: participant-observations on 33 occasions, field notes filling more than 150 notebook pages, transcriptions of digital recordings of the 33 observations, informal and semi-structured interviews with students and teacher, and student and teacher artifacts, including students’ “published” writing dissected into sentences with possible intertextual connections annotated. These data were analyzed using open coding, axial coding, and selective coding; constant comparative analysis and triangulation of data were also applied.

Supporting the grounded theory of *reading like a writer and writing like a reader*, Manak (2009) identified seven conceptual categories that facilitated student connections between reading and writing: 1) noticing, 2) examining, 3) guiding, 4) explaining, 5) understanding, 6) mentoring, and 7) crafting. These categories were recursively facilitated through discussion during and after classroom read alouds. During reading, the teacher led students in noticing and examining what an author

did, and then in explaining possible reasons for the author's choices. As students better understood authorial decisions and were able to articulate them, they were ready to be mentored, or intentionally and consciously influenced by their reading materials, and then, finally, to craft their own compositions. In summary, Manak (2009) explained the power of intertextuality: "Students did not simply replicate an author's craft but appropriated and transformed aspects of an author's craft into their writing based on their understanding of the purpose of the particular craft feature and its influence on their reader" (p. 159).

Through the intertextual phenomenon, educators can maximize writing instruction by directly linking it with students' reading, helping students transfer their learning from one textual experience to another. As the above studies indicate, this occurs through noticing an author's craft through explicit instruction or literary discussion, and then reviewing the craft with an eye opened to how-to instruction.

Mentor Texts

Mentor texts (Dorfman & Cappelli, 2008) make explicit use of the theory of intertextuality. By encouraging the reading and re-reading of quality texts, specifically noting elements of genre, craft, and technique, students apprentice themselves to master authors in a fashion similar to novice painters studying the works of master artists (Garrigues, 2004; Womelsduff, 2005). Although Dorfman and Cappelli wrote for an elementary school audience, specifically advocating picture books as mentor texts, the work of apprenticing oneself to an author applies to older students just as directly. Encompassing mentor texts as they discussed writing

instruction generally, Lacina and Block (2012) stated, “it is critically important that aspects implemented within the elementary program are expanded in an intensified manner to the secondary level” (p. 13).

Before the term mentor text was common in educational circles, its usefulness as an effective writing strategy was tested through experiments conducted using model texts to inform student writing. In a study comparing the impact of various writing strategies on students’ informational compositions, model texts ranked the highest. Knudson (1989) designed four treatment groups—1) use of model texts; 2) use of scales, questions, and writing criteria; 3) use of both model texts and scales, questions, and writing criteria; 4) use of free writing. Students ($N = 138$) from five classrooms (one fourth grade, one sixth grade, and three eighth grade) were randomly assigned to the treatment groups; no statistical difference was found for students’ ages or reading levels as assessed by the Iowa Test of Basic Skills (ITBS). After receiving instructional treatment over 14 days, students completed two informational compositions, one directly following the last day of treatment, and another two weeks later. Writing samples were scored by two graders using a holistic rubric.

To measure the effect of each treatment, students’ mean scores and standard deviations were calculated. Use of models showed the overall highest level of impact on students’ writing. Mean scores (out of a total of 12 points) for above-average readers were 9.23 ($SD = 1.88$) and 8.50 ($SD = 2.10$) on samples one and two respectively. Mean scores for below-average readers were 6.18 ($SD = 1.60$) and 6.40 ($SD = 1.07$). A nonorthogonal repeated measures ANOVA showed a significant effect

for instructional treatment [$F(3,80) = 3.04, p = .34$] as well as a significant interaction for time, treatment, and reading level [$F(3, 80) = 4.53, p = .0055$].

Similarly, in a quasi-experiment designed to examine effective writing instruction in new genres, Charney and Carlson (1995) tested the impact of model texts on students' writing. A convenience sample of 95 students ($N = 95$) in an undergraduate psychology course volunteered in exchange for extra credit. Participants were randomly divided into two writing-topic groups, then further randomly divided into either a control group or one of four treatment groups—1) high quality model texts (labeled); 2) varying quality model texts (labeled); 3) high quality model texts (unlabeled); or 4) varying quality model texts (unlabeled). Participants were provided with information on one of two previously conducted psychology experiments and then asked to compose a Method section of a research report based on their assigned experiment. Dependent on the treatment group to which they were assigned, participants received writing support in the form of student models of Method sections written on a different topic. In addition to being scored holistically, participants' writing was assessed according to the number and relevance of their inclusion of features of the genre—termed “propositions” (p. 97). ANOVAs were used to test for differences between treatment and control groups as well as for main effects and interactions between treatment groups. Follow-up *t*-tests were used when significant interactions were found.

Holistic scoring of students' writing showed a significantly higher rating in organization between the treatment and control groups [Models = 4.1, Control = 3.7,

$F(1,80) = 6.4, p < .01$]. Scoring by propositions showed that participants who saw model texts were more likely than the control group to include similar characteristics of genre in their writing [No Models, .36, Models, .43, $F(1, 91) = 13.4, p < .01$]. Students were similarly more likely to use propositions found in the higher quality models than ones found only in the lower quality models [$t(273) = 2.1, p < .05$]. In regards to labeling, it seemed that students were able to differentiate between quality of the models without labeling as there were few systematic effects found; however, participants with labeled models did produce more words overall than those with unlabeled models [Labeled, 344.3, Unlabeled, 312.2, $F(1,80) = 4.4, p < .05$].

The works of Knudson (1989) and Charney and Carlson (1995), along with four additional studies investigating the impact of model texts on writing, were synthesized and summarized in Graham and Perin's (2007a) meta-analysis of writing instruction research ($N = 6$). After compiling all experimental and quasi-experimental research that met pre-determined participant, setting, and study criteria, the researchers calculated average weighted effect sizes based on writing quality for 15 treatments that initially included at least four effect sizes.

"Study of models" (Graham & Perin, 2007a, p. 460), defined as "students...attempting to emulate the patterns or forms in ['specific types of texts'] in their own writing" (p. 449), produced a weighted mean effect of 0.25 ($p < .05$). Although these six studies were disparate in design, this small effect size is nonetheless significant, qualifying model texts for spot number ten in Graham and Perin's (2007a) top-ten list of evidenced-based writing instruction recommendations.

Beyond experimental contexts, model or mentor texts have been implemented successfully in real-world classrooms across grade levels. Through an 18-month-long study with students progressing from fifth to sixth grade, Wilson (2007) determined that studying model poems in conjunction with writing helped students experiment with poetic structure, devices, and content, attempting ways of expression they might not otherwise have considered. In one striking example, he showed how a student, after studying e.e. cummings' *in Just-*, borrowed the device of running words together such as "eddieandbill" and wrote "motherandfather;" while this shows the influence of the mentor text, the student clearly expressed his own voice in composing a poem that differed substantially from the original in its serious tone and weighty subject-matter.

In a freshman English class, Womelsduff (2005) similarly found that providing students with model poems, in this case African Dinka poems, encouraged experimentation. Interestingly, this experimentation resulted in higher quality, more original writing than the "sing-song, cliché-ridden" (p. 23) poetry produced without the support of mentor texts. Like Wilson (2007), Womelsduff concluded that far from copying or even parodying the model poems, students appropriated only certain techniques that supported their unique designs and ideas.

For prose writing instruction, Garrigues (2004) utilized model texts with 11th graders in both her standard and honors English classes. As students apprenticed themselves to Ernest Hemingway, they discovered their own voices: "The deliberate act of analyzing and emulating another writer's craft is the first step toward

developing their own style” (p. 62). Throughout the unit, students closely read various Hemingway short stories, attempting to deductively determine the guidelines he followed as he composed his craft. They looked specifically at diction, syntax, and description. As their analysis continued, they found exceptions to the writing rules that accounted for Hemingway’s style, thus illuminating that writing is not about following rules, but alternately applying and breaking them as best serves the composition. Practice assignments, in which students were instructed to try out certain techniques, followed the close readings. For example, after noticing in “The Snows of Kilimanjaro” that an iconic Hemingway clipped sentence was preceded by a less characteristic rambling one, Garrigues directed the class to construct two sentences in the same pattern. After practicing various techniques, students composed a final piece, selecting from several genre options such as essay, playscript, parody, or newspaper article, that incorporated both their knowledge of Hemingway’s style as well as their ability to borrow his techniques, adapting them for their own purposes. Essentially, Garrigues’ students applied intertextuality in the way Jesson, McNaughton, and Parr (2011) recommended for the classroom: “writers...need to use their knowledge of a variety of texts as a resource for writing. As writers, they might carefully draw on such knowledge strategically when composing, thereby acquiring increasingly flexible expertise” (p. 68).

At the university level, Graff (2010) designed the “rhetorical analysis project” (p. 376) to facilitate critical reading and apprenticed writing. Impressed with his students’ response to the project, Graff conducted post-semester interviews to more

fully understand the connections students had made between reading and writing. The project required students to study a single topic across a variety of genres, focusing specifically on elements of rhetoric such as author's purpose and audience, and then use a separate mentor text to guide them in composing an article explaining how the topic was handled. He found that students felt they were better equipped to analyze their own writing, regardless of genre or discipline, after learning to read rhetorically, that is reading for authorial intention, purpose, and craft. As one student explained, “[I became] an objective writer who can use the rhetorical tools consciously and effectively whereas before I may have used them still, but more with intuition and less with intention” (p. 382).

An outline was one tool Graff (2010) recommended as especially important in the process of learning how to write from model texts. Similar to the hierarchical summaries used in Taylor and Beach's (1984) research, Graff explained that “Descriptive outlining is a particularly powerful form of rhetorical analysis to use with longer texts to help students understand how structure works and how rhetoric functions across a text” (p. 383).

In the previous classroom examples, the use of textual models provided necessary scaffolding for students as they learned to write. At the same time, if applied ineptly, literary models could stifle rather than support, and Wilson (2007) encouraged educators to remember that student independence was the end-goal of such scaffolding. As recommended by those that endorsed intertextuality as an educational practice, the use of multiple mentor texts as opposed to one model text,

ameliorated what could become a dot-to-dot writing approach. Jesson et al., (2011) explained that students learned to transfer knowledge from reading to writing when they were presented with multiple models demonstrating a technique in various contexts and when they were participants in analyzing text with the intent of “borrowing” (p. 70) for their own writing. When students make use of multiple texts as mentors, building their personal intertextual libraries, the subsequent writing experimentation can develop and define their individual styles.

Text Structure

Reading and writing are mutually influential as evidenced by the theory of intertextuality and the practice of mentor texts. However, this study explored more specifically how close reading influences writing. Close reading, a strategy discussed in more detail below, involves examining a text’s structural elements, “how [a work] is put together” (Meyer, 2006, p. 1558), in order to arrive at a fuller understanding of a piece of literature. Understanding text structure, how a text is organized, is crucial to a critical reading of the text. Perhaps more surprising is research that shows benefit to students’ writing when they analyze text structure. In this way, text structure provides a specific link between reading and writing.

Parodi (2007) set out to more particularly define the nature of the reading-writing relationship. He conducted a correlational study from a discourse perspective focused on argumentative genre, selected because he felt it understudied in comparison with narrative text and because its comprehension and production posed significant challenges for students. The 439 eighth grade students ($N = 439$) from 10

classrooms in Valparaíso, Chile were given four separate tasks to complete within the course of their normal school day, thus providing a natural reading and writing environment. Two reading comprehension tasks required students to read an argumentative text and answer subsequent open-ended questions. Two other tasks assessed students' written production through their responses to provocative prompts. Students' performance on all tasks was measured and converted to percentages for comparison. Evaluated using psychometric data analysis, the tasks and raters were dubbed valid and reliable.

A positive correlation of 0.72, or 51.8% intersection, was found between students' text comprehension and text production. Parodi (2007) proposed that this perhaps indicated a set of shared strategies, but lamented that determining what those precise strategies were would be nearly impossible given current research methods. However, the strong correlation extended earlier research on reading-writing connections by suggesting that educators should focus textual analysis first at the superstructural, or genre level, before dissecting a piece into words and phrases.

Prior to Parodi's (2007) study involving argumentative text, a significant impact of text structure on writing was found in the expository realm. Building on previous work assessing the impact of text structure instruction on students' reading recall, Taylor and Beach (1984) investigated the effect of instruction in text structure on both students' expository comprehension and composition using a quasi-experimental design. Three classes of seventh grade students ($N = 114$) were randomly assigned to either the experimental treatment group, conventional treatment group, or control

group and provided with 7 weeks of corresponding instruction—that is, hierarchical summarization (text structure), answering questions, or no treatment beyond the standard curriculum, respectively. For the writing portion, students were given a pretest and posttest writing prompt. A 3 x 2 repeated measures ANOVA was conducted using students' overall writing scores.

Data analysis revealed no significant differences between groups for pretest writing scores; however, a significant difference in posttest writing scores was found between students in the experimental treatment group ($M = 7.29$; $SD = 1.99$) and students in the control group ($M = 6.05$; $SD = 1.39$) [$F(2, 111) = 8.63$, $p < .001$]. Even though no direct writing instruction was provided, and direct references were not made between students' reading and writing, students who participated in hierarchical summarization subsequently scored higher on the expository writing assessments. Taylor and Beach (1984) consequently inferred that text structure instruction may have alerted students to the necessary components of expository text or that it may have modeled "how to develop text structure in their own writing" (p. 145).

In Olinghouse and Graham's (2009) study, knowledge of textual components and organization, yet again, was shown to positively correlate with students' writing performance, this time in the narrative genre. Olinghouse and Graham (2009) conducted a tightly-controlled study involving 32 second graders and 32 fourth graders ($N = 64$) from 13 classrooms. Drawing from a pool of students participating in a larger concurrent study, subjects for this study were selected using stratified random sampling based on students' scores on the Spontaneous Writing composite of

the Test of Written Language—3 (TOWL-3); a specified distribution of students scoring below the 25th percentile, between the 25th and 75th percentile and above the 75th percentile were selected. The researchers hypothesized that students' knowledge about writing would be significantly correlated with the quality of their writing.

Students' knowledge of discourse was measured by an adapted survey of six open-ended questions and tested for reliability. Students' written compositions—narratives in response to line drawings previously used in writing studies—were evaluated for overall quality based on a Likert-type rating scale, length based on total word count, and vocabulary diversity based on a corrected type-token ratio (different words to total words ratio). The study controlled for the following variables: grade, gender, reading skills, handwriting fluency, spelling, students' attitudes toward writing, and quality of students' prewrite planning.

A hierarchical regression analysis was conducted for each of the three measures of student writing, each showing a significant correlation between students' discourse knowledge and their writing. The independent variables accounted for 14% of the variability in both students' story quality ($p = .007$) and story length ($p = .006$), while they accounted for 19% of the variability in vocabulary diversity ($p = .003$). Outstanding in the predictability of story quality were knowledge of story elements ($p = .038$) and knowledge of production procedures ($p = .026$). Olinghouse and Graham's (2009) study specifically targeted younger students, however the conclusions drawn indicating a significant correlation between students' discourse

knowledge and their writing performance illustrated the importance of textual knowledge, such as could be gained by close reading.

Close Reading

Close reading is a way of looking at a text with magnified scrutiny while maintaining a vision of the work as a whole. Similar to terms such as deep reading (Gallagher, 2004), critical reading (Fitzgerald, 1989), active reading (Adler & Van Doren, 1972) and reading for complexity (Chick, Hassel, & Haynie, 2009), close reading emphasizes developing a multilayered understanding of a text including how the text is constructed and communicated (Chick et al., 2009; Culler, 2010).

Suggesting that one way to define close reading is to delineate its antithesis, although this can be elusive, Culler (2010) offered the terms “sloppy reading or casual reading” (p. 20). Others have contrasted it with “business-oriented speed reading” (Newman, 2009, p. 421), and “impressionistic reading” (Paul & Elder, 2004, p. 36). Opposed to skimming, close reading is “taking in one word after another, one phrase at a time” (Prose, 2006, p. 5) while adhering to the text’s coherent unity. The following sections discuss the theoretical background of close reading and provide instructional implementation of the strategy.

Theoretical Background

Emphasized by New Criticism in the 1920s and 1930s (Quinn, 1999), close reading was a conservative reaction against other forms of literary analysis.

Fundamentally, close reading asserted that any literary work could and should be interpreted using internal criteria, elements inherent in the text, as opposed to external

conditions such as authorial intent or reader perception (Quinn, 1999). Close reading treated the text as an entity in and of itself, not merely an abstraction of ideas (Parisi, 1979), asking, for instance, “What does the text say?” rather than “What does the author mean?” or “What is the reader’s understanding?”.

The stringent stance of New Criticism attracted oppositional attention in the 1950s (Quinn, 1999) that eventually led to its notoriety today (Richter, 2000). In theory, the foundation of close reading directly conflicts with more current trends in literary theory, specifically with the poststructural underpinnings of intertextuality which forms part of the framework for this study. Quite simply, New Criticism denied meaning outside of a text while poststructuralism denied inherent meaning within a text (Quinn, 1999). However, this theoretical dissonance could be resolved, at least superficially, by focusing on the practical implications of close reading rather than its philosophical basis. For example, Quinn (1999) noted that even though New Criticism had been sharply criticized, literary studies had benefited from its emphasis on close reading. Viewed from this standpoint, close reading was able to transcend various literary theories. Explaining that an accurate close reading was necessary before a more critical approach was applied, Classen (2010) also advocated that various theories worked together, rather than excluded one another, for a more comprehensive understanding of a text.

Similarly, Prose (2006) illustrated in a chapter entitled “Close Reading” the thrill that close reading brought as it combined careful textual analysis with other approaches to literature such as authorial intent and reader response: “[Close reading]

was like cracking a code that the playwright had embedded in the text [authorial intent], a riddle that existed just for me to decipher [reader response]" (pp. 4-5). Lockett (2010) in turn called for a cooperation of close reading and postmodern analysis, explaining that when both are used to analyze literature, students gain a more complete understanding. Indeed proponents of the CCSS took a similar collaborative approach by citing Rosenblatt, the initiator of reader response criticism to which New Criticism was opposed: "[Close reading] really is getting to what Louise Rosenblatt talked about... understanding what the author had to say and not impugning those author's words" (Fisher, 2012, n.p.). Though perhaps not in pure theoretical form, close reading as interpreted and intended by the CCSS offers educators a strategy for facilitating explicit textual analysis that students can apply to their writing via a mentor text approach.

Instructional Implementation

For effective classroom implementation of close reading, several components are necessary. As students must be familiar with the passage of study, rereading is crucial. Gallagher (2010) explained, "[close reading] is accomplished...by having students read large, uninterrupted chunks of text and then strategically having them return to key passages for second- or third-draft reading and thinking" (p. 40). Multiple readings address what Parodi (2007) was concerned with in establishing reading-writing connections, namely that "the semantic unit must be perceived as a whole from the beginning" (p. 238). An initial reading provides a big-picture view of the work while more fine-tuned analysis is conducted on subsequent readings.

Adherence to text-based evidence is central to understanding the text's meaning before layering in other interpretations. This is facilitated by direct annotation of the text itself (Chick, et al., 2009; Prose, 2006) in which pens, pencils, and highlighters become necessary reading tools (Meyer, 2006). Attention to not only a text's meaning, but to the words used to convey meaning is crucial. The denotation and connotation of key terms is significant as both must be understood to make connections between words and ideas in the text. To this end, Lockett (2010) recommended student's read with a dictionary nearby. As close reading is concerned with the relationship between content and form, textual features such as literary devices and page layout are also noteworthy (Lockett, 2010; Parisi, 1979).

Close reading is not complete until the pieces are fit back together into a unified whole. After an analysis of individual words, various sound effects, and the physical features of a text, connections and patterns are formed that provide a rich understanding of what and how a text communicates (Parisi, 1979; Prose, 2006).

Close reading can be painstaking in its examination of picayune details, causing some to demand its curricular deletion in an effort to save students from a practice that, frankly, seems boring. *The Atlantic* published an article titled "Stop Close Reading" (Horn, 2010) in which the author directly declared, "We should end it. . . . We gain nothing by teaching kids to hate books—and hate them s-l-o-w-l-y" (n.p.). Rather than constituting textual brow-beating, however, Gallagher (2010) suggested that close reading helped teachers hit the "instructional sweet spot" (p. 40)

between two detrimental pitfalls common to English pedagogy, overteaching and underteaching a text.

Chick et al. (2009) concurred that textual complexity should be embraced rather than avoided, insisting that students needed to be “[introduced]...to the *pleasures* of difficulty, complexity, paradox, ambiguity, and the multilayered meanings in literary texts” (p. 401, italics added). While, or perhaps because, close reading is at times challenging and uncomfortable, it is also richly rewarding (Meyer, 2006). Lockett (2010) metaphorically explained:

Exploring the themes and culture expressed in literature by focusing on the microscopic and complex structures therein forces students from their comfort zones, from their meadows of literacy and literal understanding to the foothills and mountains of literature. And this is perhaps the foremost benefit of close reading. (p. 408)

Writing as Process

Mentor texts situated in an environment of the kind of critical inquiry facilitated by close reading have potential to foster quality student writing; however, a danger lies in oversimplifying the application of these writing interventions. In other words, presenting students with quality models and expecting them to produce their own compositions is as insufficient as critiquing a ballet and then telling students to dance (Villanueva, 2003). Rather, these instructional components must be administered within an effective writing environment, such as that fostered by the writing process approach (Calkins, 1994; Emig, 1971; Graves, 1994; Murray, 1972).

Professional discussions occurring in the late 1950s and mid 1960s directed attention to the act of writing rather than its fruition (Villanueva, 2003). The educational research community followed this with studies such as Emig's *The Composing Processes of Twelfth Graders* (1971) that determined the steps taken by adolescents in completing a composition (Voss, 1983) and Graves' doctoral research that documented the composing habits of younger students as he "sat next to kids and watched what they did when they wrote" (Routman, 1995, p. 519). Concurrently, Murray (1972) advocated compositional instruction that focused on process over product, delineating three steps: 1) prewriting, 2) writing, and 3) rewriting.

Nearly a decade later, Flower and Hayes (1981) published their seminal model of composition as cognitive process. Their hierarchical model, expanding previous process theories, emphasized that writing stages were cyclical and recursive rather than linear. In the model they sought to illustrate the elements of the writing process as well as interactions between elements. Using "protocol analysis" (p. 368), the researchers audio-recorded the verbalized thoughts of participants as they wrote. Key to this method was that thoughts were verbalized simultaneously with the act of writing, rather than occurring as post-composition reflections.

Based on their research, Flower and Hayes (1981) determined three main elements in the composing process: 1) *task environment*, 2) *the writer's long-term memory*, and 3) *writing processes*. Task environment referred to factors external to the writer such as the prompt, audience, and written text itself. The writer's long-term memory, or prior knowledge, of writing, task, topic, and audience, interacted with the

task environment as well as with the remaining element, the actual writing processes such as planning, translating, and reviewing. These three categories were not aligned as steps to be completed in a set order; rather, they were interrelated components that made cognitive demands on writers as they navigated the labyrinth of composition via undetermined pathways. In identifying the recursive nature of composition as well as the writer as key decision-maker, the model provided a framework supportive of the writing workshop approach to teaching writing. This approach similarly emphasizes a non-prescriptive presentation of the writing process and empowers students as the executive directors of their compositions.

Detailed in Calkins' (1994) *The Art of Teaching Writing*, the writing workshop sanctified space within the curriculum and school schedule for composition. Emphasizing real-life writing, the workshop provided predictable structures within which students were given time to write and freedom to explore issues of personal import. These structures included, not necessarily in the following order, mini-lessons on various writing features and strategies, time to write, peer-conferences, time to share, and publication. The teacher's responsibilities included writing personally—Graves (1994) insisted that a teacher's decision to write alongside students was crucial to students' writing development—providing mini-lessons, and conferring with individual students about what, then how, they were communicating. A community of writers that shares its work and encourages each member to continue lifelong in the process is the ideal setting and outcome of the writing workshop.

Documenting its effectiveness as an instructional approach, the writing process was one of the treatments included in Graham and Perin's (2007a) meta-analysis of writing instruction. Their thorough electronic search of writing studies produced 21 studies ($N = 21$) regarding the writing process, more studies than any other treatment considered; a subdivision of these studies showed that when applied by teachers who had received professional development, the process approach had a moderate effect size (average weighted effect size of 0.46; $p < .05$) on writing quality. (The writing process approach did not show an effect size for the writing quality of students in grades 7 to 12 when teachers had not received specific training).

Additionally illustrating the positive impact of writing workshop, strategy instruction, delivered via mini-lessons in the process approach, proved to have a large effect size (average weighted effect size of 0.82; $p < .05$), qualifying as the number one recommendation for writing instruction: "Teach adolescents strategies for planning, revising, and editing their compositions" (p. 466).

Graham and Perin (2007b) extended their meta-analysis of writing intervention research (2007a) by later compiling it with an additional meta-analysis of single-subject writing research and a meta-synthesis of qualitative writing studies. For the meta-synthesis, they identified five qualitative studies ($N = 5$) from their previous literature searches involving schools and teachers that exhibited quality literacy instruction. After gleaning the writing practices included in each study and identifying overarching themes, they read the studies a second time to categorize each writing practice under the appropriate theme. Ten themes were identified from the

meta-synthesis; these included a positive, supportive, and rigorous writing environment where students were instructed in the writing process. These same descriptors could be used to describe writing workshop.

Writing Revision

Revision is a significant stage in the writing process, occurring over the course of several drafts until a piece of writing is ready for publication (Calkins, 1994). Indeed, Flower and Hayes' (1981) composition theory highlights revision as a key factor in writing skill and quality. However, for most students revision at a meaning-changing level does not occur as a natural outcome of their writing process.

Sommers (1980) identified this issue in her research involving two categories of writers. In order to address the process of revision which she considered largely ignored in writing research at the time, she conducted a case study involving 20 university freshmen and 20 professional adults ($N = 40$)—categorizing them respectively as “*student writers* and *experienced writers*” (p. 45). She collected nine total compositions—three drafts of three different rhetorical situations—from each participant and interviewed participants on three occasions. Sommers organized the types of revisions made between participants' various drafts to develop codes for revision. Data from the interview transcriptions were used to create a “*scale of concerns*” (p. 46), coding what mattered to the writers in their revisions.

Sommers (1980) discovered that student writers' revisions consisted largely of surface changes based on a “thesaurus philosophy of writing” (p. 47); students viewed revision as a rewording activity, an opportunity to communicate more

precisely or aesthetically what they had already composed in their earlier drafts. This differed from the experienced writers' view of revision as necessary to determine what it is they want to say, a honing "process of *discovering meaning*" (p. 51).

Faigley and Witte (1981) quantified similar results when they set out to test the validity and reliability of their taxonomy of revision changes. Stratified convenience sampling was used to gather six struggling student writers, six proficient student writers, and six adult authors from Austin, Texas ($N = 18$). Participant's revisions on a two-draft descriptive essay were analyzed. The frequency of changes made per 1000 words was tallied as well as the total number of revisions made by each subset of writers for each category in the taxonomy. To emphasize reliability, two researchers independently applied the taxonomy to participants' writing revisions, arriving at over 90% agreement.

The study revealed that the weaker writers made the fewest revisions, most notably in the meaning-change category. For example, per 1000 words, the inexperienced students made only 1.3 macrostructure changes whereas the expert adults made 19.6 changes.

A more recent study involving upper-elementary students indicated that, like the university students involved in the previous two studies, young writers had difficulty revising below the surface of a text. Employing a simplified model of Faigley and Witte's (1981) taxonomy, Dix (2006) conducted a qualitative study exploring the revision practices of nine fourth-, fifth-, and sixth-graders ($N = 9$). Purposeful sampling was used to select fluent writers based on schoolwide

assessment data from different school sites in New Zealand. The participants completed the writing process from drafting through publishing for two pieces of writing—a poem and an informational piece—and were interviewed by the researcher on four occasions regarding revisions made to their compositions. Students' work was analyzed according to the simplified taxonomy, including a tally of total changes made in each category; interviews were transcribed to provide data regarding both students' external and internal revision processes.

Each of the nine participants made formal surface changes (spelling and punctuation) to their writing, based on self-monitoring and teacher or peer correction. In contrast to the 209 total formal changes made, participants made only 71 meaning-changing surface changes (additions, deletions, substitutions, and reordering) with greater variation amongst participants. Students who included meaning-changing revisions explained that they did so to make their writing more precise, to clarify the text, or to make their writing sound better. Most of the participants made microstructure, text base revisions, the largest portion in the category of addition (70 changes out of the total 132), similarly explaining the purposes of the changes as precision, clarity, or sounding better. While Dix (2006) concluded that these fluent young writers were indeed able to evaluate and revise their compositions and did so continuously throughout the writing process, even into the publication stage, they lacked appropriate language with which to adequately discuss their revision practices.

A final example further shows that while students were able to make meaning-changing revisions to their compositions, a majority did not do so in their rewriting.

Building on Faigley and Witte's (1981) taxonomy, Keen (2010) developed a theory of "strategic revision" (p. 260)— changes made to written compositions that, even when microstructural, effect significant alteration of the text; for example, a change in point of view. The initial research question was as follows: "What are the textual and linguistic features of strategic revisions by student writers?" (p. 260). The study included a 28-member, seventh grade class from a community comprehensive school in England; writing drafts from only 26 students, however, were available for analysis ($N = 26$). Students participated in a composition unit that included writing three drafts of a personal narrative, interspersed with peer discussion and evaluation and limited teacher intervention. Students' revisions as evidenced in their drafts, excepting textually insignificant alterations, were sorted into five categories: explanatory, informational, text structural, affective, and stylistic.

The work of eight students evidenced strategic revision between at least one set of drafts, with a total of 100 alterations made between drafts one and two and a total of 120 alterations made between drafts two and three. The most frequent type of revision was stylistic at 98 total alterations, followed at a distance by affective alterations at 44 total. Twenty-eight text structural alterations were made, 27 informational, and, lastly, 23 explanatory. These results revealed the type of strategic revisions made by students based primarily on the feedback of their peers. Although the changes made, specifically the ones by the three students selected for closer analysis, were substantial in refining the quality of their compositions, it is noteworthy that only 30% of the class produced such revisions.

Although revision, re-seeing one's writing, is a necessary component of the writing process, students of various ages tend to revise only at a surface level. Part of this study involves exploring the impact close reading may have on the level of students' writing revisions.

Summary

Research shows that making explicit intertextual connections between reading and writing can benefit students' written compositions. Similarly, the use of textual models, or mentor texts, especially when situated in a context of rigorous and supportive writing instruction, can enhance the quality of student writing. As students better understand how to analyze text via close reading, they are better equipped to examine their own compositions as part of the writing process and make subsequent revisions. This study seeks to explore ways in which the method of close reading can be used to inform students' writing, especially in the area of writing revisions.

The upcoming chapter delineates the mixed methods, concurrent embedded approach used to conduct this study. Participants and procedures are also described.

CHAPTER III

METHODOLOGY

As an exploration of the influence of close reading on students' writing and revision practices, this study was primarily qualitative in nature. Qualitative research allows for analysis of phenomena occurring in natural settings and thus provides for a more holistic capturing of research results (Merriam, 2009). This method provided a pliable platform from which to inductively study students' perceptions and applications of reading-writing connections within a school setting. However, "in order to provide a comprehensive analysis of the research problem" (Creswell, 2009, p. 14), a mixed methods design was used. Quantitative approaches supplemented qualitative inquiry to better isolate the particular foci of this study and to address certain data that readily yielded to quantitative analysis.

Specifically, a concurrent embedded mixed methods strategy that favors one method while including the other to a lesser extent was applied in data collection and analysis. Creswell (2009) explained, "Given less priority, the secondary method...is embedded, or nested, within the predominant method..." (p. 214). Illustrated in Figure 1 from Creswell (2009, p. 210), qualitative inquiry took center stage while quantitative analysis played a supporting role.

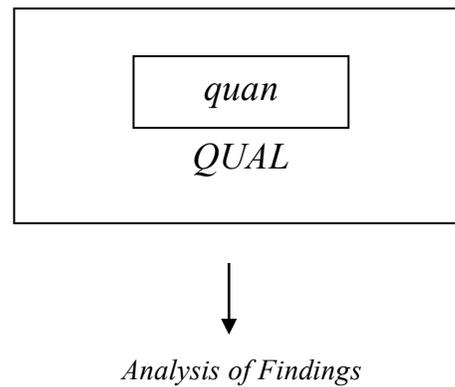


Figure 1. Model of concurrent embedded mixed methods approach (Creswell, 2009).

Presented below is the central question guiding this study as well as the subquestions delineated by the research method employed in data collection and analysis.

In what ways does close reading textual analysis influence the writing revisions of four twelfth grade students?

- (*QUAL*) In what ways do students apply content from close reading discussions in their writing revisions?
- (*QUAL*) What are students' perceptions of the relationship between close reading and writing?
- (*quan*) What is the level and quality of revision in students' compositions when they participate in close reading textual analysis?

To answer these questions, a mixed methods study was conducted with a small group of four secondary students. Following a similar design to an action study conducted by Skinner (2007) regarding the influence of “popular culture texts” (p. 345) on the writing of seventh grade girls, the small group and researcher met in a

supplemental class three to four times per week for a period of three weeks to participate in literacy activities that combined close reading analysis (Achieve the Core, n.d.; Chick et al., 2009; Meyer, 2006) with a simplified workshop model of writing instruction (Bomer, 1995; Calkins, 1994). This provided for a natural combination of pedagogies as the typical writing workshop involves “Writing Literature Under the Influence of Literature” (Calkins, 1994, p. 249).

Research Setting

This study took place as a supplement to a college preparatory twelfth grade English class at a private high school in California’s Central Valley. The school’s total enrollment was 134 students, grades 9 through 12, with an ethnic make-up of approximately 69% Caucasian, 16% Hispanic, 7% Asian, 1% African-American, 4% Other, and 2% Unclassified (percentages do not total 100 due to rounding). Somewhat mirroring the ethnic make-up of the school, the ethnicity of the 45 twelfth grade students was as follows: 71% Caucasian, 20% Hispanic, 7% Asian, and 2% Other (percentages do not total 100 due to rounding). With a curricular emphasis on college readiness, approximately 90-95% of the school’s students continue their education after graduation, attending vocational schools, community colleges, and universities.

Per University of California requirements, the school mandates completion of eight semesters of English. All ninth and tenth grade students take English 9 and English 10 respectively, both college preparatory (CP) classes. In grade 11 students have an option to enroll in either English 11 or Advanced Placement (AP) Language

and Composition; twelfth grade students similarly decide between English 12 or AP English Literature and Composition.

Recently adopted in the 2011-2012 school year, the English 12 option consists of the Expository Reading and Writing Course (ERWC). ERWC was designed by a California State Universities (CSU) task force in order to bolster the literacy skills of high school graduates entering the CSU system. Initial implementation of the program across schools was deemed effective as participating students out-scored other high school seniors on the 2004-05 augmented California Standards English Language Arts Test, “suggesting that these materials are robust across a range of schools and instructional settings” (Knudson, Zitzer-Comfort, Quirk, & Alexander, 2008, p. 229).

The focus of the course is on critical thinking and analytic skills applied in the context of reading and re-reading nonfiction. A secondary feature of the course is connecting students’ reading to their writing through such strategies as “writing to learn” and “using the words of others” (The California State University Task Force on Expository Reading and Writing, n.d., p. 1). ERWC’s emphases on close reading as well as connecting reading and writing made the English 12 class a prime setting from which to recruit participants who would have a foundational familiarity with the literacy skills explored in this study.

Participants

Purposeful convenience sampling (Merriam, 2009) was used to select participants from the English 12 class. With permission of the school administration and classroom teacher, a brief introduction to the study was presented to students in the course. Students were asked to fill out a form indicating their level of interest in participating. Five students indicated that they were “very interested,” six that they were “somewhat interested,” and two that they were “not interested.” From the interested students, six students were selected according to their availability to meet at the time accommodating the schedule preferences of the highest number of potential participants. A final group of four students, represented in Table 1, who signed and submitted consent letters along with guardian permission slips formed the small group for the study.

Table 1

Gender and Ethnicity of Participants

Participant	Gender	Ethnicity
Kevin	Male	Caucasian
Mat	Male	Hispanic
Sophia	Female	Asian
Weston	Male	Caucasian

There were no known risks posed to students who chose to participate in the study as the curriculum for the small group followed both CCSS and ERWC curricular guidelines. Student participants, however, were responsible to complete other class work that may have been missed due to small group meeting times. Students and their guardians were informed that they could withdraw from the study

at any time. Participation in the supplemental group had no bearing on students' grades or class performance; participants may have benefitted, however, as literacy skills improve with intensive instruction (Allington, 2011). In appreciation for participants' time and effort, treats were provided during meetings, and a ten-dollar gift card was given to each participant at the conclusion of the study. Added to the gift card was a bonus two-dollar credit for the one student who attended every session. To protect participant privacy, all student work completed during the study was labeled by students' chosen pseudonyms. Participants were subsequently assigned new pseudonyms in the final report.

Qualitative Data Collection

Outside of the regular English classroom, but within the rhythm of the standard school day, the four participants met with the researcher during third period over the course of three weeks to conduct close readings of several pieces of literature, compose and revise essays, and reflect on connections between reading and writing. Research was conducted in a high school setting, establishing a naturalistic context conducive to qualitative research, complete with the nuances, distractions, and frustrations common to the scholastic scene such as student absences and shared classrooms. Although working with such a small group of students is a luxury not often found in secondary school settings, it provided for a focused, intentional examination of the topic at hand.

Curriculum for the small group engaged participants in close reading in two genres: poetry and nonfiction. As the short length and precise diction of many poems

richly yield to careful analysis, students were introduced to close reading through poetry. Two poems, *My Papa's Waltz* by Theodore Roethke (2006) and *Hand Shadows* by Mary Cornish (2007) were selected for use due to their differing perspectives on a shared topic, capitalizing on the benefit of studying poems in tandem: "These texts all start talking to each other in ways that help students learn to read better... They also inspire a conversation of substance that matters much more to them than a conversation about poetic terms or literary genre" (Burke, 1999, p. 39).

Adhering to criteria grounded in the CCSS, the nonfiction unit followed guidelines outlined in Achieve the Core's exemplar for grades 11 and 12 using the recommended selection *Living Like Weasels* by Annie Dillard (n.d.). Close reading in the study followed a simple design of reading the selection aloud several times with no or only minimal commentary, providing students with time and space to read independently with highlighter and pencil in hand, and then discussing and annotating the piece through both student-initiated noticings and researcher-led queries. For confidentiality, students were encouraged not to refer to other students by proper name during discussions, and pseudonyms were substituted for students' names in all transcriptions of audio recordings.

In addition to close reading activities, students composed and revised three separate essays in a simplified context of writing workshop, including mini-lessons, individual writing time, and teacher-student conferencing. A daily schedule of the study's curriculum can be found in Appendix C.

To address the first subquestion of this study regarding the application of close reading to writing, qualitative data primarily included transcriptions of audio-recorded close reading discussions and students' written compositions. Additional data concerning student approaches to writing and revision were collected through teacher-student writing conferences, stemming from questions such as the following:

- Walk me through some of the changes you made in your second draft.
- I see you made a change here: _____; Tell me about your reasoning for the change(s).

To address the second subquestion and explore students' perspectives of connections between close reading and writing, students participated in semistructured group interviews (Merriam, 2009). The questions were relatively few in number and wide in scope to allow the researcher to "really *listen* to what [the] participant ha[d] to share" (Merriam, 2009, p. 104). Student interviews were audio-recorded and transcribed. Field notes were recorded as time permitted and subsequently reviewed to supplement the above data sets.

Because the researcher led the small group, the researcher's stance was that of "participant as observer" (Merriam, 2009, p. 124). Merriam defined this role as follows: "The researcher's observer activities, which are known to the group, are subordinate to the researcher's role as a participant" (p. 124). In this study the researcher's primary role was that of literacy instructor and discussion facilitator, followed by the role of observer. This stance proved to be a challenging feat of balance at several points during the study. For example, in reviewing students' essay

drafts and planning mini-lessons, the teacher role naturally desired to guide and assist students in identifying areas needing development while the researcher role insisted that students be given minimal direction to better reveal their perspectives on and approaches to writing revision. Mediation was attempted by providing general writing mini-lessons and providing input in teacher-student conferences per writing workshop structure, while no unsolicited direction was given to individual students regarding their compositions. Additionally, the participant-observer stance, complicated the merging of data collection and data analysis phases as preparing for the next session's activities took precedence over evaluating the previous session's data.

Quantitative Data Collection

With the objective of examining possible changes in participants' writing revision habits after close reading discussions, the third subquestion of this study called for data that determined levels and quality of the revisions students made between first and second essay drafts. Throughout the course, students composed two drafts each of three essays. Writing prompts, patterned after sample ERWC essay prompts, stated the purpose of the essay and provided a brief passage for students to read and respond to. In order to establish a baseline of sorts, students wrote and revised Essay A before participating in close reading analysis. Essay B was composed near the midpoint of the study after participation in three sessions of close reading, and Essay C was written after the completion of all close reading sessions.

Students composed their essays on computers, using *Microsoft Word*. Not only did computer-use streamline the storage and transfer of multiple drafts from

session to session and between student and researcher, word-processing gave participants a ready aid in composition, as evident in their typing-ease, one student's specific reference to *Word's* grammar-check, and another student's use of a personal laptop computer. Indeed, word processing was one of the positive writing treatments Graham and Perin (2007a) identified in their meta-analysis; although considerable variation existed among the 18 word-processing studies, a moderate effect size was still found, leading to the implication that "word processing had a fairly consistent, positive impact on the quality of students' writing" (p. 454). Hard copies of students' essays were labeled by pseudonym and code. Students were given the option to keep copies of their own work.

Qualitative Data Analysis

Qualitative data collection provided four distinct data sets, comprising a total of 94 documents. Discussion and interview transcriptions proved to be the most information-dense while student essays, research field notes, and student notes allowed for data triangulation in order to maximize validity of findings (Creswell, 2009). Rich, thick description (Merriam, 2009) in the presentation of findings also contributed to study validity.

Open Coding (Merriam, 2009), in which the researcher extracts from the data "'first impression' phrases" (Saldaña, 2009, p. 4) was applied to each document. Process and In Vivo Codes (Saldaña, 2009) were used during Open Coding to highlight what participants were doing and saying throughout the entirety of the study. This was followed by second cycle Axial Coding in which the initially coded

data was grouped into larger categories (Merriam, 2009). During Axial Coding, codes were predominantly divided into two categories: 1) *close reading*, and 2) *writing/writing revision*. In order to “bring codes...to life and help the researcher see where the story of the data [was] going” (Saldaña, 2009, p. 162), data was illustrated in a simple T-chart, from which six loose subdivisions emerged consistent across both categories. On the side, a third *combination* category contained a handful of codes explicitly relating to both reading and writing.

As codifying is rarely a once-and-done process (Saldaña, 2009), first cycle Initial Coding was reapplied to the raw data to expand, clarify, and refine codes. Two complete rounds of Open Coding resulted in 83 codes, incidentally falling in between the 80-100 code range that Saldaña (2009) provided as an estimate for educational studies. The completed code list can be found in Appendix D. Having gone through both coding cycles originally, the subsequent application was a much more fluid integration of first and second cycle coding. The focus was placed clearly on the actions and expressions of students rather than on what was happening generally. As re-coding led naturally into exploratory diagramming, Theoretical Coding ensued in which one “central/core category” or “umbrella” (Saldaña, 2009, p. 163) was discovered and evaluated across data sets.

Throughout coding, *analytic memos* provided space for thinking on paper and documenting the organic process of qualitative data analysis.

Quantitative Data Analysis

Because a holistic writing score would not sufficiently provide the level of detail necessary to delineate students' revision practices, the *revision taxonomy* developed by Crawford, Lloyd, and Knoth (2008) was used and adapted as necessary. The taxonomy, primarily a simplified version of Faigley and Witte's (1981) taxonomy while incorporating facets of more recent revision research, distinguished three categories for analysis: 1) type of revision, 2) unit of revision, and 3) overall judgment. For the present study, the third category was relabeled *level of revision* to specify the purpose of data collected in that category. A fourth category, quality, was added as it was discussed in the revision analysis of Crawford et al. but not included in the original taxonomy.

The researcher and an additional rater, a former essay-grader for junior high and high school English courses, analyzed students' revisions. Essays were labeled by code so that only the researcher was aware of which essay belonged to which participant.

To establish a similar working understanding of the taxonomy, the researcher and rater together worked through a pair of essays written and revised for a college Communications course. Any changes made between the first and final drafts were highlighted, numbered, and then analyzed using the adapted taxonomy. To continue the calibration process, another pair of college essays was evaluated independently and then compared. The sample essays provided useful practice with the taxonomy in

that each of the 19 revision delineations in the taxonomy, with the exception of *Expansion*, occurred at least once throughout the two sets of essays.

Although calibration was somewhat tedious and correlation low, the subsequent conferring and reflection resulted in refined understandings and tightened definitions. For instance, when differences of opinion resulted regarding the use of *substitution* versus *deletion* and *addition* as a label for revision types, the researcher and rater specified that a substitution would consist of primarily a one-to-one swap. Similarly, when incongruities emerged in labeling levels of revision, it was discussed that perhaps the phrase *significance of revision* better captured the category's essence. Additional difficulties in using the taxonomy surfaced in distinguishing between literal words and conceptual ideas, and between situated context and isolated segments; however, the presence of an additional rater provided useful input apart from that of the researcher and increased the validity of findings.

Calibration continued throughout analysis of several pairs of participant essays until it was eventually decided that the researcher should identify and number each revision before the rater evaluated the revisions in order to better correlate results.

To convert the expository data provided by the taxonomy into quantitative data, tables were constructed to allow for tallying results in each category; percentages of total revisions were then calculated. Each rater's results were calculated separately and then compared. Due to small sample size, statistical analysis of data was not a viable option.

Summary

The methodology used in the design of this study was a concurrent embedded mixed methods approach in which qualitative analysis took precedence over the supporting quantitative data. Four participants were selected using purposeful convenience sampling to complete a three-week course of study involving close reading of poetry and nonfiction and essay writing of three compositions patterned after ERWC guidelines. Qualitative data was analyzed through Open, Axial, and Theoretical Coding, while quantitative data was tallied and calculated by percent. The following chapters will detail the study's findings as well as future implications.

The protocol for this study #1213-096 was approved by the University Institutional Review Board on February 22, 2013.

CHAPTER IV

FINDINGS AND RESULTS

I think, like, close reading, it kind of gives a new depth to your writing... [T]here's stuff that you might not have understood before, but now that you understand, maybe you can kind of tie that into your writing as well, maybe in an undertone, or maybe deliberately...—*Kevin*, study participant

The above statement, excerpted from the transcription of the final participant interview after all study coursework was completed, captures the essence of the study's findings that new levels of interpretation and communication were attempted and achieved through a recursive process of revisiting the text. Shown in Figure 2 and entitled *Going Back to Go Deep*, a phrase constructed of In Vivo Codes, this conceptual model developed by the researcher in response to data analysis displays an approach of returning to a text, both for the purpose of reading and writing, in order to develop one's understanding and expression of ideas. Multiple readings, in which the text is skillfully attended to, plunge the reader or writer below shallow interpretations apparent in an initial reading to explore deeper and fuller levels of understanding.

In addition to textual features linking reading and writing generally, close reading and writing revision share in common the necessity of returning to the text to satisfy the inherent demands of each textual event. To perform a close reading, one must re-read a piece multiple times, carefully attending to its ambiguities, nuances, and dimensions (Gallagher, 2010). In writing revision, the writer must return to the draft repetitiously to develop ideas, voice, and style (Flower & Hayes, 1981). This

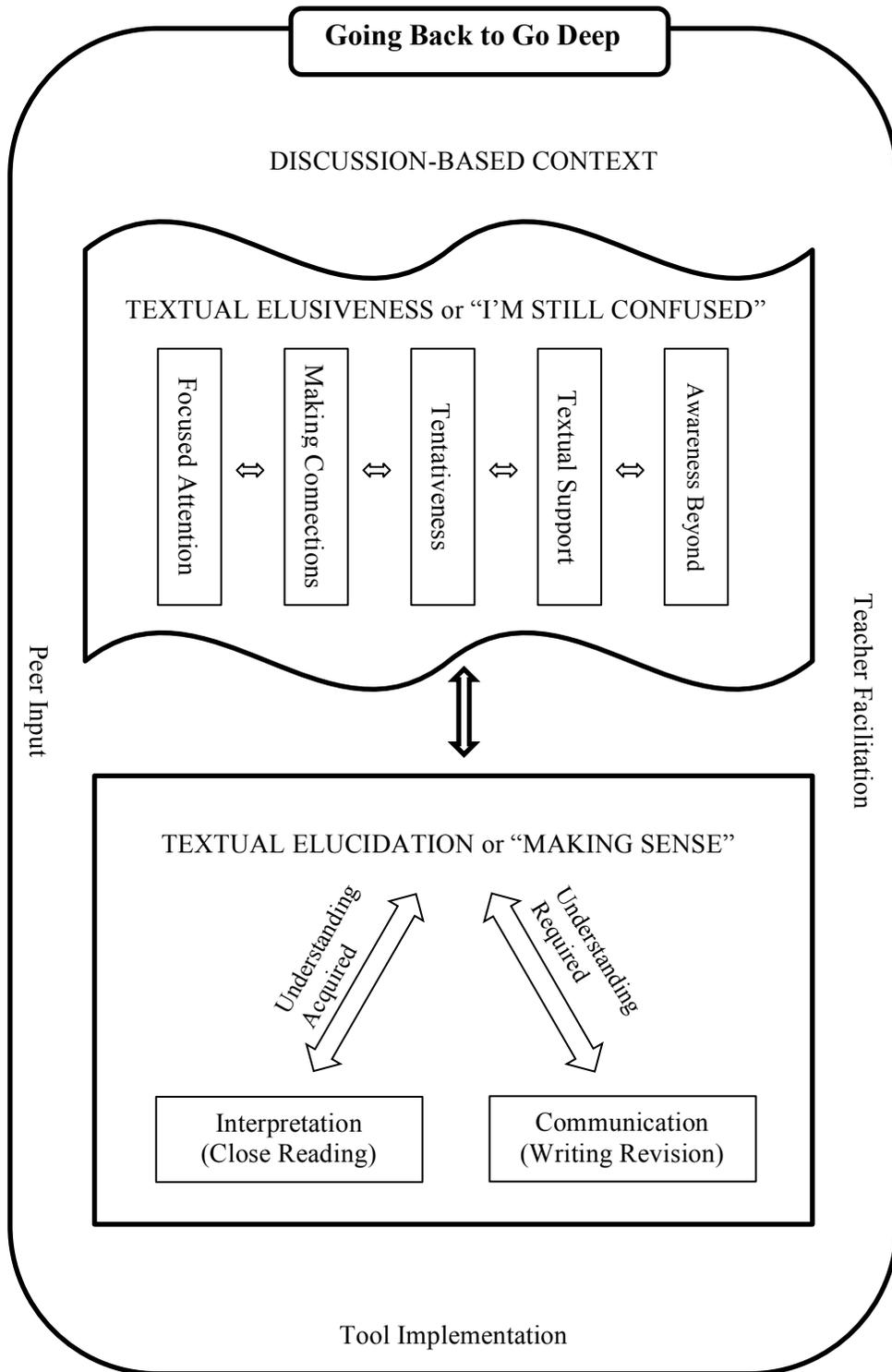


Figure 2. Conceptual model of going back to go deep in close reading and writing revision.

process of going back can pull the reader or writer beyond a surface interaction with the text and into deeper levels of meaning-construction.

Summary of Going Back to Go Deep

Through data analysis of discussion and interview transcriptions, student essays and notes, and researcher field notes, three interrelated categories emerged, comprising the process of going back to go deep: 1) *Discussion-Based Context*, 2) *Textual Elusiveness or “I’m Still Confused,”* and 3) *Textual Elucidation or “Making Sense.”* The context, a term meaning literally with-text, encompassed the dialogic orientation of instruction that facilitated participants’ textual exploration. Within this setting, as students revisited a selection, both in close reading and writing revision, they discovered uncertainties or ambiguities, labeled textual elusiveness, within either the text itself or the process of creating text. These quandaries of confusion demanded attention before students could understand or make sense of the text, arriving at textual elucidation, a primary end-goal of both literacy events.

The discussion-based context served as an environmental backdrop as students traversed from elusiveness to elucidation. Such an environment proved crucial in helping individual students hurdle hindrances of dependence, confusion, and surface summary interpretation. This context was created and maintained through *teacher facilitation, peer input, and tool implementation*. The teacher/researcher’s role in discourse was to ask questions, pose conundrums, respond to students with active listening, and give direction when solicited or necessary. The students, beyond merely responding to the teacher’s promptings, shared impressions, offered insight,

respectfully agreed and disagreed with one another, and asked and answered questions of each other.

Not as clearly discourse-related but nonetheless a necessary part of the conditions prime for deepening textual understanding, tool implementation categorized the instruments and means for accomplishing close reading and writing revision. These tools included *time*, *techniques*, *technology*, and *terminology*, each of which will be specified in the following sections as they pertain to close reading and writing revision respectively.

Textual elusiveness was recognized and acknowledged through the process of going back to the text. In the vernacular of participants, this referred to chunks of text that left them saying, “I’m still confused.” In navigating these uncertainties, students employed *focused attention*, *making connections*, *tentativeness*, *textual support*, and *awareness beyond text*. Paying particular attention to structure, syntax, diction, and vocabulary at times led to clarification and progress toward understanding and at other times to temporary dissonance and increased confusion necessitating further analysis. Making connections was likewise part of the response to the elusive nature of the text; as students related what they were reading or writing to other texts, their own lived experiences, or other attributes of the world around them, fuzzy ideas came into sharper focus. Such preliminary analysis was often conducted in a spirit of tentativeness. Participants would ask a clarifying question, offer a suggestion, or acknowledge multiple options, hesitant to declare a decided opinion. The tentativeness of students allowed for more expansive textual exploration.

As part of tackling textual elusiveness, students additionally deployed textual support and demonstrated awareness beyond text, each playing out somewhat differently in close reading and writing revision. In reading, textual support was provided in the form of evidence from selections to verify or challenge tentative interpretations; in students' compositions, it involved interaction with the prompt passage through summarizing, paraphrasing, agreeing, disagreeing, and qualifying. Awareness beyond text was seen through author awareness in close reading and reader awareness in writing revision as participants asked further questions and offered additional interpretative options. In other words, students' recognition of outside players in the textual event, namely the author and reader, helped to bring clarity to the text, thus deepening comprehension.

Textual elucidation or "Making sense," the latter intended colloquially and literally, involved constructing meaning consistent with reason and reality through figuring out either what something meant or how to say something. At this point in the conceptual model, nuances in each category distinguished close reading from writing revision. In close reading, making sense resulted in *interpretation* by means of *understanding acquired*, whereas in writing revision, the result was *communication* by means of *understanding required*. That is, as students participated in close reading, they gained new understanding, while to produce effective writing revisions, understanding was prerequisite.

Working through ambiguity to arrive at sense and clarity constituted an iterative process by which students reached deeper levels of textual understanding.

Students' interaction with the text revealed either solid meaning-constructions or, sometimes, underdeveloped ideas that required going back once again in order to expand understanding.

Going Back to Go Deep in Close Reading

Seated around a rectangular table in a cozy-sized classroom with individual copies of reading selections tattooed with yellow highlighter and pencil lead, the participants and researcher engaged in extended conversations regarding the meaning of texts. This was the typical setting for the study's close reading activities, although for one session in which the classroom was less practicable, the group met outside in the fresh spring weather forming a triangle perched on three oversized rocks. As the group sat facing each other to foster a conversational atmosphere, participants naturally dropped hand-raising formalities and entered into more familial discussion, often referencing comments their peers had made, even a few times directly requesting peer responses to textual ponderings. This along with tools necessary for close reading created the discussion-based climate in which to discuss text.

Participants worked through elusiveness toward elucidation in close reading using a small arsenal of tools. Time, techniques, technology, and terminology were all categorized as tools for the purposes of this study. Time was an essential element of close reading discussions as the recursive process of making sense of uncertainty within a text does not happen in a hurry. Mat emphasized this during a brief interview regarding students' perceptions of how close reading might help their writing:

“[T]aking time... discussing a simple passage for a whole period, I feel like I know what they’re trying to say or what it means, or between the lines... so that helped.”

Techniques ranged from simple marks on the page of highlighting, underlining, and circling to more complex expressions of thought through note-taking, commenting, and summarizing. Employing these techniques allowed students to conduct a more robust analysis and to keep record of their thoughts from session to session. Technology and terminology did not play large roles in the close reading activities of this study, however, they were present as a dictionary, ironic in the technology category, was used to define words, and students employed discipline-specific terms, such as “point of view,” “syntax,” and “thesis.”

Situated in an environment of discourse, going deep via going back was illustrated as students concluded their close reading of Dillard’s (n.d.) *Living Like Weasels*. A segment of the session began with Sophia recognizing ambiguity within the meaning she was trying to construct, and then working through that uncertainty to a deeper level of interpretation by summarizing, providing textual evidence, questioning, and suggesting a resolution with tentativeness.

Sophia: Um, well, I’m still confused, but

Researcher: Sure

Sophia: the first, the second one is talking about a weasel attached onto the eagle,

Researcher: Mm-hm

Sophia: and the whole point of this essay is to live like eagles, er, weasels.

Researcher: Mm-hm

Sophia: [thinking pauses throughout] And then, at th-, she concludes with telling, er, saying “seize it;” um, seize whatever, like, not death, seize whatever will lay- way of living, or, like, life, and “let it take you aloft.” And then it goes, from “as high as eagles.” So, I think, the eagle is what we’re supposed to seize; but then we’re the weasels. So we’re supposed to seize it and let it take us, even if it kills us because the eagle killed the weasel and even when they were on it, right? Yeah.

Kevin: Hm.

Researcher: Wow! I, I think, yeah, I think you said that way better than I could. Okay, let’s go ahead and hear some other thoughts.

Weston offered similar ideas, referring to Sophia’s interpretation as did Kevin who additionally demonstrated attention to structure by identifying the author’s argument as being linked in the 2nd and final 17th paragraphs.

Weston: Um, well, I saw the eagle, um kinda like [Sophia], how it- the eagle represents our dreams in that we should um, grasp onto them and never let go until the end. And, um, yeah. So basically the same thing.

Researcher: Yeah, I love how you said the eagle represents our dreams. That’s really, yeah, that’s great.

Kevin: I have the same thing as [Sophia]: I just, yeah, kinda picked up on the whole thing as pretty much restating what it said in the 2nd paragraph. You know, grasp onto necessity and that would be as the weasel would, grabbed onto the eagle and when it was limp and it died, it still hung on. Um, yeah, basically [unintelligible]. There was only, like, I don’t know, I don’t even know if it’s significant at all, but at the end it says “over fields and woods” there was one other spot in the, in this thing, it kept saying “over fields and woods” “over fields and woods” like three times or something like that. I don’t know if that’s significant at all.

Kevin furthered the discussion, demonstrating the cyclical nature of going back to go deep, by mentioning something he noticed in attending to syntax, a repeated phrase: “over fields and woods.” This continued the revelatory exploration of the text in a

related, but new direction, all the while developing and deepening students' interpretation of the essay.

The excerpt shows the conceptual model at work as it pertains to close reading. Students had read *Living Like Weasels* (Dillard, n.d.) multiple times both individually and collectively, annotating as they went along. With the discussion-based context staged, and at this point in the study, practiced several times through, students tackled various points in the text that had not yet been clarified through the process thus far. Together, through thinking aloud and referencing each other's comments, they worked through yet another point of ambiguity in the text, arriving at a newly-attained level of interpretation, only to cycle back and begin the process with a new point of elusiveness identified by a student's focused attention.

Early on in the discussion transcriptions it became apparent that making sense was an end-goal of close reading events. As participants discussed the text, they arrived at partial conclusions that had to be checked for verisimilar accountability. In the following excerpt, Sophia portrayed making sense as a key purpose in close reading. After encountering something confusing, she revisited the text to resolve the confusion and find clarification, which in this case was easily found:

Sophia: [R]ight here, it says "or else a swan would turn its perfect neck and drop a fingered beak towards a shadowed head to lightly preen" Oh- okay, I thought it was, I didn't read 'shadowed'... Okay, nevermind. I figured it out in my head. Um,

Researcher: Did you not think it was the shadow of his head?

Sophia: Yeah, I thought it was his actual head. I was like, how does that even, no, how does that even happen?

Once Sophia had made sense of the text, she was ready to move on with her peers to the next observation until the poem could be understood as a whole.

Similarly, Mat demonstrated his process of making sense by figuring out a portion of *My Papa's Waltz* (Roethke, 2006) using the conjunction *so*: “[The author] said every step you missed my ear scraped a buckle, so he’s practically like dragging him. So when he’s dragging him, every misstep you took, his ear scraped his belt buckle at his waist.” Through Mat’s dictated reasoning, he shows the process of working through ambiguity to, quite literally, make sense of the text.

Going Back to Go Deep in Writing Revision

Tucked in the back corner of the computer lab’s open, square layout, the three participants booted up school computers while the fourth retrieved his laptop from his case to write and revise essays. Their prompt pages, some annotated, others not, were laid flat near their keyboards where they could be accessed visually during composition. The researcher sat nearby, often taking notes but ready to sit or kneel next to students as they solicited teacher feedback. Although worked out somewhat differently than with close reading, the core theme, going back to go deep, also emerged from codes related to writing and writing revision.

Regarding discussion-based context, the study’s design did not provide for the same level of group interaction in students’ writing as in close reading, a matter that will be further discussed in the next chapter. However, outside input was available to students through teacher-student conferences and student-initiated peer conferencing.

The third piece in discussion-based context, tool implementation, supported students in their attempts to think creatively and clearly, reaching deeper levels of communication. Adequate time was crucial for students to be able to express their thoughts in first drafting in order to have something to go back to and develop more deeply. Participants' application of techniques such as highlighting, annotating, summarizing, questioning, and thinking on paper slightly increased as the study progressed, but were still relatively under-used. Writing-specific techniques corresponded to types of revision such as addition, substitution, deletion, etcetera. Technology proved to be a helpful support as students were sufficiently practiced in word processing. Similar to close reading, terminology, while present was not emphasized.

Showing movement from elusiveness toward elucidation, Kevin's first and final drafts of the last essay composed for the study uncovered sub-layers upon revisiting the text. In the first attempt below, he stated his point as it related to the prompt, that talent must be accompanied by hard work to achieve greatness.

Talent is a game changer, literally, but hard work is of equal or greater value. In my experience with sports and in life, I find that it is the one's that work hard that are successful. Those who have talent and don't work hard often become lazy and arrogant, giving the advantage to the one who put in hard work to accomplish the goal at task. Personally, the character of those who have talent is lacking and those who work hard earn their goals and their character along with it. It's almost like a child who has been given everything all his life and only expects the same from everyone else. That child doesn't understand the concept of work and pain. They only get that that they have been given.

In Kevin's second draft, he did not dramatically alter the point he addressed in the previous draft; however, he showed pursuance of a deeper level by considering the

reader in qualifying his argument that laziness may be a trait of the talented. For ease of comparison, revisions have been underlined below.

Talent is a game changer, literally, but hard work is of equal or greater value. In my experience with sports and in life, I find that it's the ones that work hard that are successful. Those who have talent and don't work hard often become lazy and arrogant, giving the advantage to the ones who put in hard work to accomplish the goals at hand. Now, not all people with talent, athlete or not, are lacking good character, I am just saying that a lack of character seems to be accompanied by those who take their talent for granted and don't work hard. It's almost like a child who has been given everything all his life and only expects the same from everyone else. That child doesn't understand the concept of earning and hard work. Selfishness is in their repertoire.

Kevin increased the intensity of his argument when he directly labeled the behavior he criticized as “selfishness.” Not only is attention to syntax and diction demonstrated in the rewritten final sentence, but a deeper level of analysis has been reached. The excerpts show how communication has been sharpened through revisiting the original composition and moving past elusiveness, applying certain habits such as textual support by interacting with the prompt, focused attention, making connections, and awareness beyond text.

Participants readily identified elucidation, or making sense, as one of the primary goals of writing revision. For instance, before the close reading portion of the study began, Weston explained in his first writing conference about the changes he was making to his original draft, “I’m trying to make it so that it actually makes sense, ‘cuz I was reading this and, uh, two sentences right next to each other weren’t really making any sense.” Weston’s reflection additionally demonstrated the recursiveness of the model of going back to go deep. That is, focused attention, shown through the participant’s attention to structure, does not necessarily provide a

way out of elusiveness; sometimes, it leads further into ambiguity until, upon still more analysis, sense emerges from dissonance.

In addition to participants' direct references to going deeper in their writing, tangible outworkings of this idea were seen in student writing through instances of getting specific. The act of specifying a point through examples or further detail involved moving below the surface, from the vague to the particular, from ambiguity to clarity. For example, in the following teacher-student writing conference Mat exhibits penetration of new depths in his revised draft through focusing in on underdeveloped points from his initial composition regarding racial identity. Instances of adding examples to specify his meaning are underlined.

Mat: [Referring to his impromptu peer conference with Kevin] Yeah, he agreed that you can't make [racism] go away completely, but you can help it; 'Cuz our President's black, and, he's, he's like running the U.S., so—

Researcher: Okay

Mat: Yeah.

Researcher: Did you include that example?

Mat: No, I, yeah—

Researcher: Oh, you're—

Mat: I just—

Researcher: going to put that in your paragraph.

Mat: Mm-hm.

Researcher: That's great; that's another example of how, like, things can change even if it takes a long time.

Mat: And then also, he [Kevin] was saying that, like, down in the South, it's, like, a lot worse than here—

Researcher: Okay

Mat: So, it goes back, I mean, it's two-sided. It's in, well, it's not that bad here;

Researcher: Mm-hm

Mat: But, yet, it's still worse over there, so

Researcher: Mm-hm. Right. So it is still an issue, even though we have a black President, but that doesn't just erase everything.

Mat: Right. [mumbling: he didn't get their votes] Yeah, so

Researcher: Mm-hm, Mm-hm

Mat: I'm going to put that in and then just say... I'm just trying to think how to word it.

The underlined portions in particular show Mat's elucidating thought in his plan to specify meaning through adding a clarifying example.

In Mat's revised essay, the development of his argument can be traced from a general statement that racism would be an enduring societal defect to a more focused and nuanced position that although racism poses a seemingly overwhelming challenge, individuals can and have effected change. To better communicate his point, he added in an explanatory statement illustrative of getting specific, as can be seen in the essay excerpt below with the addition underlined.

...when one person is against something immensely larger than they it drains hope of ever fixing it. The fact [racism] has been around for such a long period of time reveals that the matter is imprinted within our past, present, and future.

Nonetheless, I turned my attention to Martin Luther King Jr. and thought he didn't make it go away, but made it better. As we look around us and see things evolve our leaders and authority have reached new heights for the black community.

Largely through making connections, focused attention to syntax, and incorporating peer input, Mat moves through elusiveness and makes sense of his arguments.

Addressing Research Questions

Central Research Question

The conceptual model of going back to go deep is provided above in response to the central research question set forth by the study: In what ways does close reading textual analysis influence the writing revisions of four twelfth grade students? Although the study's findings do not provide answers in terms of causality or correlation, as may be implied by the question's use of the term *influence*, the model does illustrate overlapping similarities between the two events. In summary, close reading and writing revision share in common the requirement of revisiting the text at hand with the purpose of arriving at a deeper level of understanding which is applied to interpretation in close reading or to communication in writing revision. This section further examines the data in regards to each of the three research subquestions delineated in the study.

Subquestion One

In what ways do students apply content from close reading discussions in their writing revisions?

The theme of going back to the text emerged as a concept with carry-over capability from close reading to writing revision. Early session field notes record

participants' felt need for someone else, commonly a teacher, to read their writing, point out errors, and recommend corrections. Not only did this reveal dependence on an outside source, but also a limited perception of revision as correcting mistakes and righting wrongs rather than an activity for developing and deepening their own writing at their discretion. As a result of the study curriculum, participants referenced an increased awareness of and confidence in reviewing their own work to improve their understanding and communication. For instance, using the sentence frame *Before...; but now...* as part of the final interview, Weston responded with the following written statement:

Before participating in the study I... would never revise my own papers I would have somebody else do it for me and I also never looked up words I didn't know from a text I was reading.

Now I... feel confident enough to revise my own papers and now find myself looking deeper into the many different texts I find myself reading.

Although students' developing independence may have resulted from several factors that were part of the study including close reading discussions, increased practice, writing workshop mini-lessons, emphasis on student-initiated revision, or a combination of elements, participants benefited by an increased awareness of the importance of going back to reread, review, and reflect. This practice was simultaneously emphasized in close reading and enhanced in regards to writing revision.

In the conceptual model, the primary purpose of going back to a text either in close reading or writing revision is to plunge into deeper analysis resulting in rich interpretation or communication. Participants attributed a heightened awareness of

going deep in their writing as a result of participating in the study. In addition to using terms such as “deep” and “depth,” students described that they felt their writing revision had been strengthened in terms of thinking “outside of the box,” and being “creative,” all categorized as going deep as they provided evidence of students’ movement beyond surface textual interaction. For example, Kevin cited concluding Essay C with a quotation from an outside source in an attempt to spice his writing with creativity. Again, this going deeper may not be directly attributed to practice in close reading; however, students referred to intentional authorial decisions made during first-draft writing and revising concurrent to analyzing authorial decision-making in close reading selections.

While students specifically mentioned gaining new techniques and developing voice for their writing through the practice of close reading analysis, it is difficult to pinpoint evidence of students’ growth in writing revision as a result of participating in close reading discussions. Nevertheless, data garnered from brief student interviews and student notes and essays indicate development in textual support, awareness beyond text, tool implementation, and focused attention to vocabulary as specific areas of growth beyond development in the overarching theme of going back to go deep. Students’ textual support via writing prompt passages and awareness beyond text, allows for comparison between close reading and writing events in that, as Sophia alluded, a close reading of sorts can be conducted with the reading passage in the prompt: “[Before close reading] I would usually just read an essay prompt and

then, like, start writing. Now, I, like, look at what, like ‘demarcation’ means, and, like, what [the author’s] actually, like, trying to say.”

Furthermore, examination of students’ prompt assignment sheets provides evidence of tool implementation, specifically the technique of annotation, a key piece of close reading. Though not present on each participant’s assignment sheet, some highlighting, underlining, boxing, and notes-to-self are apparent in Prompts B and C, essays composed after the small group had engaged in close reading, showing an increase from the lone, stray pencil scratch that marks the Prompt A pages assigned prior to close reading events. This demonstrates students’ use of the tools and techniques of close reading in regards to their writing.

Related to revision more specifically, the hard copies of students’ initial essay drafts reveal similar, if less clear results. At the direction of a mini-lesson on global revision, participants penciled notes and marks on Essay A first drafts; interestingly, highlighters were not used even though students had neon yellow ones readily available next to pencils in their course folders. After engaging in close reading in subsequent sessions, two of the four participants annotated their Essay B drafts, one using only pencil, the other only highlighter. The last composition, Essay C, produced the most marks, but by only three out of the four students. Although students did make greater use of annotation after participating in close reading, the condensed time of the study did not allow for substantial evidence in this regard.

Lastly, Sophia, quoted above, referenced an increased focused attention to vocabulary in reading the prompt passage after having participated in close reading

and paying particular attention to unfamiliar vocabulary words. Weston, similarly, referenced attention to vocabulary and diction in his writing revision: “I, like, go back and see if I can change words to boost my vocabulary...”

Subquestion Two

What are students’ perceptions of the relationship between close reading and writing?

Through transcriptions of semistructured student interviews regarding reading and writing as well as student-produced documents, an answer to the study’s second subquestion emerged in the form of two themes: 1) understanding acquired, and 2) understanding required. The act of reading allowed students to acquire understanding while the act of writing required that understanding was already in place. Although participants made mention of literacy attributes essential in both reading and writing such as creativity, voice, thesis, and authorial skill, they largely viewed the two as being connected through content. That is, reading is prerequisite to writing, and as students read, they gain knowledge that can be applied as they write.

Kevin explained this clearly in the final interview: “I think reading really is where you gain the knowledge that you would use to write... Basically when you’re doing research on something you write about, you’re going to have to read something.”

While not an express answer to the second subquestion, a couple of students in particular emphasized the significance of a personal connection to the text as it supported understanding in both reading and writing. More pronounced than the

positive benefit of personal interest was the negative impact of lack of interest. Some students found it difficult to read and especially difficult to write about topics they could not identify with in some way. Mat described having to read and write about such topics with a verbal shrug: “ehh.” In regards to the Essay C prompt that he did not readily identify with, he described, “I didn’t really get to [write] a lot, I was writing, and then erasing and writing and then erasing. And also what [Sophia] said I’m not connecting to it.” He later explained, “It’s kinda hard to gain interest in something that you don’t like or don’t really care about.” Although personal connections do not directly relate reading and writing, according to students they provide a supporting piece to the knowledge and understanding that does.

Subquestion Three

What is the level and quality of revision in students’ compositions when they participate in close reading textual analysis?

The purpose of the quantitative portion of the study was to examine possible changes in students’ writing revisions after participating in close reading analysis. Throughout the study, students wrote two drafts each of three separate essays; Essay A was written before any close reading had been conducted, Essay B after three sessions of close reading, and Essay C at the end of the study. Revisions were identified and evaluated by the researcher (rater 1) and an additional rater (rater 2) using an adaptation of Crawford et al.’s (2008) revision taxonomy. Differences between the first and final copies of students’ essays were highlighted and tallied,

providing quantitative data. Each change was analyzed according to the four categories in the modified taxonomy: 1) type, 2) unit, 3) level, and 4) quality.

Raters' results varied somewhat due to the subjective nature of implementing the taxonomy; the presence of two raters, however, substantiates reliability of directional changes in data. To accurately reflect the differences between raters, tallies are reported separately in Table 2 and Figures 3, 4, 6, 8, and 10; for the sake of clarity, in-text explanatory statements as well as data shown in Figures 5, 7, and 9 represent an average of the two raters' tallies.

Table 2

Total Revisions per Participant per Essay

Participant	Essay A	Essay B		Essay C
Kevin	No data available	4		27
Mat	4	4**	3	2
Sophia	14/16*	5**	4	13
Weston	15	2/3*		8/9*

*Rater 1/Rater 2

**Revisions made between three essay drafts

Table 2 reports the number of changes each student made between essay drafts. Because the timing of Essay B proved problematic, two students composed three drafts of the essay rather than the standard two, producing two separate sets of changes.

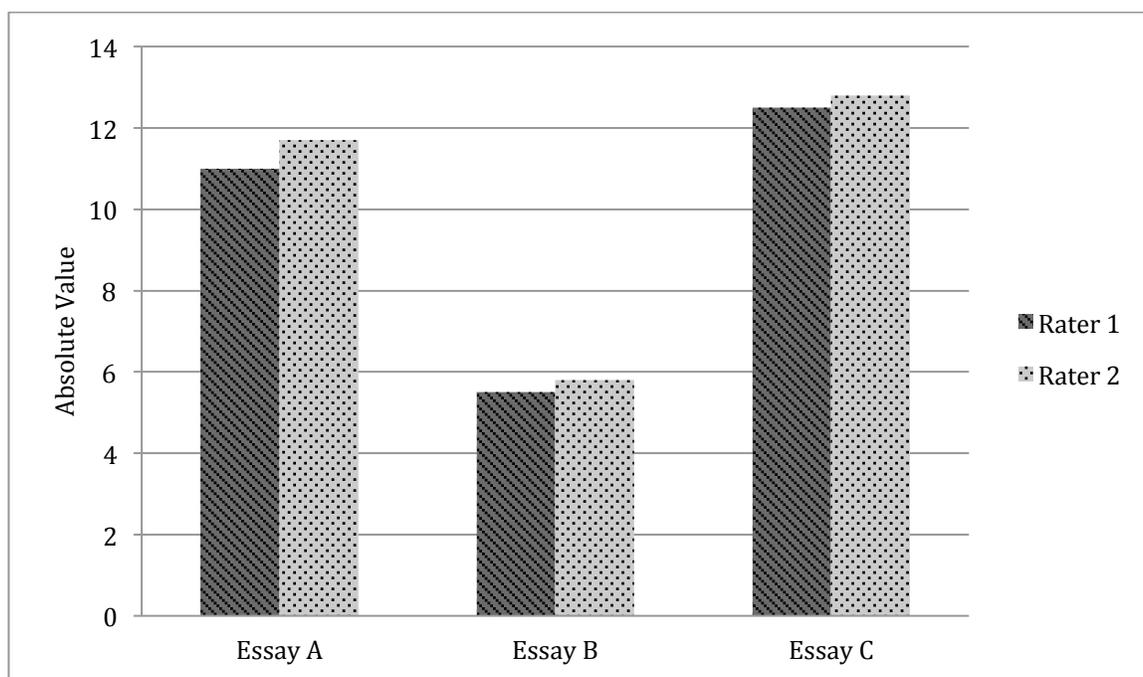


Figure 3. Average number of revisions per student.

Using data from Table 2, Figure 3 shows the average number of changes each student made per essay. Reporting averages allowed for uniform comparison of data, as not all students were present to write each essay. The substantial dip in average revisions made per student on Essay B is likely reflective of its unfortunate timing: the first and final drafts were composed within days of students' presentations of year-long, cross-curricular projects. The hefty assignment quite naturally took priority in mental effort and energy over Essay B. Because of the irregular results for Essay B, the essay was excluded from subsequent data reports.

Remaining data provide for comparison between Essay A and C, pre-treatment and post-treatment respectively. Interesting although misleading, Figure 3 shows an increase from approximately 11 revisions made per student to approximately 12.5 revisions made per student from Essay A to Essay C. It must be

noted, however, that the revisions of one student who was not present for Essay A accounted for about 53% of all revisions made in Essay C. Each of the three remaining participants made fewer changes in Essay C than in Essay A (See Table 2); when data was adjusted to account for essay word-length, results remained fairly consistent in that two of the three made fewer changes per 100 words on Essay C than Essay A. This needs to be taken into consideration for all data related to Essay C.

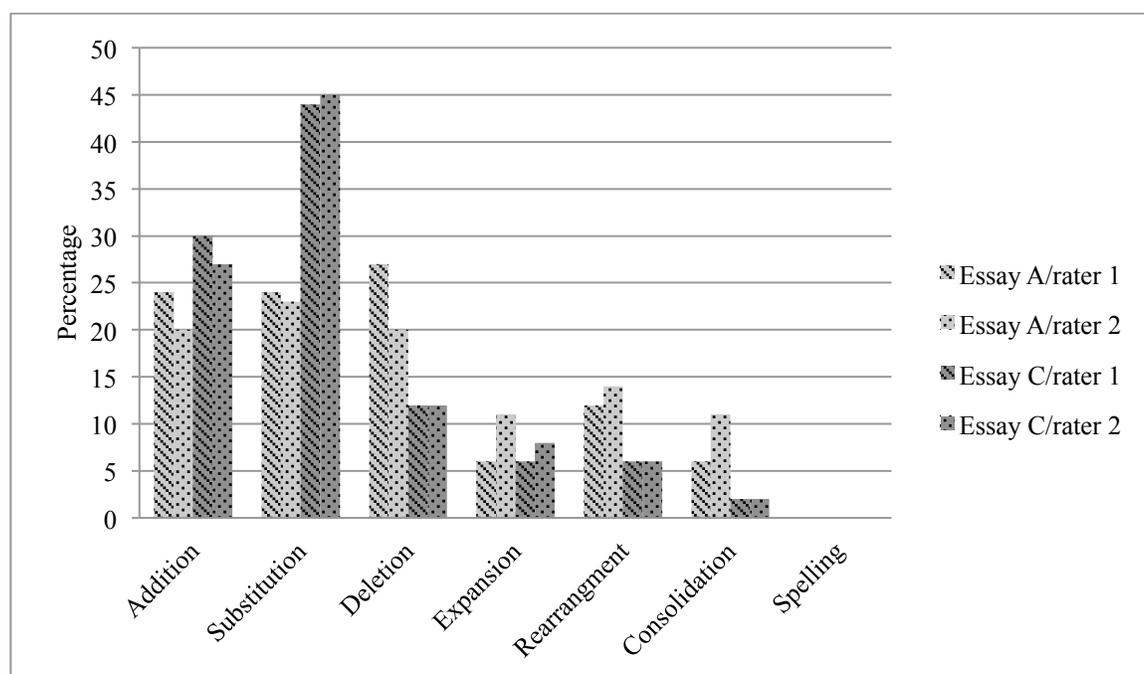


Figure 4. Revision by type; percentage of total revisions.

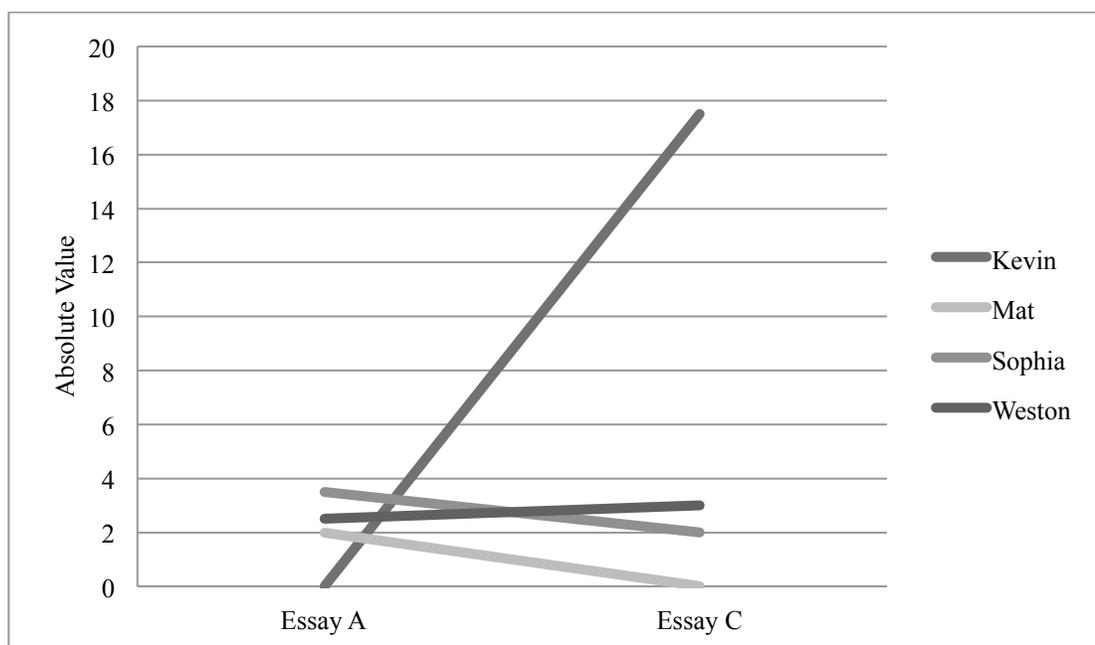


Figure 5. Number of substitutions per student per essay.

Revisions were tallied by category and then compared to the total number of revisions separated by essay and rater to calculate percentages of each revision descriptor. Regarding revision type, shown in Figure 4, students most often made substitutions and additions, with these two categories comprising approximately 67% of all changes. Deletion constituted approximately 16%, while expansion, rearrangement, and consolidation together totaled approximately 18% (percentages do not equal 100 due to rounding). No spelling changes were made between drafts. Figure 4 reveals a substantial increase in the number of substitutions made between Essays A and C, from 8, or approximately 23.5% of total changes in Essay A to approximately 22.5, or approximately 44.5 % of total changes in Essay C. Additions also increased, while the remaining types decreased. Disaggregation of data reveals in Figure 5 that the increase in substitutions, however, was almost entirely due to one

student as two students decreased in their use of substitutions, and one other increased only slightly.

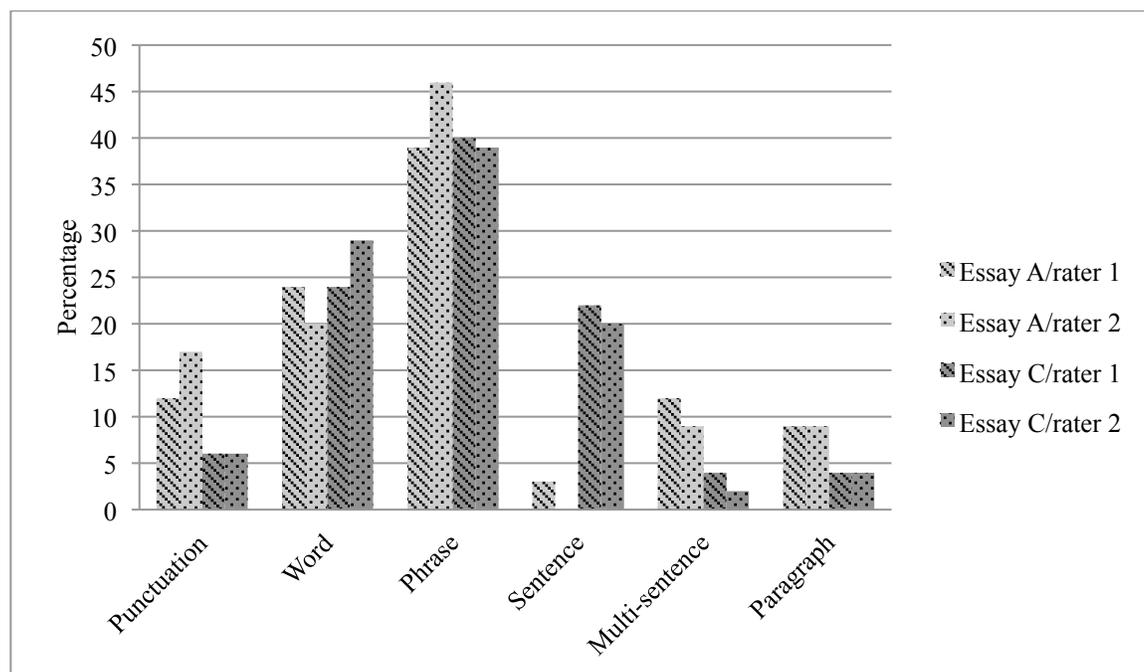


Figure 6. Revision by unit; percentage of total revisions.

Figure 6 shows the unit at which students' changes most often occurred. Throughout the study, participants made changes in every unit, however most revisions were made at the phrase and word level, constituting just over 50% of total revisions for both for Essays A and C. The most marked difference between essays occurred at the sentence level; sentence revisions increased from approximately 0.5, or approximately 1.5% of total revisions in Essay A to approximately 10.5, or approximately 21% of total revisions in Essay C. Number of changes substantially decreased by 38% collectively in the units of punctuation, multi-sentence, and

paragraph. When data regarding revision units was strategically disaggregated in Figure 7, it was shown that each student independently increased in their production of changes at the sentence level.

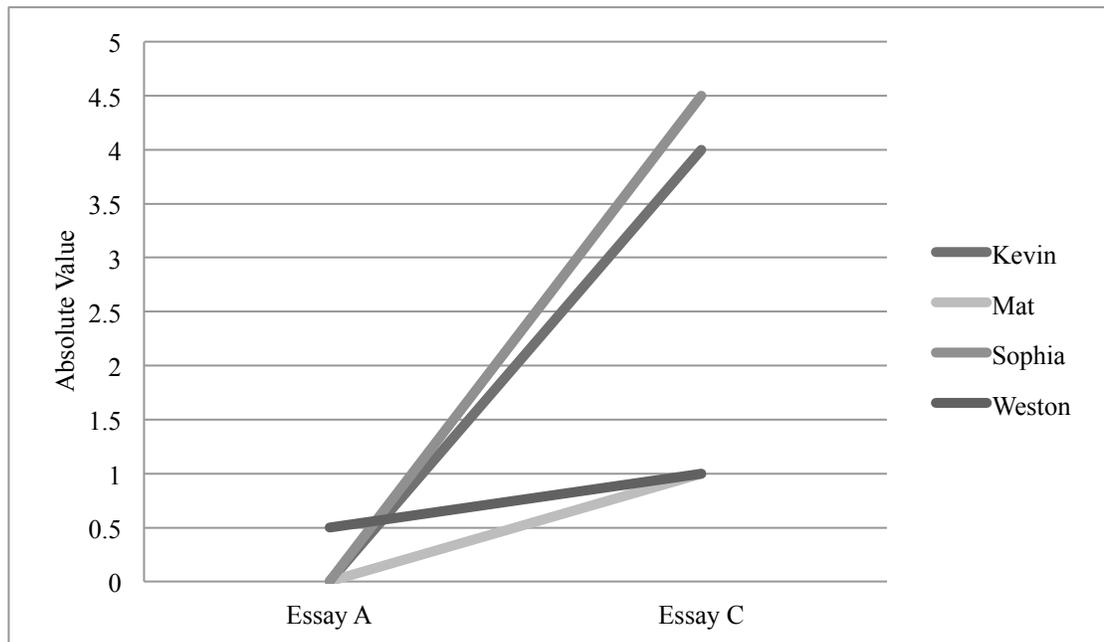


Figure 7. Number of sentence-level revisions per student per essay.

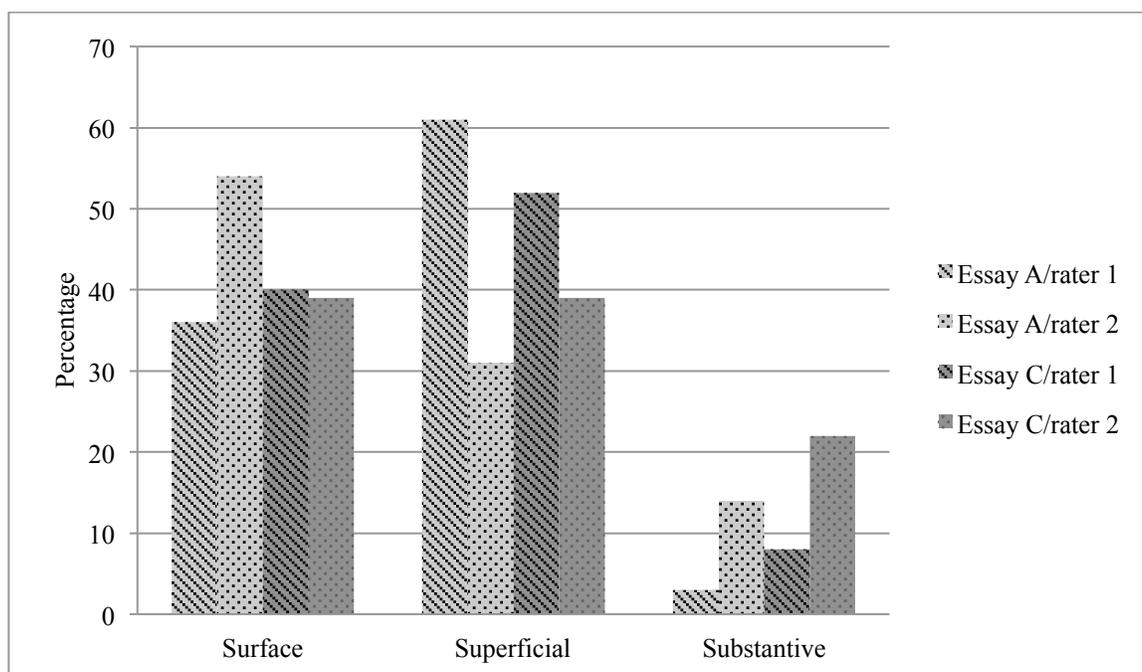


Figure 8. Revision by level; percentage of total revisions.

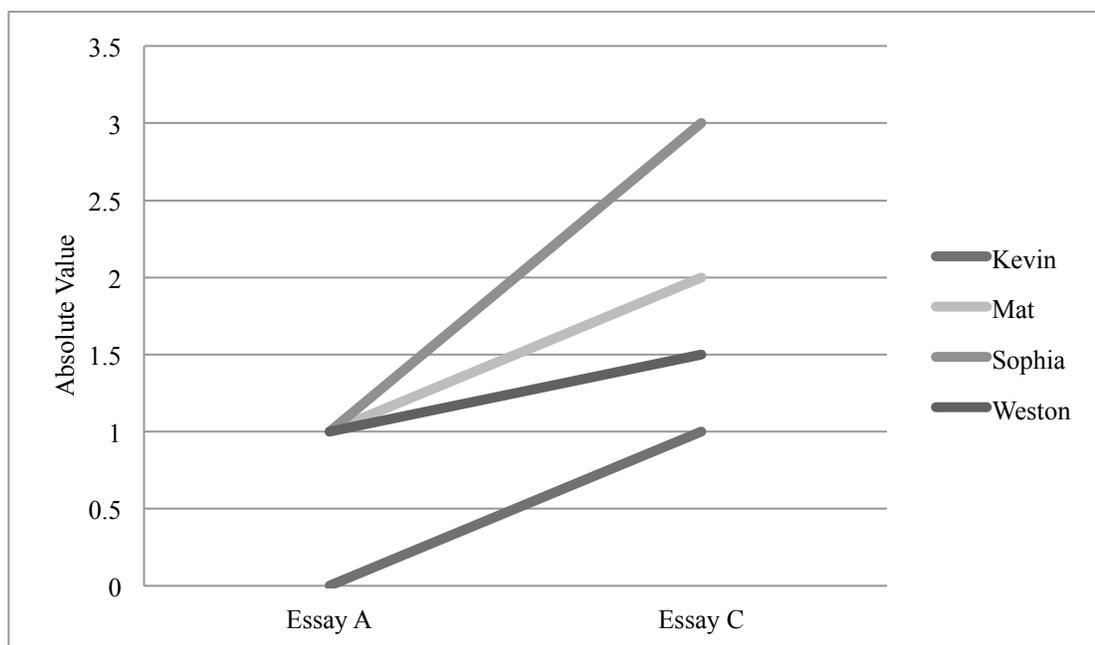


Figure 9. Number of substantive revisions per student per essay.

Measurement of the level of students' revisions, represented in Figure 8, indicates the significance of each change to the essay as a whole. Surface revisions relate primarily to punctuation and other perfunctory changes. Superficial revisions refer to microstructural alterations, those resulting in minor meaning change, while substantive revisions constitute macrostructural or major meaning changes. Although the fewest in overall number, substantive revisions increased by approximately 57% in Essay C, from approximately 3, or approximately 9% of total changes in Essay A to approximately 7.5, or approximately 15% of total changes in Essay C. Surface and superficial changes concurrently decreased. Disaggregated data shown in Figure 9 reveals that each student's production of substantive revisions increased between essays.

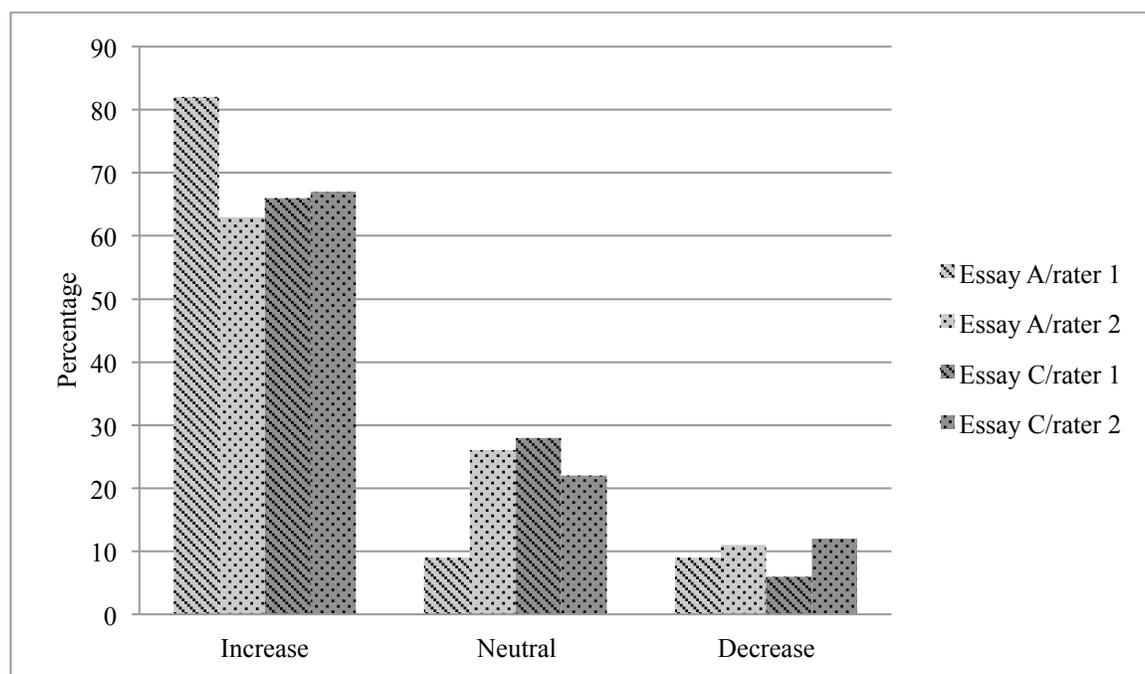


Figure 10. Revision by quality; percentage of total revisions.

The quality of students' revisions as they pertained to the essays is reported in Figure 10. Most changes resulted in an increase in overall quality of the compositions for both Essays A and C; however, there is some discrepancy between raters, particularly in Essay A.

While it is difficult to assess differences in students' writing revision habits before and after close reading due to the small sample size and consequent unfeasibility of statistical analysis, available data show that all participants increased their production of revisions in the following two areas: 1) sentence-level changes, and 2) substantive changes. No substantial changes were demonstrated in the quality of students' writing revisions. Although the changes could be a result of individual rater inconsistency, data from both raters trends in the same direction, increasing reliability. These results in no way imply that changes in writing revision were caused by close reading; however, they reveal interesting developments in participants' writing throughout the course of the study.

Focused Case Study

This section describes the experiences, insight, and work of one of the four participants as she progressed through the study curriculum in close reading and writing revision. Such chronological and detailed description provides for a close-up, experiential examination of going back to go deep as it pertained to one particular student, selected because of her high level of engagement in the study's activities including attendance at every session.

An engaging, passionate student with an active social life, a confident demeanor, and a little bit of sass, Sophia demonstrated an eagerness to do well and to think critically about literature. Admittedly not always a model student as she confessed that sometimes other priorities preceded her homework, she was more than willing to tackle the reading and writing tasks that were part of the study, taking particular satisfaction in a couple of her essays and enjoying certain reading selections. While she had taken AP Language and Composition as a junior in high school, she decided on the standard college preparatory English class for her senior year. She planned to attend a local junior college upon high school graduation. In addition to her academic endeavors, she played several school sports including basketball and soccer. Her interactions with peers and staff revealed her to be considerate, self-aware, and well-respected within the school community.

In the first activity of the study, an ice-breaker designed to facilitate a “literate community” (Bomer, 1994, p. 19), Sophia and her peers met with the researcher outside as the library was occupied with staff and goodies in preparation for an upcoming fundraising auction. While Sophia and the others shivered at the lunch picnic tables, they graciously discussed themselves as readers and writers. Sophia claimed *The Great Gatsby* as her favorite book, which she had read in English class the previous year.

The computer lab offered relief from the cool, post-rain breeze, and participants eagerly filed into the lab, found seats not already filled with photography students, and began typing the first draft of Essay A. Sophia wrote steadily and

fluidly, always ahead of her peers in first-draft word-count on this essay and the subsequent two. She drew heavily on personal connections to illustrate her points. In fact on the concluding day of the study, she said laughingly in retrospect, “I think for me at least, I like to talk about myself all the time; like, I have to, like, rein myself back to stop talking about myself a lot.” While the rest of the group chuckled at Sophia’s confession, expanding the sphere of personal statements to encompass a wider audience constituted a recurring focus in her writing revisions, beginning with the first essay composed. In Essay A, prior to close reading discussions, Sophia redirected a rhetorical question toward her readership that was initially pointed at herself. In the first draft of Essay A, she wrote, “Who am I to judge God’s creation that He made in His perfect image.” The final draft read, “Who are we to judge God’s creation that He made in His perfect image?”. Though a simple substitution at the phrase level, this revision shows an intentional meaning-change brought about by Sophia’s reader awareness. As this essay was drafted and revised prior to close reading in the study, Sophia’s changes do not show impact of close reading on writing revision; however, they illustrate raw data from which the going back to go deep model emerged, linking close reading and writing revision via comparable and interactive pathways.

The first close reading discussion ensued in the next session after participants had trekked across campus from the library to the small classroom available during third period block, the outdoor fountain and a zooming motorcycle entering the conversation occasionally via the door propped open. Not bashful in conversation,

Sophia was often the first student to respond to a question or make an observation as the small group recursively discussed the pieces in close reading. Sophia volunteered to share her first impressions of Roethke's (2006) *My Papa's Waltz*:

I think what it's talking about is, like, a dad beating his son; I think that's what it is. Um, I don't—maybe, maybe it's, like, the son's point of view. Like, 'cuz he says waltzing, and waltzing is more like a positive thing than a negative thing, so maybe he's, like, trying to make it more positive.

Sophia's initial interpretation highlights her willingness to entertain ambiguity and work through elusiveness in that she recognizes the seeming incongruity of child abuse labeled with a positive term. Her concluding written statement reveals a deeper, fuller understanding of the poem in which she has been able, at least to some degree, to reconcile the original incongruity: "This poem is a child's perspective on getting beaten. A Father gets drunk, comes home and beats on his child. However, the child still loves him and clings for him." In recognizing that the child in the poem might cling to a parent even in the midst of mistreatment, Sophia shows the conceptual model of going back to go deep in operation.

In the next close reading session, Sophia applied text-to-self connections to help make sense of the reading. Exploring the significance of the animals depicted in Cornish's (2007) *Hand Shadows*, she used her background knowledge of living in the country where skunks are stinkily common to inform her process of working through elusiveness.

This is kind of a long shot: maybe she's [the speaker in the poem], like, like, maybe it's, like, a little girl because it's with her—or, like, a little boy or whatever, with their dad, and, um, like, dreaming of, like, all these different animals that they usually don't get to see. But then, like, there's, like, skunks out—I don't know. Like, back to what [Kevin] was saying that, like, skunks,

aren't really exotic. They're, like, 'cuz, like, there's out, there's some out in the country where I live, and so it's, like, not, you don't see them, you smell them all the time. So, like, um, they're there, and they're not exotic; but these are, like, exotic ones that you would want to, like, not be around, but like, a horse and like birds. Does that make sense?

In the excerpt, Sophia explores her idea with tentative language and peer input. In fact, she had previously adjusted her view to accommodate her peer's disagreement with her initial statement that skunks belonged in the exotic category. This reiterative process lead her toward elucidation, making sense, in discovering a contrast in the poem between the exotic animals imagined playing on tent walls and the reality of skunks roaming outside the tent's romantic confines. Sophia's close reading notes echo her developing thoughts expressed in small group discussion. As shown in Figure 11, her quick questions of "why skunks?" and "random?" reflect the initial elusiveness of the text; but through revisiting the poem, she asked a question at a deeper level of interpretation regarding reality versus imagination.

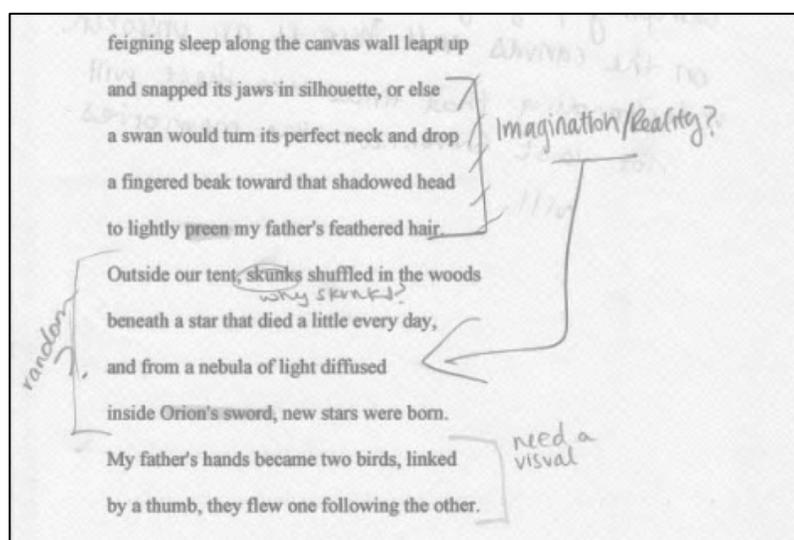


Figure 11. Sophia's close reading notes on *Hand Shadows* (Cornish, 2007).

The second essay was composed mid-way through the study curriculum. As this particular session was an unexpected block period, and two participants were absent from school, part of the period was allocated for completing first drafts of Essay B in order to have additional material to work with during the next scheduled revision session. Sophia requested a brief teacher-student writing conference and asked about her current conclusion. The researcher commented on the symmetry of her introductory and concluding statements as they both related the topic of the prompt, racial identity, to her experience of being Asian-American. However, it was also pointed out that some of her written points lacked the development and support of the verbal explanation she had provided in the conference. In her words, she interjected the researcher's comments and labeled the essay "vague." Field notes from the study session record, "She subsequently wrote in two sentences she really liked and decided to move them to the end."

It was not until the next meeting and after another brief teacher-student conference, that Sophia added a specific example to illustrate her point and revised her composition through focused attention to structure, expanding and dividing her hefty second paragraph into a second and third paragraph. These changes portray Sophia's progression from ambiguity in her early drafts to fuller, more effective communication in her final draft with the use of teacher input.

Sophia's appreciation for digging deeper into literature was further emphasized in her responses to Dillard's (n.d.) *Living Like Weasels*. "So good" was penciled in the margin next to a paragraph bracketed in neon highlighter and, at the

end of the study, she requested a personal copy of the essay along with the writing prompt for Essay B. In small group discussion after reading through the piece several times and individually marking points of interest, Sophia responded first to the initiating question, providing textual evidence as an answer and developing it with a text-to-text connection:

Researcher: Okay, um, let's start back with the first paragraph. And let's just pick out what Dillard says about how—um, what makes a weasel wild...

Sophia: Um, I highlighted “obedient to instinct.”

Researcher: Okay.

Sophia: So, like, um, there's a song called Furr, and it's really good. It talks about this guy who, um, who, like, goes off into the woods, and then he, um, like, lives with this family—it's really kinda stupid—but, they live with a family, he lives with a family of, like, wolves. And then, his flesh turned to fur, and he became, like, obedient to God and his instinct. And so I think that being wild is more of, like, an instinct thing and...like, living off what you need.

Later, in the same discussion, she, along with a peer, responded to another teacher-generated question as they made sense of certain pieces of the selection before elucidating the essay as a whole:

Researcher: ...[I]n paragraph 2, she [the author] tells us this little story, an anecdote about Ernest Thomas Seton. And, what happened to him? Ernest Thompson Seton.

Sophia: He shot an eagle out of the sky.

Mat: Mm-hm.

Sophia: And, then the eagle had, like, a, weasel on it.

Researcher: Okay. And what's significant about that? Or why, why does she include this story?

Sophia: I think it's...like she mentioned how, um, weasels are stubborn in the beginning.

Researcher: Mm.

Sophia: And that's just an example of how stubborn that they are. That, like, he stayed on, or, like, on the eagle until he was dead.

Researcher: Mm-hm. Yeah, that's a great example of how—you're right, 'cuz in the paragraph right before, she says, says "stubborn." She uses that word. And then gives us this little story to show how stubborn the weasel was. Great.

The questions posed through teacher facilitation in these excerpts are reflective of close reading inquiry that requires returning to the text before the meaning of the selection is illuminated. Sophia continued to show a grasp of the text itself by using textual support in answer to these questions. She then revealed her examination of authorial craft and attention to diction and structure when she noticed the author's use of the word "stubborn" in one paragraph and placement of an illustrative anecdote in the paragraph following.

Situated in a discussion-based context, Sophia worked through the elusiveness of the selection through varied means; her acquired understanding and interpretation of the essay is perhaps best summed up in the quick note jotted in the bottom-right corner of her essay copy, shown in Figure 12: "leave a legend/carcass." Her correlation of "legend," her own term, and "carcass," the author's term, exhibit arrival at a deeper level of elucidation as she combined the figurative idea of people leaving a legacy with the essay's literal reference to a skeletal weasel clinging to an eagle.

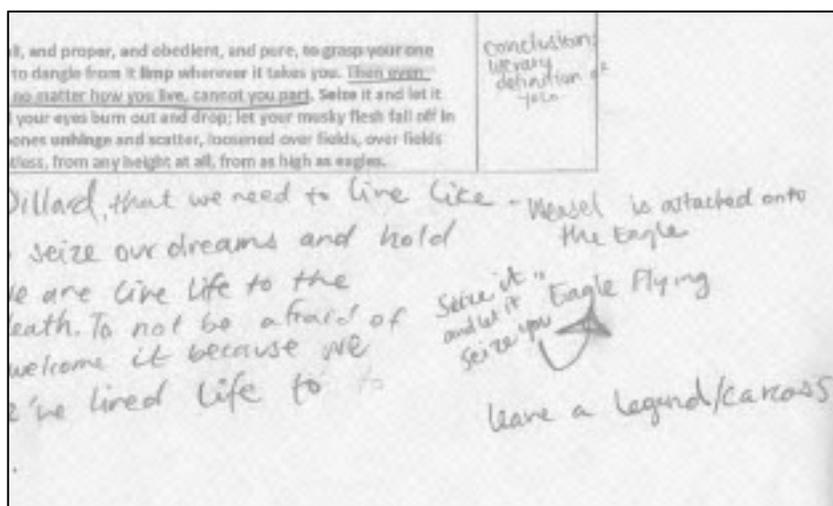


Figure 12. Sophia's close reading notes on *Living Like Weasels* (Dillard, n.d.).

The study concluded with revising a third essay and a final group interview. Because of a lack of connection with the passage provided in the prompt, Sophia found this the most difficult essay to write and revise. According to field notes from the session, after reading through the passage for Essay C, she said she did not understand it. Another participant jumped in to ask a clarifying question and, joined by another participant, to offer a summary of the passage's main point. Sophia said that this helped, and she went on to compose an essay that demonstrated a general understanding of the passage; however, she never seemed to see beyond her initial disinclination toward the essay prompt, emphasizing students' perception that a personal connection as well as understanding is required before effective communication can occur. Sophia, after explaining the changes she made in Essay C, said, "I, like, squeezed, like, everything I could out of it."

As shown in Table 3, the final draft of this essay was shorter than Essay A, at 401 words compared to 499 words; however, the number of revisions per 100 words

was slightly higher in the essay composed post-close reading. The number of revisions was 13 and approximately 15 in Essays C and A respectively, making the ratio of changes to every 100 words 3.2 in Essay C and 3 in Essay A.

Table 3

Sophia's Total Revisions in Essay A and Essay C

	Total Words	Total Revisions	Revisions per 100 Words
Essay A	499	14/16*	3
Essay C	401	13	3.2

*Rater 1/Rater 2

Although Sophia felt she struggled to compose and revise Essay C due to a lack of identification with the topic, her revisions per 100 words increased, suggesting that she was able to overcome her lack of connection and employ means to handle the text's elusiveness, parts that were not working, upon revisitation. In her post-revision conference, she explained making several punctuation/sentence changes at the prompting of Microsoft *Word's* grammar check, or, "the green little, like, squiggly line underneath a word," demonstrating focused attention to syntax. She also added in a subsequent example to illustrate one of the points she had made in her draft, thereby going deeper by specification. Though not necessarily correlated, these same means were used to make sense of Dillard's (n.d.) *Living Like Weasels* in close reading discussions.

For the final interview, the nomadic research group switched rooms once more from the computer lab to the library where they sat along the corner of two

rectangular tables joined at a right angle. When asked about the ways Sophia felt close reading influenced her writing, if indeed it did, she responded that close reading helps expand the depth and artistic capacity of one's writing:

Sophia: I think how [Kevin] said, like, the whole, um, how you get, like, an in-depth thing. Like, it gives you how different authors, like, do, like, um, they say something, but the—it means different things.

Researcher: Mm-hm

Sophia: Like, *Living Like Weasels*, and so I think that that helps you write in different ways. Like it influences you to, like... 'Oh, I could try to do what Annie Dillard did here; or I can try to do what this person did here', and, like, try to, like, improve your writing, or like, find yourself in writing—

Researcher: Mm-hm

Sophia: And see what you like, and how you like to write.

Researcher: Okay. So it helps you develop your own style.

Sophia: Mm-hm. ...your own voice.

Apparently ironic that studying another person's writing supports the development of one's own unique voice, Sophia's observation is consistent with literature describing the use of mentor texts (Garrigues, 2004; Jesson et al., 2011; Wilson, 2007; Womelsduff, 2005). Significant evidence of writerly voice expansion was neither found in Sophia's compositions nor in those of her peers, likely due to the compact nature of the study; however, her observations reinforce the conceptual model developed in this study of going back to go deep. While both close reading and writing revision as separate events require recognizing and responding to literary elusiveness in an effort to derive sense and understanding, the potential cross-over influence of close reading on writing revision is that as students engage in close

reading, their capacity for written expression expands through gained content knowledge and understanding, increased authorial awareness, and practiced use of correlative tools.

Although in the second session Sophia claimed that she did not like revising her writing, in the last session, she wrote in response to a *Before...; but now...* prompt, “Now I...like to go back and read a piece to see if I missed anything the author was trying to say / go back to see if I can improve my writing.”

Sophia’s closing remarks identify and summarize the study’s findings regarding the primary connection between close reading and writing revision, that of revisiting the text. Although she couches the idea in language mildly suggestive of initial response negligence, i.e. “missed anything,” and “if I can improve,” her interpretive and communicative activities nevertheless point out that going back serves a purpose beyond error-correction. Her contributions in the study show her willingness to process elusiveness in texts for both close reading and writing revision, using focused attention, making connections, tentativeness, textual support and awareness beyond text until she reached elucidation and was satisfied by her level of interpretation and communication.

Summary

Chapter IV reported the findings of this mixed methods study by explaining the conceptual model of the overarching theme, going back to go deep, answering each research subquestion according to the type of data pertinent to the question, and finally detailing the study as experienced by one participant in a focused case study.

Although the findings do not directly answer the primary research question regarding the influence of close reading on writing revision, they address similar processes by which each of these literacy events occur. The final chapter will present a reflection on the study and findings, implications for pedagogy, and future research recommendations.

CHAPTER V

REFLECTIONS, IMPLICATIONS, AND RECOMMENDATIONS

The current study sought to explore connections between close reading and writing revision for secondary students using a concurrent embedded mixed methods approach. This approach was selected because it provided for a primarily qualitative platform, complemented by quantitative data. The predominant qualitative portion of the study explored the impact of close reading on students' writing revision; it examined how students applied content and skills across literacy events as well as what connections students perceived between reading and writing. The quantitative portion provided analysis of the types, units, levels, and quality of students' writing revisions throughout the study. The central research question and subquestions that guided the study, delineated by method, are as follows:

In what ways does close reading textual analysis influence the writing revisions of four twelfth grade students?

- (*QUAL*) In what ways do students apply content from close reading discussions in their writing revisions?
- (*QUAL*) What are students' perceptions of the relationship between close reading and writing?
- (*quan*) What is the level and quality of revision in students' compositions when they participate in close reading textual analysis?

Reflections on the Current Study

In response to the central research question, the conceptual model of going back to go deep emerged from the data which included close reading discussion, writing conference, and group interview transcriptions, student essays, student notes, and researcher field notes. Going back referred to the necessity of returning to the text multiple times in close reading and writing revision in order to recognize and respond to ambiguities or weaknesses therein. As these uncertainties were dealt with through a variety of means, students plumbed deeper levels within the text, comprising going deep. The conceptual model identified and defined the overlapping, circuitous pathway that participants traversed while revisiting the close reading texts and their own texts in writing revision to address textual elusiveness and move toward textual elucidation. In close reading, elucidation took the form of newly-acquired understanding and deeper, more robust interpretation. In writing revision, elucidation provided the required understanding, allowing for fuller, richer communication. This process was facilitated by the discussion-based context designed as part of the study curriculum.

In answer to the first subquestion, data demonstrated that content from close reading was applied to students' writing revisions through an emphasis on revisiting text, including the passages in writing prompts, implementing similar tools and techniques, and paying focused attention to vocabulary. Regarding the second subquestion, participants revealed that understanding was a key link between reading and writing, namely that understanding is acquired through reading, and

understanding is required for writing. The benefit, if not necessity, of a personal connection to the topic in both reading and writing was also highlighted. Lastly, although the small sample size made quantitative data less informative, analysis of students' writing revisions using a revision taxonomy showed interesting changes in students' revisions regarding increased sentence-level alterations and increased substantive revisions, while the quality of students' revisions remained fairly stable throughout the study.

The discussion-based context in which the current research was situated proved essential to the study's findings as both textual elusiveness and textual elucidation were discovered and attended to through questions asked by the researcher and questions and comments initiated by participants. The dialogic features of this study were consistent with those delineated in Applebee et al.'s (2003) large-scale study indicating the positive impact of discussion-based approaches on the literacy achievement of middle and high school students. For the purposes of their research, Applebee et al. defined "dialogic instruction" (p. 700) as incorporating the following aspects: 1) *open discussion*—relevant classroom conversation lasting 30 seconds or longer, 2) *authentic teacher questions*—questions designed to elicit more than one correct answer, and 3) *questions with uptake*—questions that referenced others' comments. The close reading discussion transcriptions of the current study verified that all three elements were present, thus creating an environment conducive to in-depth literary exploration.

Although small group discussion provided the primary vehicle for close reading textual analysis, dialogic instruction was used to a lesser degree in writing and writing revision. While some teacher-student conferencing, small group discussion, and student-initiated peer conferencing occurred during writing revision, discourse was intentionally maintained at a low level in an effort to better isolate the influence of close reading on writing revision, as opposed to other environmental and instructional impacts. Nevertheless, as discussion played such a prominent role in students' progression from ambiguity to clarity in close reading, it is possible that students' writing revisions would have accessed deeper levels had it played a similarly large role in the writing phase of the study. Indeed, Keen's (2010) research regarding the revision habits of seventh grade students found that student writers utilized peer input in making compositional changes that resulted in meaning alteration. He suggested that this "audience feedback" (p. 269) was combined with initial writing goals to produce revisions of substantial weight.

The third component of the context of participants' dialogic learning environment consisted of tools necessary to carry out the specified literacy tasks. Some of these tools, relating to techniques and technology, were selected and implemented based on recommendations in relevant literature (Chick et al., 2009; Graham & Perin, 2007a; Lockett, 2010; Meyer, 2006; Prose, 2006); other tools, including terminology and time, proved to be advantageous in close reading and writing revision as the study progressed.

The elusiveness of text forms both the beauty and bane of close reading. In the present study, participants showed themselves willing to work through ambiguity, uncertainty, and confusion, circling in and around the text, until an enriched understanding could be reached, consistent with literature that contends the rewards of close reading are worth the frustrations (Chick et al., 2009; Lockett, 2010; Meyer, 2006). Likewise, elusiveness in forms such as incomplete prompt comprehension, ambiguity in the composition process, and lack of thought clarity were attended to in writing revision to deepen insight and expression for clear communication. This coincides with Fitzgerald's (1989) explanation of the "dissonance-resolution process of revision" (p. 44), the idea that writers evaluate their text based on composition purpose and perceived reader expectations, then attempt to reconcile points of mismatch. Incidentally, Fitzgerald goes on to explain that dissonance-resolution occurs in writing revision as well as critical reading and thereby presents an opportunity for pedagogical conjunction of reading and writing, a premise of the present research.

In reflecting on participants' responses in going back to the text for reading and writing, it may be that it comes more naturally for students to recognize ambiguity and dissonance in others' texts than in their own. What Thompson (2011) says is wishful thinking on the part of teachers regarding sentences can be said of whole compositions: "We expect students to swoop in like superheroes on a badly worded, nonpunctuated sentence, wrestle it to the ground and turn it into something readable and comprehensible" (p. 59). Of course, students must be given tools with which to go about improving their work; but, before that, they must be able to recognize weak

points in their writing requiring wrestling into refinement. The similarities between the processes of close reading and writing revision may provide an inroad into helping students first to recognize, then to address elusiveness in their own work.

Participants revealed the use of five heuristic tactics to work through the elusiveness of texts: 1) focused attention, 2) making connections, 3) tentativeness, 4) textual support, and 5) awareness beyond text.

Close reading inherently requires focused attention to a text's minutiae (Chick et al., 2009; Lockett, 2010; Parisi, 1979). In the study, it was found that particular attention was paid to structure, syntax, diction, and vocabulary. Such focused attention in close reading may further expand students' ability to scrutinize their writing, for example their diction and syntax, in order to better identify those "badly worded, nonpunctuated sentence[s]" (Thompson, 2011, p. 59) that need reworking.

Making connections between the text and another text, one's self, or the world, also helped students work from ambiguity to sense. While these are recognized approaches to bolstering students' reading comprehension and fostering critical discussion of literature (Gritter, 2011; Wooten & White, 2009), such connections also help students go deeper in their writing through both expanding and specifying their ideas.

In the study, participants used tentativeness, particularly in speech, to approach close reading, hedging their interpretative suggestions with phrases such as "I don't know," "maybe," "something like that," and "just a thought." In writing, it is often recommended that students compose first drafts with the intent of getting one's

thoughts down unhindered by pressures of organization, precision, or mechanics (Bomer, 1995; Calkins, 1994). This is one way tentativeness is played out in writing: students' drafts constitute a mere suggestion offered as to how the piece might go with the recognition that other options exist.

Textual support in the form of providing textual evidence is naturally a part of close reading (Chick et al., 2009), and must be utilized to accurately acquire understanding. Study participants similarly made use of textual evidence in writing revision by interacting with the prompt via avenues such as quoting and summarizing.

Beyond the text itself, students demonstrated awareness of outside influences acting on the text: the author in close reading and the reader in writing revision. Although not a part of the theoretical framework that birthed close reading (Quinn, 1999), author awareness is nonetheless a contributing factor to students' maturing understanding of a text (Sandora, Beck, & McKeown, 1999), and in this study provided another path by which students travelled from elusiveness to elucidation. Likewise, in writing, studies suggest that a growing awareness of audience increases the level of students' revisions (Faigley & Witte, 1981; Keen, 2010).

As each of the above approaches was used in both close reading and writing revision, there is potential for refinement of these skills in one area followed by transfer to the other area. Per the topic of exploration in this study, the common direction is transfer from reading to writing; and, indeed, positive influences of reading on writing have been documented (Cairney, 1990; Charney & Carlson, 1995; Manak, 2009). However, movement in the opposite direction has also been found

effective (Graham & Herbert, 2011). Previous research documenting the transfer of knowledge and skills from one literacy event to another gives credence to the particular idea offered in this study that close reading and writing revision, as they possess similar processes, may mutually strengthen each other.

In the conceptual model of going back to go deep, participants addressed elusiveness and reached deeper levels of understanding in elucidation. While Chick et al. (2006) found that not all students in their lesson study revised their initial understanding of the text after close reading and class discussion, some students did alter their interpretation, incorporating more of the text's complexity.

Correspondingly, evidence was found in the current study of students expanding their initial ideas to encompass a more complete rendering of the meaning of the text. In this way, close reading constitutes what could be called reading revision, providing a distinct link between reading and writing. It is similarly an expectation of writing revision that the revised draft will be an expansion of thoughts alluded to in the rough draft. In explaining why multiple drafts are necessary, Hammons (2000) stated, "Early thinking often takes the form of summary or reaction, valid approaches for a draft, but not acceptable substitutes for the analysis expected in a final paper" (n.p.). As students move through multiple drafts, ideally their writing progresses in depth and richness of communication. Although the limitations of the current study did not allow for outstanding evidence of deepening from one draft to another, there is evidence of this occurring on a small scale as students fine-tuned their points and better illustrated them in subsequent drafts.

Implications for Instruction

The Common Core State Standards (CCSS) emphasize student literacy as a focus for all instruction, regardless of subject and grade level. As such, the current study contributes to dialogue regarding timely issues in the changing educational climate. Close reading and writing are highlighted in the standards not only for secondary school English classes but for elementary and content area classrooms as well.

Corresponding to College and Career Readiness Anchor (CCRA) Standards in Reading, the first CCSS English Language Arts (ELA) standard for all grade levels identifies close reading as key to literacy: “Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text” (Common Core State Standards Initiative, 2012, n.p.). Likewise, the first literacy standard for History/Social Studies, Science, & Technical Subjects (WHST) for grades 6-12 alludes to close reading as it references using textual evidence to interpret the work (the grade 11-12 standard is provided as it incorporates both the grade 6-8 and grade 9-10 standards): “Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole” (Common Core State Standards Initiative, n.p.).

In writing, the fifth CCRA / CCSS ELA Standard refers to effective composition revision: “Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach” (Common Core State

Standards Initiative, 2012, n.p.). Similarly, the fifth WHST writing standard identifies the relevance of writing revision to content area compositions (in this case, the grade 6-8 standard is provided as it predominantly incorporates both the grade 9-10 and grade 11-12 standards): “With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed” (Common Core State Standards Initiative, n.p.).

With the advent of CCSS, close reading and writing revision gain heightened relevance across grade levels and subject areas, thus pertinizing pedagogical implications of the current study. Beyond government mandates, the two activities constitute critical skills for enriching student literacy.

The study design and small sample size prevent generalization of any kind, and the research results provide only a starting answer to the central question regarding the influence of close reading on writing revision; however, the parallel processes of the two events suggest carry-over capacity from one to the other. Indicated in Table 4, as going back to go deep is rehearsed and refined in close reading, it can likewise be applied to writing revision or vice versa, specifically by capitalizing on the five tactics participants used to navigate the process. Practice in making textual connections, for example, can be transferred via intentional instruction from reading to writing without re-teaching, thus maximizing classroom minutes. As common terminology and other shared tools are developed, they can be implemented in

Table 4

Intentionally Integrating Instruction in Close Reading and Writing Revision

	Close Reading	Writing Revision
Establishing a Discussion-Based Context		
Teacher Facilitation	Establish a conversation-efficient classroom; generate text-based questions; listen actively and reflectively	Engage in teacher-student conferences; encourage students to share their writing in the classroom
Peer Input	Encourage students to respond to one another; allow for open discussion	Establish peer writing conferences
Tool Implementation	Instruct students in effective annotation; provide an electronic dictionary; allow ample time	Instruct students in effective annotation and types of revision; provide for word-processing; allow ample time
Recognizing and Responding to Textual Elusiveness		
Focused Attention	Identify and discuss author's structure, syntax, diction, and vocabulary	Identify and refine student's structure, syntax, diction, and vocabulary
Making Connections	Facilitate connections within the text and between the text and students' lives, the text and other texts, and the text and the world	Encourage students to make connections between the prompt passage and themselves, other texts, and the world
Tentativeness	Allow for brainstorming of possible interpretations of the text	Foster quick, exploratory first drafting
Textual Support	Solicit use of textual evidence to support possible interpretations	Encourage relating students' points to points in the prompt passage
Awareness Beyond Text	Encourage questioning the author throughout reading	Facilitate writing for a particular audience or reader

either setting with little transition. While instruction in one area cannot replace instruction in the other, when connections between close reading and writing revision are made explicit within an environment conducive to exploratory discussion, it is possible that the parallel processes become synergistically interactive. These implications are supported by more rigorous research that recommends the benefit of intentional integration of reading and writing instruction (Cairney, 1990; Fitzgerald & Shanahan, 2000; Graham & Herbert, 2011; Manak, 2009; Parodi, 2007; Taylor & Beach, 1984; Wilson, 2007).

Recommendations for Future Research

The common process and techniques of close reading and writing revision make further study of the phenomenon worthwhile, especially considering potential influences of one on the other. The present study explored the topic in as much depth as available time and resources allowed; however, it may have been a case of trying to squeeze in more than would reasonably fit. In attempting to maximize the best of both research worlds through a mixed methods approach, this study may have, to some degree, compromised both methods. That is, the naturalistic grounding of qualitative inquiry became somewhat contrived in an effort to isolate the phenomena of interest and to label the central topics as variables for quantitative data collection. Correspondingly, the quantitative data was not nearly as informative as it could have been had the sample size, appropriate for a small-scale case study, been sufficiently large to perform more detailed statistical analysis. Nevertheless, the findings reveal note-worthy similarities that recommend further pursuance.

In order to more fully explore similar phenomena, a longer study, perhaps enduring over the course of an entire semester, would be beneficial. Lengthening the time participants spent in close reading and writing revision would provide for extended data collection and allow for possible changes to present themselves and develop.

Instead of the out-of-class study group design used in the present research, ideally, the researcher could work with a classroom teacher already implementing close reading discussion and writing revision within writing workshop, thus facilitating a more natural environment in which to set the study. Conducting a study in participants' regular classroom would increase the validity of results. Although the current study was situated within the normal school day and accordingly experienced some of the pros and cons natural to such an environment, the small group size, unfamiliarity of the teacher/researcher, and pronounced novelty of being part of a research project likely influenced the findings in various ways.

Furthermore, not only would a more natural context minimize the role-conflict that accompanied the researcher's participant-observer stance, it would allow for better implementation of the symbiotic nature of data collection and analysis in qualitative research. Although data analysis occurred during the collection phase in the present study, it was not to the extent that could have been beneficial.

An entire class of participants would substantially increase the sample size, providing for more quantitative data and permitting statistical analysis of students' revision habits. A focus group could then be purposefully selected from the larger

sample for more in-depth qualitative analysis, similar to the design of Manak's (2009) doctoral research. As students were observed in their regular classroom over a longer period of time, data analysis might reveal a fuller development of, or perhaps a departure from, the ideas sparked in this initial study.

Additionally, study of the phenomenon of writing revision could be enhanced by expanding the definition of revision. For the purposes of this study, revision was limited to changes made between drafts. As Flower and Hayes (1981) emphasized, however, revision is not a step taken after drafting, but rather an option within drafting. For example, one participant in the current study referred to "writing and then erasing, and writing and then erasing" in the first draft of Essay C. Even though he was making alterations as he composed, none of these revisions were available for analysis due to the nature of data collection. Perhaps use of protocol analysis, recording participants' oral narration of thoughts while composing, similar to that employed by Flower and Hayes (1981), would provide for a more accurately-nuanced interpretation of revision, thereby enriching the data available.

Finally, revised research subquestions, perhaps similar to those addressed by Manak (2011) in her study of intertextuality, might enhance the applicability of findings. For instance, the following two questions more specifically map out exploration of the transfer of close reading to writing revision and of instructional tactics facilitating both events:

- How do students' writing revisions reflect knowledge of the craft of writing as understood through close reading?

- In what ways does integrated instruction facilitate students' performance in close reading and writing revision?

Final Thoughts

The current study sought to extend research on reading-writing connections by specifically exploring the relationship between close reading and writing revision. As proficient literacy remains a primary component of college and career readiness as well as conducive to an enriched life, it is imperative that educators facilitate classroom literacy events in an effective and efficient manner. An intentional, integrated pedagogy based on the similar processes of close reading and writing revision may be one such way to maximize instructional potential. As students gain proficiency in going back to go deep both in the texts of others as well as their own, they experience the richness that comprehension and composition of texts has to offer them in the classroom and beyond.

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APPENDICES

APPENDIX A

PARTICIPANT CONSENT LETTER

Dear Participant:

You are being asked to participate in a research project that is being done to fulfill requirements for a Master's degree in Curriculum and Instruction with an emphasis in Reading at CSU Stanislaus. We hope to learn in what ways close reading, a method of carefully analyzing text, influences students' writing revisions, as well as how students view the relationship between such reading and writing. If you decide to volunteer, you will be asked to participate in a small group that meets during third period Mondays, Tuesdays, and Fridays during the month of March beginning March 8th, 2013.

The sessions will include close readings and discussions of nonfiction and poetry in addition to writing and revising essays. Curriculum for the sessions will follow guidelines established by the twelfth grade English curriculum, the *Expository Reading and Writing Course*, and the Common Core State Standards. Student discussions will be audio recorded to provide detailed data, and students' written work will also be analyzed to answer research questions. Student work will be evaluated for the purposes of the study, not to assign individual grades. Student interviews, in the context of teacher-student writing conferences, will also be conducted throughout the study.

There are no known risks to you for your participation in this study apart from it being the student's responsibility to complete any class work that may be missed due to small group meeting times.

It is possible that you will not benefit directly by participating in this study. However, some participants may benefit by expanding their reading and writing skills. The information collected will be protected from all inappropriate disclosure under the law. All data will be kept in a secure location. Student names will not appear on their written work, and pseudonyms will be used in the final report.

There is no cost to you beyond the time and effort required to complete the procedures described above. As a token of appreciation, participants who complete the sessions will receive a \$10.00 gift card at the last session. Your participation is voluntary. Refusal to participate in this study will involve no penalty or loss of benefits. Neither choosing nor refusing to participate will directly affect the student's English grades. You may withdraw at any time without penalty or loss of benefits.

If you agree to participate, please indicate this decision by signing below. If you have any questions about this research project please contact me, Sarah Hawes, at XXX at (XXX) XXX-XXXX or XXX, or my faculty sponsor, Dr. Chris Roe at (XXX) XXX-XXXX or XXX. If you have any questions regarding your rights and participation as a research subject, please contact the Campus Compliance Officer by phone (XXX) XXX-XXXX or email XXX.

Sincerely,

Sarah Hawes
Graduate Student, CSU Stanislaus

Participant Signature

Date

APPENDIX B

GUARDIAN CONSENT LETTER

Dear Guardian:

Your student is being asked to participate in a research project that is being done to fulfill requirements for a Master's degree in Curriculum and Instruction with an emphasis in Reading at CSU Stanislaus. We hope to learn in what ways close reading, a method of carefully analyzing text, influences students' writing revisions, as well as how students view the relationship between such reading and writing. If your student volunteers, he/she may be asked to participate in a small group that meets during third period Mondays, Tuesdays, and Fridays during the month of March beginning March 8th, 2013.

The sessions will include close readings and discussions of nonfiction and poetry in addition to writing and revising essays. Curriculum for the sessions will follow guidelines established by the twelfth grade English curriculum, the *Expository Reading and Writing Course*, and the Common Core State Standards. Student discussions will be audio recorded to provide detailed data, and students' written work will also be analyzed to answer research questions. Student work will be evaluated for the purposes of the study, not to assign individual grades. Student interviews, in the context of teacher-student writing conferences, will also be conducted and audio recorded throughout the study.

There are no known risks to students for their participation in this study apart from it being students' responsibility to complete any class work that may be missed due to small group meeting times.

It is possible that students will not benefit directly by participating in this study. However, some participants may benefit by expanding their reading and writing skills. The information collected will be protected from all inappropriate disclosure under the law. All data will be kept in a secure location. Student names will not appear on their written work, and pseudonyms will be used in audio transcriptions and the final report.

There is no cost to students beyond the time and effort required to complete the procedures described above. As a token of appreciation, participants who complete the sessions will receive a \$10.00 gift card at the last session. Participation is voluntary. Refusal to participate in this study will involve no penalty or loss of benefits. Neither choosing nor refusing to participate will directly affect students'

English grades. A student may withdraw at any time without penalty or loss of benefits.

If you agree to allow your student to participate, please indicate this decision by signing below. If you have any questions about this research project please contact me, Sarah Hawes, at XXX at (XXX) XXX-XXXX or XXX, or my faculty sponsor, Dr. Chris Roe at (XXX) XXX-XXXX or XXX. If you have any questions regarding the rights and participation of research subjects, please contact the Campus Compliance Officer by phone (XXX) XXX-XXXX or email XXX.

Sincerely,

Sarah Hawes
Graduate Student, CSU Stanislaus

Participant Name

Guardian Signature

Date

APPENDIX C

STUDY CURRICULUM DAILY PLAN

<p style="text-align: center;"><u>Day 1</u> <i>Fri—50 min</i></p> <ul style="list-style-type: none"> • Introduction to Study • Literary-Community-Builder • Essay A, draft 1 	<p style="text-align: center;"><u>Day 2</u> <i>Mon—50 min</i></p> <ul style="list-style-type: none"> • Writing Workshop: Essay A, draft 2 -minilesson -writing time -teacher-student conferencing 	<p style="text-align: center;"><u>Day 3a</u> <i>Tues—42.5 min</i></p> <ul style="list-style-type: none"> • Close reading: Poetry
<p style="text-align: center;"><u>Day 3b</u> <i>Tues—42.5 min</i></p> <ul style="list-style-type: none"> • Close reading: Poetry 	<p style="text-align: center;"><u>Day 4</u> <i>Thurs—50 min</i></p> <ul style="list-style-type: none"> • Close reading: Poetry /Nonfiction 	<p style="text-align: center;"><u>Day 5</u> <i>Fri—50 min</i></p> <ul style="list-style-type: none"> • Writing Workshop: Essay B, draft 1 -writing time -teacher-student conferencing
<p style="text-align: center;"><u>Day 6a&b</u> <i>Mon—85 min</i> *extra double block</p> <ul style="list-style-type: none"> • Writing Workshop: Essay B, draft 1b -writing time -teacher-student conferencing • Close reading: Nonfiction 	<p style="text-align: center;"><u>Day 7</u> <i>Thurs—50 min</i></p> <ul style="list-style-type: none"> • Writing Workshop: Essay B, draft 2 -minilesson -writing time -teacher-student conferencing 	<p style="text-align: center;"><u>Day 8</u> <i>Fri—50 min</i></p> <ul style="list-style-type: none"> • Close reading: Nonfiction
<p style="text-align: center;"><u>Day 8</u> <i>Mon—50 min</i></p> <ul style="list-style-type: none"> • Writing Workshop: Essay C, draft 1 -writing time -teacher-student conferencing 	<p style="text-align: center;"><u>Day 9</u> <i>Tues—42.5 min</i></p> <ul style="list-style-type: none"> • Writing Workshop: Essay C, draft 2 -minilesson -writing time -teacher-student conferencing 	<p style="text-align: center;"><u>Day 9b</u> <i>Tues—42.5 min</i></p> <ul style="list-style-type: none"> • Final Group Interview

APPENDIX D

CODE LIST

Code	Code Description
CLOSE READING	
Attention to Diction	Instances of students noticing or making observations about something in the text related to the specific words the author uses, excepting questions of specific definition or unknown vocabulary
Attention to Structure	Instances of students noticing or making observations about something in the text related to its organization, flow, or fitting together; noticing a pattern or break in pattern
Attention to Syntax	Instances of students noticing or making observations about something in the text related to sentences, phrases, or word order; "manipulating words"
Attention to Vocab	Instances of students noticing or making observations about something in the text related to words they don't yet know or are uncertain about
Author Awareness	Mentions of the author of the text trying to say or do something
Close Reading in ERWC	Examples of close reading techniques occurring in the ERWC class; re-reading, textual evidence, discussion with reading
Filtering Interpretations	Evidence that students filtered further interpretation through their initial thoughts
Going Back	An in vivo code ("Go back") identifying instances of students revisiting the text; usually involves re-reading and often "getting it" or revising of a previous thought or answer based on textual evidence
Going Deeper	Instances of students offering interpretations of the text that go beneath surface-level; making sense of the text, sometimes discovering universal themes; undertones, underlying meanings, something else; creative thinking
Incorporating Peer Input	Students use comments from others to help shape their own thinking; comparing and contrasting, revising answers, etc.
Intuition	When students use feeling or sense as an aid in interpreting text
Making Sense	Intended literally and colloquially, evidence of students explaining or figuring out the text in part or in whole; only sometimes includes textual evidence as support; mentions of literal versus figurative or metaphorical interpretation; sometimes done through tentativeness, suggestion, or questioning

Offering Suggestions	Related to Tentativeness, contributing interpretive ideas, possible solutions to confusion or uncertainty in an effort to make sense of the text; Sometimes a couple suggestions were given at a time, presenting options for interpretation; thinking aloud/on paper
Questioning	Similar to Offering Suggestions and Tentativeness, students question what's going on in a text or ask a question to help them make sense, or ask a question regarding an interpretive idea
Recognizing Ambiguity	Observing that the text may be interpreted in more than one way or that a text may not be initially clear; admitted lack of understanding; something doesn't yet make sense
Referencing Peer Input	In discussion, students directly mention what another student has said
Teacher Input: Attention to Structure, Syntax, Diction	When the researcher directed students to observe something specific in the text
Teacher Input: Elaboration	When the researcher asked students to explain their reasoning
Teacher Input: Going Deeper	When the researcher directed students toward deeper or fuller interpretation
Teacher Input: Making Connections	When the researcher questioned students to direct them towards connections; mostly Within-Text Connections
Teacher Input: Other	When the researcher directed students toward something in the text or discussion that can't be labeled with other Teacher Input codes; for example, authorial reasoning, alternate explanation, classroom management
Teacher Input: Technique	When the researcher directed students to approach the text through highlighting, listing, or comparison and contrast
Teacher Input: Textual Evidence	When the researcher asked students to support their ideas with the text
Tentativeness	Use of hesitant, hedging language to offer suggestions or ideas for interpretation; asking about an interpretation
Text-to-Self Connections	When students use their lived experience to help them understand or interpret the text; can be either what they would do/have done or what they wouldn't do/haven't done; relating to the text makes reading it easier and more interesting
Text-to-Text Connections	When students relate or compare the text to another text-based medium: books, music lyrics, film, etc.
Text-to-World Connections	When students use what they know of the world and how things work to make sense of the text; historical context (Karl Marx, Hitler), everyday occurrences (sunglasses, girls' hair)

Textual Evidence	Using direct information from the text to support student thinking, or directing the group to a certain spot in the text
Tools: Techniques	Instrument or means for accomplishing close reading: highlighting, underlining, circling, other markings, note-taking, commenting, summarizing/paraphrasing
Tools: Technology	Instrument or means for accomplishing close reading: a dictionary (ironically)
Tools: Terminology	Instrument or means for accomplishing close reading: point of view, diction, syntax, similes, irony, thesis
Tools: Time	Instrument or means for accomplishing close reading: substantial amount of time necessary for understanding the text
Understanding Acquired	The idea that reading precedes writing; in reading you learn ideas and in writing you express them
Within-Text Connections	When students link one idea to another inside of the text to aid in interpretation
WRITING AND WRITING REVISION	
Attention to Diction	Noticing, attending to, or implementing precision in choosing words in essay revisions; for example, alliteration
Attention to Structure	Noticing, attending to, or implementing elements relating to the organization of ideas when revising their own written text; transitions, flow, etc.
Attention to Syntax	Noticing, attending to, or implementing sentence structure or punctuation; word order
Attention to Vocab	Noticing, attending to, or implementing specific vocabulary words in writing revisions
Borrowing from the Prompt Passage	Using exact or nearly-exact language from the prompt in the student's essay; no punctuation of quotation.
Decision-Making	Moving past (or at least through) uncertainty to determine a change to the composition; for example, "I decided to stick it all into one"
Elaboration /Addition	Adding in words and ideas to develop the essay; "just write more"
Elimination	Removing unnecessary pieces, "filler", from the text; Deleting
Evaluative Comments	Stating agreement or disagreement with ideas in the prompt, the author's perspective, or the author's approach
First Drafting	What students do or say they do on first drafts ("wing it"; "write then erase"; make no sense, etc.)
Getting Specific	Specifying or focusing in on a point made in the text; or, adding in an example
Going Back	Often, though not always, involves re-reading (students' essays, prompt passage/assignment); coming back to text; thinking it through

Going Deeper	Mention or evidence of exploring a text below the surface; expanding a topic, thinking creatively, interpreting the prompt more fully, developing one's own voice
Initial Attention to Diction	Recognition in word or deed that word precision is important in quality writing
Initial Attention to Structure	Recognition in word or deed that organization is an important characteristic of a quality essay
Initial Attention to Syntax	Recognition in word or deed that the way sentences are worded is important in writing
Initial Awareness of Reader	When a student recognizes, initially, intentionally or unintentionally that someone is reading their essay; use of pronoun "you"; rhetorical questions
Initial Text-to-Self Connections	When students reference themselves or a personal experience in their first drafts
Initial Text-to-Text Connections	When students link ideas from the text at hand to another text in their first drafts
Initial Text-to-World Connections	When students use original examples in their essays to illustrate their points in their first drafts
Intuition	Students make decisions regarding Writing Revision based on feelings, having a sense of something; indicated with the phrase "I felt"
Looking at Options	Considering that there are different ways to approach a text; for example, in how they word a sentence, conclude an essay, etc.
Making Sense	Intended literally and colloquially, refers to constructing meaning within a text that is consistent with reason and reality; what students try to do in revising essays
Offering Suggestions	An approach to uncertainty within the text—When students offer one or more ideas to clarify ambiguity or resolve dissonance
Other Revision Moves	Based on Crawford et al. taxonomy: Expansion (x1), Rearrangement (x1), Substitution (more)
Peer Input	Where peer ideas are solicited or referred to from earlier discussion
Quoting Prompt Passage	Using exact language from the prompt in the student's essay; correct punctuation attempted
Reader Awareness	When a student recognizes, in revisions, intentionally or unintentionally that someone is reading their essay; use of pronoun "you"; rhetorical questions
Recognizing Ambiguity	Students allude or directly refer to uncertainty, doubt, capability of having 2 or more meanings, etc. within the text

Revision is for "Bad" Writing	Indications that students thought revision was necessary when something was bad or wrong; being "okay with it" means the piece doesn't need revision
Someone Else	An In Vivo Code, the idea that students felt they needed an outside person to help them revise their essays; they "squeezed" everything out they could on their own; study resulted in some feeling more independent and confident
Summary of Prompt Passage	When the ideas from the prompt are summarized or paraphrased in the student's essay
Surface Interaction with Prompt	Evidence in students' essays of a narrow or underdeveloped interpretation of and dealing with the prompt passage
Teacher Input	Where either the researcher (or classroom teacher) gives direction or suggestions for approaching writing; through mini-lessons or conferences
Tentativeness	An approach to uncertainty within the text—Evidence of students using hesitant language to deal with an idea: seems, I don't know, etc.;
Text-to-Self Connections	When students reference themselves or a personal experience in their writing revisions
Text-to-Text Connections	When students link ideas from the text at hand to another text in their revisions
Text-to-World Connections	When students use original examples in their essays to illustrate their points
Thoughtful Interaction with Prompt	Ways in which students' thinking collided with the point in the prompt; agreement, disagreement, identification, etc.
Tools: Techniques	Instrument or means for accomplishing writing revision: annotating, highlighting, summarizing, questioning, thinking on paper
Tools: Technology	Instrument or means for accomplishing writing revision: word processing
Tools: Terminology	Instrument or means for accomplishing writing revision: analogy, voice, rhetorical question, assertions, thesis
Tools: Time	Instrument or means for accomplishing writing revision: sufficient time required
Underdeveloped Ideas	Evidence in students' essays of mentioning a thought or idea, but not sufficiently exploring or explaining it; lack of depth

Understanding Required	In order to write, one has to understand the topic, idea, prompt passage, etc.; a well of information from which to draw for writing purposes; includes having one's ideas expanded—"you can write things you hadn't thought of before"
Woops: Attention to Diction	Areas where students' writing would have benefitted from more precise language
Woops: Attention to Structure	Areas where students' writing would have benefitted from further organization or tightening
Woops: Attention to Syntax	Areas where students' writing would have benefitted from sentence restructuring; run-on's, fragments, etc.
Woops: Reader Awareness	When better recognition of the one reading the essay would have resulted in a better essay