



## Tracing Trajectories of Practice:

### REPURPOSING IN ONE STUDENT'S DEVELOPING DISCIPLINARY WRITING PROCESSES

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#### Framing the Reading

Kevin Roozen earned his Ph.D. in Composition and Rhetoric from the University of Illinois at Urbana–Champaign in 2005. He is currently Associate Professor at The University of Central Florida where he directs the Composition Program. Roozen's research is **ethnographic** and **longitudinal**, which means that he focuses in-depth on a few research participants and follows them closely over a long period of time. Roozen has published in most of his field's top **peer-reviewed journals**, including publishing recently with Elizabeth Wardle, one of the co-editors of this textbook.

Roozen is especially interested in how what he calls "literate learners" make connections between and among their various and varied **literacy practices** in seemingly very different contexts. For example, in the article you are about to read, he looks at the connections between one student's use of prayer journals, visual designs in graphic arts, and writing in English literature classes.

#### Getting Ready to Read

*Before you read*, do at least one of the following activities:

- Think of all the different kinds of "literacies" that you possess—not just reading and writing for school, but maybe also writing fan fiction, drawing graphs for your engineering classes, or reading baseball statistics.
- Make a list of all of the different "literate practices" you engage in regularly in different aspects of your life. For example, do you keep a journal, or write poetry, or make lists of classic cars you are interested in? Do you regularly read *Vogue* or *AMP Magazine*? Do you participate in *World of Warcraft* as a game, or on message boards related to the game?

*As you read*, consider the following questions:

- Look in the glossary for the definitions of some words in this reading that might be new to you: intertext, repurpose, disciplinary writing expertise, discourse community,

- Do you see an overlap among your own various literacies and literate practices? Do you see that some of your own literate practices in one context influence your literate practices in another context?

## Abstract

An extensive body of scholarship has documented the way disciplinary texts and activities are produced and mediated through their relationship to a wide array of extradisciplinary discourses. This article seeks to complement and extend that line of work by drawing upon Witte's (1992) notion of intertext to address the way disciplinary activities repurpose, or reuse and transform, extradisciplinary practices. Based on text collection and practice-oriented retrospective accounts of one writer's processes for a number of textual activities, the article argues that the writer's developing disciplinary writing process as a graduate student in English literature is mediated by practices she repurposed from previous engagements with keeping a prayer journal as a member of a church youth group and generating visual designs for an undergraduate graphic arts class. Ultimately, the article argues for increased theoretical, methodological, and pedagogical attention to the discursive practices persons recruit and reinvigorate across multiple engagements with reading, writing, making, and doing.

## Keywords

Writing practice, disciplinary practices, repurposing, writing process, writing transfer, disciplinary writing expertise

Over the past three decades, studies of writing development throughout the college years have outlined a constellation of knowledge and abilities that contribute to disciplinary writing expertise. Along with advanced knowledge of a discipline's subject matter, research has indicated that writing expertise also involves knowledge of the particular discipline's discourse community (Bartholomae, 1985; Beaufort, 1999) as well as its rhetorical moves (Geisler, 1994; Haas, 1994), features of its genres (Artemeva, 2009; Berkenkotter, Huckin, & Ackerman, 1988, 1991), and the writing processes involved in accomplishing disciplinary tasks (Beaufort, 2004, 2007; Flower & Hayes, 1981; Perl, 1979; Sommers, 1980).

In addition to highlighting the types of knowledge that comprise disciplinary writing expertise, research has also outlined the processes through which such knowledge develops. One prominent body of scholarship has documented the development of disciplinary knowledge through learners' increasingly deeper and fuller participation in a discipline's activities (Beaufort, 2004, 2007; Berkenkotter, Huckin, & Ackerman, 1988, 1991; Geisler, 1994; Haas, 1994; ...)

of work has mapped how knowledge emerges from the repurposing, or "the reuse and transformation of some text/semiotic object" (Prior & Shipka, 2003, p. 17), of extradisciplinary discourse into disciplinary texts and action. One set of situated studies, for example, has documented learners' efforts to repurpose discourses from one disciplinary setting to another. Gold (1989) and Rivers (1989) traced the tensions and synergies writers encounter as they repurpose discourse from coursework in English literature to accomplish tasks as technical communicators. Prior (1998) mapped one graduate student's repurposing of discourse from an American Studies course into writing for sociology. Ivanic (1998) traced one graduate student's efforts to recontextualize linguistic structures from sociology into her writing tasks for social work.

Extending the scope of inquiry to include contexts beyond the disciplinary worlds of school and work, another body of scholarship has documented the way disciplinary knowledge emerges from learners' repurposing of intertexts from their local communities into their disciplinary activities. Research has documented how the learners' engagement with engineering (Artemeva, 2009; Winsor, 1990), architecture (Medway, 2002), political science (Spack, 1997), and American Studies (Prior, 1998) is enhanced by the talk and texts repurposed from home, family, and local community. Other studies have documented learners' repurposing of talk, texts, and images from popular culture into their engagements with biology (Kamberelis, 2001; Kamberelis & De La Luna, 2004); and English Studies (Roozen, 2009). Expanding the range of discursive elements to a broader range of semiotic modes, other studies have traced the way activities for gender studies (Herrington & Curtis, 2000), sociology (Casanave, 2002), social work (Ivanic, 1998), art history (Chiseri-Strater, 1991), and African Studies (Buell, 2004) were informed by persons' orientations to gender and sexuality, ideological positions, and life philosophies.

This article complements and extends scholarship addressing the development of disciplinary writing expertise by investigating the repurposing of extradisciplinary practices in the development of disciplinary activities. More specifically, I trace how one student, Lindsey Rachels (a pseudonym), draws upon practices developed for extradisciplinary engagements, particularly keeping a prayer journal as a member of a church youth group and generating visual designs for an undergraduate graphic arts class, in order to enrich and extend her writing for English Studies. Based on text collection and a series of practice-oriented retrospective accounts of Lindsey's writing practices and processes for a number of engagements, this article addresses the following research questions:

*Research Question 1:* What extradisciplinary practices does Lindsey repurpose into her disciplinary writing for English Studies?

*Research Question 2:* How are extradisciplinary practices repurposed for use in disciplinary activities?

*Research Question 3:* What role does the repurposing of extradisciplinary practices play in the development of Lindsey's disciplinary writing expertise for

One way to understand the repurposing of textual practice across contexts is via Witte's (1992) construct of "intertext" (p. 264). Developed as one means of addressing the boundary problems inherent in situating writing tightly within a particular setting, Witte's (1992) notion of "intertext" calls attention to person's experiences with a wide range of texts (broadly conceived to include a range of semiotic modes including written texts, talk, action, and so on as well as major and minor forms of those texts) that feed into and emanate from the production of text in the immediate present. Textual production, then, is informed by practices and processes associated offered up by the immediate setting as well as practices and processes repurposed from memorial texts, texts involved with previous encounters, and projected texts, texts involved in anticipated events. In this sense, the practices and processes employed in the invention and production of semiotic texts are not solely a product of a particular disciplinary setting, but rather from multiple engagements with texts. In this sense, the practices and processes that a writer might employ in producing a text and, hence, whatever features a given text may be said to have are ultimately determined not only by the particular setting in which a writer works, but rather from practices and processes associated with previous and anticipated textual engagements as well. In this manner, texts and activities can be said to be linked not just through streams of discourse, but trajectories of practice as well.

As a means of understanding the development of writing expertise, Witte's (1992) notion of "intertext" draws attention to a number of key concerns. First, it illuminates the broad range of encounters with texts beyond the immediate context that are relevant to textual production, the way textual production is informed by different encounters with texts woven from different semiotic materials. Second, it illuminates the creative repurposing of practices and processes involved in textual invention, production, and use across contexts, the way practice is both situated in specific activities and repurposed for use in other engagements. Third, it calls attention to the transformation of practice not only across contexts but across a range of semiotic modes and representational media as well. Finally, it foregrounds the extensive array of "minor" forms of writing and texts, including lists, labels, and notes, involved in textual production and use.

Including the repurposing of extradisciplinary practice more fully into our investigations of disciplinary writing expertise is important for a number of reasons. First, attending to the repurposing of practice across contexts can

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that address the polycontextual and heterochronic dimensions of development (Beach, 2003; Engestrom, Engestrom, & Karkkainen, 1995; Tuomi-Grohen, Engestrom, & Young, 2003; Wenger, 1998). Furthermore, attention to the repurposing of practice across contexts responds to a number of recent calls for less bounded approaches to writing and literate practice (Brandt & Clinton, 2002; Collins & Blot, 2003; Guerra, 2007; Kells, 2007; Leander & Sheehy, 2004; Prior & Shipka, 2003; Reder & Davilla, 2005; Zachry, 2007). Attending to the repurposing of practice across contexts is important for pedagogical reasons as well. A number of studies have noted that weaving together of discourses is a key strategy for learners to scaffold participation in advanced disciplinary activities (Bizzell, 1999; Campbell, 1997; Kamberelis, 2001; McCrary, 2005). It seems reasonable to suspect that repurposing everyday discursive practices into disciplinary activities might serve a similar function. In addition, attending to the repurposing of practice can help us develop pedagogical approaches that facilitate transfer of writing practice across contexts. Although writing instruction is predicated on the fundamental assumption that practices developed in one context can be imported into others, a number of scholars have observed that the transfer of writing skills has received relatively little attention (Beaufort, 2007; Downs & Wardle, 2007; Fishman & Reiff, 2008; Smit, 2004; Bergmann & Zepernick, 2007; Wardle, 2009).

## Method

### Participant and Setting

This manuscript reports a study exploring the interplay among the various kinds of literate activities that Lindsey had been involved in. When I met Lindsey, a white female in her mid-20s, in May of 2008, she was working toward her MEd in secondary education English language arts at a large public university in the southeast and teaching middle school Language Arts at a rural school in the area. As an undergraduate, Lindsey had initially pursued a double major in graphic design and English before concentrating solely on English during her final year and then, immediately after earning her BA, entered an MA program in English literature at another public university in the same area. After her 1st year of graduate school, Lindsey took a position teaching middle school English language arts and began taking classes to earn her teaching certificate and then continued coursework toward her MEd. I met Lindsey during a brief talk I had given during a workshop for local educators. Lindsey had been attending both as a current middle-school language arts teacher and as one of the graduate students leading the workshop. My talk had focused on the kinds of literate activities that often go unnoticed by teachers, and as an example I had drawn from a case study of one undergraduate's rich history with autobiographical journaling. Following the session, Lindsey approached me to talk about her various types of journaling for a number of literate activities, including documenting the events of her life, understanding religious

taking notes for her creative writing. Earlier that year, I had received approval from my university's Internal Review Board to study persons' engagement with a broad range of literate activities. Because of her extensive engagement with journaling for a wide variety of activities, I asked Lindsey if she would be interested in participating in a research study focusing on her journaling, and she volunteered to do so.

### Data Collection

Like much qualitative inquiry, the research design emerged as the study progressed. Initially, I began this case study to get a sense of Lindsey's journaling practices, and I had planned to conduct text-based interviews and ethnographic observation of her journaling activities. To this end, our initial interview addressed Lindsey's journaling for a number of purposes. While discussing her tendency to copy Bible verses into her prayer journal, a process she referred to as "verse copying," Lindsey mentioned that she had stopped keeping a prayer journal during her late teen years, but then commented that she still did a form of verse copying when taking notes for her college and graduate school literature papers. This seeming reuse and transformation between seemingly divergent writing activities struck me as interesting not only because of the contrast between keeping a prayer journal and doing literary analysis but also because linking these activities involved the repurposing of discursive practice across contexts rather than the recontextualization of discourse itself. At this point, then, I shifted the inquiry from Lindsey's journaling activities to understanding the connections she forged among different literate engagements.

Lindsey's comment about repurposing her practice of verse copying into the process of taking notes for her literature papers suggested a method of data collection sensitive to the repurposing of practice across her processes of invention, production, and use for a variety of different engagements. To this end, I conducted a series of process-tracing interviews (Emig, 1971; Flower & Hayes, 1981; Prior, 2004; Prior & Shipka, 2003) focused on texts and materials Lindsey provided me with from a number of her different textual activities. Process tracing involves having participants create retrospective accounts of the processes involved in the production of a particular writing project. In addition to providing a means to generate detailed accounts of discursive processes and practices used for specific tasks, these retrospective tracings also have the potential to illuminate activities and practices drawn from a wide array of engagements from the near and distant past. Rather than have Lindsey draw pictures of her process, as Prior (2004) and Prior and Shipka (2003) have done, I asked her to describe the process involved in the invention and production of various projects by showing me how various texts and materials were employed. In addition to helping trigger and support Lindsey's memory of the processes and practices she employed in the production and use of these materials, some of which had occurred 10 years before, this form of "stimulated elicitation" (Prior, 2004) during the interviews also helped to make visible

the case that we delayed scheduling interviews for weeks or months in order to give Lindsey time to locate and retrieve materials she had stored in her home or at her parents' home in a neighboring state. In addition to the focal texts for the process-tracing interviews, I made all of the other materials I collected available to Lindsey by placing them in stacks within reach of the table where we conducted the face-to-face interviews.

The initial process-tracing interview focused on the materials Lindsey provided me for what she referred to as the feminine ideal project<sup>1</sup> for a graduate English course, one of the first papers she had written as a graduate student about 17 months before we began the study. Written in response to an assignment in her graduate American literature course that invited students to analyze two major novels and support their analysis with information from secondary sources, the paper explored F. Scott Fitzgerald and William Faulkner's treatment of the feminine ideal in *The Great Gatsby* and *The Sound and the Fury*.

Successive interviews over the next 12 months focused on the materials I collected for any engagements that Lindsey mentioned were relevant to the invention and production of the feminine ideal paper, particularly the two that from her perspective played the most prominent role in shaping the paper: keeping her prayer journal and creating visual designs for an undergraduate course in graphic arts. The initial process-tracing interviews tended to focus on one of these three engagements, but later interviews tended to move recursively back and forth across the materials for all of those engagements as well as others Lindsey had mentioned. Multiple interviews over a period of 12 months provided opportunities for the kinds of "longer conversations" and "cyclical dialogue around texts over a period of time" that Lillis (2008, p. 362) identifies as crucial for understanding practice within the context of the participant's history. Lindsey's references to discursive practices and inscriptional tools from the stacks and her tendency to pick through them to select sample texts and tools as a way to make a point or provide an example prompted me to start videotaping interviews and taking still photos in order to keep track of specific texts she indicated. I examined all of the materials that were not employed as the focal texts for the process-tracing interviews in order to confirm or disconfirm the use of the practices Lindsey described.

In all, I conducted seven formal process-tracing interviews, which resulted in just over 12 hours of video- and audiotape data, one process-tracing interview conducted via email, and took 60 still photographs during interviews or while I was examining Lindsey's materials between interviews. I supplemented the interviews with dozens of follow-up questions I developed while examining the interview recordings, my notes, and texts that Lindsey had brought to the interviews or had provided at other times. I emailed these follow-up questions to Lindsey after the formal interviews and she emailed her responses, which usually arrived within the week and which I then printed and archived. I also supplemented process-tracing interviews with dozens of informal conversations throughout the data collection period. I kept notes on eight of these in

when Lindsey stopped by my office. In all, I read approximately 600 pages of inscriptions (collected texts, key sections of transcripts of audio- and video-recordings of interviews, interview notes, and analytic notes), listened to and viewed more than a dozen hours of audio- and video-recordings, and examined dozens of photographs in order to develop a sense of Lindsey's various literate practices and how she might be repurposing them across engagements (see Table 1 below).

**Table 1**

Texts Collected from Lindsey's Engagements with Religious Activities, Art and Design, and English Studies

LITERATE ACTIVITY	TASK AND MATERIALS COLLECTED	HOW ANALYZED
Religious Activities	Prayer Journal 1: Approximately 130 pages of journaling (June 1998 to February 1999)	PTI
	Prayer Journal 2: Approximately 90 pages of journaling (February 1999 to July 1999)	PTI
	Prayer Journal 3: Approximately 40 pages of journaling (July 1999 to August 1999)	C/D
	Other materials: 4 of Lindsey's Bibles and documents from religious services Lindsey had attended including church bulletins, sermon outlines, and notes (1997–2002)	PTI
Art and Design	Rings project: Assignment sheet, evaluation chart, Lindsey's sketches in her sketchbook, and the final design. Two-dimensional Design (Fall 2002)	PTI
	Gradation project: Assignment sheet, evaluation chart, Lindsey's sketches in her sketchbook, and the final design. Two-dimensional Design (Fall 2002)	PTI
	Natural informalities project: Assignment sheet, evaluation chart, Lindsey's sketches in her sketchbook, and the final design. Two-dimensional Design (Fall 2002)	PTI
	Color harmonies project: Assignment sheet, evaluation chart, Lindsey's sketches in her sketchbook, and the final design. Two-dimensional Design (Fall 2002)	PTI
	Final project: Assignment sheet, evaluation chart, Lindsey's sketches in her sketchbook, and the final design. Two-dimensional Design (Fall 2002)	C/D
English Studies (Undergraduate)	Prufrock project: Notes, two outlines, and final paper. Introduction to Poetry (Fall 2002)	C/D
	Auden project: Notes, one outline, and final paper. Introduction to Poetry (Fall 2002)	C/D

**Table 1 (continued)**

	Cummings project: Notes, one outline, and final paper. Introduction to Poetry (Fall 2002)	C/D
	Odyssey project: Notes, two outlines, final draft. Introduction to Literature II (Fall 2002)	PTI
	Conrad and Dante project: Notes, two outlines, final draft. Introduction to Literature II (Fall 2002)	C/D
	Egerton project: Notes from primary and secondary sources, three outlines, final draft. Personal statement. Early British Literature (Spring 2003)	C/D
	Stoppard project: Notes, outline, final draft. Survey of American Literature (Fall 2003)	C/D
	Relevance of Art project: Notes, outline, final draft. Survey of American Literature (Fall 2003)	C/D
	Virginia Woolf project: Notes from primary and secondary sources, three outlines, and final draft. Gender in Literature (Spring 2004)	C/D
English Studies (Graduate)	The Piano project: Notes from secondary sources, copies of six journal articles used for the paper with Lindsey's marginal comments, rough draft, final draft. Literary Theory (Fall 2005)	PTI
	Feminine Ideal project: Class notebook, notes from primary and secondary sources, note cards, two outlines, rough draft, and final draft. American Literature (Spring 2006)	PTI

Note: In the column at right, PTI indicates materials that served as the focus of one or more process-tracing interviews. C/D indicates materials that were examined with an eye toward confirming and/or disconfirming the use of the practices Lindsey mentioned during the process tracing interviews.

### Analysis

Goodwin (1994) notes that his analysis of the discursive practices employed by archaeologists and lawyers made extensive use of the very same practices that he was examining. In the same manner, my own analysis of Lindsey's discursive practices employed many of the same practices she described. To identify instances of practice being spun-off, or reused and transformed to meet the demands of a new or different activity, I analyzed these data interpretively and holistically (Miller, Hengst, & Wang, 2003). I first arranged data inscriptions (i.e., sample texts, sections of interview transcripts, interpretive notes, printed versions of digital photographs and still images captured from video, etc.) chronologically. I then examined those data inscriptions for instances where Lindsey had indicated or where it appeared that practices were being repurposed across contexts. For example, Lindsey's use of the practice of



analysis (which I elaborate in detail below), Lindsey also mentioned a practice of writing down verbatim some key phrases she heard during church sermons that informed her note-taking for several of her college courses. From my perspective, it also appeared that Lindsey's encounters with different uses of outlines for religious engagements, including the ones her father crafted each Sunday morning in preparation for teaching his Sunday-school class and also her engagement with sermon outlines that were printed in the bulletins, both informed and were informed by her use of outlining for a number of school activities.

Based on that analysis, I then constructed brief initial narratives (e.g., usually quick sketches in the form of an extended flow chart, but sometimes short written paragraphs. I tended to supplement both with copies of the texts and tools Lindsey had indicated during previous interviews) describing the use of a practice for one activity and then being redeployed for a different activity. I then reviewed and modified those initial narratives by checking those constructions against the data inscriptions (to ensure accuracy and to seek counter instances) and by submitting them to Lindsey for her examination. At these times I often requested additional texts from Lindsey, and frequently she volunteered to provide me with additional materials and insights that she thought might be useful in further detailing the repurposing of discursive practices across contexts. It was frequently the case that my understanding of the relationship between her different literate activities needed significant modification as a result of closer inspection of the data, identification of additional relevant data, or discussions with Lindsey during interviews or via email. I modified accounts of these interactions according to Lindsey's feedback. For example, I initially assembled a narrative that described Lindsey's physical manipulation of texts in the production of visual designs for her undergraduate design class and her repurposing of that practice in order to develop a general sense of her argument for the feminine paper. Upon showing this narrative to Lindsey, she pointed out that her physical manipulation of texts also figured prominently much later in the writing process as she created detailed outlines of her discussion. Her comments prompted an additional process-tracing interview and a revision to the narrative based on that interview. Finally, I asked Lindsey to member check (Lather, 1991; Stake, 1995, 2000) final versions of the trajectories in order to determine if they seemed valid from her perspective.

The analysis produced a number of instances of repurposing among Lindsey's multiple textual engagements. To represent the dynamic interplays between Lindsey's multiple textual engagements and also to make my own analytic practices more visible, I present the results of my analysis as a series of documented narratives rather than as a structuralist analysis, as Becker (2000) and Prior (1998) suggest. In addition to following the reuse of practice from earlier to later activities, the use of documented narrative allows me to present these repurposings in a coherent fashion without flattening out the richness, complexity, and dynamics of how practices are reused and transformed across contexts. I selected the two narratives presented below for a number of rea-

considered to be most significant in the invention and production of the feminine ideal paper. Second, these two narratives allow me to illustrate, even if briefly, several other repurposing of discursive practices, including writing on the back of the door of her family's summer cottage and using note cards for a fourth-grade science project. Third, these two narratives interanimate one another and thus permit me to provide readers with a sense of the complexity, richness, and density of the repurposings at play, including how they are transformed across contexts and semiotic mode.

The first narrative elaborates Lindsey's repurposing of discursive practices from her extensive engagement with keeping a prayer journal into the reading-to-write process she employs for the feminine ideal paper. The second narrative details Lindsey's repurposing of discursive practices involved in generating visual texts for an undergraduate design class into her process for developing and structuring the paper's argument. I separate these narratives for analytic purposes only; in reality, and as the reader will come to see, they are deeply intertwined.

## Findings

### Narrative I: Learning the Texts and Talk of American Literature

In this narrative, I elaborate how Lindsey's understanding of literary texts and her acquisition of the voice of literary criticism are prominently shaped by discursive practices from her religious activities, particularly in regard to the prayer journal she kept. First, I describe the verse-copying practice she used to understand religious texts. I then elaborate how verse copying informs Lindsey's engagement with the primary and secondary sources she used for the feminine ideal paper.

During her teen years, Lindsey was an active member of a number of different churches near her home. She attended services and youth group meetings at two and sometimes three different churches each Sunday and Wednesday. At the suggestion of a church youth leader, Lindsey began keeping a journal to reflect on Bible passages and her religious growth. Sitting cross-legged on her bed each evening, Lindsey would open her Bible to the verses she'd underlined as she encountered them while attending sermons or Sunday school and then copy those verses into a special journal<sup>2</sup> she had bought for that purpose (Figure 1). The verses she underlined in her Bible "sometimes came from those mentioned during a church sermon, or maybe I would hear somebody reference them, and then I would go home and look those up in my Bible" (R. Lindsey, personal interview, December 16, 2008). For Lindsey, verse copying served two key functions. First, it served as a means of understanding God's word. As she described,

I really liked copying scripture. If I am trying to get inside a text, it helps me to copy it verbatim. When I am stepping into the Bible, it helps me to write out, not type but write out, exactly verbatim what it says. (R. Lindsey, personal interview)

Elaborating during a follow-up interview, she added that, “A lot of me 22 copying the verses was me trying to analyze the Bible, like what does this verse mean, and different interpretations were interesting. It was really important to me” (R. Lindsey, personal interview, July 13, 2009). In addition to helping her understand the text, Lindsey remarked that verse copying also helped her to take up the language of the religious texts she was working with. Discussing this function, she noted that, “When I stepped into the Bible passage, it helped me to understand it better when I wrote out exactly what it said. That’s the only way I can understand it and also own the language” (R. Lindsey, personal interview, December 16, 2008).

In addition to Bible passages, she would also copy into her journal quotes 23 from other religious texts (i.e., C. S. Lewis’s *The Screwtape Letters* and *Mere Christianity*; Max Lucado’s *Life Lessons*; etc.) she kept in the nightstand by her bed, song lyrics from religious groups such as Jars of Clay, quotes she found on inspirational calendars she had in her room or from a book of famous quotes she kept, and so on, often writing brief reflections on these passages as well. The quote from Emerson that Lindsey inscribed on the top of the October 10, 1998 journal entry (see image at left in Figure 1), for example, was copied from the book of famous quotations she owned.

The daily entries in her early prayer journals, like the entries from October 10, 24 1998 at left in Figure 1, were comprised mostly of verses copied from her Bible, with Lindsey occasionally writing brief reflections on some of those verses. Entries in later instantiations of the prayer journal, however, like the entry from June 17, 1999 at the right of Figure 1, tended to feature fewer verses but more of Lindsey’s reflections. Explaining the entries in her later journals, she offered, “I would copy Bible verses word for word, and then I would write about what I thought it meant. I would basically do close readings of Bible verses” (R. Lindsey, personal interview, July 30, 2009). Her later journals also tended to include the brief prayers she would write at the close of each journaling session. According to Lindsey, after she felt like she had understood what the passage meant,

Then I would write a prayer. This was for me an accessible way to pray. Saying a prayer, to me, just didn’t feel right. That’s something I really struggled with. So writing a note to God, that was something more tangible. (R. Lindsey, personal interview, July 30, 2009)

In writing these prayers, Lindsey stated that she tended to incorporate some 25 of the language of the passage she had copied that evening: “So my journaling for the night would end with a prayer, where I am iterating, well reiterating, the language that I’ve been using” (R. Lindsey, personal interview, December 16, 2009).

As a discursive practice, of course, Lindsey’s verse copying is linked into a 26 broad array of other practices relevant to her understanding of and engagement with religious texts and activities. Importantly, however, Lindsey also reappropriated this practice into the invention and production of the feminine

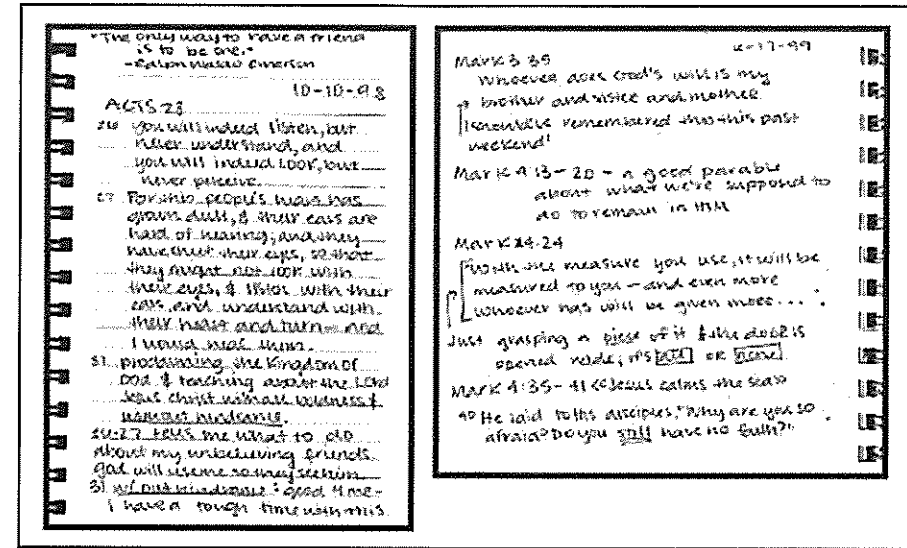


Figure 1 Representative pages from two of Lindsey’s prayer journals showing samples of her “verse copying.”

Note: At left, the entry from October 10, 1998 from Prayer Journal 1. At right, the June 17, 1999 entry from Prayer Journal 2.

addition to shaping her religious engagements, then, Lindsey’s verse-copying practice played a key role in her coming to understand the source materials she was working with for the feminine ideal paper.

The process Lindsey employed to accomplish the feminine ideal paper began 27 the same way she had approached the majority of her literature papers as an undergraduate, by taking copious notes as she read and reread the source texts she was working with. Most of her note-taking involved what she referred to as “passage copying,” copying and recopying in longhand onto pages of loose leaf paper potentially useful passages from her primary and secondary sources. As Lindsey stated, “Before I write a paper, I just wrote quotes from sources or anything I thought that I might want to use out in longhand. I copy out passages from the text and then start to ask questions about it” (R. Lindsey, personal interview, August 26, 2008). According to Lindsey, she’d begun using this practice for a paper on the *Odyssey* in an *Introduction to Literature* course she had taken early in her 2nd year of college. Prior to that, the writing tasks she encountered in her English courses in college and in high school before that had not required a focused, in-depth analysis or the use of outside sources and thus did not require extensive passage copying for Lindsey to immerse herself in the material.

As a strategy for engaging with texts, Lindsey’s passage copying rested partially 28 in her experiences at school reaching all the way back to the writing activities she did in the primary grades. Discussing her earliest encounters with

Every paper that involved any kind of outside sources that I ever did for school, they made us copy quotes onto something, usually those index cards. So you'd have the title of the source at the top, and that would be source A, and then A1, A2 would be certain quotes that came from that source. I remember that the first time I had to do this was for a fourth grade science project. (R. Lindsey, personal interview, May 13, 2009)

Lindsey, then, had copied passages from texts before doing so for her prayer journal. However, she characterized those early uses of copying passages for school as being aimed at learning the basic format for documenting information from outside sources accurately and organizing it effectively rather than as a means of furthering inquiry or deepening engagement with complex texts. Her use of copying passages to that effect rested more centrally with her history of copying Bible verses into the numerous prayer journals she had kept during her teen years. In fact, Lindsey initially described the passage copying for her literature papers by claiming, "It was like me re-writing scripture as a way to get into the Bible" (R. Lindsey, personal interview, August 26, 2008).

Lindsey's repurposing of her verse-copying practice shaped her engagement with source texts for the feminine ideal paper in a number of key ways. In the initial stage, Lindsey read through the two novels and the six journal articles (three for each novel) she had chosen to focus on. As she did so, Lindsey filled 23 pages of notebook paper with passages from the novels (see image at left in Figure 2), approximately 250 passages in all, copied using MLA style in anticipation of potentially incorporating them into the paper. These copyings, Lindsey claimed, helped her to familiarize herself with the novels: "I copied [passages] out in longhand, and then I remembered them better, to the point that I could place any quote into where it came from in the book" (R. Lindsey, personal interview, August 12, 2008). She mentioned that this was also a way to "gain momentum," (R. Lindsey, personal interview, August 26, 2008) both in terms of a way to get started with the seemingly "epic" task of completing this project and to get her pen and brain moving as she began each session of reading and writing. Reading through her six journal articles, Lindsey filled 12 single-spaced pages of notebook paper with approximately 300 passages (see image at right in Figure 2). Besides helping her learn the subject matter of the articles, Lindsey also credited her repurposing of verse copying with helping her to acquire the language of literary criticism. As she described during one of our interviews,

Once I'd scanned the lit[erature] on the women figures I was studying, Daisy and Caddy, and jotted down fragments from those passages, I began to feel like I could talk about the texts with some authority—I got a feel for how people talked about them. (R. Lindsey, personal interview, November 17, 2008)

Elaborating, she offered,

By writing important lines over and over again, I become more familiar with

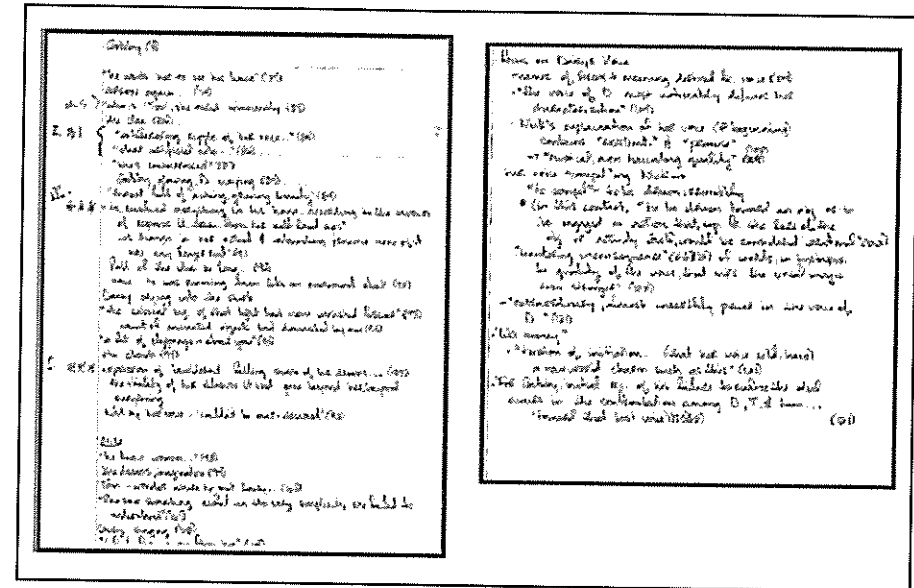


Figure 2 Examples of Lindsey's extensive passage copying in the production of the feminine ideal paper.

Note: At left, the third of six pages of passages Lindsey copied from *The Great Gatsby*. At right, the second of the two pages of passages she copied from an *American Literature* article written by Glenn Settle.

of them, and I am better able to use the words as though they are my own. I can manipulate them in ways that enable me to piece together a cohesive paper. (R. Lindsey, personal interview, November 17, 2008)

During her early readings for the feminine ideal paper, then, Lindsey repurposed a literate practice she had previously employed to understand the Bible and to help her "own the language" (R. Lindsey, personal interview, November 17, 2008) of her religious activities as a means of understanding the novels and journal articles and appropriating the language of literary criticism. Lindsey's repurposing of practices for understanding religious texts as a way to come to terms with the content and language of the novels and journal articles, however, was not limited to her initial readings of these sources. She also re-deployed this repurposed version of her verse copying at a number of other points in the paper's production, often linking it together with practices from an even broader array of literate engagements.

Lindsey's reuse of her verse copying, for example, also informed her efforts to narrow the scope of her discussion and reduce the massive volume of passages from the novels, articles, and multiple versions of notes she was working with, a key complication that had not been an issue in previous tasks where she was only dealing with one primary text and a small set of related



ideal paper gave her so much trouble was that the overwhelming volume of copied passages she had to sort through seriously complicated her strategy for narrowing the focus of the paper. The frustration this caused Lindsey came through clearly during one of our interviews when she heaved a sigh and stated that dealing with so many passages “was really a stretch for me. I just could not do it, doing two texts. Just doing Faulkner would have been manageable, but doing two just felt like too much” (R. Lindsey, personal interview, August 26, 2008). As a remedy, Lindsey recopied key passages from the journal articles onto a series of five-by-seven inch note cards to decrease the number of passages she had to deal with from the articles. This move, Lindsey indicated, was the result of

getting really desperate. I had too many notes and I just couldn't see how they were all going to fit together, so I started using formal note cards for the articles. I learned how to do that in fourth grade, and it was funny that I was now using them in grad school. It was also another opportunity for me to write the passages over again, and to make better sense of the article. (R. Lindsey, personal interview, August 26, 2008)

In this manner, recopying the smaller set of pertinent passages onto the note cards helped Lindsey to narrow the scope of the paper and further enhance her engagement with both the content and discourse of the articles.

The reading-to-write process Lindsey employed to address the feminine ideal task is informed by a number of practices associated with English Studies. Her extensive copying of passages from source texts, for example, reflects a sense that privileged literary texts are complicated and thus understanding them involves careful unraveling, translating, decoding, interpreting, and analyzing, which Fahnestock and Secor (1988; see also Warren, 2006; Wilder, 2005, 2002) identify as the fundamental assumption underlying literary criticism (p. 89). Importantly, though, in unraveling, interpreting, and analyzing those texts, Lindsey also drew heavily upon memorial practices she had accumulated from a number of literate activities. Her engagement with the novels and journal articles for the task was mediated by a nexus that includes literate practices from American literature, her religious activities, a fourth-grade science project, and experiences with source-based writing stretching back through elementary school. The verse copying, for example, is a practice originally linked into a nexus that included sermons and Sunday school lessons, the Bible and other religious and inspirational texts, and Lindsey's written prayers that Lindsey redeployed into a nexus that includes novels and journal articles, lectures, and index cards to learn the texts and talk of American literature. In this sense, Lindsey's ability to engage with the novels and the journal articles for the feminine ideal paper is not just a product of discursive practices unique to literary criticism but from both disciplinary and extradisciplinary engagements.

The heterogeneity of practices created by Lindsey's repurposing of verse copying had important consequences for her work on the feminine ideal paper

a deep engagement with source texts but not having been exposed to practices as an English major that she felt afforded such engagement, Lindsey recontextualized her verse-copying practice and purposefully linked it into a range of practices associated with English Studies as a way to learn the texts and talk of literary analysis. Later, as a graduate student in American literature, Lindsey's verse copying continued to afford her engagement with key disciplinary texts for the feminine ideal paper. However, because the task demanded that she deal with twice the number of source texts she had previously been asked to address, and perhaps many more texts than she negotiated while keeping her prayer journal, her verse copying also introduced a constraint to her process of narrowing the focus of her argument. Lindsey addressed this limitation by repurposing yet another practice into the nexus: the use of note cards she had employed in her fourth-grade science project. The linking together of the verse copying with the use of the note cards gave the action a laminated character as Lindsey determined a more narrowed approach to the paper while simultaneously “mak[ing] better sense of the article[s]” (R. Lindsey, personal interview, August 26, 2008).

### Narrative II: Visualizing the Argument

In this second narrative, I elaborate Lindsey's repurposing of practices for fashioning visual design projects in order to develop and structure the argument for her feminine ideal paper. First, I describe the practices she employed to generate visual designs for an undergraduate graphic arts class she took during her 2nd year of college. I then detail how those design practices inform Lindsey's efforts to develop both a broad and more fine-grained organization for the paper's argument. In addition to addressing how Lindsey's passage copying described in the previous narrative is incorporated into an array of practices for visualizing her argument, this narrative also traces repurposing of design practices across semiotic modes as well as disciplinary borders.

Lindsey began college as a double major in graphic design and English. Her first course toward her graphic design major was *Two-dimensional Design*, a class she took concurrently with *Introduction to Literature* during her 2nd year of college. A demanding and time-consuming studio course that introduced basic principles by having students plan and execute a series of projects, *Two-dimensional Design* required students to do everything by hand using paper, pencils, and pens for sketching and inking, glue, tape, scissors, and X-acto knives. Discussing the process she employed in her projects for the course, Lindsey stated that she relied heavily on a practice of physically manipulating texts until she found a workable design.

In order to get a clearer sense of the practices involved in this type of semiotic performance, I asked Lindsey to select one particular project that would serve as the focus of one of our process-tracing interviews. She chose what she referred to as the “rings project,” a task that explored ways of depicting the

to one another in a series of different orientations (Figure 3). According to Lindsey, the initial steps toward generating her design involved sketching various panes and configurations of panes in her sketchbook, experimenting with different ways to orient the rings in relation to one another within each pane and different combinations of panes (see image at top of Figure 3). “For the first week or so [after getting the assignment],” Lindsey recalled, “I was constantly sketching panes and rearranging them in every imaginable sequence in sketches in my sketchbook” (R. Lindsey, personal interview, May 5, 2009). Once she had sketched some panes that seemed to “work,” Lindsey’s next step involved physically arranging panes on her table in the studio and the kitchen table, desk, and walls of her apartment.<sup>3</sup> Describing during one of our interviews the process of arranging and rearranging sequences of panes, and quickly sketching the diagram at the bottom of Figure 3 while she did so, Lindsey stated,

I cut some of the panes out of the sketchbook or redid them larger on other pieces of paper. Then I rearranged them in different combinations on my desk. When I saw something that worked, I taped the pieces of the project up on the wall above my drafting table and then continued to rearrange the pieces over the course of the next few days. When I liked a certain sequence or arrangement, I sketched it out on a piece of paper, or if it was a series of only four panes or so, I numbered them and recorded the various combinations that worked. Every now and then I sketched a new pane to replace one of the ones on the wall. (R. Lindsey, personal interview, May 5, 2009)

Executing the final version of the project was basically a matter of creating a much neater version in ink of what was taped up on her wall. Although each of the class’s other projects emphasized different design concepts, Lindsey indicated that she employed a similar process of sketching, cutting, taping, arranging, and rearranging to complete those projects as well.

As a discursive practice for the production of visual designs, Lindsey’s physical manipulation of elements of her projects is linked into a broad array of other practices and inscriptional tools relevant to the *Two-dimensional Design* class she was taking and to graphic design as a discipline. Importantly, however, Lindsey also redeployed this practice into the invention and production of her feminine ideal paper for *American Literature*, repurposing and resemiotizing it from a means of creating visual arguments to means of fashioning a written one.

Having familiarized herself with the content and language of the novels and journal articles and identified the feminine ideal as a workable, if still somewhat broad, focus for the paper, Lindsey turned her attention to developing a framework that could serve as an initial structure for the paper. In order to do so, she employed a practice she had used for every literature paper since the *Odyssey* essay for her *Introduction to Literature* class, a paper which demanded that she assemble a complex argument from multiple sources and the same paper for which she began her extensive copying of passages from source texts. Her strategy involved taking the pages of passages she had copied, starting with

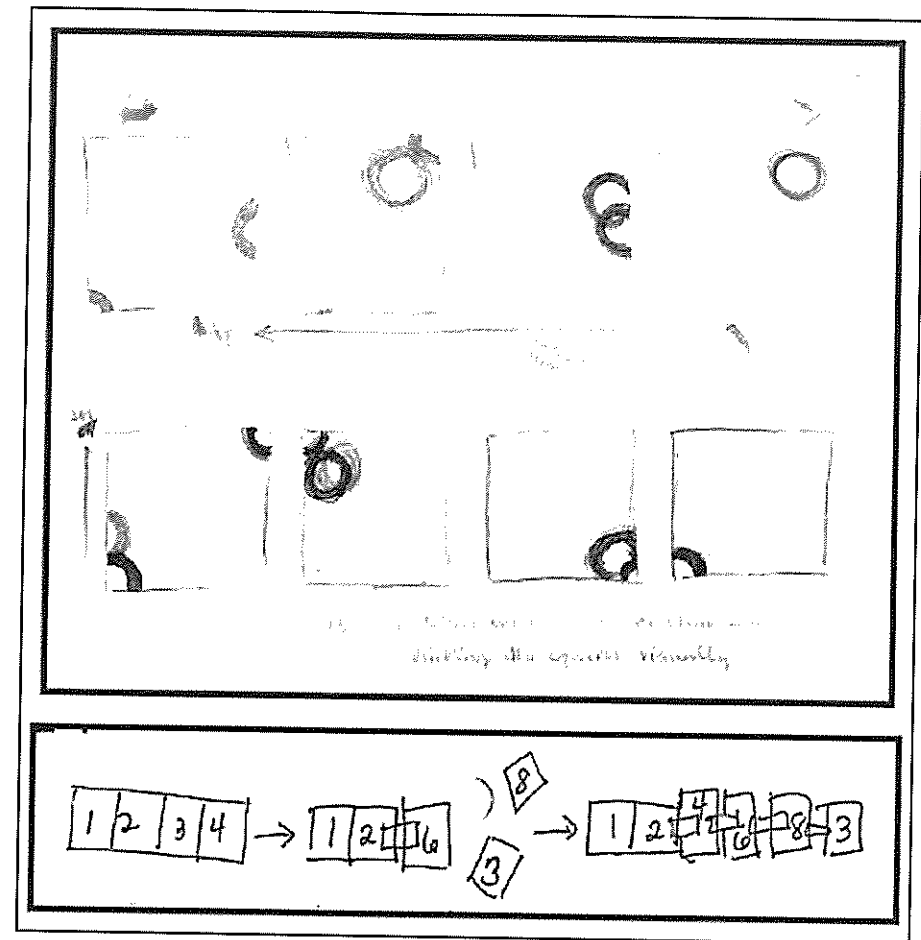


Figure 3 Documents illustrating Lindsey’s invention and production of the rings project for *Two-dimensional Design*.

Note: At top, one of Lindsey’s early pencil and pen sketches for the rings project showing various panes of rings. At bottom, a diagram Lindsey sketched during our January 5, 2009 interview to indicate her process of numbering various panes, cutting them apart, arranging different sequences, and then taping workable sequences together.

arranging them on the floors, tables, walls, and windows around her apartment. In addition to helping her take stock of the wealth of information she had gleaned from the source texts, Lindsey acknowledged that

being able to physically manipulate the arrangement of an argument makes it easier for me to figure out which pieces fit with the whole and where they belong, how they’re related. When I am able to physically manipulate the arrangement of an argument, I can more easily visualize the argument I want to make and how each

As an overall initial structure began to emerge, Lindsey would then begin creating a series of increasingly detailed handwritten outlines based on the arrangements she had generated.

In arranging her argument, Lindsey stated that she drew upon a number of encounters with arranging texts. She indicated, for example, the various encounters she'd had with organizing texts for school tasks stretching from elementary through high school, especially to learning to follow a rigidly structured outline for the analyses of poetry, novels, and plays beginning in fifth grade. Her engagement with this type of structured outlining intensified during 10th grade when her language arts coursework focused on preparing students for the Advanced Placement (AP) English exam. As Lindsey recalled, the instruction emphasized "how to do a really structured outline and how to work from that to write the AP essay" (R. Lindsey, personal interview, May 13, 2009). Elaborating, Lindsey stated that the preparation tried to reproduce

the testing format, where you had a little booklet with the prompt on the front and a poem to read. And the outline you had to write had to have, like, Roman numeral one, your intro[duction], and then you had the three paragraphs and the conclusion. And each paragraph had a different function. The first paragraph had to describe style. The next one had to describe tone, and the third had to be about syntax. They hammered us with this. (R. Lindsey, personal interview, May 13, 2009)

Much like documenting the quotes she had been required to do for source-based school projects, Lindsey characterized this use of outlining as merely using a prefabricated form to produce an organized essay under timed conditions rather than a means of figuring out the best way to structure the analysis of some literary work. As she put it, "doing the outlines was all about the format of it. It wasn't like a tool for thinking about the poem. It was just what you had to do to organize the essay" (R. Lindsey, personal interview, May 13, 2009).

In terms of a "tool for thinking" about how an analysis might be arranged, Lindsey stated that she found the practice she employed for creating visual designs in *Two-dimensional Design* to be much more productive at this stage in her writing process. Repurposing this practice to develop a workable structure for her argument about the feminine ideal, Lindsey's first step involved spreading pages of her notes and note cards out on the floor of her room and then reorganizing them into different piles that addressed a common theme or point. Once she had organized her notes loosely by topic, she began arranging them into a tentative framework for the structure of the paper, working to determine in which order she might talk about the recurring topics she had identified while browsing her notes. For Lindsey, this was one of the most difficult aspects of working on the paper:

The feminine ideal idea applied to both novels, so it would work for the overall focus. But, I couldn't get how to structure the paper. I just kept getting messed up when I had to keep jumping back and forth to talk about Daisy, then Caddy, then Daisy, then Caddy again. (R. Lindsey, personal interview, May 13, 2009)

Lindsey acknowledged that this kind of arrangement would have been much easier had she done it on a computer, but stated that working on the screen did not allow her to get a broad sense of the various parts she had to work with or develop a sense of the various ways they might be fitted together. As she offered,

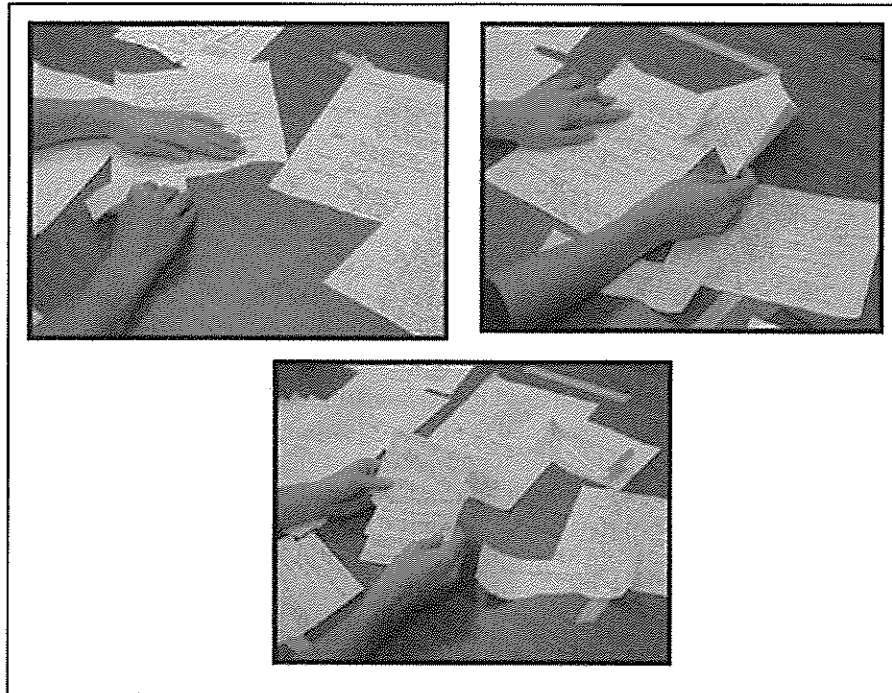
It's hard for me to work on a screen. I can't manipulate things the way that I can when they're on pieces of paper. If it's on a screen, I could not see both the pages of notes and all of these note cards [at the same time]. In order to see everything I would have to be opening and closing a bunch of different windows and whatever, and my brain just doesn't work that way. (R. Lindsey, personal interview, May 13, 2009)

What eventually emerged from Lindsey's sorting and shuffling on the floor was a broad framework organized around the tripartite structure indexed in her outlines for AP English that first addressed the notions of the feminine ideal operating in the novels, then how those ideals were dismantled, and then the crises that resulted from that disruption.

Developing and supporting the three subsections of this initial framework required an even more nuanced organizing the passages she had copied. To accomplish this, Lindsey drew again on her design practice and began sorting quotes from primary and secondary sources by tearing off specific passages and assembling those pieces of paper<sup>4</sup> together in smaller groups "like a puzzle" on her table and desk (R. Lindsey, personal interview, August 12, 2008). Demonstrating during a process-tracing interview how this process helped her to assemble a section of the paper about Daisy Buchanan's voice (Figure 4), Lindsey ripped and sorted sections from her notes while explaining,

I just took it [a page full of passages] like that [tearing a section from bottom of page] and laid it out and then I went through my notes and said "okay her voice, her voice, where is the quote about her voice?" So it talks about her voice right here [indicating a different page of passages], how her voice is "sad and lovely." And here [indicating the second page of passages] it says "it was held by her voice." So I took this [indicating again the second page of passages] like that [tearing a section from it] and put all these together. Then I knew that Person [author of one of the articles Lindsey used] had said something about Daisy's voice [shuffling through notecards]. Right here [indicating a passage written on a note card containing passages from the Person article]. And so that [indicating the torn sections of notes] would go, with what Leland Person said about "the essence of her promise represented by her voice." (R. Lindsey, personal interview, December 16, 2008)

Lindsey would repeat this process, which she claimed "had a hands-on patchwork feel that I associate with the crafting of a piece of artwork" (R. Lindsey, personal interview, November 17, 2008) as she experimented with how the information she had in her notes might support the initial framework



**Figure 4** Lindsey, during our December 16, 2008 interview, demonstrating the process of tearing a page of her handwritten notes into smaller sections and then assembling sections torn from different pages.

Note: At top left and right, Lindsey tears apart and combines passages from different pages of *The Great Gatsby* notes. At bottom, Lindsey looks through her note cards trying to locate a quotation from Leland Person that relates to the passages from *The Great Gatsby*.

In preparation for making a series of increasingly detailed and elaborate 48 handwritten outlines at an even later point in the production of the paper, Lindsey taped combinations that “worked or felt right” (R. Lindsey, personal interview, January 5, 2009) up on the walls and windows around her desk. Describing this process of stabilizing workable sequences, at least for the moment, Lindsey stated,

What I did is fold and then rip the notes and then I took masking tape, not clear tape but masking tape because I knew it would come off the wall, and I just taped them up all over the place. I had my textual evidence taped up in order on the walls and windows so that I could start doing my outlining. (R. Lindsey, personal interview, August 26, 2008)

In this sense, Lindsey stated, the process was like “graphic design” in that it was “just working with pieces of things and arranging them until they make

While the rigid outlines from Lindsey’s experience with literary analysis in 49 AP English may have been only faintly visible in the early stages of arranging her argument, they played a much more prominent role as she entextualized the assemblages of passages on her walls and windows into the precise sequence they would appear in the text of her paper. If she felt fairly certain of how a passage was going to function in her discussion, she would position it within a structured outline and assign it a number or letter designating its position in the argument: “I am very particular about keeping it organized, like Roman numeral, capital A, number one, lower-case a. That’s a big deal” (R. Lindsey, personal interview, May 13, 2009). For the passages that she was as yet unsure of, she would indicate them by writing their page number in parentheses in no particular order in the pertinent section of the outline, indicating to herself that she needed to revisit those passages to determine which ones to omit and then play around with the physical arrangement of the remaining ones to determine how they could help her develop her point. Once she had reread the passages to understand them more thoroughly, and had physically manipulated the passages enough to develop a sequence that worked, she would write another outline, recopying the material from the previous one that still worked and then making the additions or deletions she thought necessary. Discussing how she wove all of these activities and practices together as she fashioned her outlines for each paper, Lindsey mentioned she thought of the process in terms of using the “rigid form” she’d used in AP English and then

combin[ing] it with what I was doing in the 2-d Design where I was doing more manipulation of those materials, and then I applied it to the papers. This sort of allowing myself to physically shift things around but still maintain a kind of rigid form. (R. Lindsey, personal interview, August 26, 2008)

The excerpt from one of Lindsey’s early outlines of the feminine ideal paper 50 in Figure 5 evidences Lindsey’s purposeful weaving together of arrangement practices from both AP English and *Two-dimensional Design* with the reading-to-write practices that included her verse copying. The discussion regarding Daisy Buchanan’s voice, which Lindsey felt certain would serve some function in her argument, is positioned as Part B of the paper’s third major section. While she knew that she wanted to have a section about Daisy’s voice, she was not at all clear at this point in her process regarding how she would develop that discussion or even the main point she wanted to make in relation to her argument about the feminine ideal. Not knowing in which order the passages from *Gatsby* might appear, Lindsey just jotted down their page numbers, including the parentheses associated with MLA citation style, in the “Daisy’s Voice” section of the outline. Pointing to the array of page numbers and brief phrases clustered around this section of the outline in Figure 5, Lindsey stated,

This would have been just a bunch of passages on different pieces of paper. I just 51 jotted all the page numbers down in a section of the outline where I thought they fit. There were way too many quotes to ever use them all, but I just wanted them all together so I could know which ones to work with later. (R. Lindsey, personal

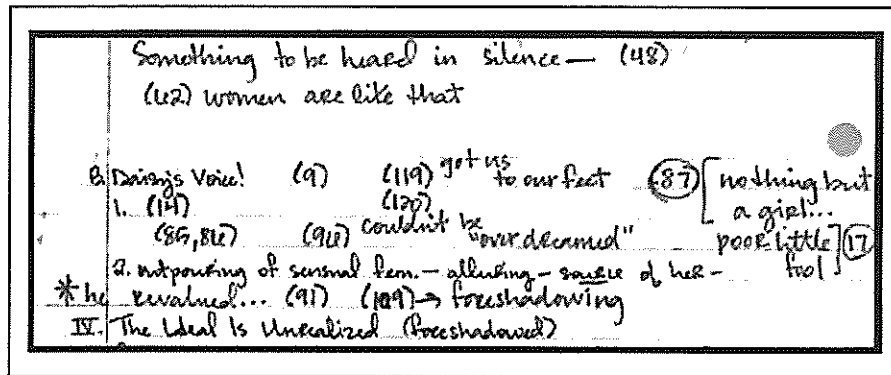


Figure 5 Portion of Lindsey's early outline for the feminine ideal paper showing her efforts to assemble the section about Daisy's voice.

Lindsey continued to weave these practices together as she refined her argu- 51  
 ment further, gradually creating a detailed outline that charted her discussion  
 passage by passage. Although time consuming, she regarded assembling her  
 paper in this precise manner as central to creating and sustaining a coherent  
 argument. In addition to providing her with a means of coming to understand  
 how she might best organize her analysis, crafting these outlines and the pas-  
 sage copying it involved also served as a way for her to deepen her understand-  
 ing of the material. According to Lindsey, this process

where I would write almost the exact outline several times, a lot of that was  
 again me learning this stuff. So as I am organizing the paper, I am also learning  
 the material, and for me, in order to learn it, I have to copy it a couple of times.  
 (R. Lindsey, personal interview, May 13, 2009)

Lindsey's efforts to assemble her argument are informed by a number of 52  
 practices fairly specific to literary analysis. Chief among them might be her  
 use of the special topoi that Fahnestock and Secor (1988) identify as the dis-  
 tinct sources of argument employed by literary scholars. Lindsey's thesis, for  
 example, suggests her use of what Fahnestock and Secor (1988) refer to as the  
 "paradigm" topoi, which involves scholars bringing together many apparently  
 diverse works under a single definition. In coming to understand that topoi as  
 a viable framework for her analysis and in structuring her analysis accordingly,  
 Lindsey draws upon a far-flung nexus of practice that extends far beyond the  
 disciplinary landscape of American literature or literary studies more broadly.  
 Her efforts are mediated by some practices that are not only relatively unique  
 to literary analysis but also by others that have been repurposed from other  
 sites of engagement, particularly textual practices for generating visual designs  
 and those for keeping her prayer journal. The practice for generating visual  
 designs is repurposed and linked into a nexus of practice for arranging written  
 argument for literary analysis, a nexus that includes the disciplinary texts for

structured AP outlines Lindsey learned in 10 grade, the computer screen, Lind-  
 sey's repurposed verse copying practice, and perhaps others as well. The ar-  
 rangement of her argument, as well as her deepening knowledge of the novels  
 and articles, emerges from Lindsey's efforts to coordinate and stabilize a dense  
 network of diverse texts and practices.

The nexus of practice resulting from Lindsey's repurposings had important 53  
 consequences for Lindsey's efforts toward literary analysis and the feminine  
 ideal paper in particular. Encountering tasks in her English classes during her  
 2nd year of college that asked her to develop more complex ways to orga-  
 nize her arguments, Lindsey recognized what she regarded as two key limita-  
 tions with the practices she had previously employed: the rigid outline she had  
 used for literary analyses in high school, which she saw as overly simplistic  
 and inadequate for discovering an effective organization for an argument, and  
 composing on the computer, which she felt did not allow her a broad enough  
 perspective of the materials she had assembled. To address these constraints,  
 Lindsey repurposed the arrangement practices from *Two-dimensional Design*,  
 linking it purposefully with her recontextualized verse-copying practice as well  
 as other more ranges of disciplinary-specific practices and tools. Later in the  
 process, those practices that she regarded as limiting her efforts to organize  
 the argument were reintegrated as elements that afforded the invention and  
 production of the paper. Once she had developed a workable structure for her  
 paper as a whole and for particular sections of her discussion, she incorporated  
 the formal outline format as a means of developing a precise sequence for the  
 passages she decided to use. Later, as Lindsey ironed out precisely how and  
 where she would use her textual evidence, she turned to the computer to type  
 her paper and fine-tune some of the sections without having to recopy entire  
 versions of her outline.

## Discussion

In light of this practice-oriented tracing of Lindsey's writing processes for the 54  
 feminine ideal paper, what does attending closely and carefully to the repur-  
 posing of discursive practice across activities bring to our understanding of  
 disciplinary development? Doing so, I argue, renders visible the enormously  
 complex aggregation of practices that inform the production of disciplin-  
 ary writing processes and thus illuminates how Lindsey's writing process for  
*American Literature* and her English Studies courses more broadly is enriched  
 and enhanced by practices from her religious activities, her participation with  
 graphic design, and a number of other literate engagements as well, including  
 her encounters with the writing on the closet door of her family's New Hamp-  
 shire cottage and her fourth-grade science project. Encountering tasks in her  
 English classes that demand engagement with primary and secondary sources,  
 Lindsey assembled a reading-to-write process by drawing upon memorial  
 practices that included verse copying, her use of note cards from her fourth-  
 grade science project, and, somewhat more remotely, jotting notes on the back



arguments, Lindsey assembled a process by combining her verse copying, her physical manipulation of texts, and her use of rigid outlines from *AP English* with more local practices from English Studies.

This practice-oriented analysis also illuminates the work involved in recruiting discursive practice across contexts, the linking and coordinating with combinations of other practices and with new sets of inscriptional tools as well as the reconfiguring across semiotic modes necessary to repurpose practice for use in new activities. Lindsey repurposed her verse copying for literary criticism by linking it into a new set of practices that include the use of MLA citation style and the interpretation of novels and journal articles. Repurposing her physical manipulation practice from the design class involved retooling it as a means of inventing written arguments rather than visual ones as well as coordinating it with her verse copying and a number of other practices. Thus, attending to the repurposing of textual practice across activities, to paraphrase Latour (2005), foregrounds Lindsey's innovations in weaving together so many seemingly disparate practices, the ways that she fit them together, and the new associations she was prompted to establish among them (p. 12).

In addition to enhancing her writing process for English Studies, Lindsey's repurposing of discursive practices enhanced the development of other key domains of disciplinary expertise: discourse community knowledge, subject-matter knowledge, genre knowledge, and rhetorical knowledge. Consider, for example, how Lindsey's reuse of verse copying as a discursive practice to engage with the Faulkner and Fitzgerald novels provided her with a way to deepen her understanding of the subject matter of these central American literary texts, and how her reuse of that practice to engage the journal articles helped her to acquire the rhetorical moves and the linguistic forms typical of literary criticism. Consider as well how the physical manipulation of portions of her notes allowed Lindsey to come to see what Fahnestock and Secor (1988) state is one of the major special topoi of literary criticism as well as a way to determine which content to include and how that content might be sequenced and organized in her analysis. In short, Lindsey's developing disciplinary expertise in American literature and English Studies more broadly is profoundly enhanced by the discursive practices she repurposed from her religious and artistic engagements.

## Conclusions

Findings from this study contribute to scholarship addressing the development of disciplinary writing expertise, and literate development more broadly, in at least three ways. First, tracing the linkages Lindsey forges among these seemingly different engagements illuminates extradisciplinary practice as a key element informing disciplinary writing and activity. In other words, disciplinary writing expertise is informed not just by extradisciplinary texts and discourses but also by the practices involved in their production and use. Lindsey's writing process as a literary scholar is enriched and enhanced not by the visual im-

processes used in the production of those texts. Accounting for the trajectories of practice that inform Lindsey's disciplinary writing process demands that conceptual maps of how persons develop disciplinary writing expertise need to include the rich repertoires of memorial practices from persons' reading, writing, making and doing from a broad array of semiotic performances as well as how such practices are repurposed into disciplinary engagements.

This study also contributes to the development of methods for making persons' repertoires and repurposings of practice more visible. Such methods seem especially important to the study of writing transfer. The seemingly radically different activities that Lindsey links together and the lengthy spans of time separating them suggest the need to broaden the scope of inquiry in two key dimensions. First, data collection needs to address a wide range of participants' semiotic performances, not just activities that involve the production of seemingly similar kinds of texts (e.g., extended prose essays). Also, data collection needs to address the temporal distance separating performances, either by extending inquiry for longer spans of time and/or by collecting data from different periods in participants' lives. In essence, rather than relying on official maps to identify what activities are relevant to the production of disciplinary texts, researchers need to follow participants' mappings of relevant activities, regardless of how different they seem or how distant they are temporally. Second, data collection needs to focus on illuminating the practices and processes of textual invention that obtain in those activities. In addition to collecting the finished products of participants' semiotic performances, text collection should involve collecting a wide range of what Witte (1992) refers to as "minor" texts, texts created and used to mediate activity rather than for publication. However, because even the closest analysis of the features of texts, regardless of whether they are produced for public consumption or serve only to mediate activity, alone do not tell the whole story of the practices involved in their invention, production, and use, text-based interviews are essential.

Finally, this study contributes to the development of pedagogical approaches that can enhance disciplinary writing processes. A number of scholars have argued that an awareness of the broad range of discourses and discursive tools learners have in their repertoires (Bazerman, 2004; Dominguez Barajas, 2007; Guerra, 2007; Ivancic, 1998; Kells, 2007; McCrary, 2005) is a key factor in literate development. In addition to the discourses at their disposal, this study suggests that students could benefit from developing an awareness of the broad range of practices they possess. In this sense, in addition to a methodological tool, detailed tracings of the practices and processes from which semiotic performances emerge can serve as a valuable pedagogical tool as well. Teachers might invite students at a number of educational levels to produce detailed accounts of the processes they employ for a number of their own activities and then compare the practices at play in each. Such examinations across seemingly divergent performances may reveal shared practices that may not be commonly recognized at first.

Perhaps more important, engaging students in these kinds of tracings might

learners bring with them to their disciplinary activities. Based on her study of a doctoral student in physics, Blakeslee (1997) argues that teachers and mentors need to “acknowledge and work more with the residual practices that get carried over from students’ previous experiences and training, particularly those carried over from traditional schooling” (p. 158). Given this partial tracing of the literate network from which Lindsey draws, Blakeslee’s point about acknowledging and working with the practices learners bring with them is well taken, even if Lindsey’s case suggests that we might not necessarily want to privilege those practices that originate in formal instruction. Blakeslee’s (1997) statement does, however, raise questions regarding precisely what we acknowledge those practices as and thus the kind of work to ask learners to do with them. Whether practices are encountered through engagement with other disciplines or literate activities beyond school altogether, to characterize them as “residual” or “unproductive” (Blakeslee, 1997, p. 158) is to cast them as impediments to disciplinary expertise. At best, this might encourage educators to conclude, as Blakeslee (1997) does, that “rather than completely setting aside their old, comfortable strategies, students can continue to rely on those strategies while gradually replacing them with new and perhaps more productive ones given the tasks they must now perform” (p. 158). The binaries here—old and new, comfortable and more productive—and the unexamined assumption that the ideal is full replacement are oriented toward the notion of discrete and autonomous territories of practice. Based on this research with Lindsey, I simply do not see the validity of such views.

What might it mean, on the other hand, to acknowledge learners’ existing 61 practices as elements of expertise, and how might that inform the work we and our students do with them? To echo Witte (1992), once extradisciplinary practices are regarded as elements of expertise, “the issue becomes one of navigation, not one of separation” (p. 292). Casting extradisciplinary practices, whether from other disciplines or beyond formal schooling, in such a manner recognizes the wide range of literate knowledge and abilities that learners bring to disciplinary endeavors and thus as potentially useful for developing mastery in a focal discipline. From this perspective, the work we need to invite learners to do seems less about employing extradisciplinary practices only with an eye toward replacing them at the first opportunity and more about encouraging learners to view them as flexible resources for creating maintaining, coordinating, extending, altering, and perhaps even productively disrupting networks that provide access to disciplinary expertise; to develop a sense of the linkages and the incommensurabilities and affordances and constraints that animate those networks; and even to consider not just what textual practices were in previous *thens* and *theres*, but how they might function here and now as well as in the near and distant future.

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#### Notes

1. Lindsey chose this particular paper primarily because she was proud of how she overcame the significant challenges the assignment posed to her writing abilities as a new graduate student: a minimum page limit that, at 16 pages, was approximately twice as long as those she had written for previous undergraduate and graduate English classes; an analysis that needed to address two primary texts rather than the single text analyses she had grown accustomed to; and the need to address the pertinent scholarship for two novels, which meant engaging with twice as many sources as she was used to. In addition, Lindsey stated that the two Cs she had received on two short papers she had written for a graduate class she had taken the previous term, which was quite a departure from the As and Bs she had received as an undergraduate, had shaken her faith in her abilities to do literary analysis. According to Lindsey, both the A she earned on the paper and the professor’s single-sentence comment declaring that “this is actually a rather good essay that makes cogent use of the critical sources as well as the original texts” had gone a long way toward restoring that confidence.
2. Lindsey’s copying of Bible verses and passages from other religious or inspirational texts was not limited to the pages of her journal; she also copied passages from these texts on the inside of her closet door. When I asked if she could tell me more about this practice, she replied,

I would write it just like I did in my prayer journals. I would put the quote in quotation marks and then indicate where it came from. I had seen this [writing on the back of a door] at the cottage. My family has a cottage in New Hampshire and there is a closet door, and the cottage was built back in 1897 or something like that, and from the day it was built, every time anybody ever visits the cottage or if anything ever happens at the cottage they keep a running record of whatever happens at the cottage on the back of the closet door. And I thought that that was so cool. (R. Lindsey, personal interview, January 5, 2009)

3. Lindsey indicated that this practice of taping sketches and other texts up on the walls surrounding a workspace was a common practice among members of her design class. However, she also stated that one reason she began to employ it was to keep her cat from scattering the arrangements she was working with on her table:

I would start with it here on the table, but my cat kept getting in the way, so I started taping it up on the wall, and then when I had finished pieces, I would tape the finished pieces up. (R. Lindsey, personal interview, August 26, 2008)

4. The materials that Lindsey gave me from her literature papers as an undergraduate and graduate student often included lines such as “



of passages she had torn from the full pages of loose leaf paper. These ripped sections from assembling the feminine ideal paper, however, were not among the materials she'd saved for that task.

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