NARRATING THE SELF INTO EXISTENCE: ENGAGING STUDENTS THROUGH RESTORYING LITERACY PRACTICES IN THE CLASSROOM

by

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(Under the Direction of Donna E. Alvermann)

ABSTRACT

This research used a qualitative case study approach to examine the manner in which students perceived the enactment of pedagogy of restorying in an online and classroom environment. The teacher-researcher employed lesson plans using a digital platform to assist students' meaning making while reading a class novel, *Anthem,* and students' free choice speculative fiction novel. Students used the restorying concept to create relevant learning experiences while interacting in an online learning environment. There were seven participants involved in this study; all of the participants were students in college prep, honors, and gifted ninth grade language arts classes. Data sources included semi-structured interviews conducted over the course of the four week study as well as classroom observations, artifacts, and online transcripts. Students interacted in the online learning space by restorying the texts. This activity in the virtual space positioned students to engage in opportunities to create meaning of texts as opposed to finding the predetermined meaning. These results suggest that adolescent students are able to develop their own meaning making of texts when they are allowed to use restorying to write themselves into texts that once excluded them. The implementation of restorying as a pedagogy and the participation in the online writing space allowed students to learn and acquire

a sense of equity as they interacted among peers, negotiate meaning, and become engaged in literacy practices in the secondary language arts classroom.

INDEX WORDS: restorying, engagement, interpretive text, fanfiction, participatory culture, online writing space, counternarratives

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CHAPTER 1

INTRODUCTION

"Mrs. Fowler, why do we have to read this?"

"Mrs. Fowler, I'm just not a good writer."

"Mrs. Fowler, can you read over this to make sure it's right before I turn it in?"

These are questions I am asked daily in my ninth grade language arts class. In my experience, students have been trained to be focused on grades achieved in classes, on standardized tests, and by the time many students get to high school, they have already been labeled as "good writers," "struggling readers," or "unmotivated." To make matters worse, the students oftentimes have accepted these labels to be true in school settings, even if students are successful, motivated readers and writers outside of school. Through my time in the classroom, I have found that students are so worried about "getting the right answer," or for some, assuming they will not get the right answer because of past experiences in school, students are not reading a text completely, only skimming for the answer, and writing is prescribed to meet the rubric guidelines, with little to no reflection beyond the required.

As a classroom teacher, I have experienced moans and groans from students dreading the upcoming essay when approaching a writing unit. I have often wondered if students simply do not enjoy writing (besides the exceptional student). However, Lunsford, Stapleton, Fishman, Krampetz, Rogers, Diogenes, and Otuteye (2008) found that today's students are writing more and are able to craft messages for a particular audience in a highly effective way. So, I began to ask myself, why are students' writing abilities and motivations not translating to the classroom? As a teacher in a fairly affluent area, with parent support, and "good kids," I was bewildered at

the lack of interest. My students were answering the prompt and doing the writing, but it was clear that they were just "checking the boxes" to get the grade.

Problem Statement

There has been an ongoing issue in education facing a dichotomy between home and school literacy practices in classrooms consumed with state standardized testing mandates (Dowdall, 2006). Over the years, specific responses are continuing to be valued over others, hindering students from reaching their own interpretations of texts. In fact, Berchini (2016) explained that schools have a systemic, infrastructural incorporation of particular literacy values into the whole of the curriculum, and teacher manuals recommend that students be led through their school reading to produce particular readings and avoid others. As a classroom teacher, I have experienced unmotivated students dreading the upcoming essay when approaching a writing unit. I have often wondered if most students simply do not enjoy reading and writing. However, Lunsford et al. (2008) found that today's students are writing more and are able to craft messages for a particular audience in a highly effective way.

Buck (2012) mentioned it is imperative for educators to value students' out-of-school writing in online spaces and how these experiences contribute to their academic writing. Curwood, Magnifico, and Lammers (2013) also mentioned that "more than one third of students' writing took place outside of school, and much of it occurred online" (p. 678). Based on this assertion, participants are capable and willing to write in online writing spaces, but literacy classrooms today are not providing contexts that allow for the same opportunities. Thus, there is a need for research on the development of instructional strategies in secondary English classrooms that implement elements from online practices, specifically fanfiction and restorying practices, allowing students to develop reading and writing skills to see beyond the

predetermined meaning in a text to form culturally, socially, and historically mediated interpretations. My research illuminated the reader's role in a literacy classroom, including the reader's background, experiences, and the context, time, and place of the transaction to create meaning within social and cultural constructs, instead of solely focusing on the extraction of meaning from the text that is often emphasized in literacy classrooms today. Moreover, my study illuminated how creating written, "restoried" responses allowed literacy students to create their own interpretive texts. Essentially, young people place themselves at the center of their literate worlds as they read and write themselves into stories that have previously marginalized, silenced, or excluded them (Thomas and Stornaiuolo, 2016). In addition, this study also showed how the restorying practice influenced secondary language arts students' engagement as a reader and writer in the classroom.

Background and Rationale

One student in particular prompted my inquisition towards investigating why students do not participate in in-school literacy practices. The student was earning repeated failing grades on writings completed in class. He would not finish essays that were assigned, and the ones he did finish were not meeting the guidelines because it appeared as though he did not read or did not understand the text he was writing about. When he asked me if I would read the book he was writing at home, I was honestly shocked. His work was great. It was creative, exciting, and while he still had room for improvement in craft and structure as he did on his academic writing, he was taking risks and taking the time to ask me questions to improve his writing. When I asked him why his love for writing had not translated to the classroom, he explained that he had never gotten good grades on writing in school, but he loved writing at home. The student's book was retelling the plot of a book he had recently read from a minor character's perspective. After

asking where he got the idea to write his own book based on a book he had read, he explained his interest in the fanfic community and how he perceived the affinity space to be helpful in his development as a writer.

Following the conversation with my student, I wondered how I had this student in my own classroom who was passionate about writing and participated in literacy practices out of school, but his literacy practices did not translate to his in-school "academic performance." What was I missing as an educator? How do I reach these students? I began thinking about how to find the "buy in" from my students and simulate practices used in fanfiction affinity spaces to guide literacy instruction. If students felt they had the freedom to participate in an online community rather than simply write an essay to turn in for a grade, would that help motivate writers? I also pondered the idea that my students are used to communicating in the online interface, so perhaps creating an online classroom community would help engage my high school classroom students—most who could not put down their phones for an hour class period—in the literacy practices that I valued as an educator. Ultimately, this encounter with this single student led to my further reflection and also led to my urge to conduct this research study. It is my hope that through the simulation of these online reading and writing practices, I will be able to engage more students in in-school literacy practices by allowing them the opportunity to create counternarratives to texts in the form of restorying (Thomas & Stornaiuolo, 2016) a practice derived from fanfiction.

Purpose Statement

Secondary English teachers and researchers need to understand more clearly how to enact pedagogies and create opportunities which invite secondary literacy students to exercise reading and writing practices in the secondary English classroom that allow students to implement online

reading and writing habits within the classroom setting. Moreover, students need to be given the opportunity to write themselves into existence, ultimately engaging students in reading and writing tasks in the classroom setting. Through the implementation of restorying practices derived from fanfiction, secondary literacy students will create a written, interpretive text that allows them to not only read and understand a text, but also to write themselves into the narrative, further reflecting and building on meaning to create culturally mediated interpretations. Because students have the opportunity to write in their own background to form their own interpretive text, students may become more engaged readers and writers—defined later in the literature review chapter— in the secondary English classroom setting, becoming more motivated to complete reading and writing tasks.

1. *In what ways, if at all, does the use of restorying practices in a secondary literacy classroom create opportunities for high school students to create a written, interpretive text?*
2. *To what extent, and in what manner, does the use of restorying practices improve high school students' engagement in reading and writing tasks in the secondary English classroom?*

Theoretical Framework

For this study, transactional theory was used as the guiding framework. Transactional theory "positions readers as constructive agents in making meaning in relation to reading… [opening up] interpretive possibilities by enabling readers to read their worlds into the words of the text" (Smagorinsky et al., 2015, p. 337). Therefore, transactional theory values the reader as an active participant in the reading transaction and includes that the transaction is affected by the context and purpose of the particular place, time, and reader's background, framing my research

to investigate how students *create* meaning within my classroom as opposed to *finding* the predetermined meaning in a text or guiding students to achieve a specific reading. Thus, my research study, framed by transactional theory, was guided by the principal that meaning does not reside solely within the text or solely within the reader; the meaning of a text comes from the transaction between the reader and the text within a particular context (Becker, 1999; Iser, 1978). Reading is thus a constructive act done in conjunction with mediating texts and the cultural-historical context in which reading takes place (Smagorinsky, 2001).

Culturally Mediated Meaning Making: Context, Intertext, and Intercontext

Because this study aimed to inform literacy instruction and investigated how students create meaning by restorying texts, instead of solely looking at the individual's experience, grade, or response, it was important to include the cultural context of the reading transaction to understand how students created interpretive texts in the secondary English classroom and whether or not the experience promoted engagement. During the process of reading, the reader constructs a new text as the source of meaning in the transactional zone of meaning construction by the reader's joint activity with mediating tools and signs, including the signs of a text. This new text is culturally mediated, and the meaning resides in the reader, text, and the cultural history "that has preceded and conditioned both, in the social practices that provide the immediate environment of reading, in the power relationship inherent to social participation, and in the relational experiences that make up the reader's life narrative" (Smagorinsky, 2001, p. 134). Thus, as students write themselves into narratives that have excluded them, they are creating the interpretive texts within these social constructs, accounting for students' histories, relating or opposing ideologies present in the text, and interacting with other students' texts within the classroom online writing space.

As new technologies for creating, sharing, and circulating texts amplify the scale, scope, and nature of people's communicative efforts, all semiotic tools are intertwined with the shifting social and cultural practices (Lankshear & Knobel, 2011). In other words, texts cannot be separated from their social contexts of production and interpretation; they are always materialized through and situated in relation to social and cultural activities and tools (Thomas & Stornaiuolo, 2016). Witte (1992) advocated for a reconceptualization of text, context, and intertext to accommodate not only the writing activities themselves, but to also include the "culturally salient images of writing that many young children appear to bring with them to school and the self-reported difficulties many writers experience in putting ideas into words" (p. 264). Nystrand (1989) added that when writing, the "context of production" and the "context of use" support related, yet different, meaning potentials, signal different intertextual relations, and relate to each other through the use of signs (semiotically). Furthermore, Witte (1992) included that there is a reciprocal relationship between the "text" and "context" as well as the "text" to its "intertext(s)." Thus, including how a student makes meaning accounting for the connections to other texts they have experienced (intertext) and what social practices within the classroom have been recurring (intercontext) enables a teacher or researcher to understand how meaning is being constructed (Floriani, 1993).

Smagorinsky expounds on the notion of context, intertext, and intercontext; he argues that the construction of meaning is first located within culture and second in the mind of the individual. While they are "personal and idiosyncratic," intertextuality plays a role because the evocations rely on the "codification embedded in texts, both those read and those generated;" intercontextuality also influences the evocation because of the "conventions embedded in recurring social practices" (Smagorinsky, 2001, p. 158). Thus, transactional theory framed this

research study with the aim to understand how literacy students write themselves into existence within the context of the classroom, the intercontext of reading other students' interpretive texts and responses to one another, and the intercontext of the rules and norms in the classroom.

Using Restorying Reading and Writing Practices in the Secondary Literacy Classroom

In terms of literacy instruction, the process of producing interpretive texts through restorying allows students to draw on their context, intertext, and intercontext to develop reading and writing skills and write in their own narratives by implementing digital practices in the classroom. When my students are constructing their restoried responses within the classroom, the behavior is already being mediated, and by many things in the context. Smagorinsky and O'Donnell-Allen (1998) explained that each individual enters a classroom with multiple experiences and social practices, but the classroom does have a primary shared intercontext that is the "set of rituals and practices that have structured activity during prior class meetings" (p. 203). Thus, students will respond according to what is accepted in the classroom, how their own background is reflected (or omitted) in the text, the culture of the classroom, the larger context of the school, the communities in which they are a part of outside of school, etc. Each of these experiences and social practices represents an intercontext, just not one that necessarily is available in school. These disjunctures can create distance between why students read and what teachers expect of their reading. By implementing restorying reading and writing practices into the classroom, learning and identity development are not being forced into a fixed, monocultural standard; rather, literate and social engagement in this space offers communication and a fluid process of meaning-making and identity negotiation (Black, 2006). My study further established Black's findings and promoted engagement in the secondary English classroom. By framing classroom contexts to value all responses and providing opportunities for students to interact

within the secondary English classroom setting, texts not only became available to more students, but students also had the opportunities to form positive writing identities, becoming engaged in literacy instruction and motivated to complete in-class writing tasks.

Fanfiction, as a form, makes intertextuality visible because it relies on a reader's ability to see relationships between the fan-writer's stories and the original media sources (Chandler-Olcott & Mahar, 2003). Intertextuality is clearly being portrayed between the writer's stories and the original media sources, and it would be interesting to consider if intercontextuality is at play and if it helps to shape how the intertext is constructed. As a practicing teacher, I have experienced students having trouble with writing. Through conferencing and working with these struggling writers, I believe the difficulty in completing tasks stems from students' lack of knowledge pertaining to writing form. Students often become overwhelmed with the formulaic structure of what is expected and end up shutting down simply because they are overwhelmed. However, using these intertextually connected forms can be useful to struggling readers and writers in a literacy classroom because intertextually connected fanfiction may enable students to design and post fictions that are based on a variety of existing frameworks. Thus, the composition process is easier because the plot acts as a "framework of action" to follow and prevents the writer from having to create a brand new setting or cast of characters; and, because the writing is based on an original text, readers will still be able to follow along despite grammar or spelling errors, scaffolding participants toward success as authors (Black, 2005).

Ultimately, reading transactions of secondary English students within a secondary English classroom setting are mediated by cultural practices of the school and classroom (what is valued, the rules/norms), and the students are also mediating because they contribute to the meaning that emerges during their transactions by producing new texts. While readers are

transacting with a text, the text was created within cultural constructs, and the reader functions under multiple cultural contexts as well. Thus, transactional theory has the potential to illuminate the reader's role in a literacy classroom, including the reader's background, experiences, and the context, time, and place of the transaction to create meaning within social and cultural constructs, instead of solely focusing on the extraction of meaning from the text that is often emphasized in literacy classrooms today. Additionally, the theory also accounts for the cultural and social contexts, including the norms and values in which the reading transaction occurs, and enables research to investigate how restorying reading and writing practices can be implemented in secondary literacy classrooms to provide secondary English students with opportunities to write themselves into existence through their interpretive texts, engaging students in reading and writing activities. Finally, framing my research may allow teachers and researchers to understand how meaning is constructed to create an evocation, leading to the restoried response, informing literacy pedagogy for teachers (Rosenblatt, 1978).

Definitions of Key Terms

Before moving into the review of literature, I will first define some key terms to clarify how I view an interpretive text, fanfiction, restorying, and engagement.

Interpretive Text

In this research, students will be creating written responses to texts in online environments. Under transactional theory, readers create an evocation, leading to the response. Because the evocation is an approximation in the reader's mind, this study analyzed the articulated response, seeing how the evocation formed the culturally mediated "interpretive text" and how that response provided opportunities for further reflection and understanding. Through the reading transaction, the signs in the text create an association in the reader, and then the

reader constructs meaning and forms an interpretive text— in this case the written response— that becomes a construction of the reader's own in response to the signs offered by the literary text (Smagorinsky & Coppock, 1994). In other words, the interpretive text, in this study, is the written response a reader forms that is based not only on the meaning extracted from the text, but also includes the socially, culturally, and historically mediated meaning extrapolated from the reader's background.

Fanfiction

Fanfiction (commonly abbreviated as "fanfic" or "fic") is a "genre comprised of original stories created by fans of a work and incorporates canon elements of at least one fictional universe" (Bahoric & Swaggerty, 2015, p. 25). However, fanfic writers deviate from the original work and only incorporate elements such as plot, setting, and characters, using these elements to create their own, new stories that extend on the original work (Black, 2009b; Thomas, 2006). By considering the questions about identity, belonging, and desire that fans bring to their creative portrayals of characters and plot lines, fan fiction can be used as a critical form of reception (Lind, 2013). For the purposes of this research, students did not participate in an online affinity space that is typically associated with fanfic practices due to privacy issues of the school setting; however, fanfiction practices were used to inform classroom reading and writing strategies that allowed opportunities for students to analyze the texts that the fanfic was based on, exploring unaddressed themes, and rewriting texts in a way that was more relevant to the reader. Thus, participants were starting to act less as passive consumers of information and were learning to challenge and question (Bahoric & Swaggerty, 2015). Instead of posting on an online fanfic affinity space, students responded on a controlled, classroom website that mimicked fanfic practices.

Restorying

I pull from Thomas and Stornaiuolo's (2016) definition of restorying: "a process by which people reshape narratives to represent a diversity of perspectives and experiences that are often missing or silenced in mainstream texts, media, and popular discourse" (p. 313). Derived from fanfiction practices, there are six forms of restorying: time (alternate history), place (alterverse), perspective (e.g., women's narratives, slave narratives), modes (e.g., graphic novel versions of canonical classics), together (posting online in response to conflicts with the plot), or identity (race bending and other identities). By implementing restorying in the classroom setting, students may not only be able to see themselves in texts they were once excluded from, but it may also allow for creative capacities of meaning making beyond the limitations of the four corners of the text (Coleman & Pimentel, 2012). This definition also carries with it the realization that as a literacy practice and reading practice, students are able to write in their own backgrounds to form interpretive texts.

Engagement

The definition of *engagement* according to the *Merriam-Webster Dictionary* states: "to hold the attention of [a student], engross; to induce to participate [in reading and writing practices]." I believe engagement includes students becoming more willing and motivated to participate in reading and writing tasks in the literature classroom because they enjoy writing themselves into the narratives they are reading. Engagement is dynamic and relational, not individualistic, and because motivation is a function of the setting and is extrinsic, literacy instruction has the potential to change the level of engagement in students in the secondary education setting. Thus, through this research, I reviewed whether or not the use of restorying, allowing students to gain access to texts and write their own narratives into existence, influenced

students' participation in assignments and their attitudes towards the lessons, as measured by the pre and post surveys.

Summary

Alvermann (2008) posed the question: "Do adolescents' online literacies have implications for the research and teaching of literacy" (p. 9), and the answer to that question is something my study helped to answer. To combat the pedagogical norms of teachers leading students to a specific reading and valuing a certain response, the use of restorying literacy practices in the literacy classroom allows students to use their cultural codes to create individual interpretations, and through the development of interpretive texts, students expressed their responses on my classroom webpage, a safe space, and challenged ideologies in texts to write in their own narratives, making texts available to all students. In support of my interest to explore the use of restorying as a potential avenue in literacy education, this study looked at the level of engagement because the text is now available to more readers, and the study also aimed to investigate whether or not students gained motivation to participate in reading and writing activities in class because of the student autonomy and toolkits available through these practices.

Ultimately, this research study explored the implementation of online reading and writing practices in my ninth grade literacy classroom in hopes of contributing to the field of literacy education by implementing literacy instruction that allows for creative capacities of meaning making as opposed to simply extracting meaning from texts. These instructional strategies can then be used to help guide professional development as teachers work to develop readers and writers who are motivated to see beyond extracting meaning from texts, and instead build meaning through the creation of interpretive texts in the form of restorying, creating a more engaging and meaningful pedagogy. In this chapter, I presented the background of student

writing practices within and outside of the school setting; provided information on online literacy practices, specifically restorying, as well as transactional theory principles; and outlined the significance of exploring the conjunction of these three related yet divergent ideas. The following chapter includes a review of relevant literature significant to the study of using restorying literacy practices in a high school literacy classroom.

CHAPTER TWO

REVIEW OF RELEVANT LITERATURE

This literature review will be organized around five concepts: the curricular understanding of Common Core, the problems of New Critical approaches in the classroom and the remedy online practices can provide, fanfiction and research findings proving its usefulness in the classroom, an online writing space's ability to and increase engagement and participation in a community of practice, and restorying pedagogy that allows students to create an interpretive text. To understand my research objective, and because the Common Core literacy standards anchored the literacy portion of this study, it is necessary to review the curricular transition from No Child Left Behind to Common Core State Standards. I then pose the problem of New Critical approaches guiding literacy pedagogy and how it is preventing students from becoming critical readers and writers. The next section explains the prevalence of online literacy practices and the implications it may have for literacy pedagogy, leading into the genre of fanfiction, the genre restorying is derived from. I give a description of fanfic, provide studies that have researched its usefulness, and shed light on how fanfic was used to design my research study. I then discuss the affinity spaces in which fanfic practices occur to explain how using these online writing spaces in the classroom may help create participation in a community of practice and improve engagement. Finally, I discuss restorying, a practice derived from fanfiction, to explain how I designed my study to provide students with the opportunity to create their own interpretive texts, creating a more engaging literacy pedagogy in the process.

Common Core State Standards

To understand my research objective, and because the Common Core literacy standards anchored the literacy portion of this study, it is necessary to review the Common Core State Standards. In 2010, Common Core State Standards were introduced across the nation, calling for more standardized, skill-based, and literacy-focused education. Currently, Common Core has been nationally adopted into local curriculum, and states received five million dollars for adopting "Race to the Top," a competitive grant awarded to states and districts for innovative reform (Zhao, 2012). Most states adopted the standards in 2012, and in 2013, educators and administrators became aware of the reality of implementing such standards and reformatting curriculum. As the standards made their way into local government, states adopted and implemented the standards one content area at a time; one of the first content areas to undergo the transformation was English/Language Arts.

CCSS (2010) placed a 70% informational text versus 30% fictional text literacy focus across all content areas. Although No Child Left Behind placed a strong emphasis on reading and math, it was the CCSS (2010) that specifically emphasized a common skill set across content areas. However, the Common Core's prescribed 70/30 split of informational versus fictional text brought questions regarding curricular changes and test preparation. Many of these questions stemmed from these changes, particularly how its "rigid curriculum objectives and mechanistic preparation for high-stakes testing took precedent over cultural diversity and pedagogical exploration and flexibility" (Zhao, 2012, p. 40).

Although standards are calling for skills-based learning, my experience as an educator has shown that skills-based learning oftentimes means focusing on test preparation, practicing cold reading passages with skills based, selected-response questions, and formulaic writing that

tailors to state rubrics. In fact, the Common Core State Standards (2010) enforce standardized testing and benchmarks, so teachers are required in some degree to prepare their students for these assessments. In my school in particular, three county assessments are administered in the first semester in addition to the three common multiple choice tests teachers are required to give as a grade level. The three county tests are tied to teacher compensation, so the snapshot gathered from these three multiple choice tests are a "reflection" of teachers' "success" in attaining student growth. Overall, fifteen percent of students' fall averages are determined by tests that are not created by classroom teachers. Even more concerning, in the spring, three county assessments are administered, and students also take the state milestones assessment, resulting in thirty-five percent of students' averages being determined by tests created by the county and state. Thus, the results are reductive, suffocating teaching habits because of the encroachment of assessment. Instead of teachers being allowed to focus on truly helping students gain knowledge and potentially fostering a love or appreciation for literature, the testing pressure focuses instruction on teaching to the test to get the scores desired.

Moreover, while it is believed that Common Core state standards allow teachers to implement the standards with the intent to provide a more open-structured and student-personalized curriculum (Zhao, 2009, 2012), literacy classrooms are often not allowing students to make connections with texts. When I consider literacy practices in my own classroom, ninth grade language arts, I see students today are in learning environments that are not conducive or supportive to thinking beyond words on a page. For decades, research has revealed that literary response is almost exclusively verbal and reliant on the rational principles of New Criticism, an approach designed to implement rigor of a particular and narrow type (Marshall, 1993). However, what is missing in New Criticism is that it excludes the reader's experiences in

formulating an interpretation (Smagorinsky et al., 2015). Still today, Common Core explicitly rules out anything from outside the text itself. Not only is this approach stifling students' interpretations, it does not *allow* for students' interpretations. Classrooms establish intercontextuality of rules and norms, including what is valued as response, often determined by the teacher, and there is a "narrow range of valued literary response behaviors" (Saks, 1995, p. 346). Harste (1989) even went as far as to assert that teachers began to identify students' sense-making as disruptive to the basalized strategies for reading instruction they implemented in their classrooms.

Over the years, specific responses are continuing to be valued over others. In fact, a recent analysis of a textbook aligned with the Common Core State Standards argued that the discourse of the textbook has created the "basalisation of youth… [in which students'] sense-making activities are revised, reduced and cheapened" by a curriculum emphasizing New Criticism that is closely aligned with measurability and standardized testing preparation (Sulzer, 2014, p. 144). Goodman (1988) asserted when included in basal readers, texts adulterated and simplified. Still today, secondary English standards value a specific reading and meaning formation; within the secondary English contexts, the standards are formed as a result of the systemic, infrastructural incorporation of particular literacy values into the whole of the curriculum, with teacher manuals recommending that students be led through their school reading to produce technical readers and are guided to avoid substantive discussions of controversial topics (Berchini, 2016). The result of curriculum and teaching practices that value certain readings and encourage students to find the predetermined answers in a text has prevented students from becoming engaged with reading and writing as more than a means to find the "right" answer to achieve a grade.

Contesting New Critical Approaches by Implementing Online Practices

Instead of continuing the New Critical approach that empowers the dominant few, research examining the implementation of restorying reading and writing practices in the secondary literacy classroom can provide insight to the opportunities students have to write themselves into the narrative, improving their engagement. As restorying derived from online reading and writing practices, the acknowledgement of the use and usefulness of online practices and the potential these practices may have in the classroom becomes important. While it is important to acknowledge that these practices are not new, the internet is relatively new. The National School Boards Association (2006) explained:

> In today's 21st century world, literacy is more than just understanding and analyzing text; it includes making sense of everything in our world, whether it is the images displayed on computer screens and televisions, the ethical questions embedded in stem-cell research, or the impact of global warming. [Teachers] must teach students how to find and analyze data, as well as how to make sound decisions on text authority; however, we must teach them how to collaborate with people of differing backgrounds and cultures. (p. 24)

My students have grown up in a society inundated with technology. They use online methods of communication daily, and they are accustomed to "instant gratification." They can immediately get in touch with people through a variety of methods, find the answers to their questions via the internet, and reach a large audience with ease. Lankshear and Knobel (2012) explained that the continued technological advancements have made more easily-accessible opportunities for "generating, communicating, and negotiating encoded meanings by providing a range of new or more widely accessible resource possibilities ('affordances') for making meaning, [and the] technical dimensions of digital technologies greatly enlarge ways of

generating encoded meanings available to people" (p. 51). Because online literacies are what students are used to, it makes sense to use these online practices as a method to facilitate literacy instruction and guide literacy practices.

Moreover, research by the Pew Internet and American Life Project (Lenhart, Ling, Campbell, & Purcell, 2010; Lenhart et al., 2011) indicated that 80% of adolescents use online social network sites, 38% share original creative work online, and 21% remix their own transformative works, inspired by others' words and images. Because of the increased use of technology, adolescents are not only collaborating and communicating more online, but they are also using online spaces as a way to share their writing in both in- and out-of-school contexts. Prior studies indicate that online affinity spaces potentially provide ways for fans to write, edit, design, and review transformative works (Black, 2008; Chandler-Olcott & Mahar, 2003; Thomas, 2007). Moreover, Curwood, Magnifico, and Lammers (2013) posited that these affinity spaces potentially "motivate young people to write through self-directed and interest-based opportunities to share their work with an authentic audience" (p. 678).

Through my study, I aimed to use online reading and writing practices to provide opportunities for my students to write their own counternarratives to texts read in class. Burbules (2004) asserted that it is seldom acknowledged that classrooms in and of themselves are *virtual* spaces where educators construct activities and experiences for learning through "the transaction elements of interest, involvement, interaction, and imagination" that promote a sense of meaningful immersion in a learning experience (p. 174). Black (2008b) expounded on the notion that educators can incorporate aspects of online communities that youths find engaging to create opportunities for all participants to play a part in shaping the learning space and determining the sort of knowledge that is valued. Thus, there is a clear need for my research study. In recent

years, it has become prevalent in language and literature research to implement online literacy practices in the form of fanfiction, the genre from which restorying was originated. The following section will explain fanfiction information, research findings, implications for the classroom, and significance to my research study.

Engaging Students through Fanfiction

Moore (2018) asserted:

> Fanfiction allows for all kinds of permutations with restorying potential, including racebending and genderbending (changing the race or gender of a character), writing self-insert characters, placing stories in alternate universes, and rewriting problematic or stereotypical representations. Fandom thus provides a space for child readers to interact critically and radically with even the least critical and least radical texts. (p. 40)

Berchini (2016) and Dyces and Sams (2018) asserted that English teaching that satisfies curricula standards has often been siloed from instruction that advances the goals of social justice. The authors claimed, “Exasperated teachers may feel they can either meet the day-to-day demands of their profession or teach to dismantle social inequities, but not achieve the aims of both approaches” (p. 371). To reconcile these seemingly dichotomous orientations of English teaching, the authors suggested pedagogical realism to teach social justice while delivering “traditional” materials. The authors illustrated their pedagogical realist approach to teaching “The Wife of Bath’s Tale” by allowing students to restory themselves into and against the text. The results of the study showed this strategy allowed for culturally responsive curricula that enabled students to question, challenge, and rewrite themselves into the canonical text.

Based on these research findings, it is clear that the use of fanfiction—a literacy strategy that enables students to question, challenge, or replicate existing ideologies- has the potential to

inform literacy instruction that allows for students to create interpretations of texts rather than simply "finding the right answer," motivating students to become active participants. Because students have elements of a text (e.g., plot, characters), meaning can be formed by using the existing narrative elements paired with the reader's interpretation to create a response that moves beyond the "basic" meaning of the text. For example, Curwood, Magnifico, and Lammers (2013) found through ethnographic research on fan-based writing communities centered on *The Hunger Games, The Sims,* and *Neopets* that youths thrive when given the chance to draw on multiple genres and diverse modes in their writing, proving useful to shape teachers' writing pedagogy. The researchers posited that these online spaces motivated young people to write through "self-directed and interest-based opportunities to share their work with an authentic audience" (p. 678). Specifically, the authors encouraged teachers to attune to the *practices* rather than the specific *content* of the affinity spaces described in the study. The authors urged against teachers only implementing popular culture, but instead allowing writers the space to "remix and transform others' work, build portfolios that demonstrate their developing skills, and share their writing with an authentic audience" (p. 683).

The findings from Curwood, Magnifico, and Lammers' (2013) study demonstrated how online affinity spaces played an important role in motivating adolescent people towards producing and sharing their writing. Additionally, the study argued that the contemporary tools and spaces for writing that are available to youths are essential for their achievement and engagement. This achievement and engagement can be seen, for instance in Curwood's (2013) case study of 13-year-old Jack's advanced leadership and literacy skill development across fan spaces associated with the young adult dystopian trilogy, *The Hunger Games.* Jack's fan involvement included participating in discussion-board-based debates about *The Hunger Games*,

which required not only character analysis skills, but also the ability to use textual citations, including page numbers, to support his claims, much like one might find in academic writing. Over time, Jack was promoted to the role of moderator in these forums, and later his participation expanded to include the creation and maintenance of a website and technical resources (blog posts, tutorials, podcasts) to support an alternate reality game based on the trilogy. As Curwood (2013) observed, Jack's evolving fan practices meant that "on any given day, he might have been managing his international staff of four, computer programming, marketing, writing, researching, and interacting with others in *The Hunger Games* fandom" (p. 424). Jack's increasing involvement in his international fan community necessitated the development of digital and communication skills, such as those that fall under the umbrella of 21st-century skills (e.g., information literacy, critical thinking, global citizenship) and that are seen as increasingly crucial in preparing young learners for the digitalized and networked needs of the 21st century (Suto, 2013). Therefore, if these strategies are applied in the classroom, students could possibly become engaged in literacy practices while also developing skills necessary for life after formal schooling.

A possible critique could be levelled at this study's limitations to inform classroom instruction and pedagogy, as it occurred outside of the classroom; however, I would argue that these results suggest a need for research within the classroom setting. In terms of literacy classrooms, it will be useful to take these out-of-school writing practices that were made possible within these affinity spaces and try and create the same opportunities in the literacy classroom. Within the educational community and CALL communities, researchers and instructors have begun to identify specific fan practices or features of online communities that could serve as models for language and literacy teaching activities (Sauro, 2017). An example of these practices

can be seen in the aforementioned study results, Curwood's (2013) case study of 13-year-old Jack's involvement in online fan spaces for *The Hunger Games,* which includes annotations and featured recommendations for educators interested in implementing characteristics of online affinity spaces in their own literacy classes. Thus, if teachers are able to create a space for interpretive, interactive work that is similar to these online activities, perhaps students will make and extend connections with the texts read in school.

Moreover, a common finding that I came across in the research was the pedagogical implication of being able to help underperforming or unmotivated literacy students. Helping underperforming/unmotivated students was important in designing my study because I selected participants who were currently unmotivated to complete in-class reading and writing assignments. As a practicing teacher, I wanted to find a way to reach students who enjoy reading and writing outside of class but are completely checked out in in-school literacy practices, and implementing online literacy practices framed around fanfic may have the potential to reach these unmotivated writers. Lankshear and Knobel (2012) asserted, "People see the world from many perspectives, depending which discourse they are 'in' or 'operating out of' within a particular situation or context. [The authors] speak of multiple subjectivities…and think of identities as multiple and shifting" (p. 48). Likewise, literacy students experience texts through their own lenses.

As a teacher, I have become increasingly concerned with the group of students who are simply unmotivated to complete writing assignments. When I was a new teacher years ago, I made the mistake of generalizing this group as the students who did not like school, my subject content, or were just lazy. However, as I began conducting writing conferences, working with these students, I realized that many of the reluctant writers were not completing writing

assignments because they did not know where to start. Some struggled with the given writing form and some struggled with understanding the prompt or the text, but the common theme among the group was that they became overwhelmed with some aspect of the writing task and quit before they could fail. I also found that most of the time, these reluctant writers would not ask questions because they did not even know what question to begin with. Essentially, they were lost. As I framed my research study, I wanted to focus on this group of reluctant writers and investigate whether the use of restorying could help these students become more engaged in literacy practices and increase participation in reading and writing tasks in my classroom.

To aid in helping these unmotivated writers, it is possible that fanfiction online practices aid disengaged students because the genre of fanfiction provides the toolkits—the necessary background knowledge to have access to the practice-- for writers who may typically struggle to succeed. Students are oftentimes suppressed with labels such as "underperforming" or "unmotivated," when in reality, they may simply be lacking the toolkits to achieve the academic reading and writing tasks. Lankshear and Knobel (2012) explained that digital technologies greatly enlarge ways of generating encoded meaning available to people. The authors provided the example that "someone who would readily acknowledge not being able to draw or paint or take photos with any artistic or other merit whatsoever can, in a relatively short amount of time, create a collage of images and text to contribute to a popular online meme" (p. 51). Similarly, fanfic practices have also been shown to help a multitude of learners, specifically students who have not had a history of success in the classroom, develop their literacy skills and improve their identities as readers and writers.

For example, Black (2009) found that the participation in fanfic discourse communities can help ELLs move beyond the mechanical aspects of "decoding and encoding in the target

language" and give them access to the discourse required to achieve the "ultimate goal" of becoming literate in another language: "to be able to successfully express one's own ideas and to comprehend the thoughts of others" (Chun & Plass, 2000, p. 153). The purpose of the study was to explore how the informal writing space might show how ELLs with access to literacy learning and the virtual environment might promote affiliation with composing and interacting in English. The study found that participation on the site extends beyond posting texts for entertainment, as fans engage in activities such as peer reviewing, collaborative writing, and exploring certain genres of writing. Implementing these opportunities into the classroom may allow more opportunities for the diverse student population to make meaning of texts, gain a positive identity as a reader and writer, and improve motivation to complete reading and writing tasks because they are engaged.

Finally, by minimizing teacher control, "lower performing" groups of students or minoritized students will be less likely to be lower/separated. For example, Nanako, a generation 1.5 Chinese immigrant who moved from Shanghai to Canada with her parents and began learning English when she was 11, became more confident in her ability to express herself and comprehend others in the English language by drawing on her Chinese background (Black 2005, 2006, 2009). After just two-and-a-half years in Canada, Nanako began writing and publishing her own fan fiction in English, through which she was able to develop not only confidence and motivation in language learning and writing in English, but she was also able to forge a new international and multilingual identity. And, just as another fan, Chloe, participated in the anime world so that it provided her with a positive social updraft in which her strengths were validated (Cook & Smagorinsky, 2014, 2016), implementing fanfic in the literacy classroom can create opportunities for students to develop a positive identity of themselves as readers and writers; it is

possible that the development of this positive identity will motivate students to actively participate in reading and writing tasks in class. By creating activities in class that give students a sense of autonomy, students will become more accountable for their learning in the classroom, and the familiarity from the mentor texts could potentially motivate students to not only complete reading and writing assignments, but to do it more successfully.

In terms of literacy instruction, discussing elements such as plot, setting, or characters happens often; however, using fanfic elements as a means for students to apply their own interpretations of texts to create a response would not only go above and beyond the Common Core standards, but it would potentially also allow for a more engaging pedagogy. Students would have to understand the text to some degree and not completely abandon the plot, but a canonical text now has the potential to be available to all students as they write in their own background and create an interpretive text. Students would be able to use their background knowledge and cultural codes when reading a text, create intertextual connections with other texts introduced by the teacher as well as other texts written by students in the class, and see beyond finding the prescribed meaning in the text and instead also challenge plot situations and character decisions to question ideologies present in the text and respond to the larger issues, meeting different expectations of the curriculum standards required by the state.

Using an Online Writing Space to Foster Participation in a Community of Practice

The affinity spaces in which fanfiction occurs also serves as a design to help engage students in in-school literacy practices. Lankshear and Knobel (2012) explained that participation, collaboration, and distributed systems of expertise, knowledge/wisdom/intelligence and cultural production assume participatory forms within communities and networks of shared interests or affinities that have the kinds of characteristics associated with current conceptions of

"participation in affinity spaces" (Gee, 2004), "participatory cultures" (Jenkins et al., 2006), "communities of practice" (Lave & Wenger, 1991), etc. These terms are widely used to capture the idea of networks and communities of shared interests where people associate, affiliate, and interact in kinds of "collective enterprise" (Jenkins, 2010) in order to pursue and go as deeply as they wish into their "affinities" or what they are especially interested in. Because I made the choice to create an online writing space that was not public, the space in my study is not a true affinity space, as participants in an affinity space come together to further their work in a public setting with the collaboration of others. When setting up my study, I wanted to ensure that my students were protected, so I decided to create a space that was not viewable to the public. This way, students could still interact within the online writing space, but their work was not public to strangers or posted on public pages on the internet. Because my space was only viewable to the students in my classes, and because they were required to go to the space to complete classwork, it is not a true affinity space that is fostering "participatory culture" as Jenkins etl. al. (2016) defines it. However, I did model the online writing space around fanfic affinity spaces in the sense that participants can post, review others' work, collaborate, and recreate their own meaning as a collaborative group. Thus, the students in my study were participating in an online writing spaced, modeled after affinity spaces, and foster participation in a community of practice.

Moreover, Knobel (2012) explained that a "large and growing numbers of people are 'joining' literacies (and devoting impressive amounts of time and energy to them) that differ greatly from mainstream cultural models of literacy of the modern era (and, particularly, of literacies as they are constructed and engaged within formal educational settings like schools)" (p. 58). Much of the "nature" of this difference is captured in Gee's accounts of learning within affinity spaces (e.g., Gee, 2004) – forms of what John Seely Brown and Richard Adler (2008)

call social learning. Many of the key features of affinity spaces enable learning. Gee (2003) describes affinity spaces as:

> specially designed spaces (physical and virtual) constructed to resource people [who are] tied together … by a shared interest or endeavor … [For example, the] many websites and publications devoted to [the video game 'Rise of Nations'] create a social space in which people can, to any degree they wish, small or large, affiliate with others to share knowledge and gain knowledge that is distributed and dispersed across many different people, places, Internet sites and modalities (magazines, chat rooms, guides, recordings). (p. 9, 73)

Thus, affinity spaces potentially facilitate participation, collaboration, distribution, and dispersion of expertise and relatedness, and these features are integral to the restorying online writing space used in my study.

Furthermore, Jamison (2013) detailed the history and culture of fan writing and what it means for the way we think about reading, writing, and authorship in her book, focusing on literature, community, and technology. She explains that fan fiction has the potential to develop a positive sense of self, shape the writer's identity and worldview, and create a community in which writers feel comfortable giving and receiving feedback to continually mediate meaning. Through the exchange of responses within the fanfiction affinity space, writers are able to discursively position and represent themselves as conversant members in a pluralistic space that fosters a positive sense of self (Black, 2006). Therefore, framing this study around the use of an online writing space, modeled after the fanfic affinity space, may have the potential to engage readers by improving their identity as writers.

However, although these studies do show implications for the classroom, there was a study that created "outrage" among the fan community, leaving participants feeling suspicious and resistant to using fan practices in the educational context and to remove a work from its "intended" context and divorce it from a largely unwritten set of rules is a violation for many fan writers (Minkel, 2015). This outrage occurred because the Berkeley student participants did not understand common intertextual references and tropes or commonly upheld norms for interacting with fan fiction and fan writers. Thus, it is vital for literacy teachers and researchers intent on integrating fan practices into teaching contexts to keep in mind the degree of involvement and interaction with fans and fan communities that different types of fan tasks entail (Sauro, 2017).

Moving beyond guidelines and suggestions for the use of fan practices in language and literacy instruction, there are a few studies that have actually looked at the efficacy of bringing fan practices into the classroom. In a class of advanced learners of English who were training to be secondary school English teachers in Sweden, Sauro and Sundmark (2016) explored the efficacy of using collaborative blog-based fan fiction based on J. R. R. Tolkien's fantasy novel *The Hobbit* to bridge both language and literary learning. Specifically, they explore the sequencing of subtasks leading to the writing of a missing moment from *The Hobbit* that requires each student to write from the perspective of one character in their contribution to their group's story. In doing so, students must demonstrate literary competence, through the ability to incorporate aspects of plot, setting, and style to fit in with the larger story, and linguistic competence, through the ability to imitate the specific lexical and grammatical choices of their character in speech and thought. Of particular note, unlike the learning activities used by the Berkeley class mentioned by Minkel (2015), these fanfiction tasks did not ask students to go into

fan spaces and engage with actual fans and fan works, but instead drew upon fan works as models and sources of inspiration for these classroom activities (Sauro, 2017).

Thus, in my study, I created a classroom online writing space that was based on fanfic practices, but it did not require my students to enter existing fanfic affinity spaces. As I thought about how I wanted to set up my study, I felt that although I received consent from students and guardians, I wanted to protect my students from content that was beyond my control. If this study was set up in a true affinity space, students would possibly have access to mature content, and since they were only ninth graders, I was worried about exposing students to content that would make students or their parents uncomfortable. Additionally, because this space was going to be used for school purposes and not solely for the means of individuals coming together to create fanfiction, my space would have different rules and norms than a true fanfic affinity space. However, by creating a classroom online writing space that used elements of the fanfic affinity space, I was able to avoid entering existing fanfic affinity spaces, protecting not only the fanfic community, since my students did not know the rules and practices, but also protecting my students from engaging with strangers and perhaps seeing mature content. Essentially, I used elements of fanfic to provide writing opportunities in my classroom.

Access to the Canon for All: Narrating the Self into Existence

Not only may the use of online literacy practices framed around fanfic promote engagement for unmotivated writers, but these practices may also promote critical thinkers in the literacy classroom by providing access to more than just the dominant few. In addition to finding ways to engage writers through online platforms, student writing identities may also be improved by allowing students to write counternarratives to texts they cannot relate to. A common problem with the literature available in classrooms is the limited groups of readers who have access to the

current narratives being published. Toliver (2018) researched the prevalence of Science fiction and fantasy (SFF) in Black children's books. The author concluded that although more SFF books portraying Black protagonists have increased in the past thirty years, there are still few narratives about strong Black girls. Myers (2014) noted that the boundaries imposed upon the imaginations of children of color force them to limit their dreams to what they can perceive. Toliver (2018) added:

> [Black girls] are stuck in a box perfectly outlined to specific proportions designated by the major presses who publish the books, and the nails to close the box are hammered shut by the systemic cycle in which all literacy stakeholders take part…. [Imagining new hopescapes] ensures that Black girls are able to imagine what they want from the world and work to create new ways to make their dreams a reality, rather than being forced to use the tools that the realistic world provides. (p. 19)

The lack of windows, doors, and mirrors in texts oftentimes makes texts only available to the privileged, making it particularly difficult for non-dominant students to access the dominant narratives being presented in school systems and leading to unengaged students who are unmotivated to complete reading and writing tasks in the classrooms. While the continued fight to publish a wider variety of books that allow all readers to "see themselves" in the text is indeed important, restorying reading and writing practices have allowed people to begin inserting themselves into narratives that had once silenced them.

Restorying Pedagogy

Thomas and Stornaiuolo (2016) conducted research using transactional theory to discuss restorying texts, focusing on examining bending, as "reimagining stories from nondominant, marginalized, and silenced perspectives" (p. 315). The study focused on bending as one way

youths make manifest their embodied, lived realities and identities, providing examples from sites of fan communities where participants produced racebent fanwork based on popular children's and young adult books, movies, comics, and other media. The authors situated these phenomena within a larger tradition of "narrating the self into existence." In other words, the authors examined the ways young people place themselves at the center of their literate worlds as they read and write themselves into stories that have previously marginalized, silenced, or excluded them.

In the secondary English classroom, students can restory texts according to the six forms of restorying outlined in the study: time (alternate history), place (alterverse), perspective (e.g., women's narratives, slave narratives), mode (e.g., graphic novel versions of canonical classics), online (posting online together in response to conflicts with the plot), or identity (race bending). Thomas and Stornaiuolo (2016) noted:

> Young readers [will be] pushing back on official interpretations to create counternarratives that assert, *I exist, I matter, and I am here.* We ponder what it would look like if schools and educators encouraged young people to take ownership over texts, to engage in restorying processes that place [young readers] at the center of their literate worlds and that foster collaborative understandings which affirm their lived experiences and identities. (p. 332)

The findings of Thomas and Stornaiuolo's (2016) study demonstrated how readers placing themselves in the center of their literate worlds can lead to collaborative understandings that affirm their identities; however, this study explored readers' out-of-school literacies. Thus, this study has the potential to inform classroom instruction and a pedagogy comprised of restorying literacy practices. Colman and Pimentel (2012) asserted that by implementing

restorying in the classroom setting, students may not only be able to see themselves in texts that they were once excluded from, but it may also allow for creative capacities of meaning making beyond the limitations of the four corners of the text. Therefore, this element of classroom-based research is worthy of further examination, further proving a need for my study to investigate restorying in the secondary literacy classroom.

By allowing students to read in a way that enables them to see themselves—or insert themselves—into a text rather than simply finding the prescribed meaning, restorying practices create the potential to lead to more engaged readers and writing that moves beyond finding the prescribed meaning from the text. In essence, because participants are becoming less of passive consumers of information and are starting to place themselves in the text, restorying practices can potentially lead to writing that is more available to students because it is grounded in the original text format. Moreover, students may be able find a purpose in their writing by creating their own counternarratives, moving beyond simple comprehension, and providing opportunities for students to respond to texts through analysis. Promoting analysis in literacy classrooms pushes beyond the boundaries of Common Core, potentially moving literacy students towards *thinking* about the text within their own experiences and forming a written *response* as opposed to reading for meaning and writing to answer a writing prompt, further proving why there is a need for my research study.

The concept of using literature to write in the reader's own narrative has been taken up widely in the fan fiction community, and studies have shown that allowing students to use their out-of-school reading and writing practices can further develop literacy practices in the classroom. For example, in their book, Jenkins and Kelley (2013) model a new approach for teaching reading in a participatory culture, which has been field-tested in six different secondary

English classrooms in which students create a cultural remix. The teachers in the study had students develop comic strips using Bitstrips; some staged and recorded plays; some created music videos; and some had students write fan fiction that explored perspectives of secondary characters onboard the *Pequod*. The authors contend that remixing allows all students to access the cultural canon and provides a way to implement the strategy with all texts to create engaging literacy practices. Thus, because secondary English students are able to gain access to the cultural canon, remixing may be more engaging to secondary English students.

Furthermore, Jamison (2013) detailed the history and culture of fan writing and what it means for the way we think about reading, writing, and authorship in her book, focusing on literature, community, and technology. She explained that fanfiction has the potential to develop a positive sense of self, shape the writer's identity and worldview, and create a community in which writers feel comfortable giving and receiving feedback to continually mediate meaning. Through the exchange of responses within the fanfiction affinity space, writers are able to discursively position and represent themselves as conversant members in a pluralistic space that fosters a positive sense of self (Black, 2006).

For example, Black, Alexander, Chen, and Duarte (2019) explored how online fanfiction, as an audience-driven, interactive form of writing, may offer a way for members of nonmainstream groups to push back against and offer alternatives to stereotypical and normative discourses. The authors' focus was on how autistic people, family members, teachers, and advocates cast autistic characters in their fanfiction stories and how these stories represent autism. The findings of the study suggest that these online narratives diversify available representations of autistic characters, and the interactive nature of the online publishing forum allows readers to respond to and potentially disrupt stereotypical thinking and common fictional

tropes surrounding autism. Thus, allowing students in the classroom to write in their own disabilities may increase their engagement because they are able to use their own intertextual experiences to write themselves into existence.

Additionally, if applied in the classroom, students may become more engaged in the books they are reading. According to Gangi (2008), "Since children must be able to make connections with what they read to become proficient readers, White children whose experiences are depicted in books can make many more text-to-self, text-to-text, and text-to-world connections than can children of color" (p. 30). Allowing students to write their own interpretive texts can allow minoritized students to become more engaged in literacy instruction as they are able to narrate themselves into texts that do not include them. Sutherland (2005) asserted that literacy practices can be used to negotiate boundaries of ascribed identity. As participants read and create their own restoried texts, ideologies are potentially challenged and the interpretive texts now may relate to participants' worldviews. For example, Yenika-Agbaw (2014) used Black Cinderella as a means to enhance school curriculum with multicultural literacy. As students connected a White-dominant text to their own history by inserting their own beliefs and values, the popular fairy tale became available to all students, challenging the singular perspective, and I would assert that by including these students, the literacy practice became more engaging.

Wood and Jocius (2013) also found that focusing on the cultural, social, and personal development instead of simply trying to improve literacy achievement for Black male readers and writers focused on skill-based learning can enhance Black male's engagement in literacy practices and move away from so many Black males "hating books because of their inability to see themselves in the text" (p. 4). Thus, as these studies show the potential to allow students to

write themselves into narratives that once excluded them, there is a need to conduct further research to see if creating written, restoried responses allows literacy students to not only create their own interpretive texts, but if the restorying practice influences their engagement as a reader and writer in the secondary literacy classroom.

Based on these research findings, it is evident that through the online practices of writing fanfiction, participants partake in the analysis of the media that the fanfic is based on, explore unaddressed themes, and rewrite media in a way that is more relevant to the reader. Thus, participants are learning to be less of passive consumers of information and to begin challenging and questioning (Bahoric & Swaggerty, 2015; Black, 2009). In terms of classroom instruction, students would be able to use their background knowledge and cultural codes when reading a text, create intertextual connections with other texts introduced by the teacher as well as other texts written by students in the class, and use critical reading to see beyond the simple meaning of the text and challenge plot situations and character decisions to question ideologies present in the text and respond to the larger issues. This practice would exceed the expectations of the curriculum standards required by the state and develop critical readers and writers.

Summary

Based on the literature presented in this literature review, it is clear that fanfic and restorying practices have the potential to inform literacy pedagogy in the English classroom. Sauro (2017) asserts that integrating fan practices into formal classroom contexts remains an emerging and underexplored area. As I designed my study, I considered Sauro's (2017) guidelines and thought about how to incorporate the key components such as "self-directed engagement, collaboration, and multiple paths toward participation" (Curwood, 2013, p. 413); looked to online fanfiction archives and fan sites for models of potential classroom tasks (Sauro,

2014) and feedback opportunities (Behrenwald, 2012); encouraged research and provided guidelines for pupils wishing to write from and explore the perspectives of other groups when carrying out bending projects in the classroom (Thomas & Stornaiuolo, 2016); and considered and respected the local culture and autonomy of fan communities when designing activities that require students to go into fan spaces (Minkel, 2015).

Ultimately, this research study continued to investigate if and how online literacy practices allowed students to write in their own counternarratives by making intertextual meaning, and if this strategy improved engagement among secondary literacy students. As online practices were implemented into literacy instruction, students were able to gain access to canonical or popular texts and make culturally, socially, and historically constructed meaning within the context of the classroom learning community. Instead of trying to find the prescribed meaning in the text, students were reading texts for comprehension, using the canonical elements, and writing their own texts that move far beyond the "basic" meaning of the text, developing readers and writers who are able to create their own counternarratives. Additionally, students became more engaged in the classroom literacy practices as they were able to develop a positive identity as a reader and writer, informing literacy pedagogy. Carrying out this study helped continue answering these questions, progress research findings in the language and literacy field, and inform future literacy pedagogies.

CHAPTER 3

METHODOLOGY

This chapter begins with an explanation of the design of this case study. I provide an overview of Meadow City High School (all names of places and people are pseudonyms), the school setting for this case study. Specifically, I include general information about Meadow City High School, the community, and the rationale for conducting research in my own classroom. I also provide background information on the two sites in which this study was conducted: my classroom and the online writing space. Following the description of the site, I include an in-depth description of the seven participants. Secondly, I detail the procedures of this study and explain the implementation timeline, detailing what materials were used and how this 4-week study was implemented in the classroom. I then include a detailed description and explanation of each data collection method used for this case study, including participant observation, collection of documents and artifacts, and interviews, and how those data sources served the purpose of answering my research questions. Finally, I review the data analysis process that resulted in the vignette descriptions of the participants' experiences, the research methodology used for this study.

The purpose of this study was to explore if the use of the online literacy practice, restorying, allows opportunities for students to make meaning of texts by writing in their own counternarratives, moving beyond the outlined Common Core State Standards (2010). The study also aimed to investigate whether the restorying strategy increased engagement levels in a

specific group of currently disengaged ninth grade language arts students. The following research questions guided the design, observations, and interviews.

1. *In what ways, if at all, does the use of restorying practices in a secondary literacy classroom create opportunities for high school students to create a written, interpretive text?*
2. *To what extent, and in what manner, does the use of restorying practices affect high school students' engagement in reading and writing tasks in the secondary English classroom?*

Research Design

Case Study

As previously mentioned, a reading transaction occurs in a particular space and time, including the social and cultural constructs and influences, to create a culturally mediated meaning and response. Thus, when students were constructing their interpretive texts, drawing on their own culturally mediated evocations, they were writing as an episode of interaction, exhibiting intertextuality with a particular scholarly community discipline, in this case the secondary English classroom infused with norms from restorying reading and writing practices, typified by particular premises, issues, and givens (Nystrand, 1989). For these reasons, I conducted a case study to explain the reasons for a problem or success, why an innovation worked or failed, and evaluated alternatives and applicability (Merriam, 1998).

Merriam (1998) contends, "By concentrating on a single phenomenon or entity (the case), the researcher aims to uncover the interaction of significant factors characteristic of the phenomenon" (p. 29). In qualitative case studies, the researcher's purpose is not only to organize data but to identify and gain analytic insight into the dimensions and dynamics of the

phenomenon being studied (Dyson & Genishi, 2005). My primary goal, therefore, was to understand how the phenomenon matters from the perspective of the participants in the case. My research process was inductive, grounded in the collected data; specifically, these data included field notes on people's actions in particular contexts, interview transcripts of participant's reflections, and various artifacts relevant to the case (e.g., online writing space transcripts, surveys). As pieces of data were organized and compared, and interrelationships were examined, I was able to uncover new spaces—new questions—in the developing portrait of the case. New questions took shape, and throughout this process, I was able to organize and analyze. Following the principles set forth by Stake (1995), I worked to provide a descriptive narrative gleaned from the wide variety of data gathered. I have not simply "reported" my findings, but rather have woven a story that works to pull the reader into the research.

When researching a student's transaction with a text within a particular time of the school year, in a particular social and cultural setting (the classroom), and under particular circumstances (what is valued in the classroom as response, purpose for writing, norms/rules, etc.), a case study aided in the analysis of how using restorying literacy practices in the classroom provided students with the opportunity to create meaning of texts through their written, interpretive texts and if the strategy engaged students. Thus, this study investigated "how" and "why" the use of online reading and writing practices in the literacy classroom allowed students to create their own interpretive texts and become engaged in classroom literacy practices.

Site Selection

This case study took place within my classroom at Meadow City High School, a public high school located in Gains County (pseudonyms). Gains County High School has 3,998

students enrolled. 22% of the total enrolled population are economically disadvantaged, and 43% of the total enrolled population are minoritized students. Of the entire student population, eight percent are Asian, 19% are Black, 13% are Hispanic, 57% are White, and four percent are from two or more races.

All observations and interviews took place on campus in my classroom. Although Glesne (2011) warns against "backyard research," I chose to use my unique position at MCHS of teacher and researcher "to improve the schooling experience for students" (p. 43). While the argument can be made that conducting research to improve the experience for students can be done in other teachers' classrooms just as effectively without the issues involved in conducting research in my own classroom, the instructional strategy of implementing online reading and writing practices in the classroom to allow students to write in their own narratives was not currently being implemented in any other teacher's classroom. Thus, because I was trying to implement a new literacy strategy in my school, my classroom was the best-suited environment to research whether or not students are provided with opportunities to create interpretive texts and improve engagement in the literacy classroom through the use of restorying texts. Because I was a current, established teacher as well as a current teacher researcher, I had the opportunity to research in this setting and provide suggestions on the development of literacy instruction, especially since I often engage in professional development with teachers at MCHS and at the county level.

Two Classroom Environments: One Physical, One Virtual

To give a thorough description of the setting, I present a brief background of the two classroom environments. The first classroom setting was my physical classroom. Physically,

students were in my classroom daily during the 4-week unit. Students sometimes sat in the "standard" desk arrangement, and sometimes desks were arranged in different groupings.

Figure 3.1 Mrs. Fowler's Classroom

The second classroom space was the classroom online writing space. To protect students' privacy and ensure that I was able to monitor material that may not be suitable for young students, Edublogs was used for this study as opposed to a true fanfic affinity space. Details of the content of these online writing spaces is detailed in the procedures/implementation section of this chapter, but I have displayed a screenshot of both spaces, Figures 3.2 and 3.3, for a visual of how the virtual spaces looked. To combat any potential privacy issues in my study, I implemented specific elements of fanfic that work in my classroom rather than having students post on a fanfiction website. Black (2005) stated, "As an author of online fanfiction, [the writer is] implicitly giving permission for these texts to be analyzed, critiqued, or lauded by readers or reviewers" (p. 121). Thus, most fanfic authors are aware that they are giving public permission to read their work to anyone who has access to the site. While I did receive parent/guardian

permission for students, because the participants in this study- explained further in the next section- are minors, providing a classroom online writing space made students' work safe and secure from the public, and they were not exposed to content that I was unable to monitor or control. Ultimately, I kept students' work in a bounded community given my eye to safety, using collective response only within the groups of students I was already teaching.

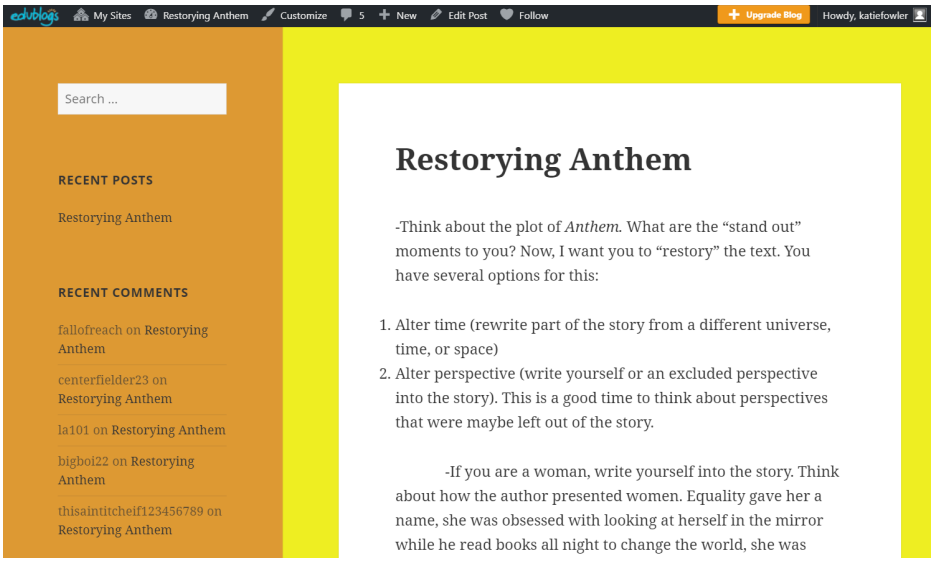


Figure 3.2 Restoried Response EduBlog Space for *Anthem*

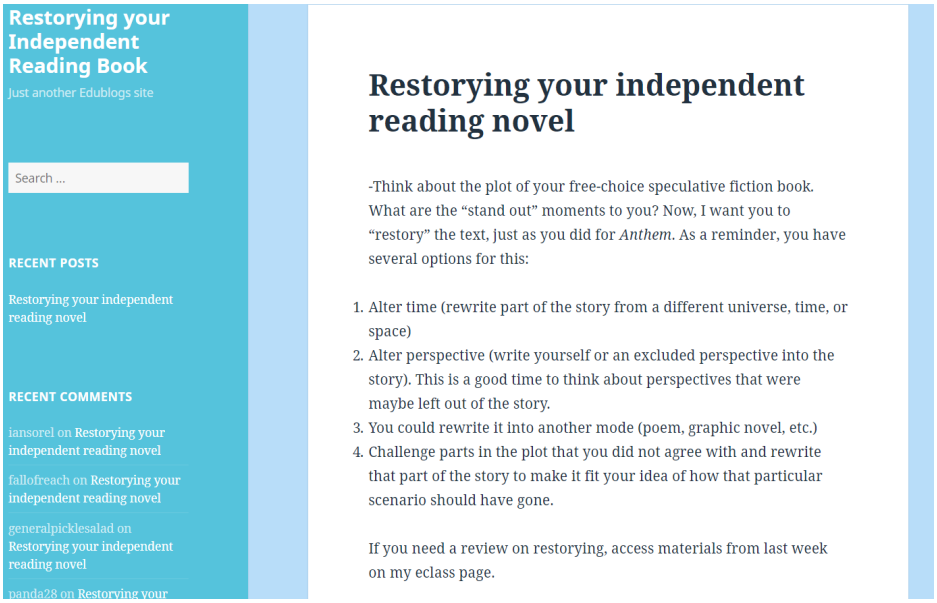


Figure 3.3 Restoried Response EduBlog Space for Speculative Fiction Novel

Research Participants/Participant Selection

Before this study could begin, an approved Institutional Review Board (IRB) application was required. The primary purpose of the IRB is to protect the rights and welfare of human research participants. The University of Georgia IRB committee reviewed and approved my application for this research project in December of 2018.

I used purposive sampling within my own classroom of a total population of 162 students who attended a public, city-district high school in a southern, metropolitan area. These participants were current students in a variety of my ninth grade Composition and Literature classes. The chosen student participants were currently disengaged writing students and came from different class levels within my own classes (college prep, honors, and gifted). The study aimed to gain a better understanding of whether the use of restorying provided opportunities for a particular group of disengaged students to participate in online reading and writing practices in a language arts classroom, create interpretive texts, and become engaged in literacy practices in the classroom setting. The sample selection criteria for this study were as follows: 1) student in my high school language arts classroom, 2) engagement in language arts, 3) level of class the student is enrolled, and 4) parents' permission to be studied and have the work pusblished.

This study occurred within a bounded context of a suburban high school to ensure the research remained within reasonable scope (Creswell, 2003). Before beginning research, I sent home a parent email (Appendix B) explaining our upcoming unit and my research interests and purpose. To introduce the study to the students, I explained that I was conducting research for my doctoral program through the University of Georgia. I explained that the study would require no extra work from students because I would only be analyzing work that they were all completing. I also explained that if their parents did not deny participation, I may select their

child to answer a few additional questions at some point during our restorying unit. I explained that all student information and grades would not be included in my analysis or write-up, and if they choose not to participate, it would not count against them.

Participant Descriptions

Of the original 12 participants, only seven were able to finish the study. Two participants moved schools, three participants were suspended for 10 school days, one was accepted into the PBL program and moved classes, and one had over five absences throughout the study. An introduction to the seven participants is included below. Pseudonyms were used for student names.

Table 1

List of 9th Grade Participating Students

Student Participant	**Class Placement**
Ally	College Prep
Caroline	College Prep
Cason	Gifted
Derrick	Gifted
Gregory	Gifted
Melody	Honors
Tatiana	College Prep (on current 504 plan)

The following is a brief description of the seven participants. Included in the description is their reported engagement in literacy practices, past participation and performance on reading and writing activities, and outside-of-school reading and writing practices.

Ally. Ally is a student in my first period college preparatory class. While Ally performs well on cold read selected-response assessments, typically ranging in the high B score, Ally rarely scores well on writing assignments. According to Ally's pre-survey, she likes reading but does not like writing. Ally reported she struggles with remembering what is expected for each "type" of writing and often forgets important elements, hindering her score.

Caroline. Caroline is a student in my fifth period college preparatory class. Caroline's pre-survey indicated that she does not feel engaged in reading and writing assignments in school. However, she reported that she enjoys reading outside of school because "there is not an assignment that goes with the reading." Caroline did not complete one of two major essays last semester, and she rarely finishes writer's notebook entries in class.

Cason. Cason is a gifted student in my second period gifted class. Cason is an avid reader outside of class and regularly engages in classroom discussion about texts we are reading, but he rarely finishes any writing assignments. He did not turn in either major writing assignment last semester, did not complete his writer's notebook (reported he lost it), and he did not complete the first narrative of this semester. Cason reported in his pre-survey that he enjoys reading and feels comfortable with selected-response questions, but he does not enjoy writing about these topics because it is typically "long and boring."

Derrick. Derrick is a gifted student in my third period class. He expressed to me mid-year that he really enjoys reading and writing, and he participates in online writing forums outside of school. However, Derrick struggles with writing form and often will quit before he even makes progress, sleeping for the remainder of the class. Derrick reported in his pre-survey that he really likes to write and thinks he's good at it, but his middle school teacher always failed him, so he doesn't want anyone to tell him he can't write.

Gregory. Gregory is a gifted student in my third period class. Gregory reported in his pre-survey that he does not enjoy reading or writing because he gets distracted and cannot focus when he is reading. He stated that in middle school, the teacher read more things out loud to them, and he liked that better. His pre-survey stated, "I really like the teacher, but I'm just not good at Language Arts." Gregory's previous writing shows good basic writing skills, but he rarely scores well because the writing assignment is typically based on a text that he has not read.

Melody. Melody is an honors-level student in my second period class. Melody scores well on cold read tests and informational and argumentative writing. However, she does not do well on narrative writing. Melody reported in her pre-survey that she is not good at creative writing and does not know what to do when there is not a prescribed method or formula to her writing. She stated, "I do better with writing when I know what is expected. I know the minimum number of paragraphs, textual evidence, and MLA format required in an informational or argument essay, but I get lost when it's just up to me to write whatever."

Tatiana. Tatiana is a college preparatory student in my fifth period who was moved to a 504 plan during this research study. Tatiana is very quiet in class and does not participate often in classroom discussion. She did not complete either major essay last semester or any narrative writing assignments. She typically scores in the "C" range on cold read assessments. She reported on her pre-survey that she does not understand how to read a text and then choose details to write about. She stated that she "doesn't know how to pick what to use and what to leave out." She also reported that she needs help as she's writing (not just at the end), but she cannot stay after school and does not want to ask in class and "look dumb."

Subjectivity Statement and Role of the Researcher

As Stake (1995) explained in his text, *The Art of Case Study Research*, "subjectivity is not seen as a failing needing to be eliminated but as an essential element of understanding" (p. 45). Qualitative research is subjective; therefore, being clear about one's subjectivity is not only essential for the context and validity of the research, but it is also essential for a thorough understanding of the research. Therefore, outlining my own role in my research is essential to understanding the purpose behind my chosen research topic, as well as my chosen theoretical lens.

As I mentioned before, I conducted my research study within my own classrooms with my own students, putting me very close to my research site in multiple ways. My educational background, work experiences, and beliefs about learning and teaching played a role in the design, implementation, and conclusion of the research. Additionally, I developed a relationship with my students for a semester before conducting this research, so I am aware that I may have come into this research with preconceived notions and opinions about the study participants. I also realize that I have a dominant role in the classroom that may influence certain student behaviors. Although I was aware teacher autonomy and grading procedures in my classroom may influence student behaviors, it was important that I kept an ethical and reflective stance while collecting data, as I did not want to take advantage of my accessibility, familiarity, or power.

I assumed the role as an observer-participant in this research study. According to Erickson (1985), "A major strength of participant observation is the opportunity to learn through active participation—one can test one's theory of the organization of an event by trying out various kinds of participation in it" (p. 144). In the beginning of the study (detailed further in the

following section) when we were reading and completing activities about *Anthem* in class, I was more of an active participant, facilitating discussions, explaining the text, and teaching elements necessary for the unit of study. As the study progressed, I became more of an observer, listening to conversations and observing activity in the online classroom writing space. Also, my role as an interviewer-learner occurred the two times I needed to gather information from participants. My role as interviewer was to pose open-ended questions and listen. However, I was aware that students might say what they thought I wanted to hear. To avoid students responding based on what I wanted to hear, I tried to explain to students that they could answer honestly and I was trying to learn from them. The students were open and expressive during the interviews, sharing their opinions freely with me. I was aware of my positioning within the classroom as a white, middle-class, female educator. I also embodied my role as a married young woman, coach, educator, researcher, observer, and learner throughout my data collection process.

Procedures/Implementation

The research was conducted in two phases. During phase one of the research, all students in my ninth grade language arts classes took a pre-survey answering questions about themselves and their current engagement in reading and writing activities (Appendix A). I then analyzed the responses and identified 15-20 participants who were currently unmotivated to complete reading and writing activities in class. This information was gathered based on students' self-reported answers as well as their participation on previous reading and writing activities completed in class. As encouraged by my county, I then sent home a passive letter for parent/guardian permission (Appendix C). There was a physical copy sent home with all students as well as a parent email sent with the letter as an attachment. Students were to bring the letter back only if

they were declining participation. Passive parent/guardian permission is the standard in my county and recommendation from the research board who approved my study.

During phase two, I chose 12 unmotivated students who did not return the passive parent permission form denying participation. I decided to choose 12 participants to avoid having a risky participant number (e.g., in case kids were to withdraw, dropout, miss school, etc.). As detailed earlier, seven out of the 12 participants finished the study. Prior to collecting any further data on these students, I used the assent script (Appendix D) to obtain verbal assent from all participants. I then analyzed their restoried responses and gathered additional information to see if the implementation of restorying improved student motivation to complete reading and writing activities in class and if this strategy helped students make meaning of texts. During phase two, the post survey (Appendix E) was taken by all students so participants were not singled out, but I only analyzed the responses from the seven chosen participants who were able to complete the unit for the purpose of this research study.

During the first three weeks of the study, we read *Anthem* in class and completed skills covered in the unit. Lessons included a four-square analysis, literature circles, fishbowl discussions, body biographies (O'Donnell-Allen, 1998), poem comparisons, etc. (Appendix F). As the class novel was being completed, students were also reading their independent speculative fiction book and journaling in their writer's notebooks. While I provided a list of recommended speculative fiction books (Appendix G), students were allowed to choose any speculative fiction book they wanted to read with parent and teacher approval. The *Anthem* unit was taught as a grade level, and I paired the speculative fiction independent novel with this unit in order to complete the study. For more information on the implementation of this entire study, see

Appendix H for a detailed, pearl list organized chronologically by date. Included below is the outline of the lesson plan format and materials used in the four-week study.

Table 2

Week One Lesson Plan

1/21	**1/22**	**1/23**	**1/24**	**1/25**
Students took pre-survey in class Introduction to *Anthem*	15 min. of reading/reflecting on speculative fiction novel --topic to consider: space/setting—what if it was told somewhere else? Read Chapter one of *Anthem* together as a class Homework: Read nonfiction article about arranged marriages	Read Chp. 2 in *Anthem* together in class Class fishbowl discussion on "variations of dating" in different cultures: US, nonfiction article, and "palace of mating" in *Anthem*	Chapter 1-2 Quiz Read 15 min. of reading/reflecting on speculative fiction novel --topic to consider: how does the time period influence the narrative? What if it was told some other time?	Read chapter 3 in *Anthem* Review narrative techniques: characterization using mentor text "Libby Day" Practice characterization of self in writer's notebook, peer edit

Table 3

Week Two Lesson Plan

1/28	**1/29**	**1/30**	**1/31**	**2/1**
Read chapter 4-5 in *Anthem* 20 min. of speculative fiction small group "coffee convos" --discuss character action	Read Chapter 6 in *Anthem* Complete four-square analysis with a partner	Read Chapter 7 in *Anthem* Paired text: Compare the situation in the novel to such government agencies as the Federal Drug	Read chapter 8 in *Anthem* Use mentor text to analyze narrative techniques: DIDLS	Read chapter 9 in *Anthem* Class discussion on Prometheus—what resonates with you? Do you relate to his situation? Have

that resonates or opposes your experiences or beliefs?		Administration and the Federal Aviation Administration, which allow new products or new air routes only if they will "benefit the community."	Writer's notebook entry practicing using 2 chosen narrative techniques describing any situation in students' lives (highlight examples of narrative techniques)	you ever been in this situation? OR do you disagree with his actions? Think aloud Write it Out (in writer's notebooks)

Table 4

Week Three Lesson Plan

2/4	**2/5**	**2/6**	**2/7**	**2/8**
Read chapter 10 in *Anthem* As a class, write this scene from The Golden One's perspective—focus on narrative techniques, character thoughts/feelings. Class writing added to resources folder on classroom website. Coffee Convos on speculative fiction books: what if the story was told from a different	Read chapter 11-12 in *Anthem* Closing conversation: topics include the role of women (submissive), opinions on how they handled the situation, issues of power/alternative solutions	Analyzing *Anthem* group work Topics include: -life expectancy in cultures around the world -poem comparison -objectivism philosophy analysis	*Anthem* Body Biography in groups	Finish *Anthem* Body Biography in groups Gallery walk the last 20 minutes of class

character's perspective				

Table 5

Week Four Lesson Plan

2/11	**2/12**	**2/13**	**2/14**	**2/15**
Restorying *Anthem* Introduction/Jigsaw: groups labeled with restorying categories Students choose a table, discuss their category, and share out ("write in the air" concept) Deadline to have independent reading novels finished!	Review Assignment expectations , Show examples, explain categories of restorying, student work session --also explain same assign. Applies for ind. Novel (due Friday) Restorying *Anthem* on computers	Half of class: Finish/submit restoried *Anthem* response Fill out explanation ticket-out-the-door --both due by 10 PM Other half: Coffee Convos—apply restorying to your indep. novel	Half of class: half of students present book talks on speculative fiction books Other half: begin working on speculative fiction restoried response (may work on it at home)	Half of class: half of students present book talks on speculative fiction books Other half: Continue working on speculative fiction restoried response (due NEXT Friday so students have time to comment, respond, reflect, and revise)
**-Ticket-out-the-door: restoried explanation was sent out via Remind 101 on Friday, 2/15, and was to be completed by the following Friday, 2/22, when students turned in their restoried response. **Post-survey was completed the following Monday, 2/18				

As a teacher, my goals were to allow opportunities for students to create meaning of texts by writing their own counternarratives, interact with peers to mediate meaning, and improve engagement through the use of the online writing space. To achieve these goals, I asked students to post in two different online classroom spaces: one for their *Anthem* restoried response and one for their independent speculative fiction restoried response. Students chose their own screennames, and only the student and I knew what screenname belonged to whom. I kept a

guide locked in my filing cabinet until the research analysis was concluded. I also explained to students, by showing them an example of a true fanfic website, how the affinity space functions to give and receive feedback to continue to mediate meaning. Students were encouraged but not required to post and comment freely, constructively, and respectfully on others' posts.

Because students' writing was informed by the larger community, it was important to ensure that participants were aware of the rules and norms of the literacy community and what the purpose for their writing was. It was also important to create a classroom context that valued their writing. Smagorinsky and Coppock (1994) explained that "in a social context that supports the construction of personally meaningful texts, students can draw on a variety of personal understandings to build meaningful interpretations of literature. To develop their understandings, however, the tools they use must be valued in the instructional setting" (pp. 295-296). Therefore, I ensured to establish norms in my classroom (intercontexts) that provided students with the experience and language to comfortably articulate their responses as well as explained to my students that while they were completing an assignment for school purposes, their response, no matter how different from others in the room, was valued and accepted.

The online writing space did offer the case study participants some degree of ownership and flexibility to control and offer their literacy perceptions and experiences, when they felt inclined to do so. Perceptions are a critical component when trying to capture perception because perceptions are rarely ever stationary and more likely to be fluid and spontaneous (Lankshear & Knobel, 2007; The New London Group, 1996). Essentially, the online writing space allowed participants to encounter and engage in participatory spontaneous interactions outside of the interviews. To observe the most realistic perceptions in this study, it was critical to capture as many perceptual moments as possible. The flexibility and immediate availability of the online

writing space was helpful to secure better results in capturing those perceptions, especially allowing for time, space, and opportunity to observe those perceptions as they occurred. In addition to perceptions, I was also able to purposefully facilitate a variety of in-class and online discussions to determine if the participants were comprehending the texts they were reading and how the situated learning environment affected their understanding.

Data Sources and Collection

The goal of case study research was to understand the complexity of a case in the most complete way possible, and it is always very limited (Merriam, 1998). In addition, Erickson (1986) asserted that case studies combine close analysis of fine details of behavior and meaning in everyday social interactions with analysis of the wider societal context- the field of broader social influences where their everyday interactions take place. A case study approach allowed for the reporting of situated activities in a natural context. The method provided the opportunity for the researcher to include rich, thick detail through multiple forms of data collection including interviews, observations, and document analysis that allows the reader to be transported to the particular scene, fully understanding the phenomenon within its bounded context and the implications it may have for other real-life situations (Patton, 2015). Because of the understanding of the phenomenon at hand, qualitative case studies ensure that the issue is not "explored through one lens, but rather a variety of lenses which allows for multiple facets of the phenomenon to be revealed and understood" (Baxter & Jack, 2008, p. 544). Thus, in order to gain an understanding of how the use of online reading and writing practices in literacy instruction helped students form interpretive texts and increase engagement, I used multiple methods for collecting data to acquire a rich data collection including the following: document analysis, participant observation, and semi-structured interviews.

Artifacts and Documents

I used artifacts and documents to gain further insight on the case. Merriam (1998) uses the term "document" as an umbrella term referring to a wide range of written, visual, and physical material relevant to the study at hand including (but not limited to) public records, personal documents, and physical material or documents created by the researcher for the purpose of the investigation. Essentially, "documents" may include written documents as well as all forms of data that are not gathered through interviews and observations.

First, prior to choosing participants, a survey was given to students to ask basic demographic information and gain perspectives on reading and writing tasks in the classroom, outside of class reading and writing practices, and motivation and engagement in the classroom (Appendix A). I have also provided a screenshot of the survey below. These responses offered students' thoughts, feelings, and concerns as well as provided a rich description for each participant's identity and perception of literacy classroom instruction as well as their engagement in literacy instruction and motivation in the classroom. After reviewing the responses, I chose participants to focus on in the case study. I chose students who were not currently engaged in reading and writing practices in the classroom in order to investigate if the implementation of online practices improved the engagement in my classroom.

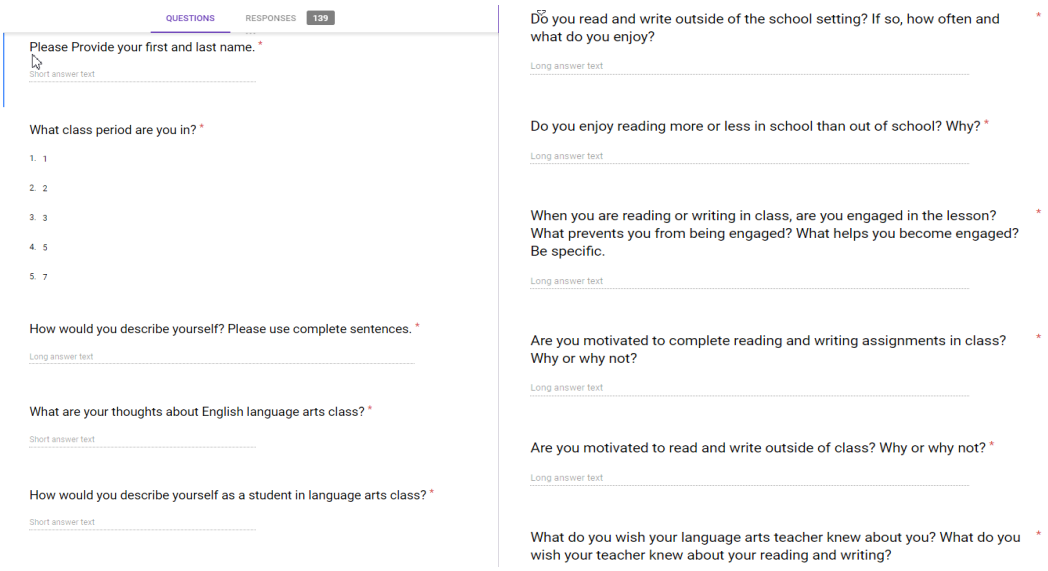


Figure 3.4 Pre-Survey Administered to All Students

A similar survey was given at the conclusion of the case study to gain insight on any changes that occurred in students' engagement, writing identities, and motivation following the implementation of online practices in the classroom (Appendix E). Conducting the student surveys also helped introduce discussion topics and stimulate thinking prior to the interviews (Roulston, 2014).

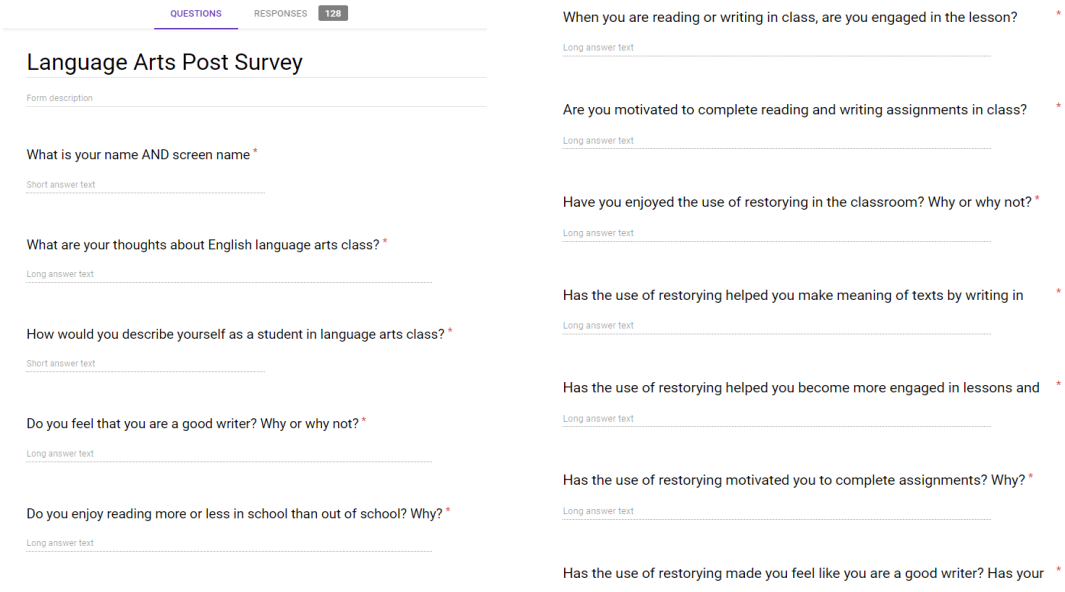


Figure 3.5 Post-Survey Administered to All Students

I created researcher-generated documents after the research had begun to learn more about particular situations and participants. For example, I had students fill out a ticket-out-the-door explaining both of their restoried responses. The ticket-out-the-door provided further detail for me to use in my analysis because I now had the reasoning behind their choices and was able to see not only their *product*, but I could also understand their *process*. Examples of student responses to the ticket-out-the-door are presented in chapter four. These documents were supplementary data that were used as needed, as they had the potential to provide insight on how a student's background played a roll, how they were excluded, or what element of the text they were challenging, throughout the analysis process.

Online Writing Space Transcripts

Moreover, I examined the written responses students posted in the classroom online writing space. There were two online writing spaces in this study: one writing space was to restory and participate in the discussion of *Anthem,* and the second was to restory and participate in meaning-mediation surrounding students' speculative fiction independent novels. I chose to create only two spaces as opposed to creating two for each class because I felt the more participants, the more perspectives, insight, and feedback each individual student would have the chance to receive. Analyzing students' restoried responses allowed me to investigate 1) how students made meaning of texts through the creation of their interpretive texts and 2) the engagement of students and motivation to complete reading and writing tasks based on whether assignments were completed or not. Essentially, I created online writing space transcripts of the seven students to use during the data analysis.

Interviews

Because this study attempted to elicit participants' perceptions, it was important that their words be used. While I did create documents for students to reflect and explain their thinking, I also used semi-structured interviews to gain further understanding about how students 1) create interpretive texts, 2) view literacy instruction based on online practices, and 3) engage in reading and writing tasks. Examples of students' interview responses are included in chapter four, and the interview guide is provided in its entirety in Appendix I. Going into the research, I did not have a set number of interviews scheduled; my plan was to use them as needed. However, as I began to analyze data, I found myself asking more questions. I found the need to conduct two interviews with each of the seven participants. These interviews occurred during students' homeroom periods, so they were not missing class time or having to give up their lunch. Many students do not like attending homeroom, so they were happy to complete interviews instead. The interviews lasted about 20-25 minutes.

Developing a rapport with students who became participants in the study was also important in order to maintain as much neutrality as possible to allow participants to respond in a free and honest manor, free from judgment (Merriam, 1998; Patton, 2015). As I explained previously, I was aware of the student-teacher relationship, so I explained to students to try their best to give honest answers and not simply say what I wanted to hear. During the interviews, I used open-ended questions to allow participants to express how they viewed their world, to learn their terminology and judgments, and to capture the complexities of their individual perceptions and experiences (Patton, 2015). Because I was speaking with my students, I wanted the interview to be an open, fluid conversation, but I did develop guiding questions in response to survey answers, observations, and responses on the classroom website (Appendix I).

While I did not intend to use every single interview during my data analysis, I recorded all interviews and transcribed all of the interviews within two days of conducting them. During the interviews, I took notes, and I wrote reflections to elaborate and evaluate the interview immediately following. The findings from these notes will be presented in chapter four. Explained in the next section, I eventually coded data to thematically categorize findings, make connections, and draw conclusions. In a sense, these interviews were supplementary to surveys and online transcriptions that captured the participants' views in their own words (Dyson & Genishi, 2005). Thus, students were able to explain how they have created their interpretive texts and how they have challenged elements of a text to write in their own narrative. The interviews also provided insight into how the instructional strategy improved motivation and engagement and answered any questions that I had created during observation and document analysis.

Observations

Finally, classroom observations were used as a supplementary form of data. By using participant observation, the researcher becomes immersed in the case being studied. Dyson & Genishi (2005) state:

> Both teachers and students bring interpretive frames that influence their ways of attending and responding to others within the social activities of the classroom. The researcher uses particular methods of observation and analysis to understand others' understandings (their sense of what's happening and, therefore, what is relevant) and the processes through which they enact language and literacy education. (p. 12)

I conducted classroom observations during the two "coffee convos" when students would discuss their speculative fiction books. I also observed when students would participate in "turn

and talks" about *Anthem.* This observation allowed me to not only gauge, as a teacher, who may need guidance, but it also allowed me to take notes and reflect on student engagement, meaning-making, and counternarratives being formed (or not). Through these observations, I was able to reflect as a researcher and educator and make adjustments to my lessons and provide supplementary documents to collect further data.

Table 6

Data Sources

Data Source (Gathered from the 7 chosen participants)	**Research Question 1: In what ways, if at all, does the use of restorying practices in a secondary literacy classroom create opportunities for high school students to create a written, interpretive text?**	**Research Question 2: How, and in what ways, did the use of restorying improve student engagement?**
14 Online Student Transcripts (2 transcripts for each participant)	Analyzing students posts allowed me to see if participants were able to make meaning of the two texts.	Used to gauge: 1) whether participants completed their own writing assignments, and 2) if participants interacted with other members of the space.
Surveys	Provided student perceptions of their own meaning making process before and after the restorying strategy was implemented.	Provided student perceptions of their engagement before and after restorying was implemented.
Audio Recorded Interviews (Used school recording device)	Participants were able to explain if/how they made meaning of texts and how restorying aided or hindered the meaning making process.	Participants were able to explain if they felt restorying improved their engagement and why/how this strategy caused a change.
Document Analysis (tickets-out-the-door, student work from the unit)	Provided supplementary data to gain further insight into how/if students were making meaning of texts.	Researcher was able to see if students were engaged by whether they completed assignments over the course of the unit.
Field Notes from Classroom Observations (Coffee convos, turn and talks)	Provided supplementary data to gain further insight into how/if students were making meaning of texts individually and collectively with classmates.	Researcher was able to see if students participated in discussion and whether that aligned or was different than

		engagement in the online writing space.

Qualitative data analysis allows researchers to develop meaning out of data and to transform data into findings (Merriam, 1998). It involves "working with the data, organizing them, breaking them into manageable units, coding them, synthesizing them, and searching for patterns" (Bogdan & Biklen, 2003, p. 147). Data analysis often naturally occurs in the data collection process because of the interactive nature of data collection and analysis (Merriam, 1998). When I examined online discussions, reviewed field notes, and talked to students, I began developing insights and found a direction for my data analysis. Examination of online discussions and survey responses, as well as tickets-out-the door reflecting on students' processes, allowed me to identify initial patterns, themes, and interpretations to reveal analytical possibilities. Erickson (1985) warns against leaping to conclusions inductively early in the research process, creating a "problem of premature typification." Thus, I made note of these patterns, themes, and insights to inform later data analysis; however, in order to avoid premature conclusions, I purposely tried to allow openness in the inquiry. My initial analytic insights that occurred during the data collection stage improved the quality of the collected data and the data analysis in the next phase (Patton, 2002).

Data Organization

The collected data consisted of surveys, online writing space scripts, classroom documents, fieldnotes, interview transcriptions, and interview recordings. It was important to keep the abundant amount of data organized. I began by making folders on my computer labelled by data type. These folders housed my transcriptions, fieldnotes, recordings, online writing scripts, survey results, and any screenshots I had taken from online. I backed up my folder in

numerous locations to ensure no information would get lost or compromised, including a flash drive, my personal computer, my work computer, and Google Drive. Audio recordings were stored on Voice Recorder, a program my school uses, and backed up on Windows Media Player. All applications and computers were password protected. Student documents, written notes, fieldnotes, and transcription annotations were stored in a transportable file folder. If I had this folder at school, it remained in a locked drawer in my filing cabinet.

Data were saved in seven folders, one for each study participant. Each folder was labeled with the student pseudonym. Each student folder contained subfolders for interviews, containing interview recordings, transcriptions, and transcription annotations. The student folders also contained a survey folder that held pre-survey and post-survey results organized by student. Finally, a document folder was included that contained tickets-out-the-door that served as reflections for their restoried interpretive texts.

Data Analysis

According to Erickson (1985), “objective” analysis (e.g., systematic analysis) of "subjective" meaning is the essence in social research, including research on teaching, in the view of interpretive researchers (p. 127). Based on my theoretical framework and research questions, I was looking for data to support two overarching themes: creating interpretive texts and student engagement. I felt this was necessary in order to guide my data analysis and provide a frame in which to organize my data to ensure the research questions could be answered. I used both inductive and deductive approach to guide my data analysis. First, I used inductive analysis, which involves “discovering patterns, themes, and categories in one’s data” (Patton, 2002, p. 453). I emphasized inductive analysis during the earlier stages of my data analysis (e.g., during open coding and categorizing). Erickson (1985) also guided

my inductive data analysis as I color coded documents, made assertions, looked for examples of my assertions, searched for linkages or discrepant cases, and wrote researcher reflection descriptions.

Then, I utilized the deductive approach by generating theories, hypotheses, or propositions that were confirmed or disconfirmed by the data (Patton, 2015). After creating codes and finding themes (linkages), I deductively analyzed the data when I used relevant literature to provide nuances and bring focus to the data analysis. I felt this was necessary in order to guide my data analysis and provide a frame in which to organize my data to ensure the research questions could be answered.

Since the research focused on the written responses of students and how students write in their own narrative, I began by analyzing data by each individual student. I used the students' interpretive texts and reflections as the primary data. As mentioned before, I guided my analytical approach heavily from Erickson's (1985) explanation of document analysis in inductive qualitative research on teaching. I analyzed the documents by color coding the documents and making assertions. Then, I looked for linkages or discrepant cases disproving my assertions, and continually and reflectively edited my assertions.

As my secondary data, I used survey responses, interview transcriptions, observations, and unit artifacts to gain insight about how students created their interpretive texts (e.g., what textual elements resonated or resisted their thinking, how they tried to write in their own narrative, whether the practice engaged them more or less than previous literacy instruction). After analyzing the written responses, I used my secondary data to supplement any "holes" in the data or to help answer any questions that were still lingering, continuing to find linkages or discrepant cases, finding evidence in each category. As I analyzed, I went back through the data

multiple times, looking for evidence to support or oppose assertions, changing assertions, and reflecting myself.

Finally, I compared the student themes to analyze the data from a holistic point of view, looking for linkages across the data set. My conversations with the data led to my choice for presenting my data, which was to bring the students' words to life through vignettes (Stake, 2010). The narrative vignette is a vivid portrayal of the conduct of an event of everyday life, in which the sights and sounds of what was being said and done are described in the natural sequence of their occurrence in real time. The moment-to-moment style of description in a narrative vignette gives the reader a sense of being there in the scene (Erickson, 1985). These vignettes became the puzzle pieces of the story within my single case study.

Step 1. Open Coding

The first phase of my analysis process was to open code the data for each individual participant. I began by coding each student's written responses and reflections explaining the students' processes, and then I coded the supplementary data, including the surveys, interviews, and researcher notes. Coffey and Atkinson (1996) explain that coding involves finding links between the original raw data and the researcher's theoretical conceptions by attaching labels to parts of data. I started by reading the data two-three times to gain a holistic picture (Giorgi, 1997). As I read, I highlighted parts that seemed significant or relevant to my research focus and theoretical framework. I read through the data repeatedly to break down the text into manageable and meaningful text segments to which codes could be applied. The open coding was done on the basis of theoretical notions guiding the research questions and prevalent issues or "happenings" that arose in the text. This process of reading data and color coding significant parts enabled me to differentiate among and clarify units of analysis, which

were the "smallest piece[s] of information about something that can stand by [themselves]" (Lincoln & Guba, 1985, p. 345).

I then began searching for patterns and concepts that fit the theoretical frame that motivated my research (Ezzy, 2002). As shown in figure 3.6 below, in the margins of my data, I labeled the units of analysis, resulting in many codes being listed in the margins of my document analysis notes.

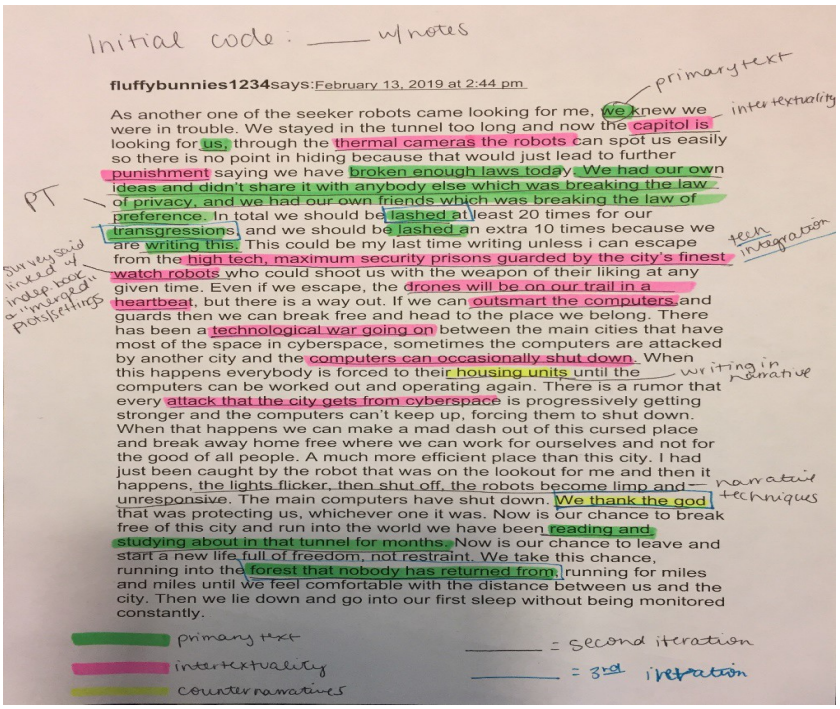


Figure 3.6 Coding Example of Student's Restoried Response

As I coded the data, I typed the codes into a separate document and produced a list of open codes. The result was a "master list, [which was] a primary outline or classification system reflecting the recurring regularities or patterns" of codes generated from first-hand data for each of the seven participants (Merriam, 1998, p. 181).

Autonomy	Participatory Culture	Meaning-making process
Anonymity	Peer equality	Motivated
Challenging ideologies	Peer interaction	Narrative techniques
Change in motivation	Positive engagement	Negative engagement
Communicating a message	Positive identity	Negative identity
Confidence	Evaluating the text	Ownership
Constructive agent	Evaluating character decisions	Personal Reasons
Counternarratives	Judging plot elements	Primary text
Creating socially-constructed meaning	Inserting background	Unmotivated
Feedback	Interpretive text	Task Completion
Participation	Intertextuality	Technology Integration
		Toolkits

Figure 3.7 List of Open Codes

This list was influenced by research questions, theoretical approach, and academic disciplines (Bogdan & Biklen, 2003). Ultimately, this analysis led to thematic portrayals of restorying learning experiences and perceptions of all participants in my attempt to illuminate and answer my two research questions.

Step 2. Categorizing Codes, Finding Linkages, and Identifying Themes

The second step I took to code this part of my data was categorizing. Erickson (1985) explains, in reviewing the fieldnotes and other data sources to generate and test assertions, the researcher is "looking for key linkages among various items of data… it is of central significance for the major assertions the researcher wants to make… [connecting] up many items of data as analogous instances of the same phenomenon" (pp. 147-148). Categorizing codes involved reducing and presenting the data in a more concise and abstract way by grouping parts together by finding linkages in the data and the researcher's assertions (Erickson, 1985; Strauss & Corbin, 1998). When I examined the open codes I created in the previous step, I compared the open codes one-by-one to look for linkages or discrepancies as

they related to students' perceptions of using restorying practices in the classroom. I then clustered recurring regularities and removed overlapping or repetitive statements. By sorting out redundancies and fitting open codes together through linkages, I developed a list of categorized codes that were more abstract to represent the phenomena to identify themes (Strauss & Corbin, 1998). During my data analysis, I kept a running log of how many times codes appeared for each participant. After looking for recurring codes by each individual student and then comparing recurrences and prevalence of codes across all participants' data sets, I began to see themes rising to the top and what areas seemed less significant. Table seven below shows emerging themes in gray boxes with codes, descriptors, and frequency that were prevalent within each theme. The emerging themes included: writing counternarratives, making meaning of texts, student identity, and participation in a community of practice.

Table 7

Themes, Codes, Descriptors, and Frequency

Writing Counternarratives		
Inserting background	• Inserting reader's previous experiences into counternarrative • Creating an interpretive text	• 64 total codes indicated
Intertextuality	• Making connections to other texts read • Drawing on other students' interpretive	• 47 total codes indicated

	texts	
Narrative Techniques	• Showing understanding of narrative writing standards • Producing coherent writing and showing mastery of some narrative techniques • Used elements from primary text	• 44 total codes indicated
Note: All participants consistently remarked they were able to write counternarratives throughout this unit of study. Examples from all participants, across all data sources, are presented in chapter four.		
Making Meaning of Texts		
Constructive agents	• Creating meaning instead of finding meaning • Online space aided meaning-making process	• 49 total codes indicated
Creating socially-constructed meaning	• Creating meaning based on classroom rules/norms • Creating meaning in	• 56 total codes indicated

	online space • Using students' posts and feedback to create interpretive texts	
Evaluating the text	• Challenging ideologies • Evaluating character decisions • Judging plot elements	• 77 total codes indicated
Student Identity		
Change in Identity	• Autonomy • Confidence • Ownership	• 79 total codes indicated • Of the descriptors, autonomy was the most prevalent (36 codes).
Toolkits	• Restorying and/or online writing space provided toolkits to craft an interpretive text • Communicating a message	• 43 total codes indicated
Engagement	• Task completion • Change in motivation	• 69 total codes indicated
Participation in a Community of Practice		

Participation	• Peer interaction • Feedback	• 72 total codes indicated
Peer equality	• Anonymity • Peer interaction	• 58 total codes indicated

In addition to the codes listed in table seven, I added the following codes:

- Great quote- This was almost always coded along with one of the previous codes, making it easy for me to pull a participant quote to accompany a finding.
- Student example- Again, I would code student examples along with a code mentioned above to allow me to easily pull a student example to support a finding.

Step 3. Comparing Participants' Data to Identify Themes and Generate Conclusions

According to Erickson (1985) and Patton (2002), it is important to focus initially on understanding the individual case. Because I used vignettes to report my findings, I had to carefully write up the case in order to ensure that my descriptions accurately reflected the participants' experiences. Thus, the third step was to compare participants' data to generate conclusions. I used the descriptions (see Table 7) based on the themes identified in step two. Erickson (1985) explained that interpretive commentary "points the reader to those details that are salient for the author, and to the meaning-interpretations of the author," filling in the information beyond the story itself that is necessary for the reader to interpret the story in a way similar to that of the author, "like a set of road signs encountered while driving... [to ensure the reader is] not to be lost in a thicket of uninterpretable detail" (p.152). I went back to the analysis results from the previous two steps and read the transcriptions again, deciphering which themes could represent several participants' experiences at this step of the research.

After repeating these steps until all of the participants' data were analyzed, I created a description of the participants' overall perceptions and experiences (see Table 8 below), centering around the two research questions and the themes identified from the results in the previous steps in the analysis. Essentially, step three was going back through the individual student data to search for examples of themes found in step two. Extracting data for each theme showed whether a theme was consistent throughout the study (e.g., found in multiple data sources; found in more than one participant's data set). This data analysis step also ensured that if a theme did appear across participants and data sources, there were ample examples of each assertion to present in the findings chapter of my dissertation.

As I was searching for data extracts to support or oppose emerging theories, I also searched for any discrepancies, a piece of qualitative data that did not seem to support a category or theme. Erickson (1985) expresses that discrepant cases are especially useful in illuminating these locally distinctive subtleties. A deliberate search for disconfirming evidence is essential to the process of inquiry, as is the deliberate framing of assertions to be tested against the data corpus conduct. Discrepancy analysis should be conducted "while in the field, and in subsequent reflection after leaving the field [to encompass] deliberate searches for disconfirming evidence in the form of discrepant cases-instances of the phenomena of interest whose organization does not fit the terms of one's emerging theory" (p. 144). Searching for discrepancies helps to avoid researcher bias and creates a more authentic analysis of the case (Erickson, 1985). I reexamined relationships between categories and themes and the overall structure of the themes. I generated new categories, discarded old categories, or combined categories together. I also found times that called for the need to rearrange the hierarchy among the categories to best represent the phenomenon thematically, allowing me to conduct

thoughtful examination through constant comparison between themes, categories, and data.

Table eight below provides an example of the data analysis process that I have described. The table is not intended to explain any findings from the study; findings will be discussed in the following chapter.

Table 8

From Codes to Themes (Sample of Themes Discovered from Restoried Responses/Reflections)

Data Extract	***Initial Codes (Step 1)***	***Items Discussed***	***Categorizing (Focused Coding) (Step 2)***
I liked restorying writing better than the way we have written in class before because I liked being able to talk to classmates and see other examples as I was writing. We usually get feedback after our writing and can rewrite, but I liked being able to give and get feedback before turning it in—it made it less pressure.	Intertextuality Feedback Peer interaction Participation	• Online space allows for students to collaborate • Giving and receiving feedback based on other examples • Writing more inviting because of less pressure	• Participatory Culture • Feedback • Student Examples (focused on peer interaction and feedback)

Comparing Participants' Data to Find Linkages and Identify Themes (Step 3)	*Looking for Discrepant Cases*	*Overarching Themes*
Tatiana- She liked restorying writing and was more willing to participate because she had a constant flow of student examples to see during her writing process. She also liked that the space allowed conversations, or even just a "good job" comment, to take place. She felt she was more confident in the environment than staring at a blank piece of paper. **Derrick**- Derrick liked the online writing space more than our previous writing units because he was able to offer feedback. He said he felt that being able to help others made him feel good and made him want to post his own counternarrative so that his peers "could see that he was actually a good writer and wasn't just giving random suggestions." **Melody**- Melody enjoyed being able to write creatively and include her passion for strong female characters in her writing. She liked being able to use the original story and add in an element that was "important to her." While Melody said she liked being able to see peers' writing and get feedback to help her make changes, she said she does not have a computer at home and so she was stressed about finishing the work at school.	-Melody's stress over not having computer access at home -Gregory stated he wanted the teacher to also comment because "the teacher is an expert and my peers are not." -Reviewed relationships of all collected data -Decided hierarchy of categories and developing themes	**Student Engagement** ****Note: (Participatory Culture became a sub-theme under the overarching "Student Engagement" theme)**

Credibility

A common issue related to a qualitative study is its credibility. Because qualitative research has a different approach, assumptions, and worldview than traditional research, there are specific criteria in assessment (Merriam, 1998). I employed several of Patton's (2002) strategies to improve the credibility of my study. First, after any participant observation was conducted, I spent equal, if not more, time reflecting on the data and making researcher notes

(Erickson, 1985). Prioritizing time immediately following any observations ensured that my reflections would include my immediate reactions, thoughts, and assertions and prevented ideas from being forgotten because of time lapse. Secondly, when interviews were conducted, I immediately transcribed them. Once my transcriptions were complete, I listened to the audio again to correct any errors. This helped accurately capture what all parties in the interview process said.

Another way to ensure validity is through corroboration (Stake, 2010). By using multiple data sources, such as artifacts, interviews, and observations, it not only revealed different aspects of the phenomenon under investigation, but it also provided chances to cross-reference multiple data sources using my research questions and topics that arose during the study. This cross-referencing was done between document analysis (interpretive texts and reflections), surveys, interviews, transcriptions, and field notes. For example, I always compared what participants wrote in their reflections and surveys with what they said in class and interviews. By cross-referencing across multiple data sources, I could ensure consistencies between my interpretations and the words of my participants across data sources. Thus, it helped improve the credibility of my study. Additionally, after data collection and analysis, member checks were completed with participants. I sat down with each participant individually and discussed my interpretation of the data. If there was any disagreement between a member checker and myself, we discussed the difference in opinion until we reached a consensus.

Finally, because the researcher was the instrument in the qualitative study, my educational background, work experiences, and beliefs about learning and teaching played a role in the design, implementation, and conclusion of the research. I addressed this issue earlier in

this chapter in my subjectivity statement, so readers of this study can make their own judgement on how these issues influence its credibility.

CHAPTER 4

FINDINGS

In this chapter, I present the findings of this study in relation to the two research questions upon which this study was based. This qualitative approach was grounded in a case study approach that allowed me to describe the perceptions of seven students. These descriptions helped explore participants' perceptions to gain insight into how a pedagogy of restorying may be enacted in a classroom. Using surveys and interviews, I sought salient responses from selected participants to help answer my research questions. I also reviewed online transcripts and field notes of my observations to identify themes of this research. Chapter one presented a rationale for this study. Chapter two provided an overview of the literature and highlighted studies on fanfiction and the use of restorying in the secondary setting. Chapter three outlined the study's methodology, which included a discussion of instrumentation, data collection, sources, and analysis. Chapter four presents the findings from this study and includes a discussion of participants' overall perceptions in relation to the use of restorying in the context of a ninth grade classroom. This chapter will be presented in two sections. The first section will discuss findings related to students' opportunities to create interpretive texts. The second section will discuss findings related to students' engagement in literacy practices in my classroom, with emphasis given to the themes identified from my data analysis.

Creating Interpretive Texts

Ninth grade teachers at my school use specific classic texts each year. While some teachers, myself included, are "on the fence" about whether these texts should be our sole focus

and have started implementing more young adult reading options in our classroom, many of us are not ready to completely abandon the classic texts. Part of the reasoning is that these texts have withstood the test of time, and the other side of it is that without teaching texts like *Romeo and Juliet* or *The Odyssey,* our students would have no prior exposure to the language and may have a disadvantage when taking our common school assessments and county assessments. Thus, when designing this study and the lessons that would be part of it, I wanted to find a way to join these classic texts with literature that may be more relevant for teenagers, leading me to choose speculative fiction.

As I mentioned in chapter 3, as a teacher, my goals were to allow opportunities for students to create meaning of texts by writing their own counternarratives, interact with peers to mediate meaning, and improve engagement through the use of the online writing space. In order to achieve these goals, I used the online writing space activities outlined in tables 2 through 5 in chapter 3. The activity associated with this unit was a restorying activity with fanfiction elements. Students read the class text, *Anthem,* with several analysis activities in the unit. Then, once the novel was finished, we discussed the concept of restorying. I explained the different "types" of restorying: time (alternate history), place (alterverse), perspective (e.g., women's narratives, slave narratives), mode (e.g., graphic novel versions of canonical classics), online (posting online together in response to conflicts with the plot), or identity (race bending) (Thomas and Stornaiuolo, 2016). We reviewed examples with the novel *The Hunger Games,* discussing how the original text had been changed into a new, interpretive text through the use of restorying. After students had an understanding of restorying through discussing examples in class, they chose one of the elements of restorying and created their own interpretive text of *Anthem* to post on the online writing space.

As the unit progressed, students were asked to comment on peers' restoried texts, so as students were commenting, I observed the space. I found several examples of student dialogue, and I projected the original piece with the comments up on the board. As a class, we discussed student comments and how students were creating and recreating meaning together. This not only showed students the purpose of posting thoughtful comments, but it also showed them how using student feedback could help them continue to gain an understanding of the text and improve their own writing. I continued to project comments as I came across examples throughout the study to facilitate discussions and review effective (and ineffective) dialogue in the online writing space. Examples of this dialogue is provided later in this chapter. Then, when students did the same process again with their independent speculative fiction novel, they had a clearer understanding of how the space functioned. Ultimately, by using restorying with fanfiction elements, I was able to achieve an implementation of writing that allowed students to have access to the canon, challenge ideologies, and use their own experiences and intertextuality to create interpretive texts of their own.

I identified two recurring themes, *writing counternarratives* and *making meaning of texts,* related to the first research question: "In what ways, if at all, does the use of restorying practices in a secondary literacy classroom create opportunities for high school students to make meaning of texts by creating a written, interpretive text?" I used this question to solicit ninth grade students' perceptions of participating in an online writing environment to create a restoried response to *Anthem* and their free-choice speculative fiction novel.

Writing Counternarratives

During the analysis of the data, one of the recurring themes I identified centered on how the seven students inserted their own background into their restoried responses to form their own

interpretive text, a counternarrative to the original text that may have once excluded them. Oftentimes, the texts read in schools are canonical, and many students are unable to see themselves or relate to the characters, plots, or ideologies. The lack of doors, windows, and mirrors in some of these texts prevents some non-dominant students from accessing the dominant narratives being presented in school systems. The lack of accessibility in canonical texts used in schools makes it difficult for some students to make intertextual connections and form meaning of texts, creating disengaged students. However, using restorying as a pedagogy allows students to gain access to the canon because they are able to write in their own counternarratives. These counternarratives are a solution for these texts that are only accessible to the dominant because these same students are now able to place themselves into stories that have previously marginalized, silenced, or excluded them (Thomas & Stornaiuolo, 2016).

During interviews and surveys, students consistently remarked that they felt as though they were able to write in their own interests and story lines into texts read in this unit. Examples from all participants are included below in table 8.

Table 9

Writing Counternarratives- Examples from Participants across Data Sources

Student Participant	**Online Transcript**	**Interview**	**Survey**	**Ticket-Out-The-Door**
Ally	Wrote a sequel from the child's perspective.	"A lot of times parents make the decisions and kids have to go along with it, so I wanted the child to present the story."	Expressed that she liked being able to "give kids a voice," and she hoped that if anyone read her story it could inspire other kids to speak up for their beliefs.	Explained her parents make decisions and there is no room for discussion, and she imagined The Golden One and Prometheus' child may feel the same being stuck in a forest alone.

Caroline	Inserted *Anthem* plot into speculative fiction book setting.	"I am obsessed with robots and futuristic elements, so being able to change *Anthem* to include that was fun."	Expressed enjoying writing using elements that interested her more than previous writing tasks.	Putting the plot of one book into the setting of the other "made me think about what was important to include."
Cason	Wrote a narrative about Prometheus, from *Anthem,* meeting Voilet, from *Feed,* in the house Prometheus found on the other side of The Unchartered Forest.	"I hate books that end with no real resolution, so I took the two characters fighting for their cause and continued the story to make a real ending."	Explained that he is passionate about fighting for change, so he liked being able to make the characters like him find success in their cause.	Wanted to include the characters who propelled change and fought for their beliefs. "The other characters were lame, so I didn't include them."
Derrick	Merged the two novels together to write his speculative fiction book from the setting of *Anthem.*	"I liked the African American character elements in my IR book, so I wanted to tell *Anthem* from a Black guy's perspective."	"Changing the characters to be Black made me rethink everything, and I think it's even better now."	"I chose to restory with the African American characters because I wanted the Black guy to be the strong character for once."
Gregory	Wrote a sequel, making Prometheus an adoring husband to his wife.	His experience is that men honor their wives-- "The first thing a music artist does when receiving an award is thank his wife."	Enjoyed being able to critique what the author wrote and "make it more current with how relationships are these days."	Explained that based on what he's seen, it just made sense to change the text. "This type of relationship hasn't been the norm since the 20's, so I changed their relationship."
Melody	Gave the Golden One more equality in the relationship.	Single mom made her dislike that The Golden One was so submissive. "I just can't relate to that type of woman, so I replaced the	Rewriting the story to give The Golden One more of a "modern day woman's role actually made	Liked writing in her own story empowering female characters based on personal experience with single mom.

		book's story with my story."	this assignment fun."	
Tatiana	Changed the characters to be the same ethnicity as her family.	Expressed she rarely reads books that reflect her family because "most books are based on white people," so she wrote in her own family to the existing plot.	Expressed she liked getting feedback to help her add detail to her characters. "I merged details from my grandmother with the female character in the book."	"Finding ways to fit my life at home in to the story let me make basically a whole new story that more girls like me who are Mexican can relate to."

As shown above, Melody, an honors student in my second period class, noted that she enjoyed being able to write creatively and include her passion for strong female characters in her writing. She liked being able to use the original story and add in an element that was "important to her." Below is Melody's ticket-out-the-door that explained her restoried response:

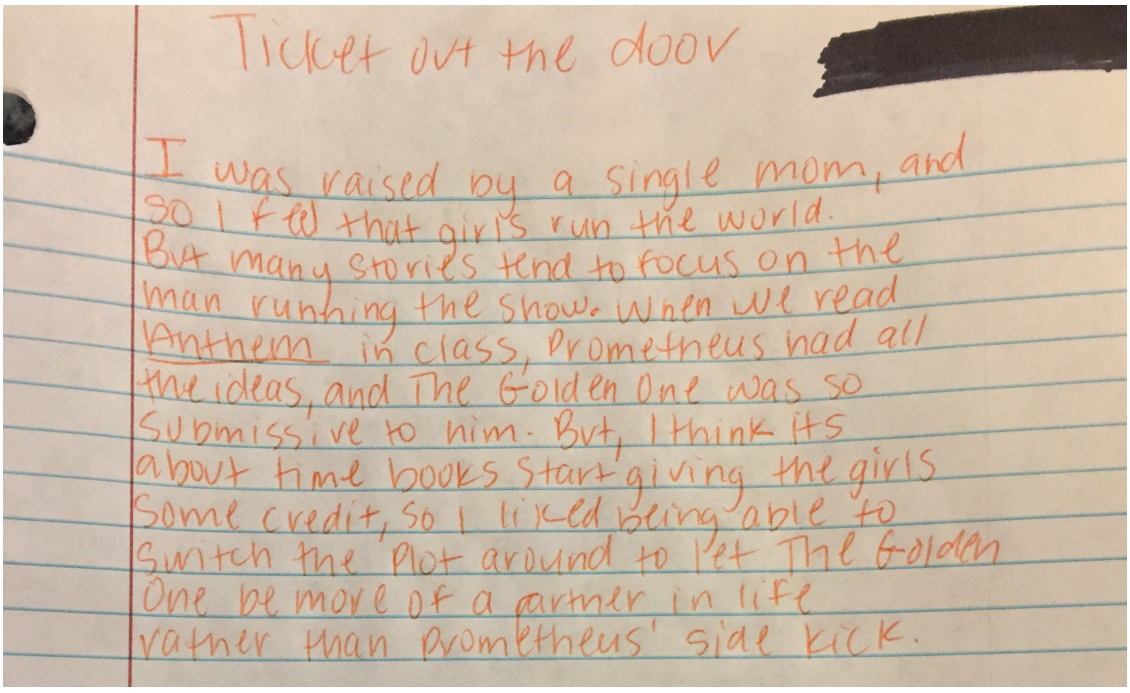
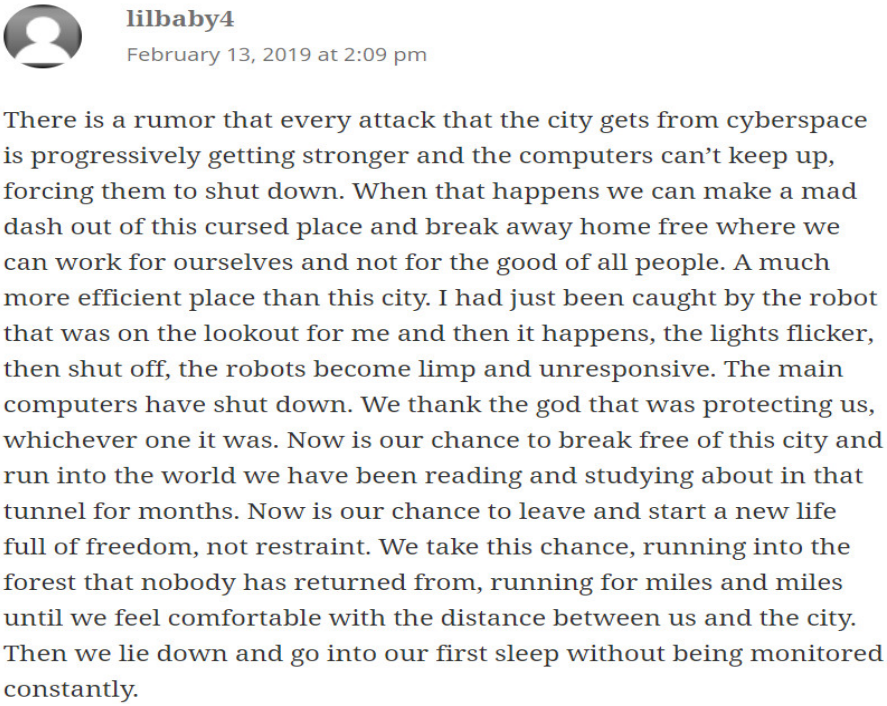


Figure 4.1 Melody's Ticket-Out-The-Door

Melody was able to find a way to insert herself into the text using her own life experiences, forming a counternarrative to *Anthem*. Similar results were found among other study participants. Caroline, a college prep student in my fifth period, was able to socially construct her own meaning out of one particular scene from *Anthem.* She explained in her interview that she was enjoying reading her speculative fiction book set in cyberspace. In her interview, she explained that she "loves books that include robots and futuristic elements," so she took an excerpt from *Anthem,* when Prometheus was contemplating escaping, and she changed the setting to fit the setting of her free-choice speculative fiction book. The following is an excerpt from her posted response on the online writing space.



lilbaby4
February 13, 2019 at 2:09 pm

There is a rumor that every attack that the city gets from cyberspace is progressively getting stronger and the computers can't keep up, forcing them to shut down. When that happens we can make a mad dash out of this cursed place and break away home free where we can work for ourselves and not for the good of all people. A much more efficient place than this city. I had just been caught by the robot that was on the lookout for me and then it happens, the lights flicker, then shut off, the robots become limp and unresponsive. The main computers have shut down. We thank the god that was protecting us, whichever one it was. Now is our chance to break free of this city and run into the world we have been reading and studying about in that tunnel for months. Now is our chance to leave and start a new life full of freedom, not restraint. We take this chance, running into the forest that nobody has returned from, running for miles and miles until we feel comfortable with the distance between us and the city. Then we lie down and go into our first sleep without being monitored constantly.

Figure 4.2 Caroline's *Anthem* Restoried Response

As shown by table 8, the students in the study consistently stated that, overall, the use of restorying allowed students to create interpretive texts of their own by writing in their own counternarratives to classroom texts. For students like Melody and Caroline, who previously did

not find the canon accessible, they were able to make meaning of the texts in new ways and were able to perform their individual and collective understandings of the text in engaging mediums. However, Ally did seem to be somewhat of an outlier. The following is a part of her post interview:

> ***Mrs. Fowler:*** So, Ally, you had a difficult time in the beginning coming up with your restoried response.
>
> ***Ally:*** Yeah… I was frozen.
>
> ***Mrs. Fowler:*** Tell me a little bit about that. Why were you frozen?
>
> ***Ally:*** I just feel like I'm a normal girl with a normal life, so I didn't know how to change the story at first to make it some interesting twist with 'me' (doing air quotes) integrated into it.
>
> ***Mrs. Fowler:*** So how did you overcome that? What helped you figure out what to do?
>
> ***Ally:*** I started looking at everyone's examples in the space, and I realized most were joining their books, choosing a different character to tell the story from, or finding something about their life that they liked or didn't like and then putting that in the story.
>
> ***Mrs. Fowler:*** So how did that lead to your thinking about your response?
>
> ***Ally:*** Well, my parents are very strict. Like, what they say goes. I don't have a say in anything—not where we go, what we do, even the extracurriculars I do. So then I thought that a kid growing up alone in a forest because the parents ran away may feel similar. So then I was on a roll and could just kind of include what I think would be happening if the story continued but also add in how the kid would feel because I know how it feels to be bossed around.

While most of the participants were able to pinpoint an element of restorying fairly quickly and begin writing their own interpretive texts, Ally took much longer. There were several days where she had no progress, and when I would speak to her about it, she seemed very resistant to the idea. However, after giving her time and space, she was able to use peer examples to initiate her own thought process. Thus, through restorying practices, participants were able to push back on official interpretations to create counternarratives that asserted, *I exist, I matter, and I am here* (Thomas & Stornaiuolo, 2016).

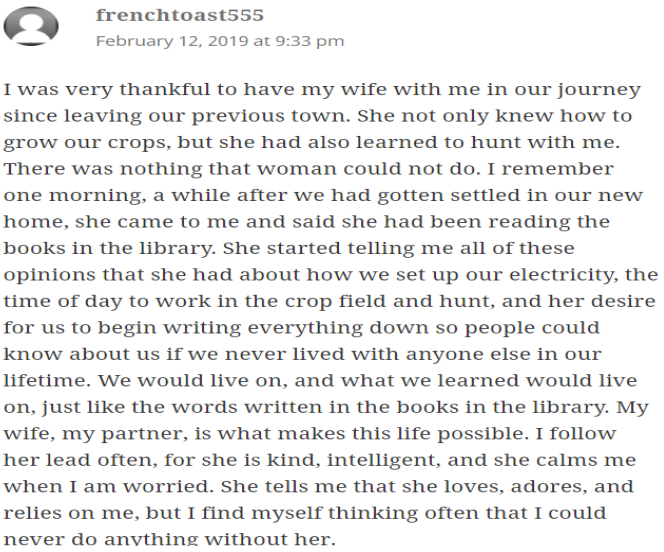
This first theme, *writing counternarratives,* elucidates students' need for what Melody explained as "replacing the popular story with my story." When further asked about "pushing herself in," she responded, "I would read the story, but then I didn't feel like I could relate to it. So, I just replaced the places, the people, and the situations with my life." Through the creation of these interpretive texts, restorying practices encouraged participants to take ownership over texts, engage in restorying processes that placed them at the center of their literate worlds, and foster collaborative understandings which affirmed their lived experiences and identities (Thomas & Stornaiuolo, 2016).

Making Meaning of Texts

The data in this study was analyzed through a transactional theory lens, which "positions readers as constructive agents in making meaning in relation to reading… [opening up] interpretive possibilities by enabling readers to read their worlds into the words of the text" (Smagorinsky et al., 2015, p. 337). Thus, the participants in this study were valued as active participants in the reading transaction who were affected by the context and purpose of the particular place, time, and reader's background. Thus, these participants had the opportunity to *create* meaning within my classroom as opposed to *finding* the predetermined meaning in a text

or guiding students to achieve a specific reading, a problem often plaguing educational pedagogies (Berchini, 2016).

By implementing restorying in the classroom setting, students were not only able to see themselves in texts that they were once excluded from, but the strategy also allowed for creative capacities of meaning making beyond the limitations of the four corners of the text (Coleman & Pimentel, 2012). The results of the data showed that participants in this study were able to *create* socially-constructed meaning of *Anthem* and their free-choice speculative fiction book through the use of restorying. For example, Gregory, a gifted student in my third period class, explained in his pre-survey that he "struggled with writing assignments because [he] felt like there was always one answer, and [he] didn't know what the answer was." Gregory would usually just skim stories and articles, so his writing seemed unfinished because it was based on texts he had not read. However, Gregory's restoried responses to *Anthem* and his free-choice speculative fiction novel were both sequels. Gregory showed he had made meaning of the text by including specific details from the text and extending them. For example, he included a detail in his *Anthem* sequel that showed a shift in Prometheus and The Golden One's relationship.



frenchtoast555
February 12, 2019 at 9:33 pm

I was very thankful to have my wife with me in our journey since leaving our previous town. She not only knew how to grow our crops, but she had also learned to hunt with me. There was nothing that woman could not do. I remember one morning, a while after we had gotten settled in our new home, she came to me and said she had been reading the books in the library. She started telling me all of these opinions that she had about how we set up our electricity, the time of day to work in the crop field and hunt, and her desire for us to begin writing everything down so people could know about us if we never lived with anyone else in our lifetime. We would live on, and what we learned would live on, just like the words written in the books in the library. My wife, my partner, is what makes this life possible. I follow her lead often, for she is kind, intelligent, and she calms me when I am worried. She tells me that she loves, adores, and relies on me, but I find myself thinking often that I could never do anything without her.

Figure 4.3 Gregory's *Anthem* Restoried Response

Gregory's response not only showed that he had read the text and understood it, but his sequel showed that he had *evaluated* the text, changing ideologies that did not align with his. In his interview, Gregory shared that he "decided to change the relationship between Prometheus and The Golden One because it just didn't seem like it fit in this century." When asked to elaborate, he explained:

> Have you ever seen a football player sign with a team? The first person he thanks is his mom. Ever seen a famous singer win a Grammy? The first person he thanks is his wife. And, any time I ask my dad to do anything, he tells me to ask my mom. There's no way a wife would just sit there and let him run the show… unless it was like the twenties or something. I just wanted to make it more realistic.

Through creating his restoried response, Gregory read the text and made decisions about what should be changed to make the story "seem right to him." This evaluation of the text, I would argue, not only aligns with Common Core, but it pushes the standards outside of their boundaries. Instead of leading students towards a specific response, the students in this study were not given a question that required a specific answer. Instead, their instructions were to read the text and then create something new based on their own evaluations with the freedom to write in multiple directions.

The data analysis of Gregory's aforementioned response, exemplifying that restorying enabled the participant to create meaning of texts, was found throughout all participants' responses. Although the responses varied, students in this study consistently showed that restorying allowed them to create meaning. While some participants pushed the boundaries of CCSS by *evaluating* texts instead of finding the meaning, other students maximized the

standards by comparing the two novels, *Anthem* and their own free-choice speculative fiction book.

Cason, a gifted student in my second period class, not only showed that he was able to make meaning of texts, but he was also *evaluating* the class text, *Anthem,* and making connections with his free-choice speculative fiction text, *Feed,* by M.T. Anderson. Cason's text created a narrative about Prometheus, from *Anthem,* meeting Voilet, from *Feed,* in the house Prometheus found on the other side of The Unchartered Forest. Violet, too, had escaped there after her dreams had been monitored and she became fearful that they would kill her for wanting to resist the feed. Together, the two joined forces to create a new life free of constant monitoring and control. In an interview, Cason explained his reasoning for merging the two texts together:

> ***Mrs. Fowler:*** So, tell me how you came up with the idea to merge the two plots and join Violet and Prometheus.
>
> ***Cason***: Well, as I read the stories, I thought that Equality and Violet had similar personalities. They were bold. They wanted to make a difference, and they were willing to risk their lives for it. So, I thought about how they both were being controlled and wanted out, and that would make the perfect start for a friendship.
>
> ***Mrs***. **Fowler:** I love that idea.
>
> ***Cason***: Yea, me too. So, I decided to make it like they were both escaping, and the house in *Anthem* was in the middle of their worlds. Then, once they meet each other, they're the perfect match. I mean—Prometheus figured out electricity, so he could probably help her with her feed microchip thing, and Violet can tell him all about basically everything in the world he has missed. Man, his mind was about to be blown about everything.
>
> ***Mrs***. **Fowler:** Is there a reason you chose not to include Titus and The Golden One?

> ***Cason***: Wellllll… I just felt like they were both lame characters. The Golden One just went along with everything Prometheus said and was obsessed with him, and Titus was afraid to do anything and was so moody towards Violet. I mean, he deleted the memories she sent him because he couldn't handle it or process it. I just wanted more action in the story instead of ending like *Anthem* or *Feed* with basically nothing real getting accomplished. I hate books that end like that. I was like 'Now what? That's it?' So I decided to write it myself.

Jenkins' (2009) new literacy skills include "judgment," which is the ability to evaluate the reliability and credibility of different sources. Through his restoried response, Cason was challenging ideologies present in both texts, evaluating character decisions, and making judgements about plot elements. In addition, he was comparing the two texts, evaluating what resonated with him, and merging (or resisting) elements from both texts to form his own restoried response. Thus, it is apparent that the use of restorying does allow for students to make meaning of texts.

Finally, the online writing space fostered participants in their meaning-making process. Using data from the last interview where we discussed participants' final reflections on the restorying unit, I determined that students developed their own meaning making skills. For example, Ally, a student in my first period college prep class, explained that she felt posting online helped her "find what she was trying to say." When asked to elaborate, she explained:

> I thought it was helpful to be able to talk back and forth with other people, help each other, and see everyone's examples. There were even sometimes when I would read other people's posts and realize things about the book that I didn't understand when I read it on my own, and that helped me write my own post because I used everyone else's ideas and

comments as a springboard. I guess I just liked that we were able to figure out the meaning together.

The process of meaning making is not universal for everyone. It is how one moves toward deeper meanings by enlarging one's experience base and improving one's mental skills (Ansbacher, 2002). The processes and activities that participants have an active role in develops their meaning making in that particular context or at that particular time. For example, students in the online writing space conversed, provided feedback, and made edits to their own writing based on peers' feedback. Providing feedback is further explained in the next section by including an example of an online writing transcript, but from my analysis, as participants assisted each other, they were developing meaning-making skills. Thus, meaning making is always a collective effort in some regards.

This form of online writing space implemented in this study was experimental. Online writing communities can evolve to respond to short-term needs and temporary interests, whereas the institutions supporting public education have remained little changed despite decades of school reform. Ultimately, the students involved in this study used a virtual collaborative learning environment, this "affinity space," (Gee, 2003), to engage in experimental learning and knowledge sharing in collaboration with others, rather than the conservative, solitary, and regimented learning environments of formal school education (Jenkins, 2009).

Student Engagement

As explained in previous chapters, my study focused on unmotivated writers in my classroom. Based on surveys, student interviews, and online transcripts, the use of restorying practices in an online writing space engaged students in my ninth grade language arts class. I identified two recurring themes related to the second research question that sought to explore

how, and in what ways, the use of restorying improved student engagement. These themes were identified as *student identity and autonomy* and *participation in a community of practice.*

Student Identity and Autonomy

Based on pre and post surveys and interviews, data analysis showed the online restorying practices in this study aided disengaged participants towards developing a positive identity because the mentor texts used with restorying provided the toolkits—the necessary background knowledge to have access to the practice-- for writers who may typically struggle to succeed. Students are oftentimes suppressed with labels such as "underperforming" or "unmotivated," when in reality, they may simply be lacking the toolkits to achieve the academic reading and writing tasks. Lankshear and Knobel (2012) explained that digital technologies greatly enlarge ways of generating encoded meaning available to people. The authors provided the example that "someone who would readily acknowledge not being able to draw or paint or take photos with any artistic or other merit whatsoever can, in a relatively short amount of time, create a collage of images and text to contribute to a popular online meme" (p. 51). Similarly, the restorying practices implemented in this study helped develop participants' literacy skills and improve their identities as readers and writers. These participants were no longer worrying about learning the language, genre, style, etc. Instead, participants could focus on communicating their message and creating their interpretive text, making them more confident in their identities as writers.

During surveys and interviews, students stated they felt more confident as narrative writers as they created restoried responses in the online writing space. Mentioned in the previous section, Melody enjoyed being able to write in her own strong, female character. However, she also shared she gained confidence through the restorying writing unit because she was able to use the original text. In Melody's pre-survey, she shared,

I'm not good at creative writing. With informational and argumentative essays or even with a short literary analysis, I know what to do. There is a type of formula or check list of what you have to have, but with narratives, I just look at the paper trying to think of what to write.

However, her response to one of the questions on the post-survey did show that Melody's identity was positively influenced by the use of restorying in the classroom.

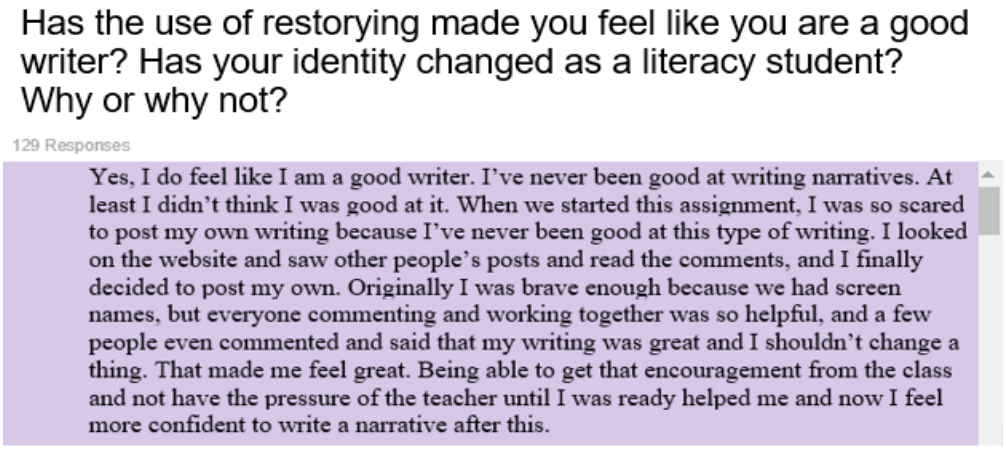


Figure 4.4 Melody's Post-Survey Response

By using the original text as a starting point for her restoried response, Melody was given access to language and skills to complete the writing assignment. Melody did not complete any previous narrative writing assignments; however, by providing the toolkit of the speculative fiction mentor text, Melody completed the assignment and gained a positive identity as a narrative and creative writer. The students in this study indicated that, overall, the use of restorying made them feel more comfortable writing because they had the rules and norms of the speculative fiction mentor text as a guide to base their own writing on instead of "starting from scratch and being expected to write creatively."

Not only did the structure of the restorying strategy improve student identity and increased completion in comparison to previous assignments, but students also expressed that

this strategy made them excited about their writing. Below is a snapshot of Cason's post survey response, explaining his excitement about his writing in comparison to other writing done in class prior to restorying. This response clearly exhibits the restorying response improved his identity as a writer, as he even went as far as to mention future writing and completing this assignment for more than just "getting the grade."

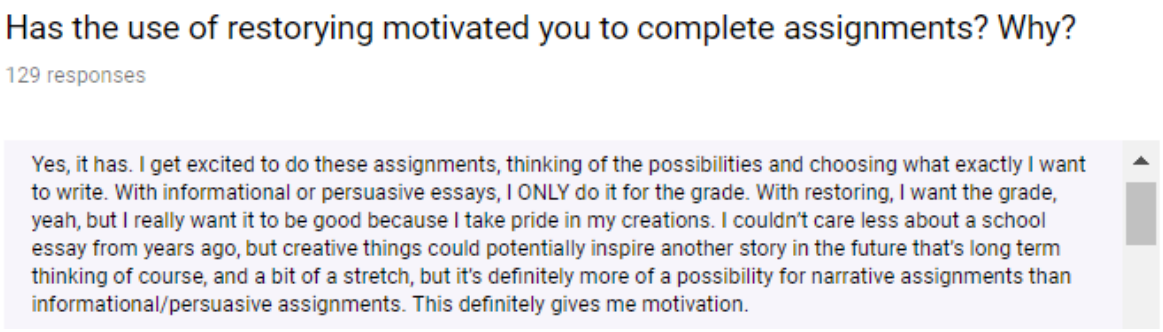


Figure 4.5 Cason's *Anthem* Restoried Response

Moreover, students also expressed that creating restoried responses in the online writing space enabled student ownership over the space and their work. For example, Derrick liked the online writing space more than previous writing units because he was able to offer feedback. He said he felt that being able to help others made him feel good and made him want to post his own counternarratives so that his peers "could see that he was actually a good writer and wasn't just giving random suggestions." Derrick, who previously would quit writing assignments before he even made progress, shared that this experience showed him that he actually *was* a good writer. Below is an excerpt from an interview conducted:

Derrick: I used to think I was a good writer until about 6th grade.

Mrs. Fowler: What happened in 6th grade?

Derrick: I started failing all of my writing. I was scared to take my papers home because I didn't even know how to fix all of the stuff the teacher wrote on the paper. I couldn't even read half of what she wrote.

Mrs. Fowler: Did you ever ask the teacher for help?

Derrick: No way. She didn't like me very much and I was scared to go talk to her.

Mrs. Fowler: I feel like this year you tend to go to sleep when we start writing. I've never even been able to see enough of your writing to know how to help you… And you wouldn't ever come in for tutoring when I wrote you a pass.

Derrick: [chuckles] Yea, I guess I just thought I wasn't good at it and I didn't want to be told again.

Mrs. Fowler: So what changed with this restorying assignment?

Derrick: Well, at first I just started looking on the website at what other people wrote. I started writing comments on their posts, and when they responded that it helped them, it made me feel like I knew what I was talking about. And then when I posted my own story and people commented, I felt confident in my writing. I felt like an expert.

By giving Derrick the opportunity to have autonomy over his own work, interactions, and the space, a student who had not completed any writing all year not only submitted a complete, well-done piece of writing, but he was also spending additional time helping others and editing his own work based on feedback (examples given in the following section). Ultimately, giving him this increased confidence made him more willing to complete the work. Thus, because he completed writing assignments in this unit when he had not all year, he expressed his interest in posting online, and he shared that his identity as a writer improved, it is made clear that his engagement was improved by the restorying practices.

However, one participant did appear as an outlier from the findings explained above. Gregory stated in his interview, "I wish that you [the teacher] would have commented on everyone's posts instead of students giving feedback when we [the students] don't know as much

as you [the teacher] do." However, in his second interview, he showed a slight shift in his opinion. Gregory explained:

> I do wish that you would have given us comments on the page. I can trust some classmates, but I don't trust them all. But, I will say that because you weren't giving me comments, I looked at all of the examples you posted on eclass, looked back through my notes, and paid attention to all the feedback I got from other students. In a way, I worked harder on this writing than any other because I had to figure it out for myself. And when I was done, I felt proud that I had done it without your help and had figured things out on my own and actually made a pretty great piece of writing.

Ultimately, although Melody and Gregory did have some concerns about the restorying practices, Melody's post-survey (figure 4.3) and Gregory's second interview above both suggested that they both acknowledged a positive shift in their identity as a literacy student and towards the student autonomy this strategy provided, further proving the positive changes that occurred by implementing the restorying strategy in my classroom.

Participation in a Community of Practice

Jenkins, Purushotma, Weigel, Clinton, and Robison (2009) described a participatory culture as having:

> relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one's creations, and some type of informal mentorship whereby what is known by the most experienced is passed along to novices. A participatory culture is also one in which members believe their contributions matter, and feel some degree of social connection with one another. (p. 3)

Because I made the choice to create an online writing space that was not public, the space in my study is not a true affinity space, as participants in an affinity space come together to further their work in a public setting with the collaboration of others. Because my space was only viewable to the students in my classes, and because they were required to go to the space to complete classwork, it is not a true affinity space that is fostering "participatory culture" as Jenkins etl. al. (2009) defines it. However, I did model the online writing space around fanfic affinity spaces in the sense that participants can post, review others' work, collaborate, and recreate their own meaning as a collaborative group. Thus, the students in my study are participating in an online writing spaced, modeled after affinity spaces, and foster participation in a community of practice.

While the restoried responses for *Anthem* and students' speculative fiction novels were graded, the comments were not part of the grade. I told students I wanted them to comment on at least two peers' posts, but it would not be part of their grade. Interestingly enough, although comments were not part of the grade, students were still participating within the online writing community, and as shown in the table below, they were commenting more than twice. One possible reason for this participation is that students felt a sense of equality in the space. Shown in the table below, students consistently expressed they felt as though they were equal with peers in some of their interactions.

Table 10

Participation in a Community of Practice Data

Student Participant	**Data Extract**	**Number of Comments Posted**
Ally	Liked having a flow of examples to help guide her writing process (post-survey)	9

Caroline	Enjoyed being able to give and receive feedback to make edits and help others (interview)	16
Cason	Enjoyed students interacting freely instead of the teacher guiding/grading (interview)	19
Derrick	Enjoyed being able to give feedback to others (post-survey) Gave helpful feedback free of judgement (online transcript)	34
Gregory	Liked that everyone was able to be involved instead of just "the talkers" (post-survey)	21
Melody	Found comments from peers to be helpful to improving her writing (post-survey) Felt less pressure to draft, revise, and edit in this environment (interview)	17
Tatiana	More willing to participate because of student examples (post-survey) Conversations among peers allowed for growth in writing (online transcript) Appreciated anonymity with screennames (post-survey)	11

Students were given the ability to not only engage with their class but also other ninth grade students. The online writing space was purposely introduced as a space to interact with one another, giving and receiving feedback, and accepting all responses. As I explained previously, I showed examples and nonexamples of student dialogue in the space. One positive example is shown below between "PuppyLover321" and "CheckeredVans." Students were able to see the benefits of posting thoughtful comments to peers, and as a class, we discussed how student feedback was able to help individuals improve student writing. Students were also able to see how comments like "nice work" did not help with the meaning-making process while true dialogue did make a difference.

Looking at the data, the students' perceptions of participating in the online writing space were varied but positive. One student, Tatiana, a student in my college prep class on a 504 plan,

said that she liked restorying writing online and was "more willing to participate because she had a constant flow of student examples to see during her writing process." Another student, Gregory, a gifted student in my third period, liked the idea of everyone participating together, stating, "Usually the 'talkers' of the class can take over the conversation, but I had to participate in this since it was online… and I ended up liking it."

While all participants posted more than the requested 2 times, Ally and Tatiana commented on others' posts the least amount of times; most of their comments were from responding to peers' comments on their own posts. In their follow-up interviews, both students explained they appreciated the commenting feature because of the feedback they were able to acquire. When I asked Tatiana, my CP student on the 504 plan, why she did not comment on many of her peers' posts, but she interacted frequently on her own post in response to peers' comments, she explained:

> I don't feel like I know enough to tell someone else what to do on their writing. Most of the writing I looked at was good, so I would just comment when I saw something I could help with. But I know that I can use a lot of help, so I liked being able to get feedback from people and talk it out to edit my own writing. That was my favorite part of posting online.

In addition, Ally stated in her post-interview, "I don't like having to comment just to comment. I liked that you didn't grade that because if I don't have anything to say, I don't want to just post telling them they did a good job." When I asked her if she thought any part of the commenting was useful, she replied, "Oh, I mean yeah. I have never been confident with narrative writing, so being able to see the examples of other students and getting suggestions from other people in the class helped me make improvements to my writing." Clearly, while

some students used the commenting feature as a way to look at other participants' posts and comment with their suggestions, students like Ally and Tatiana benefitted from the comments by being able to dialogue with peers about ways to improve their own writing.

The students were able to create, maintain, and participate in the virtual space that enabled dialogue and exchange among group members. This community that the students established allowed for the opportunity for all students' voices to be heard and for the responses of all members to be valued without the fear of judgement or marginalization. There was an overall perception of equity in the space, even if some members were more willing to respond. Because of this perceived equal opportunity, Tatiana felt that she had a level of anonymity. She stated in her post-survey that she:

> liked that the space allowed conversations… It made me feel more confident in what I was writing. In class, I am afraid of 'looking dumb,' but using screen names let me ask questions without anyone knowing who I was. This helped me figure out how to fix my writing without asking a dumb question in front of the class or in front of the teacher.

In the online writing space, Tatiana, who rarely spoke in class, was an active member (see figure 4.1). Tatiana's discussions, highlighted in a different color below and documented with her screenname, "PuppyLover321," show how she took an active role in participating with the other students. Moreover, Derrick, the gifted student who improved his reading identity by leaving his "expert" comments discussed earlier, is highlighted in a different font color. His screen name is "CheckeredVans."

I like your post! –GoldenGirlPart2
You changed the characters into Hispanic people? How did you know what to include? I didn't choose that one since I'm just a typical white kid. –TheOneandOnlyRob-O
I took the big part of the book… the exciting part... and I added in parts of what my family holiday is like. –PuppyLover321
The climax…? Is that what you're trying to say? –TheOneandOnlyRob-O

Yes. I added my family… or like my life… into the climax –PuppyLover321
I really like how you took your life and moved the plot to a different setting. I merged my two books together in a way. I put a scene from my speculative fiction book into the setting of *Anthem* and changed details based on both books, so it's kind of similar. If you want to read my post, I think it has some examples that could help you. You have interesting stuff, but you could make it even better before Mrs. Fowler looks at it if you add details. -CheckeredVans
Thanks. I'm not good at stuff like that, but your post has so much imagery. I changed my story a little. What do you think about the changes? –PuppyLover321
I like the details you added about the food. It makes me feel like I'm there. Is it lunch yet? I'm starving reading it. Haha. Maybe add some more details when describing Luna? Remember how Mrs. Fowler says "don't tell me. Show me."- CheckeredVans
Someone is #teacherspet -WhyAmIHere
How would you describe her? I said what her hair looked like. –PuppyLover321
@WhyAmIHere I wouldn't say I'm a teacher's pet. SOME of us listen when Mrs. Fowler shows us examples before we write. @PuppyLover321 Look on eclass. Mrs. Fowler posted the lesson that talked about DIDLS and had that great example of describing the girl… I think it was called "Libby Day"…? It was just a short excerpt but it had good detail –Checkered Vans
Thanks for sharing that. I didn't know she posted it and I forgot my writer's notebook at home. While you're at it, why don't you go check mine out? You seem to have good stuff to say and I need all the help I can get. LOL –SoftballIsLife33
Thank you! I've edited it again. What do you think? –PuppyLover321
Yours is really good. I love all the detail. –PS4Lyfe
@PuppyLover321—That's so good. Now I can imagine her instead of just knowing she has brown hair with a gold necklace. @SoftballIsLife33 sure! I'll go check it out

Figure 4.6 Excerpt of Student Dialogue in Online Writing Space

Students who interacted in the online space created authentic conversations with each other, enabling them with the opportunity to provide feedback in an open manner. Tatiana expressed in her post-survey that she "liked getting feedback while she was still [in the process of] writing. We usually get feedback after we turn it in, but [restorying in the online writing space] let me get feedback before giving it to the teacher." This environment that implicitly promoted equity of voice and identity allowed students to place an emphasis on their own individual experiences while at the same time sharing "different perspectives in a more horizontal communication approach" (Kreutz, 2009, p. 29).

Generalization and Limitations

Many scholars caution against generalizing qualitative findings to other contexts. The primary reason for this caution is that qualitative studies are context relevant (Merriam, 1998; Patton, 2002). Erickson (1985) explains:

> The task of the analyst is to uncover the different layers of universality and particularity that are confronted in the specific case at hand- what is broadly universal, what generalizes to other similar situations, what is unique to the given instance. This can only be done, interpretive researchers maintain, by attending to the details of the concrete case at hand. Thus the primary concern of interpretive research is particularizability, rather than generalizability. One discovers universals as manifested concretely and specifically, not in abstraction and generality. (p. 130)

Following Erickson's (1985) and Patton's (2002) suggestion, I used chapter three to provide an extensive description of the study's context and detailed process of data collection and analysis. Moreover, I followed Erickson's (1985) suggestion to use vignettes to present my findings in this chapter so an instance of an analytic narrative vignette or an instance of an extended direct quote contains rich descriptive detail that is "multivocal in meaning." Especially in the vignette, but also in quotes from interviews, "there is much more semantic content in the text than can be seen at first reading by the audience" (p. 154). Often a series of excerpts from the notes, written on different days, can warrant the claim that a particular way an event happened was typical-- that the pattern shown in the first excerpt from the notes (or shown in a fully finished vignette) did in fact happen often in the setting. This demonstrates generalizability within the corpus, substantiating such statements as: "Usually when given the opportunity to write in the physical classroom setting, Tatiana and Derrick did not complete assignments;

however, in the online writing space, the two usually did complete assignments." Thus, this process enables other people to make a professional judgement about applying the findings of this study to other, similar contexts.

As with any research, there are some limitations. The limitation of this study relates to my decision to focus solely on my classes of ninth grade language arts. Limiting the participants within my study narrowed the opportunities for some of the findings. A study with limited scope in terms of participants and within the context of one school may have had some impact on the results. Even with this limitation, however, the data collected in this process of my research is sufficient enough to uncover some answers to my research questions, while leaving opportunity for the development of enhanced research projects related to my points of inquiry in the future.

SUMMARY

The students in the study indicated that, overall, the use of restorying practices and the online writing space was a social practice of communication that created spaces for meaning making and the creation of interpretive texts. This unit of study gave students the freedom and autonomy to restory their independently chosen speculative fiction book and the required class text, *Anthem.* Students stated in interviews and surveys that they were excited about coming to class on the days they were going to interact in the online writing space, and students felt the participation in the community of practice fostered engagement. Student interactions, enabled by the participation in the community of practice in the online writing space, and the improved student identity and autonomy, conveyed through responses to surveys and interviews presented in this chapter, address the second research question that asked how the use of restorying improved student engagement. Gee (2003) argues that affinity spaces, which the online writing space in this study was modeled after, offer powerful leaning opportunities because they are

sustained by common endeavors that bridge differences in age, class, race, gender, and educational level. Students can participate in various ways according to their skills and interests, depending on peer-to-peer teaching with each participant, motivating students to acquire new knowledge or refine their existing skills, and allowing each participant to feel like an expert while tapping the expertise of others. Moreover, for students who previously did not find the canon accessible, they were able to make meaning of the texts in new ways and were able to perform their individual and collective understandings of the text in engaging mediums, addressing research question one.

In summary, four overarching themes were identified as I researched students' perceptions of integrating a pedagogy of restorying texts in an online writing space to support literacy instruction in my ninth grade language arts classroom. The themes associated with the first research question, emphasizing the creation of interpretive texts through restorying, included *writing counternarratives* and *making meaning of texts*. The themes associated with students' engagement included *student identity and autonomy* and *participation in a community of practice.* These four, student-associated themes were identified from surveys, interviews, online transcripts, and observation notes.

In chapter five, I will conclude with suggestions as to how my research fits into the larger discussion of the pedagogy of restorying and the use of online writing spaces within the field of teaching. I will make recommendations related to how future research may be designed in order to further the understanding of effective restorying practices in the classroom.

CHAPTER 5

IMPLICATIONS FOR PRACTICE AND RESEARCH

The purpose of this study was to solicit student perceptions of enacting restorying as a pedagogy in the secondary literacy classroom. I was especially drawn to investigate if restorying allowed students to make meaning of texts and whether or not the use of an online writing space improved student engagement in my classroom. I sought the perceptions of ninth grade students in an honors, college prep, and gifted English Language Arts class as they created and posted restoried texts in the classroom online writing space, interacting with one another to construct meaning.

My research questions directed me to examine not only the perception of restorying in the online writing space, but also to critically examine how students approached the pedagogy of restorying with our classroom text, *Anthem,* as well as their free-choice, speculative fiction novel and how the students made the restorying concept focal to developing their own meaning making. Moreover, in observing the interactions in the online writing space, I dutifully attended to the students' participation and interaction, noting their perspectives, their understandings of the literature, and their responses to the restorying pedagogy to analyze their levels of engagement in literacy practices.

Because the participants in my study were my students, I chose to analyze data using a combination of inductive and deductive analysis to present an accurate account of the students' beliefs and perspectives. Given these data as they relate to the concept of restorying, I will suggest several implications for practice and future research while highlighting the overarching

themes I identified during the study. This chapter is divided into two parts. First, I discuss implications for practice. In the second section, I focus on future research and discuss possible paths for subsequent studies.

Before suggesting these implications, I acknowledge and recognize that this case study only described my own classroom in one school out of many educational institutions. This case study, although small in the number of participants, suggests the potential for studying how the pedagogy of restorying can provide opportunities for new approaches for secondary literacy instruction. Similarly structured studies in different school settings would strengthen and expand the implications presented here.

Implications for Practice

Enacting a Pedagogy of Restorying: Making Meaning by Writing Counternarratives

Thomas and Storniauolo (2016) captured the essence of restorying when they described it as "reimagining stories from nondominant, marginalized, and silenced perspectives" (p. 315). As I mentioned in chapter two, using restorying as a pedagogy allows students to place themselves at the center of their literate worlds as they read and write themselves into stories that have previously marginalized, silenced, or excluded them, fostering collaborative understandings which affirm their lived experiences and identities and assert "I exist, I matter, I am here" (p. 332). This statement alone should interest teachers who want to provide a space for the often marginalized students and create literacy instruction that makes texts available for *all* of their students instead of the privileged few.

The use of restorying as a literacy pedagogy has many implications for literacy curriculum because it enables students to create a socially-constructed meaning. The online writing space in my study allowed students to continue to mediate meaning together, helping

students who struggle with meaning making by providing the tools of the mentor text and peer examples/feedback as resources. Instead of students having to worry about learning a genre of writing, they have the toolkit provided by the mentor text. This helped them focus on communicating their message within the online writing space. In addition, because participation is an integral part of the writing space, students had a plethora of student examples to help guide them, and they were able to engage in dialogue to continually mediate meaning. By enacting a pedagogy of restorying, teachers can instruct students in ways that help them realize, comprehend, and respect diverse knowledge perspectives. Different views of critical framing are crucial for globally minded twenty-first century students to include their experiences concerning friends, family, popular culture, social media, and language in the process of making meaning of texts. Teachers can encourage students to notice and analyze practices of communicating meaningful ideas in schools and communities. This will help students create socially-constructed meaning of texts as opposed to being passive consumers.

Moreover, restorying has curriculum implications in terms of intertextuality. In examining the students' responses in the online writing space, employing a pedagogy of restorying allows for intertextuality to engage students with the canon in particular. A certain level of intertextuality was discussed in the online writing space when students inserted themselves into existing stories or when *Anthem* and their speculative fiction novel were merged. Although there are 6 types of restorying, in my study results, one participant chose to change the perspective to a different character, 3 participants merged *Anthem* with their speculative fiction novel (e.g., inserting *Anthem* plot into speculative fiction book setting and vice versa, writing story about Prometheus from *Anthem* meeting Violet from *Feed),* and 3 changed a character (e.g., gave the Golden One more equality in the relationship, changed characters to be the same

ethnicity as the student, made Prometheus an adoring husband to his wife). However, what all of the responses had in common was that they inserted themselves into the counternarrative in some way. Ally chose the child's perspective because she felt her parents had control over her. Caroline merged *Anthem* with her speculative fiction book because of her love for robots and futuristic elements. Derrick merged his two books together to insert African American characters into *Anthem.* Gregory made Prometheus an adoring husband because that resonated with his view of how "real relationships happen these days." Melody gave the Golden One more equality because she was raised by a single mom, and Tatiana inserted her family's ethnicity into the family in the book. Allowing students to use their intertextuality aided in their meaning making and pushed beyond the CCSS of finding meaning; instead, students were evaluating texts, choosing what elements resonated or opposed their own experiences, beliefs, and previous reading, and they created their own interpretive text as their response. Thus, instead of leading students through the same readings to find a specific answer, restorying can allow teachers to provide opportunities for students to learn to become critical readers, *evaluating* texts read in class and challenging ideologies and plot elements.

Thus, for restorying to have purpose and affect everyday classroom teaching, efforts must be made to create a space for *evaluating* a text. Sweden, Sauro, and Sundmark (2016) explored the efficacy of using collaborative blog-based fan fiction based on *The Hobbit* to bridge both language and literacy learning. As participants wrote a missing moment from the original plot, each student wrote from the perspective of one character in their contribution to the group's story. By creating their own interpretive text, students had to understand the original text and show literary competence through the ability to incorporate aspects of plot, setting, and style to

fit in with the larger story, and linguistic competence, through the ability to imitate specific lexical and grammatical choices of their character in speech and thought.

Ultimately, through the findings of my research study, the participants used restorying as a means to write themselves into stories read in class. Participants included their ethnicities, opposed perceived gender roles, and included their interests (e.g., cyberspace) to rewrite elements from the books, while using elements from the original texts (see Table 8). Thus, the use of restorying in the secondary literacy classroom has not only suggested to have met CCSS requirements, but it has pushed beyond the four corners of the text (Colman & Pimentel, 2012), opposed the new critical approach that excludes the reader's experiences in formulating an interpretation (Smagorinsky et al., 2015), and instead, has allowed students to *evaluate* texts instead of being led through reading to produce particular readings and avoid others (Berchini, 2016).

An Online Writing Space Improves Engagement: Identity, Autonomy, and Participation in a Community of Practice

In addition to making meaning through writing counternarratives, implementing a pedagogy of restorying also provides teachers with the opportunity to engage their students through the online writing space, a theme I identified as significant in students' perceptions. Moving toward a pedagogy of restorying, teachers should have some understanding that students' background knowledge can also enrich the literacy classroom. Such enrichment can come by intentionally using youths' real life experiences to create meaningful classroom activities within a community of learners (Jacobs, 2012). Through the findings of my research, having an online writing space helped students promote online and offline collaboration, necessitating the need for student negotiation. Amgott (2018) asserted:

> In order for students to be most prepared for meaningful interactions in the global and digital world, critical literacy, digital literacy and digital activism must become a core part of classroom instruction. The powerful instructional practices that link critical and digital literacies provide students with the skills to continue questioning multiple viewpoints and promoting social justice issues within and beyond classroom walls. (p. 338)

Teachers interested in preparing students for not only success within their classrooms, but also preparing students for life outside of school should consider implementing restorying in their classrooms. By implementing a pedagogy of restorying, teachers can engage students by fostering participation in a community of practice in the online writing space, drawing on students' out-of-school literacy practices to guide in-school literacy practices (Dowdall, 2016). As I mentioned in previous chapters, students today are accustomed to being constantly connected with people through the internet. So, it seems fitting to begin using online elements to engage students in in-school literacy practices. As explained in chapter 4, students who were disengaged during previous literacy practices increased their engagement through the implementation of restorying in the online writing space for varying reasons, with a prominent reason being they had an environment in which they could see other students' examples and engage in dialogue with peers to create meaning. These disengaged students were not only posting their own interpretive texts, but they were engaging in dialogue with other peers to give and receive feedback, make edits to their own writing, and mediate meaning. Although the comments were not part of the grade, the findings showed that students willingly participated in the online writing space, and they commented more than the suggested two times, making it clear that the implementation of restorying can increase student engagement. Jenkins (2009)

asserted that it is increasingly important to master the practice of negotiation because students today are more likely to "encounter a range of communities whose values, beliefs, and ways of thinking, acting, and speaking are unfamiliar" (McWilliams, 2014). Therefore, the results of this study should urge teachers to consider enacting a pedagogy of restorying that allows for students to become engaged through the participatory nature of the online writing space, preparing them with the tools to negotiate meaning within and outside of the classroom.

Prior studies indicate that online affinity spaces potentially provide ways for fans to write, edit, design, and review transformative works (Black, 2008; Chandler-Olcott & Mahar, 2003; Thomas, 2007). Additionally, Curwood, Magnifico, and Lammers (2013) posited that these affinity spaces potentially "motivate young people to write through self-directed and interest-based opportunities to share their work with an authentic audience" (p. 678). Based on the findings presented in chapter four, the activities that the students engaged in as a group during this study kept them highly motivated to continue reading their free-choice speculative fiction book outside of class and post restoried, interpretive texts of their own. The online writing space became an entry point for meaningful discussions that allowed the students to reflect on and articulate thoughts and ideas around the concept of restorying their novels. Thus, teachers who implement restorying as a pedagogy provide a space for engaging literacy practices. A common finding in my research study was that students felt comfortable interacting in the online writing space because of the sense of equality, student control, and anonymity provided. Thus, if implemented as a pedagogy, restorying can help engage students who are hesitant to participate in class. As students feel a common equality in their online community, they will be able to feel more comfortable bringing forward tools for discussion. Providing an engaging pedagogy through restorying can provide unmotivated students- like the students in my study who

previously would not complete writing assignments- with the opportunity to receive and give feedback among peers. They are also able to question and challenge plot elements, character traits, and novel ideologies as a group, creating and re-creating meaning as a community.

In addition, teachers who implement restorying in the classroom can increase engagement among their students by providing opportunities for students to improve their identity as literacy students through the autonomy of the online writing space. Moore (2018) stated that both students and educators can explore their own capacity to represent themselves. Students can become knowledgeable, critical participants and take action in multiple ways. They can seek to challenge ideologies being discussed or by producing restoried responses because they understand and feel empowered to do so by their equal standing with the other members in the community. In my study, participants gained a positive identity as a writer and felt comfortable interacting in the online writing space in many different ways (see Table 9). Instead of seeking answers from the teacher, the student-led writing space pushed students to find the answers to their own questions, leading to increased confidence in their ability to complete their restoried response individually, within the community of learners, without the authority of the teacher. Thus, the use of restorying in the secondary literacy classroom provides students with the confidence to post, comment, and edit within the online writing space.

Ultimately, throughout this study, I came to realize that the results possessed a great ability to make a curricular change, and this ability manifested as a higher level of student engagement. Implementing restorying as a pedagogy provides unmotivated literacy students with the opportunity to improve their identity through the student autonomy provided in the online writing space. These unmotivated students may have opportunities to feel like an expert by providing feedback to peers. In other cases, students may be able to receive the feedback needed

to gain the confidence to edit their own writing, protected under the anonymous screenname. Or, students may simply be able to gain knowledge to improve their own writing by viewing peers' texts and dialogue in the online writing space. Put simply, by implementing restorying in the literacy classroom, teachers will be providing opportunities to engage the unmotivated literacy students in their classrooms.

Jenkins' (2009) new literacy skills include "judgment," which is the ability to evaluate the reliability and credibility of different sources. I contend that using restorying in the literacy classroom allows students with opportunities to *evaluate* texts, challenge ideologies, and create their own interpretive texts through the participation in the community of practice that the online writing space afforded in this research study. As students feel a common equality in the online writing space, they have the potential to feel more comfortable bringing forward tools for discussion. They may be able to seek to challenge ideologies being discussed by producing restoried responses of their own because they understand and feel empowered to do so by the opportunities to participation in the community of practice and student autonomy the online writing space creates, helping many participants gain a positive identity as a writer. The outcome of my study suggested an increased engagement in restorying in comparison to previous participation in literacy practices completed in class; thus, I urge teachers to provide these same opportunities in their own classrooms.

It is possible that teachers who employ restorying in their classrooms will find that the pedagogical framework actually allows opportunities for meaningful context, and every effort should be made to connect school experiences with students' out-of-school experiences (Alvermann, 2004; Hull & Schultz, 2002). Thus, teacher education and professional development programs should continue to reiterate the notion of engaging students through an

inclusive literacy pedagogy by presenting the collaborations (or collisions) that are occurring in classrooms based on research such as this study.

Implications for Future Research

As I began to analyze my data and compile the findings for this study, I was excited about the directions this project was taking me. Findings from this study underscore research of others who have cited the benefits of using fanfiction practices in the classroom (Curwood, Magnifico, & Lammers, 2013; Jamison, 2013; Minkel, 2015; Sauro, 2017; Sweden, Sauro, & Sundmark, 2016; Thomas & Stornaiuolo, 2016, 2017, 2019). My findings also support claims that teachers can use fanfic practices to differentiate and accommodate varied learning styles and abilities, improving engagement (Black et al., 2019; Black, 2009; Cook & Smagorinsky, 2014; Dyches, 2017; Dyches & Sams, 2018; Hobgood & Ormsby, 2011; Lankshear & Knobel, 2012). This study was a great "starting point" for future studies that could take place over a longer period of time, include larger, more diverse populations, and possibly investigate an informal, ungraded setting within online writing spaces.

Longer Time Period of Study

Because this study was conducted over one four-week unit, I believe that conducting a case study over the course of a school year would provide more insight into student perceptions of restorying practices in an online writing space. By conducting a case study over a longer period of time, the results could potentially reveal hidden or repressed actions as time progresses. Additionally, conducting a longer case study has the potential to reveal whether the increased engagement and meaning making potential found in the results of my study would continue to uphold over the course of a school year, with different texts and in different units.

Dyches (2017) conducted an ethnographic case study over the course of five months. The study examined Sam Winters, a White teacher of British literature, and highlighted the canonically-specific challenges teachers face when attempting to actualize equity-driven instruction as Winters negotiated multiple forms of Whiteness—both his own and his required curriculum's—to affect participatory realities for his urban students. Based on the study's findings, obstructions to culturally responsive canonical instruction, such as sociocultural tensions between privileged and marginalized persons and texts, including canonically-specific incongruences between the curriculum and Sam's students, were revealed. By delivering a canonical counter-curriculum that cultivated students' sociopolitical consciousness and providing students with multimodal opportunities to restory themselves into and against required British literature texts, the transformative powers of implementing canonical counter-curricula and the benefits of implementing culturally responsive instructions were revealed. Thus, I believe that much more could be discovered through the use of year-long case study.

Larger and More Diverse Participant Pool

To increase the possibility of generalizability within the corpus in future research, one might consider widening the scope, pulling participants from a larger geographical area or even multiple geographical regions. I recognize that my study included seven ninth grade students in my own classes in one school, so increasing the number of participants as well as the geographical region in which they are pulled may provide a clearer view of results that include students from other school systems. Additionally, the sample sizes could better represent more ethnically and socioeconomically diverse backgrounds, as my participant selection focused on unmotivated literacy students.

Stornaiuolo and Thomas (2017) reviewed scholarship on youth and young adult activism in digital spaces, as young users of participatory media sites are engaging in political, civic, social, or cultural action and advocacy online to create social change. The authors argue that youth's digital activism serves as a central mechanism to disrupt inequality, and education research should focus on these youth practices, particularly of young people from marginalized communities or identities, in order to provide important counternarratives to predominant stories circulating about "at-risk" or disaffected youth.

According to Gangi (2008), "Since children must be able to make connections with what they read to become proficient readers, White children whose experiences are depicted in books can make many more text-to-self, text-to-text, and text-to-world connections than can children of color" (p. 30). The use of restorying as a pedagogy can allow students to create their own interpretive texts, helping minority students become more engaged in literacy instruction as they are able to narrate themselves into texts that do not include them. Thus, literacy practices can be used to negotiate boundaries of ascribed identity. As participants read and create their own restoried texts, ideologies are potentially challenged and the interpretive texts now may relate to participants' worldviews. For example, Yenika-Agbaw (2014) used Black Cinderella as a means to enhance school curriculum with multicultural literacy. Moreover, Toliver (2018) researched the prevalence of Science fiction and fantasy (SFF) in Black children's books, and the author concluded that although more SFF books portraying Black protagonists have increased in the past thirty years, there are still little narratives about strong Black girls. Myers (2014) noted that the boundaries imposed upon the imaginations of children of color force them to limit their dreams to what they can perceive.

Thomas and Stornaiuolo (2019) contended:

> Even if racial identities are not specifically articulated, often, Black fan creators focus on restorying marginalized characters of color, such as Gwen in *Merlin* or Bonnie Bennett in *The Vampire Diaries.* The narratives fans construct around minor characters respond to the discourse of trauma that inform nonheteronormative and diasporic identities. Through fan fiction, forgotten characters reappear, not quite undoing but remembering their marginal status, and complicating their…identities in the process. Such cathartic, restorative work of narrative repair is integral to the Black storying tradition; unsurprisingly enough, it, too, seems critical to restorying (p. 3).

Thus, Thomas and Stornaiuolo (2019) assert, "More research, theory, and critique is necessary to understand how Black fans are restorying canons that have mostly excluded Black lives" (p. 3). Additionally, the stories and restories that Black fan artists and cosplayers are telling using traditional and digital art tools—as well as their own bodies—should be highlighted in fan studies as well (Scott, 2017). Based on this assertion, widening the scope of participants from unmotivated students that were the focus in my study to focus on the minority students who are being excluded from the canon may provide further insight to research findings.

Informal Learning Space

While creating an informal learning space was not the focus of my research, as I read through and coded my data, I began to wonder how grading students' restoried responses influenced their participation and perceived engagement. As I mentioned in my findings, while students like Cason commented, "with restorying, I want the grade, yeah, but I really want it to be good because I take pride in my creations," it could be insightful to investigate whether making these restorying assignments ungraded would influence students' participation.

I mentioned in chapter two, an analysis of a textbook aligned with the Common Core State Standards argued the discourse of the textbook has created the "basalisation of youth… [in which students'] sense-making activities are revised, reduced and cheapened" by a curriculum emphasizing New Criticism that is closely aligned with measurability and standardized testing preparation (Sulzer, 2014, p. 144). Still today, secondary English standards value a specific reading and meaning formation; within the secondary English contexts, the standards are formed as a result of the systemic, infrastructural incorporation of particular literacy values into the whole of the curriculum, with teacher manuals recommending that students be led through their school reading to produce particular readings and avoid others (Berchini, 2016). The result of curriculum and teaching practices that value certain readings and encourage students to find the predetermined answers in a text has prevented students from becoming engaged with reading and writing as more than a means to find the "right" answer to achieve a grade.

However, recent studies show a correlation in games and students' outside interests to various benefits in adolescents' informal learning (Gee, 2008; Kafai & Peppler, 2010). Informal learning opportunities bring new insights into the more formal institutions of schools. More often than not, adolescents are deprived of those most effective learning media and digital tools and practices as they step inside the academic zones. Alvermann (2009) asserted "online and offline literacies are not polar opposites; thus, to reify distinctions between them serves mainly to limit understandings of how each informs the other" (p. 16). Thus, it can be argued that informal learning in an online space complements the more formal learning of classroom literacies.

Informal learning and student engagement can easily be conflated to a tool of teaching that cannot be assessed. While I understand that some measurement of student learning is part of day-to-day teaching, shifting the focus of future research from graded assignments to an informal

learning environment may further add to my study's findings. Vadeboncoeur's (2005) review of research on informal learning suggested researchers should be more concerned with how a particular context contributes to learning when trying to determine what serves as learning in formal and informal contexts. Learning, according to Vadeboncoeur (2005), is "increased participation in social and discursive practices, more complex forms of participation and identity positions, and independent action" (p. 264). Thus, although there needs to be some measurement of student learning by testing students' knowledge, it can be rationalized that students who are participating in critical discussions and asking questions to further their understanding of canonized texts, in an online writing space, are still learning the required skills to be global citizens beyond secondary school (Sauro, 2017).

Ultimately, my study included activities that students engaged in as a group that kept them highly motivated to continue reading *Anthem* and their independent speculative fiction novel. The online writing space became an entry point for meaningful discussions and feedback among peers that allowed the students to reflect on and articulate thoughts and ideas around their restoried responses. To further investigate these findings, I propose conducting restorying in an online writing space that serves as an informal setting by removing "grading" as a factor in order to investigate if students continue to be motivated and engaged in literacy practices without the requirement of receiving a grade for posting.

Summary

As I come to the close of this dissertation, I feel encouraged to offer a few final thoughts on the insights I have gained from conducting this research. After I complete my doctoral program, I seek to collaborate more with teachers in my school as well as initiate professional development programs related to integrating restorying as a pedagogy. My goal

is to create a culture of participation for students to use online writing spaces to post and collaborate their restoried responses to make meaning of texts.

The National School Boards Association (2006) explained:

> In today's 21st century world, literacy is more than just understanding and analyzing text; it includes making sense of everything in our world, whether it is the images displayed on computer screens and televisions, the ethical questions embedded in stem-cell research, or the impact of global warming. [Teachers] must teach students how to find and analyze data, as well as how to make sound decisions on text authority; however, we must teach them how to collaborate with people of differing backgrounds and cultures. (p. 24)

The overarching themes I identified from the findings of my research compel the need to look more closely at what it means for adolescents to create meaning in the learning community of literacy classrooms, drawing on students' out-of-school literacy practices to guide in-school literacy practices (Dowdall, 2016). Restorying, as a pedagogy, requires students to create their own intertextual meaning, challenge canonical plots, and create an interpretive text of their own. Moreover, students are able to find meaning in their literacy practices as they find a means to include themselves in the literature, developing a positive sense of self. Finally, the autonomy provided by the writing space and the opportunity to participate in the community of practice fostered through restorying increases engagement among secondary literacy students.

In closing, the integration of teaching restorying has the aforementioned potential to adapt new ideas and overcome the limitations of traditional learning approaches because it necessarily requires an embrace of redefining the canon, promoting a shift in what the standards value as a response. Teaching restorying opens new pedagogical practices that create opportunities for future literacy teaching and learning. Moreover, students learn to collaborate by

sharing their thoughts with others in online spaces where they can engage in meaning making. Consequently, educators can expect students to become more confident and knowledgeable in their learning contexts through participatory and collaborative practices akin to the students in this study. From this study's findings and conclusions, I am excited to share this data in hopes that others may take the next step to learn more about communities of practice within secondary classrooms. Literacy educators have an exciting opportunity in this exploration by continuing to question and further expand the boundaries of enacting a pedagogy of restorying.

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Appendix A

Below is the high school student survey that I will administer at the beginning of the case study.

Pre-Survey

Student name:

1. How would you describe yourself?
2. What are your thoughts about English language arts class?
3. How would you describe yourself as a student in language arts class?
4. Do you feel that you are a good writer? Why or why not?
5. Do you read and write outside of the school setting? If so, how often and what do you enjoy?

6. Do you enjoy reading more or less in school than out of school? Why?
7. When you are reading or writing in class, are you engaged in the lesson? What prevents you from being engaged? What helps you become engaged? Be specific.
8. Are you motivated to complete reading and writing assignments in class? Why or why not?
9. Are you motivated to read and write outside of class? Why or why not?
10. What do you wish your language arts teacher knew about you? What do you wish your teacher knew about your reading and writing?

Appendix B

Parent Email

Hi parents,

As I've explained in my previous weekly emails, we are soon beginning our *Anthem* unit, and your child will also be reading a speculative fiction book of his/her choice independently. As a reminder, your child needs to have his/her independent reading book in class by insert date. It will be your child's responsibility to read this book as we read *Anthem* together in class, so he/she is more than welcome to go ahead and get a head start on reading. All of the dates/deadlines are on my eclass page as a reference. If you have any questions about whether or not a book is speculative fiction, you may email me or have your child come chat with me. Here is a website with great examples: https://www.goodreads.com/list/tag/speculative-fiction.

During this unit, students will be "restorying" *Anthem* as well as their independent reading book. This written response will be their summative grade, so it is very important that students keep up with the required reading. If your child would like to come during their hour lunch to read in our reading nook (or just to carve out some time to read), my door is always open.

I am also planning on using information gathered through this unit to conduct my research for my doctoral degree at the University of Georgia. I am attaching a parent permission letter to this email for you to review. Essentially, I will be looking at students' written responses as well as their answers to surveys, tickets-out-the-door, and any other work during this unit to see if this strategy helps students make meaning of texts and motivates them to participate in in-class reading and writing assignments. No student information, grades, or any identifying information connecting your child to any work will be included in my write-up. Ultimately, participation does not require any extra work from your child; he/she will already be doing the work as part of our regular class requirements. If needed, I may interview your child if I can't get

the answers through surveys or tickets-out-the door, but I will conduct these during homeroom so he/she will not have to miss class, lunch, or spend extra time at school.

If you do not mind if your child is chosen for this study, then nothing more is required of you. However, if you do not want your child to participate, please sign and return the attached letter denying your permission. Please note that refusal to participate in this study will not affect your child's grades or class standing, nor will your child receive any other negative consequences for refusal.

I appreciate your time, and I hope you have a great week. As always, please email me with any questions.

-Mrs. Fowler

Appendix C

Below is the passive consent letter for students' parents/guardians and participants.

Passive Parent/Guardian Permission Form
DATE
Dear Parent/Guardian:

I am a graduate student under the direction of Dr. Alvermann in the Department of Language and Literacy Education at The University of Georgia. I would like to invite your child to participate in my research study titled "Narrating the Self into Existence: Engaging Students through Restorying Literacy Practices." Through this research study, I hope to learn about how the use of online reading and writing practices allows students to use their own background and cultural codes to read a text critically, see beyond the simple meaning of the text, and apply their internalized understanding to submit a written response. Additionally, I hope to gain understanding on whether the use of online practices implemented in the classroom can improve students' literacy identities and improve engagement and motivation.

Your child's participation will involve two surveys on perceptions of literacy instruction, identity, and motivation at the beginning and end of the study. Your child will also participate in 1 to 2 interviews if they are needed. These interviews should only take about thirty minutes each. Your child's involvement in this study is voluntary, and not participating or choosing to stop at any time will not result in any penalties or loss of benefits to which your child is otherwise entitled. If your child decides to withdraw or if you decide to withdraw your child from the study, the information that can be identified as your child's will be kept as part of the study and may continue to be analyzed, unless you make a written request to remove, return, or destroy the information.

For the purposes of this study, I will be using pseudonyms for all of my transcription information, including interviewees' names and names of schools, as well as deleting the audio files as soon as my analysis is complete. In addition, all audio files, transcriptions, and notes will be saved without any traceable identifiers as well. No student information or grades will be used in my analysis or write-up.

The results of the research study may be published, but your child's name or any identifying information will not be used. In fact, the published results will be presented in

summary form only. The findings from this project may provide information on how professional development can better support teachers as they consider implementing online reading and writing practices in the classroom.

If you have any questions about this research project, now or during the course of the project, please feel free to call me at (706) 983-0157 or send an email to katie_fowler@gwinnett.k12.ga.us.

If you would not like to give your permission for your child to voluntarily agree to take part in this study, you and your child must sign on the lines below. Your signatures below indicate that you and your child have read or had read to you this entire letter, have had all of your questions answered, and would not like to participate in the study. Please note that refusal to participate in this study will not affect your child's grades or class standing, nor will your child receive any other negative consequences for refusal.

Sincerely,
Katie Fowler

_____ _____
Signature of Researcher Date

_____ _____
Signature of Parent/Guardian Date

_____ _____
Signature of Student Participant Date

Please sign both copies. Keep one and return one to the researcher.

Additional questions or problems regarding your rights as a research participant should be addressed to The Chairperson, Institutional Review Board, University of Georgia, 629 Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-Mail Address IRB@uga.edu

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Appendix D

Assent Script/Form for Participation in Research

Narrating the Self into Existence: Engaging Students through Online Literacy Practices in the Classroom

We are doing a research study learn about how the use of online reading and writing practices allows students to use your own background and cultural codes to read a text critically,

see beyond the simple meaning of the text, and apply your internalized understanding to submit a written response. Additionally, I hope to gain understanding on whether the use of online practices implemented in the classroom can improve students' literacy identities and improve engagement and motivation to complete in-class reading and writing activities.

I am asking you to be in the study because you are enrolled in my ninth grade language arts class. If you agree to be in the study, you will be completing the same assignments required of everyone in the class during the 4 week restorying/narrative unit. I will gain further information from tickets-out-the-door to clarify any questions I may have about your restoried responses. If I cannot gain answers to questions through these tickets-out-the-door, journal entries, etc., I may ask to interview you to ask specific questions. You will only be explaining how you came about finding your meaning of the text, if you are more engaged and motivated, etc. I am hoping to further understand whether this new restorying strategy helps students make meaning of texts and become more motivated to complete reading and writing assignments in class.

You do not have to say "yes" if you don't want to. No one, including your parents, will be mad at you if you say "no" now or if you change your mind later. I have also sent home a letter to your parents explaining the research, and if they do not want you to participate, they are able to return the letter denying permission. Even if your parent says "yes," you can still say "no." Remember, you can ask us to stop at any time. Your grades in school will not be affected whether you say "yes" or "no."

You will post your written response with a screen name that only you and I know, and I will only be looking at your survey responses as well as your written, restoried response to gather data and reach conclusions as to whether this strategy is effective. I will not use any of your personal information, including your name or any grades, and I will even use a code name for our school. So, no one will know that your responses are yours, and there will be no way that you can be identified and/or linked to the information/data.

You can ask any questions that you have about this study. If you have a question later that you didn't think of now, you can ask me during class, before/after school, or during lunch.

Name of Child: _____ **Parental Permission Denial on File:** ☐ Yes** ☐ No

***(If "Yes," do not proceed with assent or research procedures, as the parent has denied permission.)*

(For Verbal Assent) **Indicate Child's Voluntary Response to Participation:** ☐ Yes ☐ No

Signature of Researcher: _____ **Date:** _____

Appendix E

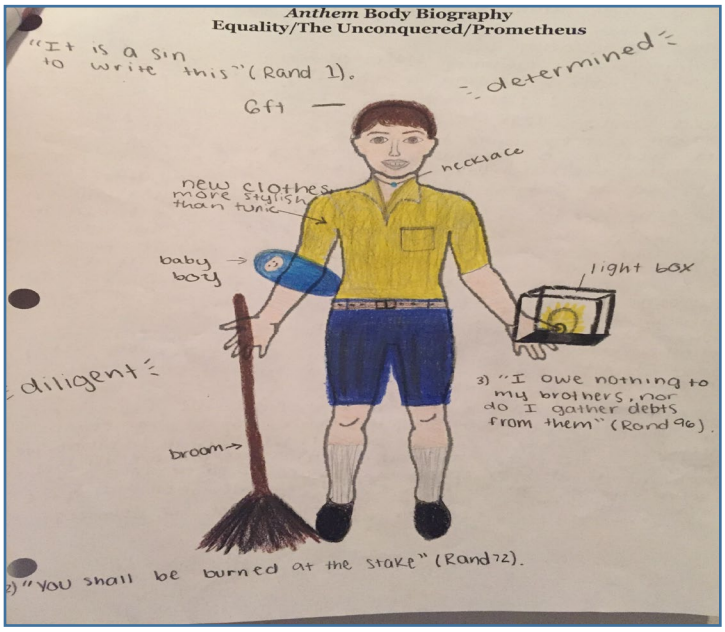
Below is the high school student survey that I will administer at the end of the case study.

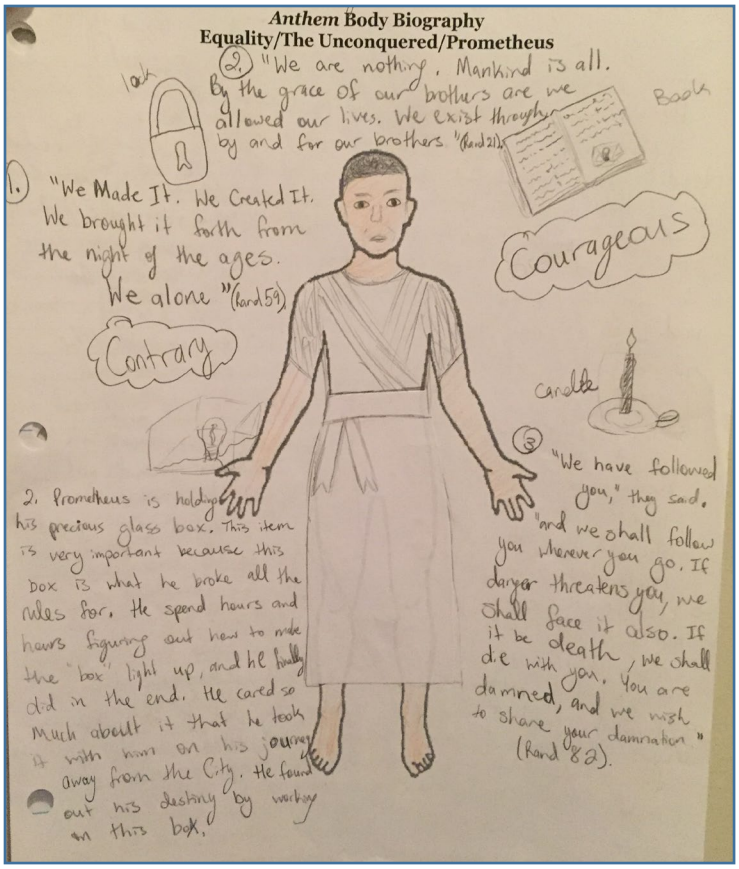
Post-Survey

1. What are your thoughts about English language arts class?
2. How would you describe yourself as a student in language arts class?
3. Do you feel that you are a good writer? Why or why not?
4. Do you enjoy reading more or less in school than out of school? Why?
5. When you are reading or writing in class, are you engaged in the lesson? What prevents you from being engaged? What helps you become engaged? Be specific.
6. Are you motivated to complete reading and writing assignments in class? Why or why not?
7. Have you enjoyed the use of fanfiction in the classroom? Why or why not?
8. Has the use of restorying helped you make meaning of texts by writing in your own narrative? How?
9. Has the use of restorying helped you become more engaged in lessons and assignments? Why or why not? (Be specific)
10. Has the use of restorying motivated you to complete assignments? Why?
11. Has the use of restorying made you feel like you are a good writer? Has your identity changed as a literacy student? Why or why not?

Appendix F

Below are some student samples from the materials used in the study.



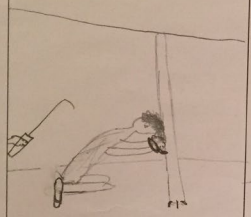


Partner 2

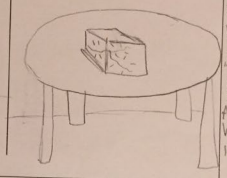
Anthem - Four Square Review Activity: Ch. 6 & 7

Box 1) Draw one important event from Ch. 6 and Ch. 7 – label what you are drawing.

Ch. 6 Lashing



Ch. 7 Meeting w/ the scholars



Box 2) Copy down 1 important quote from Ch. 6and Ch.7. Then explain why you think each quote is important.

Ch. 6 Quote: "The light...The light...The light..."
Said by: Equality Page: 66
Explanation: When asked where he was several times he finally, after being lashed, says what he was working on.

Ch. 7 Quote: "The thing must be destroyed"
Said by: collective Page: 74
Explanation: After equality shows the scholars his invention, they hate him and his ideas.

Box 3) How would the story be different if it was told from the point-of-view of one of the council members instead of Equality? Respond with at least 3 sentences.

The story would be very different. This is because from Equality's perspective, his knowledge is being oppressed. However, someone from the council wouldn't feel the same.

Box 4) Give a brief summary of what happens in Ch. 6 and 7 (use complete sentences).

Ch. 6- In this chapter Equality is caught when he forgets to go home. He refuses to say where he is, so he is lashed and thrown in jail.

Ch. 7- After escaping jail, Equality gathers his tools and gets ready for the meeting with the scholars. When Equality shows up and shows the council his findings, they wish him dead, so Equality flees into the Uncharted Forest.

Read the directions in all four boxes and complete the given task.

Task #1: Liberty chooses "Unconquered" as a fitting name for Equality. Similarly, William Henley's most famous poem is entitled "Invictus", which is Latin for "Unconquered". Write a 4-6 sentence paragraph explaining how Equality is similar to the speaker in "Invictus". Make sure to incorporate textual evidence from both the poem and *Anthem*.

"Invictus" by William Ernest Henley

Out of the night that covers me,
Black as the Pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the horror of the shade,
And yet the menace of the years
Finds, and shall find me, unafraid.

It matters not how strait the gait,
How charged with punishments the scroll,
I am the master of my fate;
I am the captain of my soul.

Task #2: As we know, Ayn Rand's philosophy is called **Objectivism.**

- One of the core beliefs of Objectivism is "every man is an end to himself, not the means of others. He must exist for his own sake, neither sacrificing himself to others nor sacrificing others to himself."

  - Find an example from the text when Equality finally realizes this philosophy of objectivism. Make sure to introduce your quote, include a citation, and give an explanation of 3-5 sentences.

Task #3: You will create a body biography about Equality/The Unconquered/Prometheus, the hero of *Anthem*

-A body biography is a graphic organizer about a character. Through words and pictures on a body shape, v
can learn a lot about that character. First, you will draw an outline of a body. Then, you will draw/add the 4
specific items explained on the following page onto the body. For the sections that require explanations, yo
may include those on the same page as your body outline and drawings OR you can provide a separate
explanation page.

Appendix G

Below is the list of recommended speculative fiction books given to students.

Children of Blood and Bone by Tomi Adeyemi
Akata Witch (series) by Nnedi Okorafor
The Belles by Dhonielle Clayton
*Fallen Kingdoms (*series) by Morgan Rhodes
Red Rising (series) by Pierce Brown
Throne of Glass (series) or *A Court of Thorns and Roses* (series) by Sarah J. Maas
The Rose and the Dagger duology or *Flame in the Mist* (series) by Renee Ahdieh
Raven Boys (series) by Maggie Stiefvater
Defy the Stars (series) by Claudia Gray
Insignia (series) by S.J. Kincaid
Walk on Earth a Stranger (series) by Rae Carson
Feed by M.T. Anderson
The Cruel Prince by Holly Black
Six of Crows (series) by Leigh Bardugo
The Girl from Everywhere (series) by Heidi Heilig
The Diviners (series) by Libba Bray
Steelheart (series) by Brandon Sanderson
The Darkest Minds (series) by Alexandra Bracken
Magnus Chase (series) by Rick Riordan
Illuminae (series) by Kaufman and Kristoff
The Shadow Queen (Ravenspire series) by CJ Redwine
Wolf by Wolf (series) by Ryan Graudin
Scythe (series) by Neil Shusterman
The Iron Trial (series) by Holly Black and Cassandra Clare
Scarlet (series) or *Reign the Earth* by A. C. Gaughen

Appendix H

Below is the timeline/implementation of the entire study.

- October 24, 2018 Defended prospectus/prospectus approval
- December 12, 2018 – IRB approval
- January 7, 2019 – Parent email introducing study with passive parent/guardian permission attached
- January 8, 2019 – Pre-survey administered to all students
- January 9, 2019 – Hard copy of parent/guardian passive permission sent home with all students
- January 17, 2019- Chose 12 participants through initial screening; sat down with each child individually to explain the project and have the student sign the letter of assent.

- January 18, 2019 – Took students to media center to discuss the speculative fiction genre, explain the independent reading project, review speculative fiction book list, and allow students to check out a book if they did not have one already.
- January 18-20, 2019 (long weekend) – Prepared surveys, created QR codes, set up edublog.
- January 21, 2019 – The 4-week unit and study began. Took pre-survey. Began reading *Anthem* in class.
- January 21-25, 2019 - Read Anthem in class, worked on analysis strategies. Students were reading speculative fiction book independently.
- January 28- February 1, 2019 - Finished Anthem in class together, worked on analysis strategies. Students were reading speculative fiction book independently.
- February 4-8, 2019 - Taught restoried responses (showed examples, etc.). Worked on/submitted restoried responses to *Anthem* in class. Students were reading speculative fiction book independently.
- February 11-15, 2019 - Students were reading speculative fiction book independently and applying the restoried response to their independent novel. Students completed a similar restoried response as they did with *Anthem* with their independent novel to see if the strategy works with students' independent work.

Appendix I

Below is the interview guide used during the semi-structured interview:

1. Let’s take a look at this part of your response. What do you mean by this?
2. What led you to this conclusion?
    a. Was it reading others’ responses?

   b. Personal background/intertextuality?

3. What does this part of your response _____ mean to you? Can you clarify this for me?
4. Do you feel that posting this response in this format helped you make meaning of the text in a way that you could write yourself into existence?
   a. What pieces do you feel excluded you?
   b. How did you make the text include you through your response?
   c. Do you feel a sense of pride in your response?
   d. Do you see connections between your response and others' responses?
5. Did you enjoy writing this response?
   a. Did you find it more enjoyable than writing in other formats that we have done this school year (writer's notebooks, essays, analyzing)?
   b. What specifically did you like about it?
6. Do you think this type of assignment/unit made you more interested in what we were reading and writing in class?
   a. If no, what would have helped make this more interesting?
   b. If yes, what made it more interesting? What specifically did you like?
7. Would you choose to do this type of assignment over others we have done in the past?
   a. If no, what other assignments would you choose and why?
   b. If yes, why would you choose this?
8. Did you work harder on this assignment/unit than you have on other units?
   a. If yes, what caused you to work harder?
   b. If no, what prevented you from being motivated to complete these assignments?

9. If you could make your own ideal assignment to complete in language arts, what would it be?
    a. Would your choice assignment be something similar to restorying? Or would it be something completely opposite?
    b. What elements did you enjoy and what would you replace/get rid of?
10. Is there anything else you want me to know about your work or how you felt about this unit compared to others?
11. Is there anything else you want me to know about your response specifically?