

The Effect of Teaching Intertextuality to High School Students on Performance on
Multiple Text Responses to Literature

by

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Dedication

For my mother, who loved reading.

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Abstract

The study examines if intertextuality, the awareness of links and the elaboration of those links, can be taught using a particular methodology. The subjects were two groups of Grade 11 students (n = 35) who read, annotated, discussed, and wrote reader-responses about multiple aesthetic texts, the primary intervention being the use of intertextual questions to guide student learning and response in relation to the texts used in the study. Pretest and posttest data was analyzed according to an analysis of variance with repeated measures. The study demonstrates that intertextual linking and elaboration are very difficult for students and that intertextual teaching, as presented by the study, may not be sufficient to overcome such difficulty.

Chapter 1: Introduction

Chapter Introduction

This chapter presents the *background*, the *purpose of the study*, the *research questions* that guide the study, the *significance*, the *scope of the study*, and, finally, a section of *definitions* of terms as used in this document.

Background

As a reader of literature in English, I have always been interested in the function of literary allusions in texts. I find great pleasure in noticing literary allusions while I read, and I have come to understand that such gestures are often important since they draw attention to particular ideas or themes and even serve to illuminate a text's meaning or meanings.

As I navigated the first 8 years of teaching secondary school English language arts and became a teacher of English literature, I discovered that most students do not notice literary allusions since they do not have the necessary background in literature. I became frustrated, not because I expected them to notice allusions when they had no experience with a text being signalled, but because being unaware of these allusions also caused students to miss important clues as to the possible meanings of a text. Since I am limited to working with the students when they come to me, my only possible solution was to attempt to draw their attention to signalled texts and then allow them to develop their own understandings of what literary allusions indicated if anything.

I relocated to the Province of Manitoba in 2001 and began teaching English language arts in an urban high school located in an affluent neighbourhood of the City of

Winnipeg. Upon examination of the Grade 11¹ English Language Arts Foundation for Implementation, I discovered that literary allusion is discussed under the heading of *intertextuality*, the final section in the document concerning General Learning Outcome 5 (*Students will listen, speak, read, write, view, and represent to celebrate and build community*) and Specific Learning Outcomes 5.2 (*Develop and Celebrate Community*) and 5.2.2 (*Relate Texts to Culture*). In this section, students in the Literary Focus, the course I taught at the time of the study, are asked to “identify and examine ways in which society and culture shape the language, content, and forms of texts [such as post-modern novels, situation comedies, street theatre . . .]” (Manitoba Education, Citizenship and Youth, 1999, p. 4 – 420). Thus, as a teacher of Grade 11 English language arts, I was being asked to assist students “in understanding how their own lives are enriched by narrative and in recognizing archetypal patterns and allusions in texts” (ibid). I continued teaching the literary allusion with good intentions but without much success.

After beginning studies as a graduate student in the Faculty of Education at the University of Manitoba, I came to understand that my efforts to teach my students to attend to connections between texts, although laudable, may not have been teaching them anything at all. I had conducted no research into whether or not my teaching had any impact on their year end tests. After reading the work of Douglas Hartman (1991; 1995; 1996), I knew I had something to study; I decided to design my research study and subsequent thesis around the concept of intertextuality to attempt to discover whether students could be taught to improve their understanding(s) of texts by applying intertextual teaching in English language arts.

¹ Manitoba Education, Citizenship and Youth used the term Senior 3 until September 2006, at which time the official term was changed to Grade 11. In this document, I have used the term Grade 11 for all references, regardless of the date of publication.

Purpose of the Study

Essentially, then, my purpose in the study is to determine if teaching about intertextuality, the linking of texts on various levels and in various ways, makes a difference to students' understanding(s) of texts. As well, I wish to discover how and why such teaching and learning is beneficial for students' learning about literature.

Fundamentally, it has become important for me as a teacher of English language arts to determine whether or not students should be taught in some manner other than one text at a time, what Hartman (1991) terms the "single-passage paradigm" (p. 616). It was my hope that I might discover if teaching in an intertextual manner would better enable my students to read in the sense of being aware of and elaborating upon links between texts.

Research Questions

From my interests and my purpose, which grew out of a review of the literature, two questions emerged as guides for the research: (1) Do students taught from an intertextual stance perform differently from students taught from the "single passage paradigm" on reading and responding activities which expect them to link texts? (2) Do students learn to discover and to elaborate upon links between texts when presented with texts, given the basic links between them, asked questions designed for elaboration (see *Definitions* p. 8), and given opportunities to write responses to multiple texts?

Significance

This research is extremely important both locally and generally. In Manitoba, where I have taught English for the previous 5 years, the Grade 12 Provincial English Language Arts Standards Test, which is mandatory for graduation, presents students with multiple texts related to a single topic. Students are required to read these texts and to

respond to prompts (Appendix E) which demand reference to more than one text and which reward highest scores to those responses which link the texts (synthesis) in some manner.

As stated previously, the Grade 11 English Language Arts Curriculum asks teachers to assist students in their understanding of allusions in texts. In addition, scoring student responses according to synthesis of what has been read (Appendix E) is true to the intent of many outcomes from the Manitoba English Language Arts Curriculum for the Grade 11 Literary focus and Grade 12 Literacy focus: (1.1.1 – Grade 12) *consider a range of ideas, observations, opinions, and emotions to . . . understand texts*; (1.1.4 - Grade 11) *explore a range of texts . . . and discuss ideas, images, feelings, people and experiences both within and associated with these texts*; (1.2.1 – Grade 11) *modify initial understanding of . . . others' texts, considering new ideas, information, experiences, and responses from others*; (1.2.3 – Grade 11) *combine viewpoints and interpretations through a variety of means when . . . responding to texts*; (3.2.5 – Grade 12) *use knowledge of text cues, organizational patterns, and cognitive and emotional appeals to extract, infer, synthesize, organize, and integrate ideas from extended texts*; (3.3.2 – Grade 12) *record and synthesize observations . . . and responses pertinent to understanding theme, point of view, or context of texts; refer to texts for support*. Each of the above passages from the curriculum is applicable directly or tangentially to the teaching of allusions and intertextuality.

The word *text* in the curriculum is defined as,

all language forms that can be experienced, discussed, and analysed.

These include print texts such as fiction and non-fiction books, essays, and

reports, oral texts such as storytelling, dialogues, speeches, and conversations, and visual texts such as pictures, diagrams, tableaux, mime, and non-verbal communication” (Manitoba Education, Citizenship and Youth, 1999, p. 7).

The curriculum document, according to its definition of *text* and the outcomes listed, does not require linking of print texts, since a discussion linked to a poem would satisfy the definitions and outcomes indicated. However, the Grade 12 English Language Arts (ELA) Provincial Standards Test has asked students to “draw conclusions, record insights, or provide interpretations” (see Appendix E) about a number of texts, most which are print, relating to a central idea (Manitoba Education, Citizenship and Youth, 2003, *Maps*). Furthermore, the Scoring Rubric for this writing prompt (*ibid*) requires students to “synthesize information, ideas and perspectives” (*ibid*) and indicates that if the “response does not synthesize ideas or information,” (*ibid*) based on the ideas and information in the Test Booklet, the student receives a score of zero. The important conclusions here are (1) that the “single-text paradigm” does not seem to satisfy the requirements of the curriculum, and (2) it is assumed that students are learning to link print texts by synthesizing “information, ideas and perspectives” (Appendix E). These conclusions are part of what prompted me to investigate whether students should be taught from the intertextual perspective, a perspective which seems suited to the intent of the Manitoba English Language Arts Curriculum documents for Grade 11 and Grade 12, that intent being for students to provide “a clear synthesis of ideas and information to reach a valid conclusion, insight or interpretation” (Appendix E).

In addition to curricular reasons for the study, it is known that students with more exposure, more of a background in reading literature, perform better on all sorts of literary tasks (Beach, Appleman, & Dorsey, 1994; Roberts, 1969). This is not because they notice links between texts, since any computer could grant students any number of possible links to other texts (Wheeler, 1979); it is because of what students do with these links (Beach, Appleman, & Dorsey, 1994). In short, if students can be taught to link texts and to elaborate upon those links, in “valid” ways and with “insight”, then they will be learning to read in ways required by the Manitoba Curriculum, in ways that enable them to construct links on various levels, to consider texts from a variety of perspectives, and to make effective elaborations of their own understandings of what they read.

As Julia Kristeva (1990) and Hartman (1994) indicate, texts do not exist in isolation, they exist in relation to all previous texts in the writer’s experience and in the reader’s experience; teaching students to be aware of this concept, as well as to read in ways that elaborate upon this concept as it is generated over time, can only be beneficial to levels of literacy and to the development of individual students’ knowledge of and interaction with literature.

Scope of the Study

Although this study focused on two classrooms at one grade level in one school in Manitoba, Canada, thus limiting the scope, the research strives for applicability to all teaching of literature in all contexts. Thus, the scope of the study is narrow but hopes to be broad and to be able to make its findings generalizable to literature instruction concerning the linking of two or more aesthetic texts presented in an English language arts classroom.

Definitions

A list of definitions specific to this study follows.

Aesthetic text. The Manitoba curriculum distinguishes between *aesthetic texts* and *pragmatic texts* as denoting “texts that appear to be produced for aesthetic or pragmatic purposes” (Manitoba ELA Curriculum, 1999, p. 1 – 13). Aesthetic purposes include “to capture and represent experience, feelings, or vision for self or others”, “to create an imagined reality”, “to enlighten, foster understanding and empathy, and bring enjoyment”, “to reflect culture”, and “to use language and forms in creative ways” (p. 1 – 14). As well, the Curriculum document indicates that the audience for *aesthetic text* “participates through the imagination” and “approaches text with the purpose of deriving aesthetic pleasure from the text [and] extending own experience and understanding” (ibid). I have chosen *aesthetic texts* as the focus of this study for three reasons: (1) I am personally more concerned with *aesthetic* purposes of language than with *pragmatic* ones, (2) the Literary focus Grade 11 English Language Arts course requires that 70% of texts used be *aesthetic texts*, and (3) *intertextuality*, as discussed in the Curriculum (p. 4 – 420), specifically identifies a focus on narrative and the recognition of allusions in texts, two aspects of language often found in abundance in *aesthetic texts*. In this document, I use the term *aesthetic text* to refer to novels, poems, short stories and plays in a general sense and the term *literature* is often used synonymously with *aesthetic text*.

Allusion. The literary allusion is “a device for the simultaneous activation of two texts” (Agee, 1983, p. 55), and it “involves the evocation- through a wide spectrum of formal means- in one text of an antecedent literary text” (Alter, 1996, p.112). Alter (1996) lists several signals: actual citation, brief nonverbatim embedded text, recasting or

distorting, single word, borrowed name or motif, and situational (plot or world) (p. 121), suggesting that an allusion may be grand and obvious or brief and obscure. Essentially, for the purposes of this study, the allusion is any signal within a text that activates a separate print document.

Elaboration activities. Beach, Appleman, and Dorsey (1994) define elaboration as the generation of links on various levels, from plot and character to genre and theme. The study follows the theory and argument of Beach, Appleman, and Dorsey (1994) who suggest that an elaboration activity is any response activity that enables a reader to elaborate on links, intertextual or otherwise. *Elaboration* in this study means responses that exhibit “length and degree of elaboration” (Beach, Appleman, & Dorsey, 1994, p. 709), scored according to the rubric (Appendix A): *below level* – little evidence of elaboration such that link(s) remain superficial or incomplete; *at level* – evidence of elaboration such that link(s) is(are) somewhat examined or considered; *above level* – evidence of elaboration such that link(s) is(are) examined or considered fully.

Interconnectedness of meaning. Hartman (1991) defines this as “meaning ... situated among and connected to other meanings, either in the reader, in the cultural systems of the reader, or in the transaction of reading” (p. 617). Since the study discusses meaning as generated by readers in the act of reading and in the reflection upon reading, it is important to understand that meaning is defined as the “interconnectedness of meaning.”

Intertextual Awareness. This phrase is used to refer to whether or not students identify links within texts regarding such elements as plot, character, setting, point of view, conflict, theme and other literary devices. Links to do with students’ own lives and

to texts external to the study were not considered links for the purposes of this study. This was one of the areas under scrutiny in the pretest and posttest of the study with *intertextual awareness* being scored as limited or superficial (*below level*), clear (*at level*), or made on complex level(s) (*above level*).

Intertextual Elaboration. Further to the definition given above under *Elaboration Activities*, this phrase is used in the study to refer to students' performance as regards the elaboration of links such that elaboration was superficial or incomplete (*below level*), somewhat examined or considered (*at level*), or examined or considered fully (*above level*) (Appendix A).

Intertextual loop. Lenski (1998) explains the process:

while constructing meaning from current texts, readers often select new information to revise understandings of past texts. New knowledge is then reconstructed into new knowledge structures [and] the revised past texts are then used to revise understandings of current texts, creating an 'intertextual loop' (p.75).

This loop is sometimes referred to in the study in order to discuss how a reader continually revisits and revises his or her understanding of the text being studied and of all texts in the reader's previous experience.

Intertextual reader. A reader who reads in and from an "intricately polyphonic intellectual space" (Hoesterey, 1987, p. 389), who engages in elaboration of his or her connecting and connections, who explores texts and considers various meanings, textual worlds, and interpretations, and who is something between and among a falsely objective, text-based symbol-searcher and a solipsistic, resistant, self-seeker.

Intertextual stance. This term is used to refer to the perspective or stance of the reader who makes connections between texts and explores various meanings and textual worlds. Hartman's (1995) intertextual reader "produced all kinds and varieties of meaning from the same tableaux" (p. 550), was "dedicated to multiplicity, to a field of play that opens meaning" (p. 550), and worked "toward understandings by openly considering and constructing various textual arrangements" (p. 550). This *intertextual stance* seems most effective at producing competent, effective, and multifaceted readers, especially in the ideologies of reader-response theories of reading and responding to literature.

Intertextuality. In the Grade 11 Manitoba English Language Arts Foundation for Implementation (1999), *intertextuality* is presented as students "understanding how their lives are enriched by narrative and in recognizing archetypal patterns and allusions in texts" (p. 4 – 420). This includes students being asked "to interpret [an] original text in light of" another text (p. 4 – 420). For the purposes of this study, *intertextuality*, which is further examined within the literature review, is the process of a reader generating and navigating links between texts. This study uses several terms specifically to distinguish various types of links that could be considered *intertextual*: an *intertextual link* refers to links between texts used in the study; an *extratextual link* refers to links made to texts outside of or external to those used in the study; an *intratextual link* refers to links made within texts used in the study. This study concerns *intertextual links* made between texts used for the study. The different types of links are more fully explained below under "*Link*" and within *Chapter II: Review of the Literature* (p. 27-28).

Link. Any connection made between or among texts that adheres to Hartman's (1994) categories of linking: correlation (comparing and contrasting), fusion (combing information), and integration (creating new ideas). The study focuses on what Hartman terms the secondary links, those between the complementary texts rather than those within a single text (primary), and intertextual, those which explore the development of meaning(s) between the texts rather than those within one text (logocentric) or those to texts existing outside of the scope of the study (exogenous). In addition, this study examines what Hartman terms *retrospective links* (those made after reading in the form of writing and/or speaking) rather than *on-line links*, by which Hartman means links as they happen, usually studied via a think-aloud format.

Literature. I use the term *literature* to refer to novels, poems, short stories and plays. The term *literature* is often used synonymously with *aesthetic text* in the study.

Marginalia. Most writers refer to markings made in texts as annotation. Nist and Hogebe (1987) define 'text annotation' as "making marginal notes which cover key concepts, noting potential test items, using a symbol system such as a star for important information, an "ex." for example, and so forth" (p. 14-15). More recently, the term marginalia has been used "to refer to notes written anywhere in a book, and not merely in the margins" (Jackson, 2001, p. 13). Jackson writes that "the essential and defining character of the marginal note throughout its history is that it is a responsive kind of writing permanently anchored to preexisting written words" (p. 81). In other words, marginalia is response to literature, "the product of an interaction between the text and the reader" (p. 100).

Openness of meaning. A term used to imply that “meaning is open and indeterminate, contingent upon a number of elements” (Hartman, 1991, p. 617). When meaning is discussed, it is assumed that meaning is open and that it is generated by the text, the reader, the context, the intersection of the text, the reader, and the context, as well as all texts associated with the text, the reader, and the context.

Residence of meaning. The differences between locating meaning “in the text” or “outside the text” (Hartman, 1991, p. 617). This term is used in the study to discuss where the meaning is generated and/or manipulated or revised.

Single-passage paradigm. Hartman (1991) terms “the single-passage paradigm” (p. 616), a phrase he uses to represent the notion that “reading lessons centre around the comprehension of *single* passages, instructional strategies focus on the comprehension of *individual* passages, postreading discussions evolve around a *single* passage, and reading research instruments measure comprehension of *solitary* passages” (p. 616). This study hypothesizes that teaching intertextuality is preferable to teaching solitary passages, and the study attempts to examine this position.

Temporal occurrences. Hartman (1995) defines these as “the particular time during which intertextuality is observed and studied (before, during, or after) and the direction in which it is pointed (past, present, or future)” (p.525). There are two types: *on-line* – links generated, discussed, navigated as the reading takes place; and *retrospective* - manifested in language, written or verbal, after reading. This study focuses on *retrospective* links.

Text. Text: (1) “a text is any sign that communicates meaning”, (2) texts are both tangible and intangible (i.e. print, discussion, mental image, etc.), (3) a text represents a

“chunk of meaning” at any size and at any level, and (4) Kristeva’s linguistic idea that every text is a construction of other texts (Hartman, 1995, p. 523). This definition is meant to indicate the multifaceted meaning of the word *text* and to indicate that in this document, *text* is used in the more conventional sense to refer to a written piece of aesthetic literature.

Chapter II: Review of the Literature

Chapter Introduction

The review of the literature is organized into the following sections: an *introduction* that establishes a context for the review, a section on *the literary allusion* that traces discussion of this literary aspect over the past twenty years, a section on *intertextuality* that serves to investigate and to define a complex term and issue, a linking of *allusion and intertextuality*, which explains how the two seemingly contradictory concepts are united, a review of *the research, conclusions from the theories and the research, implications for instruction, and implications for further research.*

Introduction

In the reading research community, it has become nearly platitudinous to intone that “readers bring to every reading situation not only information from prior experiences but also information from past texts” (Lenski, 1998, p.74), that “readers understand texts as extensions of their previous reading experiences” (Beach, Appleman, & Dorsey, 1994, p. 696), and that “much of what good readers do while reading is connect and relate ideas to their previous reading experiences over time” (Hartman, 1991, p. 616).

If, as these statements suggest, readers somehow make connections between and among what they are reading, what they have read, and their own lives, one would assume that the teaching of literature and reading would proceed from a stance developed from such a conception. Unfortunately, this perspective comes in conflict with the manner in which school texts are taught, a manner or approach Hartman (1991) terms “the single-passage paradigm” (p. 616): the notion that “reading lessons centre around the

comprehension of *single* passages, instructional strategies focus on the comprehension of *individual* passages, postreading discussions evolve around a *single* passage, and reading research instruments measure comprehension of *solitary* passages” (p. 616). Perhaps the discrepancy between what is known about reading and how it is taught exists because researchers and academics know readers rely on information from past texts, previous reading experiences, and other books, but they do not know precisely how readers do this or how reading instruction should proceed in order to elicit connections and to teach the manipulation of many texts, both past and present, while reading.

The Literary Allusion

In a paper dealing with literary allusions and the work of poet Seamus Heaney, McSweeney (1999) indicates that “over the past two decades, theoretical interest in intertextuality, presuppositions, and influence has generated a good deal of interesting discussion of the device of literary allusion” (p. 130). The literary allusion is “a device for the simultaneous activation of two texts” (Agee, 1983, p. 55), and it “involves the evocation- through a wide spectrum of formal means- in one text of an antecedent literary text” (Alter, 1996, p.112). Indeed, the literary allusion is considered by some to be an integral aspect of literacy. John Hollander (1996), professor of English at Yale University, even argues that “it is an element of true literacy to be able to recognize in fiction, essay, and later poetry . . . the allusions to passages of great poetry of the past . . . that fill the stream of discourse” (p. 2).

Alter (1996) includes an entire chapter on allusion in his book *The Pleasures of Reading in an Ideological Age*. He lists and discusses several signals: actual citation, brief nonverbatim embedded text, recasting or distorting, single word, borrowed name or

motif, and situational (plot or world) (p. 121), suggesting that an allusion may be grand and obvious or brief and obscure. He categorizes the functioning of such signals into three: (1) “the form given to the signal,” (2) “the function of the allusion in the alluding text,” and (3) “the relation of the alluding text to the evoked text” (p. 119), summarizing that “a key allusion may provide the whole ground plan for the work . . . or the allusion may be a kind of imaginative centre” (p.128). In Alter’s hands, the allusion becomes a solid or surreptitious signal for another text and for a relationship between the two texts which are thus evoked.

Similarly, Miner (in McSweeney, 1999) argues that allusions are used “to enrich a poem by incorporating further meaning” (p.131), and that such devices range from explicit references to unacknowledged “acts of stealth” (p. 131). Essentially, the allusion seems to function as a simple or complex, obvious or hidden signal which the reader must notice or understand in order to activate simultaneously two texts which connect to form “intertextual patterns” (Agee, 1983, p. 55). These patterns, once activated, may function as a display of knowledge, a sharing of knowledge, or, as mentioned above, enrichment through the incorporation of further meaning which may even extend to the core of an entire work of literature.

When considering the place of the literary allusion in relation to reading, perspective is vital. More reader-centred perspectives disparage the literary allusion as too text-centred, arguing that searching for allusions is not conducive to the transactional nature of reading. Also from this perspective, it is improper to suggest that “competent readers” (McSweeney, 1999, p. 130) will recognize and understand allusions, or that “full understanding of what one reads is impossible if allusions are ignored or misinterpreted”

(Roberts, 1969, p.161). The idea that the reader must recognize allusions in order to understand the “full” meaning of a text is problematic, especially in how Roberts assumes that a “full” understanding lies within the text for the reader to unlock; however, Roberts continues to explain rightly that “the abilities required of readers in interpreting . . . are difficult and certainly should not be left to chance development” (p. 161). In other words, the recognition and contemplation of allusions must be taught, especially since, regardless of perspective, two seemingly conflicting and distressing things are certain: (1) allusions are common in literature, and (2) not “all readers will take away all encoded messages and implications from all texts” (Alter, 1996, p. 121).

Interestingly, Wheeler (1979) in *The Art of Allusion in Victorian Fiction* argues that detection of allusions, although important, is not the most important concern of readers. Hypothetically, he says, a computer could recognize all possible (and impossible) allusions much more quickly and efficiently than even the most well read of human beings, rendering this aspect of reading useless with the exception of the pleasure of recognition. Thus, what is important when considering the literary allusion and the relationships among texts is not recognition of each and every allusion, it is a reader’s response to or manipulation of the allusion once identified.

Intertextuality

The literary allusion being a facet of traditional criticism does not deny the device from being important to reading and readers. As Hoesterey (1987) indicates, “traditional criticism surrounds a text with secondary literature, compares primary texts in a parallel fashion or determines an intertextual relationship between an earlier and a later text” (p.375). This intertextuality, or “process of interpreting one text by means of previously

composed text[s]” (Cairney, 1990, p. 480), shifts the focus away from the allusive text toward the multifaceted reader, a shift which would be inconceivable without the “emancipation” of the reader brought about by reception and reader-response theory (Hoesterey, 1987, p. 373).

Yet intertextuality is a more complex notion than is suggested by the idea of interpreting current texts by means of earlier ones, even if one includes in the vision some form of emancipated reader. Some theorists speak of the influence of linguistics and semiotics in that “the language in which the literary imagination speaks [is] constituted by all the antecedent literary works available to the writer” (Alter, 1996, p. 113). Others suggest that this “shaping process, called intertextuality . . . a process used by all readers to one degree or another” (Lenski, 1998, p.74), involves the formation of mental models of single texts, of past reading events, and preparation for future events. In addition, intertextuality can be envisioned as a consideration of the meaning of both the signaling and the signified so that comprehension of both is enriched (McSweeney, 1999).

Perhaps the largest influence on the educational branch of thinking about intertextuality has been Julia Kristeva, who “sees intertextuality as a form of dialogue with the total texts of the reader’s experience” (in Cairney, 1990, p.480). Kristeva’s dialogic vision conceptualizes “the reader as a pluralist being who consists of other texts and codes” (in Hoesterey, 1987, p.374), and understands meaning as being “constantly under revision because texts are inherently dialogic. Every text exists in relation to previous or forthcoming texts” (in Lenski, 1998, p.75).

Thus, intertextuality as a concept of linking during reading leads into the idea of the *intertextual loop*. Lenski (1998) explains the process:

while constructing meaning from current texts, readers often select new information to revise understandings of past texts. New knowledge is then reconstructed into new knowledge structures [and] the revised past texts are then used to revise understandings of current texts, creating an ‘intertextual loop’ (p.75)

Combined with the notion of the *inner text*, that the reader is a generator of interconnections which result “in a web of meaning” (Hartman, 1991, p. 617), the intertextual loop becomes a process wherein,

readers use new insights from their current inner text to revise their conceptions of past texts, and then loop these revised perceptions back to understanding the current text [and] . . . this reciprocal, transactive process makes it possible for readers to generate new meanings that are constantly under revision and that are being reconstructed *ad infinitum* (Hartman, 1995, p.527)

The reader interacts with a text by forming an inner text, a web of meaning constructed from current and past texts in a continuous, reciprocal, transactional, and dialogic act of revision of meaning(s). Thus, theories of intertextuality present the reader as the key facet in the act of reading.

Allusion and Intertextuality

The literary allusion of traditional criticism and the reader-centred concept of intertextuality seem separate and dichotomous. McSweeney’s (1999) discussion of allusion in Seamus Heaney’s poetry suggests just such a division. McSweeney suggests that the relationship is one of allusion versus intertextuality, that an allusion is deliberate

on the part of the author, but that intertextuality is involuntary on the part of the author and depends solely on the reader:

the most aesthetically successful allusions . . . are those with inconspicuous markers embedded in the expressive or representational texture, that ping rather than thud, that are comprehensible in their own right, and that allow for the simultaneous presence of complementary and interactive levels- the expressive or representational, and the reflexive and/or intertextual (p.138)

McSweeney's difference between allusion and intertextuality seems to be that the allusion evokes a previous text, whether "a ping or a thud," or an "act of stealth," whereas it is the dialogue between the signaling text and the evoked text which is intertextuality. Interestingly, both aspects of reading literature are really about the enriching of response which happens everywhere within both processes, from recognition of an allusion, throughout the dialogue within the reader, or the inner text, which ensues, and to the successful construction of meaning which may result. Agee (1983) suggests "it is important to remember that the process of activating two texts, enhances the reader's perception of *both* texts, thus resulting in the creation of a 'poem' that will be unlike one wherein the reader failed to recognize one or more markers in the alluding text or to identify the evoked text" (Agee, p.57).

Although it is clear that the activation of texts enhances reader perception, McSweeney's arguments about authorial control are still problematic. Consideration of authorial intent is suspect in schools of formalist literary criticism and schools of

reception theory or reader-response; there seems to be little place for the author in the act of reading, an idea which sometimes leads to the suggestion that texts must have unlimited meanings. However, regardless of whether or not an author intended a reference and regardless of the links made by readers between texts that may or may not have been in the conceptual framework of the author, the limitation on the openness of meaning is that texts have multiple meanings, meanings which depend upon perception, stance, culture, social group, discourse community, and intertextual connections, not unlimited meanings.

Eco's (1992) theories about interpretation are vital in terms of this argument to do with intertextuality. Although Eco does not discuss intertextuality directly, he does discuss intention on three levels: the intention of the author, the intention of the reader, and the intention of the text. He explains that since the author is rarely available to discuss his or her literature and since a text often possesses meanings which were not intentional, the intention of the author is irrelevant to the interpretation of literature. The other two levels of intentionality are important, however, since, as Eco argues throughout his speeches printed in *Interpretation and Overinterpretation*, texts encourage or elicit certain interpretations [Eco says "the text is there" (p. 79)] and readers interpret texts based largely on who they are and the purposes they have for reading at any particular time and in any particular situation.

From the intersection of the literary allusion and theories of intertextuality, certain positions to do with reading result. First, "the text is there" (Eco, 1992, p. 79) and it does allude to other texts. Second, readers will create links based on a variety of factors so that reading becomes a unique interpretive experience, especially since these reader-generated

links may or may not be signaled in the text. Third, rather than being separate, contradictory processes, the literary allusion and intertextuality seem to be different aspects of one dialogic, semiotic process, one which moves from recognition of an allusion, through the dialogue within the reader, which constitutes the inner text, and to the successful construction of meaning which may result.

The Research

It has become evident that two aspects of intertextuality are extremely important to the act of reading. First, as research and theory to do with the literary allusion suggest, texts do elicit the construction of meaning at least partially by signaling or referring to other texts. When possible, readers should be taught to recognize such connections and to manipulate the resulting links into webs of meaning and comprehension structures. Second, readers do generate connections and links while reading texts. The nature of these links varies as greatly as readers vary, but, if a goal of research in reading is to understand the ways in which readers read and understand text, then it is vital to understand how readers generate links and how readers might be taught to generate links which improve their comprehension and appreciation of texts.

In a study to do with understanding allusions, Roberts (1969) found a significant correlation between knowledge of allusions and reading achievement. Roberts's study was a limited study of 270 ninth grade students, which used a 100-item multiple choice test designed from texts commonly used in the classrooms of that time. Roberts was able to conclude that "the knowledge of literary allusions possessed by ninth grade students bears a close relation to the students' level of achievement in reading, scholastic aptitude,

and scholastic achievement” (p.163). In other words, good readers seem to know more about allusions than do poor ones.

Cairney (1990) conducted a two year study which attempted to address the question: “How is the reading and responding of children aged 6-12 years affected by previous textual experiences?” (p. 478). Although Cairney found “incredible diversity in the links that are made” (p.483) he was able to group the links sixth graders made into 7 categories: (1) use of genre, (2) use of character or strong characterisation, (3) use of specific ideas without copying plot, (4) copying plot with different ideas/events, (5) copying plot and ideas, (6) transferring content from expository to narrative, (7) creating a narrative out of a number of other narratives. In spite of the range of connections found, Cairney discovered that “the intertextual links common to both [high-ability and low-ability] groups were those based upon text content or plot” (p. 483). From this finding he proposed that “perhaps all readers link texts based on content, whereas other links tend to be more elusive” (p.483), a finding which is likely due to the age of the participants, not to the nature of intertextual links. It is possible that students learn to generate these more “elusive” links as they mature, and it is quite likely that students need direct instruction in order to generate these more “elusive” links at any age. Cairney concludes that links to do with content may be naturally generated by readers on their own (p. 484), and that in spite of the heavy bias toward content, “intertextuality is not simply confined to mature readers and writers” (p.484).

Working from the premise that many readers are adept at “linking the current text to a reservoir of literary know-how” (p. 695), Beach, Appleman, and Dorsey (1994) conducted 2 studies: the first, of 119 8th grade students from different socioeconomic

backgrounds and from five different schools; the second, of 20 high school juniors in a college preparatory English class. The authors were certain that “readers understand texts not as discrete, autonomous entities but as further extensions of their own previous literary experiences” (p.695), but they wanted to conduct research which would investigate “the processes by which readers define intertextual links” (p.695) in order to prove their perceived certainty about reading.

Beach, Appleman, and Dorsey (1994) discovered that the key to intertextual reading, beyond the indication that students with strong “literary know-how” tend to create more powerful links over a wide range of types, is elaboration. The students who performed better demonstrated superiority in terms of “length and degree of elaboration” (p. 709), they constructed links on various levels, from plot and character to genre and theme, and they demonstrated the ability to consider a text from a variety of perspectives. From their findings, the authors suggest that “while autobiographical responses can enhance students’ understanding of texts, students also need to learn to define literary links” (p. 711) so that that they are able to engage in effective elaborations of their own understandings of what they read.

One unfortunate aspect of the study is the suggestion that constructing links is dependent upon level of cognitive development, and that it is not until “the level of formal operations [that] . . . adolescents begin to experiment with defining connections in their lives” (p. 699). The study does not actually give any reason to believe that younger children are not able to formulate intertextual understandings in complex ways. In fact, it would seem detrimental to teach students to read works of literature as independent, autonomous entities and then expect those same children in later grades to

reconceptualize how they have been taught to read. Cairney's work contradicts that of Beach, Appleman, and Dorsey, suggesting that students should be encouraged to develop intertextual reading from the beginning of their reading lives.

Hartman reported his conclusions from a study of eight students in two separate, yet closely related, papers published in 1991 and 1995. He located his theoretical background for the studies at the intersection of literary criticism, semiotics, and cognitive psychology, arguing that the "theoretical breadth necessary to explain . . . this kind of meaning making" (1991, p. 617) is available only at these intersections. He argues that it is only from this context, this "trafficking at the intersections" (p. 617), that scholars are able to understand three main points, or intersections, of importance: the *residence* of meaning, by which he calls attention to the differences between locating meaning "in the text" or "outside the text"; the *interconnectedness* of meaning, a phrase which he uses to refer to metaphors for reading which suggest "meaning is situated among and connected to other meanings, either in the reader, in the cultural systems of the reader, or in the transaction of reading" (1991, p. 617); and, the *openness* of meaning, a term used to imply that "meaning is open and indeterminate, contingent upon a number of elements" (p. 617). Hartman (1995) was motivated to perform this study and to publish his conclusions for several reasons, including the "almost no coverage in professional materials . . . given to how to explicitly help students read across multiple texts" (p. 520); the "small but growing interest in assessing readers' understandings of multiple passages" (p. 520), a trend which is visible in the English Language Arts Standards Test required for all graduating students in Manitoba; and, an interest in good readers and how they "connect and relate ideas from their current reading to previous reading experiences"

(p. 520). More than anything, Hartman's study attempted to address one question: "What types of connections do readers make while reading multiple passages?" (p. 523).

Hartman proceeded from four separate yet complementary notions of text: (1) "a text is any sign that communicates meaning", (2) texts are both tangible and intangible (i.e. print, discussion, mental image, etc.), (3) a text represents a "chunk of meaning" at any size and at any level, and (4) Kristeva's linguistic idea that every text is a construction of other texts (p. 523). Thus, intertextuality may be envisioned as "linking texts," with the who, what, where, and when as variant depending upon the approach adopted by the reader. Hartman expands his who, what, where, and when, to a vision of intertextuality as existing in various *locations*, which he further categorizes into *circumstances, production apparatuses, discursive habits, and temporal occurrences* (p. 523).

Under the umbrella of *location*, Hartman offers text, reader, writer, context, and language as the 5 *material circumstances* for "the tangible substance in which intertextuality is placed" (p. 523). If meaning is located in the material circumstance of the *text*, intertextuality becomes an attribute of the text. Hartman distinguishes between linguists, such as Kristeva, who are most interested in the elements inside a text and how these link together, and literary theorists, who are more interested in links to texts outside the current text, such as the traditional literary allusion, which can be either present or past (or even future, I suppose). A shift in focus from the text to the *reader* is a shift toward intertextuality as an act of the reader, an act of "transposing" texts into one another (p. 524), wherein "the reader references aspects of other texts while reading the one in front of him or her" and is understood as "a synthesizer . . . [who] builds a mosaic

of intersecting texts” (p. 524). This dichotomy between text and reader as the primary locations for meaning making continues to wage its war of either/or thinking, but Hartman offers three other possible circumstances for intertextuality. Locating intertextuality in the *writer* suggests that the “writer draws upon source texts or on the reading-writing relationship” (p. 524) while creating text. This does not affect the reader, at least not in the act of his or her meaning making (as Eco has argued), but it is a powerful suggestion for research into how people write. The final two circumstances for intertextuality are *context*, which focuses on the space wherein readers and writers interact as they negotiate links among themselves, and *language*, which views intertextuality as inherent in language itself and that “meaning making can be seen as the embedding of a text within a text” (p. 524). Hartman’s suggestion of the openness of meaning is supported and refined by the five material circumstances for intertextuality, and he continues to define intertextuality with the suggestion of *production apparatuses*.

Hartman utilizes the terms *cognitive*, *social*, *cultural*, *political*, *historical*, *linguistic*, and *semiotic* as the seven production apparatuses, or spaces “in which particular transforming mechanisms create intertextual links” (p. 524), meaning that intertextuality exists as much in the text and the reader as it does in various other locations. The most important apparatus for an investigation of intertextuality as reading is the *linguistic space* which posits “the mechanism for making links as a feature of spoken and written language” (p. 525). It is in this space, as well as in the *material circumstance* of text that the literary allusion might be said to exist, since in the linguistic space, Hartman discusses “the degree of explicitness” of links and the idea that

“linguistic markers are used to locate the source text(s) for quotations, allusions, references, structures, and motifs that link one text to another” (p. 525).

A third location for intertextuality is “the discourse community in which intertextuality is placed” (p. 525), what Hartman terms *discourse habits*. He discusses four discourse habits, which might be considered synonymous with the concept of dialogic stance: disciplines, professions, institutions, and individuals. It is well-documented that the discourse community wherein reading and responding take place has a powerful impact on how texts link to one another, but not so typical is the idea of the individual as representing a discourse habit or discourse community of his or her own. Unlike the other three habits, the conditions of a community may exist in an individual and are manifested in the internal “stance” used by the reader or writer to comprehend or to compose (p. 525). Thus, it is the individual as possessor, not part, of a community or communities who is the agent of intertextuality.

The fourth location for intertextuality that Hartman proposes is that of *temporal occurrences*, “the particular time during which intertextuality is observed and studied (before, during, or after) and the direction in which it is pointed (past, present, or future)” (p. 525). Hartman’s two types are *on-line* and *retrospective*: *on-line* links are those made during reading, which Hartman studied through subjects using the “think-aloud” strategy (speaking aloud their thoughts while reading); this causes problems, which Hartman acknowledges, with equating think-aloud production with cognition, since a think-aloud is a think-aloud and not a pure representation of cognition itself; *retrospective* links are manifested in language, written or verbal and, therefore, are not called into question as vehemently when data are gathered. Indeed, in light of Judith Langer’s (1992) concept of

reader-response as consisting of the stances of *being out and stepping into an envisionment, being in and moving through an envisionment, stepping back and rethinking what one knows*, and *stepping out and objectifying the experience*, it would seem that all discussion of links must be truly “stepping back” or “stepping out” since any comment, written or verbal, comes outside of, or retrospective to, the reading act.

Hartman’s (1995) conception of intertextuality is a complex one; it contains the four locations of *material circumstances, production apparatuses, discourse habits, and temporal occurrences*, with each location representing a variety of facets. In order to further elucidate his ideas, Hartman adds to his concept a discussion of meaning as having three aspects: (1) that meaning is understood as being outside of a text rather than inside it, (2) that there is “an interconnectedness of meaning(s)” (p. 526), a phrase meant to “suggest that meaning is situated among and connected to other meanings” (p. 526), and (3) that there is an understanding of an “openness” of meaning rather than meaning being closed to a certain best few. In this, Hartman argues that he is using Kristeva’s notion of intertextuality; however, the introduction to Kristeva’s (1990) text, *Desire in Language*, suggests that the definition Hartman uses of intertextuality is a misconception, that transposing, absorbing, and building connections between texts is not Kristeva’s concept. Kristeva’s concept is that of a semiotician concerned with the linkages within one text. Granted these include social and cultural contextual texts, but only in so far as these manifest themselves within the text being read. Thus, so as to avoid confusion, Kristeva’s concept should be separated from intertextuality and termed, perhaps, intratextuality, Hartman’s term for links within a text.

Regardless of this confusion, Hartman's study of intertextuality proceeds from this well-defined premise to use five pieces of text to investigate links made by eight readers, which he categorized into *primary*, those made within the current text; *secondary*, those made among the five texts read during the study; and, *exogenous*, those made among the current text and texts outside of the study, such as texts readers had experienced in the past. Hartman divides his eight readers into three profiles based on how the readers constructed understanding while reading: the *intratextual* reader, who focused mostly on making primary connections; the *intertextual* reader, who focused mostly on making connections among the five texts for the study; and, the *extratextual* reader, who focused mostly on making connections to his or her own personal inner texts which had been constructed previous to the study (p. 533).

Hartman reports that the connections of intertextual readers were primarily along the lines of theme, genre, and symbol, and it became clear that "the characteristic feature of these intertextual readings is that the readers allowed texts from the other passages to influence their ongoing understandings" (p. 545) of the current text being read. In order to further comprehend what his readers were doing while reading, Hartman further categorized his readers into three discourse stances: *logocentric*, those who became immersed in the current text; *intertextual*, those who explored the texts, considered various meanings, worked within several textual worlds, and who considered "alternative interpretations as equally plausible and equally well supported" (p. 548); and, *resistant*, those who fought with texts by exerting their own interpretations and authority.

Since the study was one of intertextuality, Hartman focused on those readers who demonstrated the *intertextual stance*, the one focused on making connections between the

five texts and exploring the various meanings and textual worlds. Hartman's intertextual reader "produced all kinds and varieties of meaning from the same tableaux" (p. 550), were "dedicated to multiplicity, to a field of play that opens meaning" (p. 550), and worked "toward understandings by openly considering and constructing various textual arrangements" (p. 550). This *intertextual stance* seems most effective at producing competent, effective, and multifaceted readers, especially in the ideologies of reader-response theories of reading and responding to literature.

Hartman's study defines intertextuality in a way that is workable for researchers and instructors, and also manages to discover the truth of the theoretical position that "reading is an orchestrated effort by readers to draw upon and link memorial and material textual resources located in many places to make sense of passages in relation to each other" (p. 556). His work makes evident that readers who read in intertextual ways benefit far more than do readers who remain immersed in one text or who assault text with their own resistant agendas. Hartman's work also serves to prove two other important ideas about reading: (1) that "prior knowledge is not something that readers merely bring to the passage and unload before they read; rather, it is something that is utilized, constructed, and reconstructed by readers throughout reading" (p. 558); and, (2) "that reading is always open to further interpretation" (p. 558).

Conclusions from the theories and the research

The theoretical arguments to do with the literary allusion and intertextuality suggest ideas about intertextuality as a model for reading. First, discussions of the literary allusion suggest that the recognition of allusions, although beneficial for the solitary reader and pleasurable in the moment of recognition, is far less important than is a reader's response

to or manipulation of an allusion once identified. Second, intertextuality may be understood as a reader engaging in meaning making, or in the formation of an “inner text”, which may be envisioned as a web of meaning, constructed and revised from the sum and parts of a reader’s reading experiences and the text currently being read or experienced. This vision of intertextuality understands reading as a continuous, reciprocal, transactional, dialogic process. Third, literary allusion and intertextuality should not be perceived as different or contradictory aspects of reading; rather, they should be united in a conceptualization of reading as a process which moves from recognition of an allusion or link, through a reader’s inner dialogue, or construction and revision of an inner text, to the successful elaboration of meaning(s) which may result.

The research previously discussed also suggests a few important factors about intertextuality. First, although good readers are more able to generate and elaborate upon connections, readers in general seem limited to making most connections at the level of content, and all readers need to engage more in elaboration of their connecting and connections, since this elaboration is the key to moulding effective and rich comprehension of texts. Second, intertextuality should be a part of all readers’ reading from the beginning of their reading lives. Third, readers who explore texts and consider various meanings, various textual worlds, and various interpretations (Hartman’s “intertextual reader”) are most able to produce competent, effective, and multifaceted meanings, interpretations, and response.

Understood from these various theoretical and research perspectives, it becomes clear that “reading is an open [but not unlimited], ongoing series of connections and updates” (Hartman, 1991, p.616), that “to comprehend texts at deeper levels, students

need to make intertextual links” (Lenski, 1998, p.75), and that “moving toward a hermeneutics of intertextuality implies becoming more specifically aware of the act of understanding while confronted with a text and this takes place in an intricately polyphonic intellectual space” (Hoesterey, 1987, p.389).

Implications for instruction

Lenski (1998) believes “school . . . is exactly the place where students should be making intertextual links” and that “teachers need to demonstrate ways of defining these links and of elaborating on the connections between texts” (p.76). She believes, as the research suggests, that “as students read or experience multiple texts, they need to discover the connections between those texts in order to develop their own thinking” (p.76). In order to serve these purposes, Lenski offers a variety of questions designed to promote intertextual links:

- *When reading this text, what other texts come to mind?*
- *Why did you remember those texts when reading the current text?*
- *What texts support/refute the conclusions of this text?*
- *After reading this text and thinking about other texts, what conclusions can you draw? (p. 77).*

These and other specific questions dealing with information, theme, character, problem/conflict, organization, and genre may assist students in generating intertextual links and in navigating reading intertextually, but detailed investigation of how such questions affect students’ intertextual reading behaviours is imperative.

Beach, Appleman, and Dorsey (1994) suggest that “with each new text, readers become more proficient in applying their evolving literary know-how to understand

texts” (p. 696); however, to suggest that this proficiency develops on its own within the reader who reads in solitude is irresponsible. It is not enough, as Beach, Appleman, and Dorsey suggest, to rely on the notion that reading is somewhat similar to conversation in its intertextual patterns. Instructors need to design instruction that will invite and enhance students’ abilities “by attending to relevant information, explaining, predicting, interpreting, and, most important, relating or connecting each new text to evolving knowledge” (p. 696). In other words, instructors must design instruction in order to promote intertextual reading.

In order to encourage teachers to plan instruction that is supportive of intertextual reading, Hartman and Allison (1996) suggest inquiry-oriented discussions using multiple texts with a focus on making connections among the multiple texts. They begin by suggesting that instructors should first select a topic, a consideration which includes considering five characteristics: concept-driven topics, generative topics, complex topics, useful topics, and accessible topics. Once a topic has been selected, one must consider the arranging of texts, for which Hartman and Allison offer five relationships: (1) *complementary*, wherein “texts enhance and support a topic, and provide students with varied and repeated opportunities to see the multifaceted nature of that topic” (p. 112); (2) *conflicting*, wherein “texts provide alternative, problematic, and disruptive perspectives on a topic” (p. 113); (3) *controlling*, wherein “one text provides a frame for the reading of other texts” (p. 113); (4) *synoptic*, wherein “texts highlight the versions and variants of a single story or event” (p. 114); and (5) *dialogic*, wherein “texts present an ongoing interchange or ‘dialogue’ on a topic” (p. 115). Hartman and Allison argue that

any such relationship has specific advantages for students as they learn to read intertextually.

The third step is to design questions, which can be of three types: intratextual, intertextual, and extratextual. Hartman and Allison argue that it is best to “start with intratextual questions, move to extratextual questions, and then expand to intertextual questions” (p. 117). Interestingly, this suggests that the intratextual, extratextual, and intertextual are complementary in helping students come to link texts in ways that enrich comprehension and interpretation. That said, Hartman and Allison indicate that “intertextual questions should have a special prominence because their focus is on connecting information from multiple texts to develop a thoughtful understanding of the topic” (p.119). They urge instructors to use three types of intertextual questions: *correlation*, a focus on compare/contrast; *fusion*, a focus on combining information; and *integration*, a focus on creating new ideas (p. 119).

Carefully selecting a topic or topics, arranging texts, and generating and asking questions may be a powerful way to enable students to become more intertextual in their reading and, therefore, more successful readers in general.

Implications for further research

Some of the literature reviewed offers distinct questions which should guide further research into the area of intertextuality and reading instruction. More research could investigate young readers to discover answers to questions such as, “In what ways do responses to literary allusions affect or influence the young reader’s concept of story?” (Agee, 1983, p. 58). As well, general questions about intertextual connections, about text and reader, and about the reading and responding processes need to be investigated:

“What is the exact nature and extent of intertextual tying? Just how text and reader specific is intertextuality? How can we more closely monitor intertextuality as part of the reading and responding processes?” (Cairney, 1990, p. 483). Agee (1983) also wonders: “would detailed profiles of high achievers disclose information that better characterizes what happens when readers encounter allusions in texts?” (p. 58). Investigating the “expert” reader has become problematic in recent years in that it is becoming more and more clear that readers are individual, even perhaps unique, in their functioning; however, some light may be shed on possible goals for instruction through careful investigation of good readers and their intertextual reading behaviours since, as Lenski (1998) argues, “expert” readers are aware of this process of intertextuality and that they use it “to construct rich meanings from single texts” (p. 74).

Just as common as attention to the expert reader is the suggestion that those who read more read better. Beach, Appleman, and Dorsey (1994) even suggest that “readers who have read more literature may be more likely to conceive of intertextual connections in terms of literary categories, while less knowledgeable readers may be more likely to define links in terms of similar autobiographical experiences” (p. 700). Hartman’s (1991) study subject Dana seems to support and refute this notion, since she seems hardly ignorant of literature yet she does read almost entirely “in terms of her own personal experience of knowledge” (p. 624). Since simply reading a lot of books does not ensure that one reads from what Hartman terms a “multiplicity of perspectives,” research into how to encourage readers to read intertextually should aim at learning more about readers who live somewhere between the opposites of the falsely objective, entirely text-based reader and the solipsistic, resistant, selfish reader.

By far the most important guide for further research is the work of Hartman. His work is exemplary in the sense that it explicates important ideas about how everyone who has anything to do with reading should reconceptualize the role of the reader in the act of reading. Hartman's work indicates that "prior knowledge is not solely something that readers bring to the passage and upload before they read. Rather, it is something that is utilized, constructed, and reconstructed by readers throughout reading" (1991, p. 634). Hartman reminds those interested in reading that "the focus [of reading instruction] has been largely on directing students toward a within, intrapassage representation" (p. 634) and that in terms of the intertextual stance, it is ironic that "those students who have typically been viewed as the best comprehenders have been those who have not strayed too far from a comprehension of the passage as an autonomous and discrete entity" (p. 634) since these students are not making connections among texts and among their own experiential worlds of reading. Hartman reveals that many of the metaphors students are taught and learn are limiting in that they objectify the reading experience, making it an act of *digging deeply* instead of one of constructing a polychromatic *patterned cloth*, and he deems "further investigation of the metaphors readers read by [a] worthy pursuit" (p. 635), especially as it may serve to enrich understanding about the use, construction, and reconstruction of prior knowledge during reading, about using multiple texts, and about the construction of open interpretations.

Chapter III: Methods and Procedures

Chapter Introduction

Chapter III focuses on an explanation of the study, its purposes and methods, and is organized into a number of sections: the *purpose of the study*, *subjects*, a *rationale and procedures* section designed to indicate not only the procedures but the rationale for them, and a discussion of *data collection and analysis*.

Purpose of the Study

My general purpose in the study is to determine if teaching intertextuality makes a difference to students' understanding(s) of texts, and, therefore, if students should be taught in some manner other than one text at a time, what Hartman terms the "single-passage paradigm". It seems from the literature that another important purpose is to investigate not the generation of links or the recognition of allusions, but what students can be taught to do with these links after they have been identified and regardless of who (teacher or student) or what (computer program) identifies them. I want to determine if students' reading of literature will improve or develop once taught to make a link or allusion and then effectively elaborate on the significance of that link or allusion.

Subjects

The subjects were two Grade 11 English language arts classes at an urban high school situated in an affluent neighbourhood of a Canadian city. At this school, in Grade 11, students must enroll in the Literary Focus of English language arts, described in the school's Course Handbook as aiming to develop "evaluation skills and . . . a more mature point of view [as well as] . . . to consider style through literature and language study,

creative writing, and group work”. I have chosen this grade level for several reasons: I have taught Grade 11 English every year of my 10 year career; the course is “literary” in its focus, suggesting that students should be encountering some aesthetic texts and hopefully linking them together in some way, as required by the Grade 11 English Language Arts Curriculum; and, because in Grade 12, which I also teach, students are separated into “literary” and “transactional” courses, meaning that a class in Grade 12 would likely contain certain kinds of readers rather than a cross-section of readers.

Rationale and Procedures

For the basis of my study, I selected from the literature (Chapter II) Hartman’s (1991, 1995) definitions of intertextuality. I chose specifically to attempt to investigate four closely connected *locations* (Hartman, 1995) for intertextuality: (1) the material circumstance of the text, which deals in part with the between-text concerns of traditional literary criticism, (2) the linguistic production apparatus, which locates intertextuality in the linguistic markers of “quotations, allusions, references, structures, and motifs that link one text to another” (p. 525), (3) the discursive habits of the individual, in the sense that the individual possesses the community and is, therefore, the agent of intertextuality, and (4) the retrospective temporal occurrences, which are the intertextual links made by readers “outside of” the reading act.

Two groups of students, each a Grade 11 English language arts class, were used for the study. Although I was only scheduled to teach one Grade 11 class that semester, another teacher in my school was kind enough to allow me to teach her class during my preparation time. This meant that the subjects for the study were selected and divided into Control (n = 15, 5 male and 10 female) and Experimental (n = 20, 8 males and 12

females) groups entirely due to practicality. I taught both classes from the beginning of the course to ensure that the students in each group had identical experiences, at least in regard to teacher, texts and activities. For the study, each group was taught for a five-week period, which occurred about one month (20 instructional hours) into the course. A pretest was administered just before the five week period and a posttest just after the five-week period.

In order to control any undue influence I may have had through text selection, I had another teacher in the school select the texts to use (Appendix C). This was done in order to attempt to achieve objectivity, as part of my purpose for the study was to examine if any group of texts could be linked by students. Texts selected with obvious links may have unfairly prompted intertextual thinking in both classes and, therefore, may have skewed the results or at least made avoiding links in the Control group difficult.

The framework for the unit (Appendix D) was to have students in both groups encounter a certain number of texts and to begin to generate meaning about those texts together in large and in small groups. Students were given readings the day before class and were asked to read and to generate marginal notes (Appendix F) for the next class. In large groups, students began by reading the text aloud, if a poem or very short story, and then moved to a general discussion of the text and their own impressions and ideas about the text. This educational structure was used in accordance with Outcome 1.1.2 (*Consider Others' Ideas*) of the Manitoba English Language Arts curriculum (1999), which asks that students “seek others’ responses through a variety of means to clarify and rethink interpretations of texts” (4 – 30) and gives as a *Suggestion for Assessment* the question

“Does the student reconsider and rework his or her thinking in light of new ideas and perspectives?” (4 – 31). I selected group discussions as the forum to meet such demands and interpreted the “new ideas and perspectives” as both the words of other students and the texts as they were introduced.

I remained outside the large group as an observer rather than a participant in the meaning generation; however, if discussion was lacking or the generation of meaning was proving problematic, I would intervene with questions, often directed to specific students, designed to encourage students to generate meaning(s) and to elaborate upon meaning(s) generated (see Hartman & Allison, 1996; Lenski, 1998; Appendix C). Obviously, for the Experimental group, the questions asked encouraged intertextual responses and for the Control group the questions were designed to further investigate the meaning(s) of the text being discussed at the time.

For small group discussion, everything was the same except that students were divided into groups of three or four and were asked to discuss the texts on their own. I circulated among the groups to refocus and to ask questions as described. At various times during the discussions and afterward, students shared their ideas with the entire class. In order to improve student comprehension of texts, a master list of strategies employed by students (e.g., “reread the text”, “use a dictionary”, etc.) or text features (e.g., “metaphors”, “setting”, etc.) discussed by students was updated at the end of each class. Students had this list of strategies and text features with them during all discussions. Again, as is obvious due to the purposes of the study, the list in the Control group focused on reading individual texts in isolation and the list in the Experimental

group focused on using reading strategies and noting text features in order to establish links between and among texts and to elaborate upon those links once made.

When teaching the Control group, I encouraged students to focus on close analysis of selections through rereading, annotation (underlining and marginal notes or marginalia), short response pieces and longer papers (Appendix D), all designed to mimic the Experimental group questions in terms of difficulty and breadth. If any links were generated spontaneously by students, these were only explored if primary/logocentric/intratextual, meaning links among symbols or images within the text studied. Students in the Control group did, occasionally, generate links between texts; however, I gave these links only brief consideration before moving back to focus on the text itself in order to avoid intertextual reading.

In the Experimental group, I focused on connecting the complementary texts and the other texts which are signalled through direct allusion or through some aspect to do with subject and theme, character, organization, and genre, as they came up in student discussions and according to Hartman's (1994) categories of linking: *correlation* (comparing and contrasting), *fusion* (combing information), and *integration* (creating new ideas). The interventions in the Experimental group focused on the specific areas of what Hartman terms the secondary links, those between the complementary texts rather than those within a single text (primary), and the intertextual links, those which explore the development of meaning(s) between the texts. Links made within one text (logocentric) or those to texts existing outside of the scope of the study (exogenous) were not explored or studied. The stress in the Experimental group was to focus on the linguistic space, the space constituted by the selected complementary texts, and to study

the texts as complementary, each as a text that exists in its own right but which also serves to illuminate other texts under consideration.

Interventions took several forms but each may be termed an “elaboration activity” (Beach, Appleman, Dorsey, 1994), an activity designed to allow students to elaborate upon links between texts. First, in the vein of Hartman and Allison’s (1996) study, intertextual questions, questions which aim at correlation, fusion, and integration, served as the basis for student inquiry into the surrounding texts. As with the Control group, students were asked to annotate (underline and create marginal notes) in or about the surrounding texts, and to create short response pieces and longer papers (Appendix D) which respond to these intertextual questions using their marginalia.

Lenski’s (1998) questions are designed to promote intertextual links in a general sense; they were used for the study and are as follows:

- *When reading this text, what other texts come to mind?*
- *Why did you remember those texts when reading the current text?*
- *What texts support/refute the conclusions of this text?*
- *After reading this text and thinking about other texts, what conclusions can you draw?*

As well, these questions were altered to adhere more closely to the purposes of my study and they were accompanied by questions which dealt specifically with such aspects as theme, character, organization, and genre. In addition, they were designed along the lines of *correlation* (compare/contrast), *fusion* (combination of information), and *integration* (creation of new ideas).

- How are these characters similar to and/or different from one another? Do they experience similar things or not? Do they learn similar lessons from their experiences? Taken together, what do these characters suggest about how people change or develop in response to their surroundings? What do they learn about themselves?
- What subjects and themes do these texts have in common? Do they examine similar subjects but generate different thematic significance?
- Are there similarities and/or differences between the organization or structure of these texts? Do these texts suggest anything about the organization of texts and the significance of such structures? Considered together, can anything be inferred about the genre of the short story? The novel?
- What new ideas come to mind when considering the characters, both primary and secondary, in these texts? Are there any important new ideas you can form from considering how these texts relate in terms of subject, theme, organization, or genre? Are there any metaphors which capture how these texts relate and how texts in general relate and link?

The questions were repeated frequently throughout the study, and they were placed on an overhead transparency so that students could respond to them during the written response activities. Such questions were used as a way to meet the curricular Outcome 1.1.1 (*Express Ideas*), which prompts students to “connect ideas, observations, opinions, and emotions to create or understand texts” (4 – 28) and which has as a *Suggestion for Instruction* Reader Response Journals that, among other considerations, might “ask [students] to consider how their reading of [a] text is enriched by other texts they have

read” (4 – 28). The questions and reader response activities were chosen due to this intersection of theory and curriculum as discussed in *Chapter II: Review of the Literature*.

Data Collection and Analysis

The pretest and posttest consisted of a prompt from the May 2003 Manitoba Grade12 English Language Arts Provincial Standards Test: *In a composition no longer than 2 sides of a page, double-spaced, draw conclusions, record insights, or provide interpretations about the texts you have read* (Appendix E). The pretest and posttest were two hours in length and spanned two class periods, the first being devoted to reading the selections and annotating them (without instruction before the pretest) and the second to writing a response to the prompt. The reading selections (Appendix B) did differ in difficulty according to readability tests, although this was not considered problematic since it was believed that the sequencing of Tests would account for any variations caused by differences in the Tests themselves. Students were randomly separated into four sequences:

Groups of students	Pre test	post test
1/2 Experimental group	Test A	Test B
1/2 Control group	Test A	Test B
1/2 Experimental group	Test B	Test A
1/2 Control group	Test B	Test A

This design intends to attempt to control whether or not the differences in the pretest and posttest results are caused by the tests themselves rather than the interventions.

The rubrics (Appendix A) were designed to investigate three conditions: reading level, intertextual awareness, and intertextual elaboration.

The markers, three teachers with or working toward Master degrees in Education and each with more than five years experience teaching English 11 and 12, were “blind” to the above sequencing of the Tests and to the group from which each Test originated so that their scoring was not in any way impacted by such influences. Further, each paper was scored twice and the papers were randomized before each grading. The scoring was done in one five hour sitting and included training, via three exemplar papers selected by me to indicate different levels of competency, and two reliability reviews, one at the beginning of the marking and one at the start of second marking. Markers were extremely reliable, there being only one instance in the 288 marks given, that markers differed by more than one category. This instance was resolved through rereading and discussion of the paper in question, a group decision about the level being the result.

The data was analysed according to an analysis of variance with repeated measures.

Chapter IV: Results

Chapter Introduction

Chapter IV presents the *results* for *reading*, *intertextual awareness*, and *intertextual elaboration*, each of which is further divided into a discussion of the variable itself, discussions of *time change collapsed across treatments*, *time treatment effects*, *time by sequence interaction*, and *time by treatment by sequence interaction*. Within each section there is also a *conclusion* that serves as a summary of the results.

Results

Reading

Table I presents the results of the analysis for the reading measure. The results are divided by Treatment in Control and Experimental groups for each of the Pretest and Posttest, with the Totals for each. The Sequence of Content further divides the results by Sequence, again with sub-categories of Control and Experimental group and the Totals for each of the Pretest and Posttest. Table I then indicates the Mean, Standard Deviation, and N scores for each category and sub-category. These results are then discussed in relation to a series of graphs (Figures I-IV) generated from the data.

Table II presents the results for the analysis of variance according to Reading Time – the variable to do with the differences (or lack of them) due to the time between the Pretest and the Posttest. The Type III Sum of Squares, df, Mean Square, F, and Significance scores are listed for each aspect of the variable. These results are then discussed in relation to a series of graphs (Figures I-IV) generated from the data.

Table III presents the results for the Reading Tests of Between-Subject Contrasts, an investigation of the significance, if any, of Sequence. Table III presents the Type III Sum of Squares, df, Mean Square, F, and Significance results for Sequence. As there was no significance found in this area, these results are not further presented in any other form.

Table I – Reading Descriptive Statistics

	Treatment	Sequence of Content	Mean	Std. Deviation	N
Pretest Reading	Control	Sequence T2	1.1250	.69437	8
		Sequence T1	2.5714	.60749	7
		Total	1.8000	.97834	15
	Experimental	Sequence T2	2.4091	.66401	11
		Sequence T1	2.2778	.66667	9
		Total	2.3500	.65091	20
	Total	Sequence T2	1.8684	.92559	19
		Sequence T1	2.4063	.63819	16
		Total	2.1143	.84092	35
Posttest Reading	Control	Sequence T2	2.1875	.45806	8
		Sequence T1	2.2857	.69864	7
		Total	2.2333	.56273	15
	Experimental	Sequence T2	2.6818	.40452	11
		Sequence T1	2.4444	.52705	9
		Total	2.5750	.46665	20
	Total	Sequence T2	2.4737	.48516	19
		Sequence T1	2.3750	.59161	16
		Total	2.4286	.53058	35

Table II – Reading Tests of Within-Subjects Contrasts

Measure: MEASURE_1

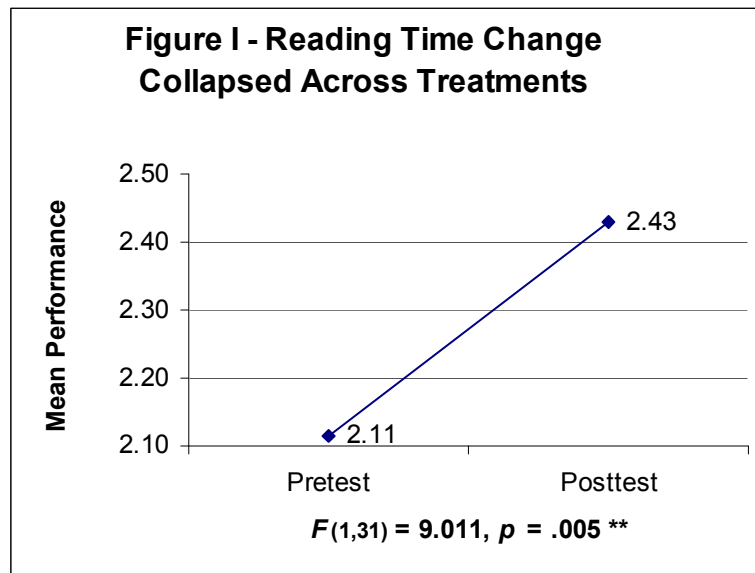
Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Reading Time	1.574	1	1.574	9.011	.005
Reading Time * TREAT	.121	1	.121	.694	.411
Reading Time * Sequence	2.250	1	2.250	12.885	.001
Reading Time * TREAT * Sequence	1.642	1	1.642	9.400	.004
Error	5.415	31	.175		

Table III – Reading Tests of Between-Subject Contrasts

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Sequence	.838	1	.838	1.163	.289
Error	23.755	33	.720		

Discussion of Reading Time Change Collapsed Across Treatments Results

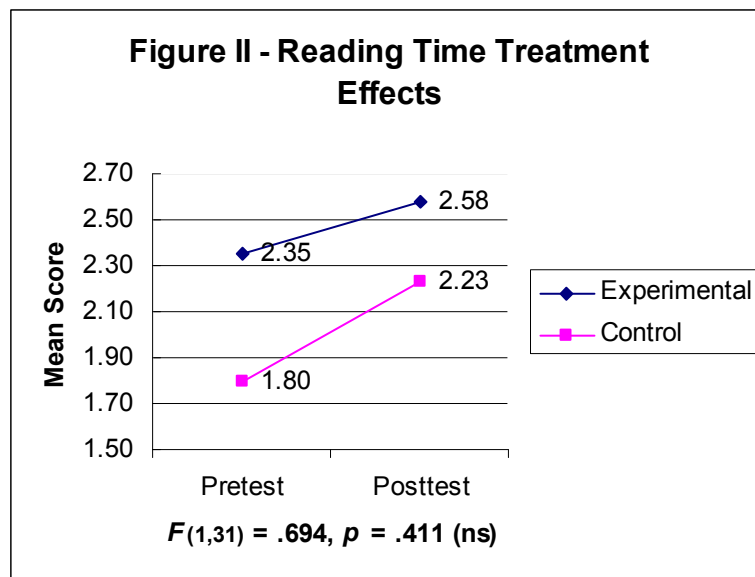
Reading was evaluated according to a rubric (Appendix A) measuring whether or not students were *below level - 1*, *at level - 2*, or *above level - 3* in terms of their comprehension and interpretation of text in personal and thoughtful ways, as well as according to any appreciation of literary features.



In general, the students involved in the study improved as readers (Figure I) from the Pretest (mean performance 2.11) to the Posttest (mean performance 2.43). This result constitutes a significant result ($F_{(1,31)} = 9.011, p = .005^{**}$), meaning that the data demonstrate clearly that the reading performance of the students improved from *at level* toward *above level* scores by the end of the study.

Discussion of Reading Time Treatment Effects Results

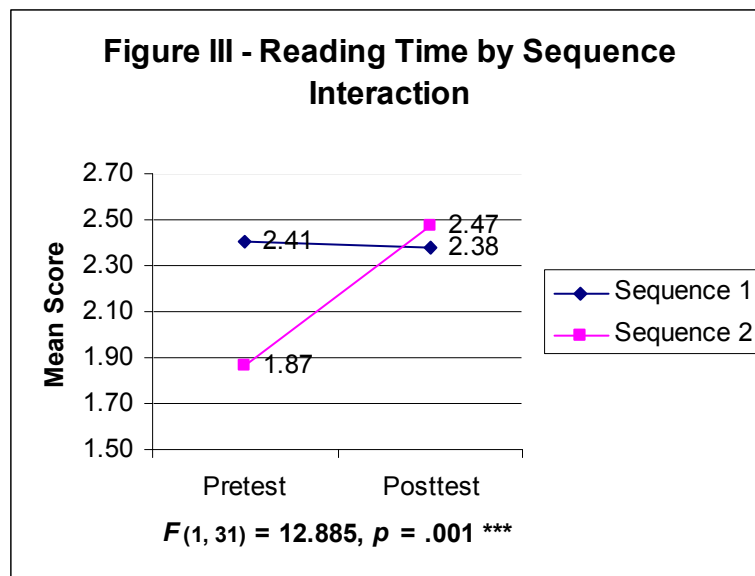
When comparing the improvement of the Experimental group versus the Control group (Figure II), the data are not significant ($F_{(1,31)} = .694, p = .411$), meaning that both the Experimental group improved (mean score 2.35 to 2.58) and the Control group improved (mean score 1.80 to 2.23) in approximately the same way from Pretest to Posttest in general reading level over the course of the study.



According to the Reading Time Treatment Effects (Figure II) data, students taught from the *single-passage paradigm* also improved in their general reading ability. Research Question 1, *Do students taught from an intertextual stance perform differently from students taught from the “single passage paradigm” on reading and responding activities which expect them to link texts?*, seems to have been answered in the negative, since there is no significant difference in the improvement of general reading performance between the groups.

Discussion of Reading Time by Sequence Interaction Results

When analyzing *Sequence* (Figure III), one is investigating the impact, if any, of the order in which the Test Instruments (see Appendix B) were given to the students in each group. In the study, *Sequence* refers to having each group of students split into two groups so that half the students received Test A for the Pretest and half receive Test B for the Pretest; afterward, the students received the other test for the Posttest. *Sequence I* represents those students who wrote Test A as the Pretest (mean score 2.41) and Test B as the Posttest (mean score 2.38), and *Sequence II* represents those students who wrote Test B as the Pretest (mean score 1.87) and Test A as the Posttest (mean score 2.47).



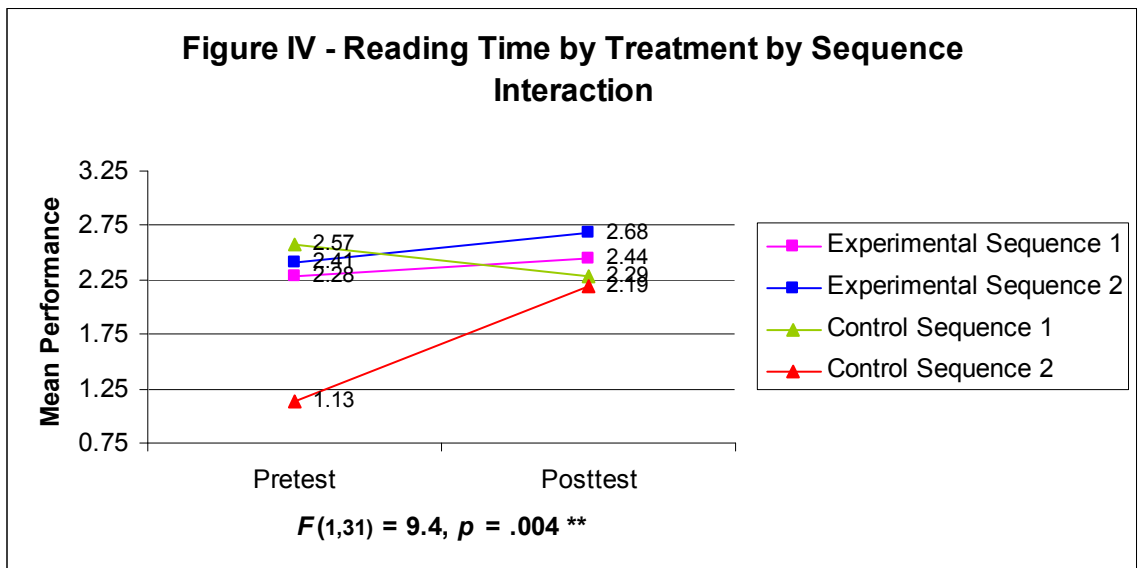
These numbers indicate clearly that *Sequence* was significant ($F_{1,31} = 12.885, p = .001 ***$) in the study, since students in *Sequence 1* did not improve (2.41 to 2.38), in fact their scores declined slightly, whereas students in *Sequence 2* did improve (1.87 to 2.47). The data seem to indicate then that the students who wrote Test B first improved, but those who wrote Test A first did not.

A consideration of the Reading Time by Sequence Interaction (Figure III) data, which indicates that students who wrote Test B first improved, but those who wrote Test A first did not, necessitates an investigation of the Tests used. Two of the three markers indicated that one of the pieces in Test B, Virginia Woolf's *Kew Gardens*, was a "very difficult" read, that they believed students would have difficulty dealing with this text, a belief that was confirmed, in their opinions, by the student responses. It was important, then, to determine if the Tests differed in their levels of difficulty in order to understand what caused the significance in the Reading Time by Sequence Interaction.

After running a readability test (Appendix B) on the prose selections of each test, it became evident that there is, indeed, a difference between the readability of Test A and Test B. In Test A, using the Flesch-Kincaid readability index, the Chekhov story, which the markers confirmed is more difficult to read than Nowlan's "Fall of a City", the other prose selection in Test A, was leveled at Grade 6, with a reading ease score of 73, which means that the average Grade 8 or 9 student should be able to easily understand the text (Flesch-Kincaid readability actually indicating that a score of 60-70 should be easily understood by the average Grade 8 or 9 student, with a lower score indicating a higher level of difficulty). The results for Woolf's text indicate a higher level, with reading ease scored at 63.8 and grade level set at 10.1. Certainly, the Tests differed in difficulty and this could have caused the significance reflected in the Reading Time by Sequence Interaction data (Figure III).

Discussion of Reading Time by Treatment by Sequence Interaction Results

Further analysis of the data by dividing each *Sequence* further into Experimental or Control group (Figure IV) also indicates significance ($F_{(1,31)} = 9.4, p = .004^{**}$). The students in *Control Sequence 2* wrote Test B as the Pretest (mean performance 1.13) and Test A as the Posttest (mean performance 2.19); the students in *Control Sequence 1* wrote Test A as the Pretest (mean performance 2.57) and Test B as the Posttest (mean performance 2.29); the students in *Experimental Sequence 2* wrote Test B as the Pretest (mean performance 2.41) and Test A as the Posttest (mean performance 2.68); and the students in *Experimental Sequence 1* wrote Test A as the Pretest (mean performance 2.28) and Test B as the Posttest (mean performance 2.44).



Of the students who wrote Test B as the Pretest, those from the Control group scored much lower than those from the Experimental group (1.13 vs. 2.41, respectively), with both groups showing improvement in reading performance on Test A, their Posttest (2.19 and 2.68, respectively). Of the students who wrote Test A as the Pretest, scores were about the same (Control = 2.57; Experimental = 2.28), but where both groups improved

in *Sequence 2*, only the Experimental group improved when Test B was the Posttest (2.28 to 2.44) with the Control group students from *Sequence 1* seeming to decline (2.57 to 2.19) in reading performance.

The data for Reading Time by Treatment by Sequence Interaction (Figure IV) indicate significance. In the plot of this data, it is clear that the largest difference, the one accounting partially for the statistically significant result, occurred for the students in *Control Sequence 2* – those who wrote Test B as the Posttest. These students had great difficulty with Test B, scoring an average of only 1.13, clearly a *below level* score, but moved to an average of 2.19, an *at level* score, for the Posttest which was Test A. Considering the difficulty of Test B as indicated earlier, it may very well be that this difference was caused by the Tests, rather than any learning; as well, the *Control Sequence 1* students actually declined from 2.57 to 2.29, possibly due to the difficulty of Test B.

Conclusion – Reading Results

There are several conclusions possible from the Reading Results data: (1) overall, students involved in the study improved in their reading performance, according to the rubric (Appendix A) used in the study, from the time when they wrote the Pretest to the time when they wrote the Posttest; (2) students taught from an intertextual stance did not seem to have improved in reading performance any more than students taught from the “single-passage paradigm”; (3) the higher reading level of one text in Test B seems to have been responsible for the differences observed in some of the data, thus undermining any conclusions about students’ performance in regards to intertextual awareness or ability to elaborate upon intertextual links.

Intertextual Awareness

Table IV presents the results of the analysis for the intertextual awareness measure. The results are divided by Treatment in Control and Experimental groups for each of the Pretest and Posttest, with the Totals for each. The Sequence of Content further divides the results by Sequence, again with sub-categories of Control and Experimental group and the Totals for each of the Pretest and Posttest. Table IV then indicates the Mean, Standard Deviation, and N scores for each category and sub-category. These results are then discussed in relation to a series of graphs (Figures V-VIII) generated from the data.

Table V presents the results for the analysis of variance according to Intertextual Awareness Time – the variable to do with the differences (or lack of them) due to the time between the Pretest and the Posttest. The Type III Sum of Squares, df, Mean Square, F, and Significance scores are listed for each aspect of the variable. These results are then discussed in relation to a series of graphs (Figures V-VIII) generated from the data.

Table VI presents the results for the Intertextual Awareness Tests of Between-Subject Contrasts, an investigation of the significance, if any, of Sequence. Table VI presents the Type III Sum of Squares, df, Mean Square, F, and Significance results for Sequence. As there was no significance found in this area, these results are not further presented in any other form.

Table IV – Intertextual Awareness Descriptive Statistics

	Treatment	Sequence of Content	Mean	Std. Deviation	N
Pretest Awareness	Control	Sequence T2	.2500	.37796	8
		Sequence T1	1.0000	1.19024	7
		Total	.6000	.91026	15
	Experimental	Sequence T2	.7273	1.10371	11
		Sequence T1	.7222	1.20185	9
		Total	.7250	1.11774	20
	Total	Sequence T2	.5263	.88935	19
		Sequence T1	.8438	1.16503	16
		Total	.6714	1.02141	35
Posttest Awareness	Control	Sequence T2	1.1250	.79057	8
		Sequence T1	1.2857	1.25357	7
		Total	1.2000	.99642	15
	Experimental	Sequence T2	1.3182	1.38334	11
		Sequence T1	.5556	1.13039	9
		Total	.9750	1.30258	20
	Total	Sequence T2	1.2368	1.14708	19
		Sequence T1	.8750	1.20416	16
		Total	1.0714	1.17036	35

Table V - Intertextual Awareness Tests of Within-Subjects Contrasts

Measure: MEASURE_1

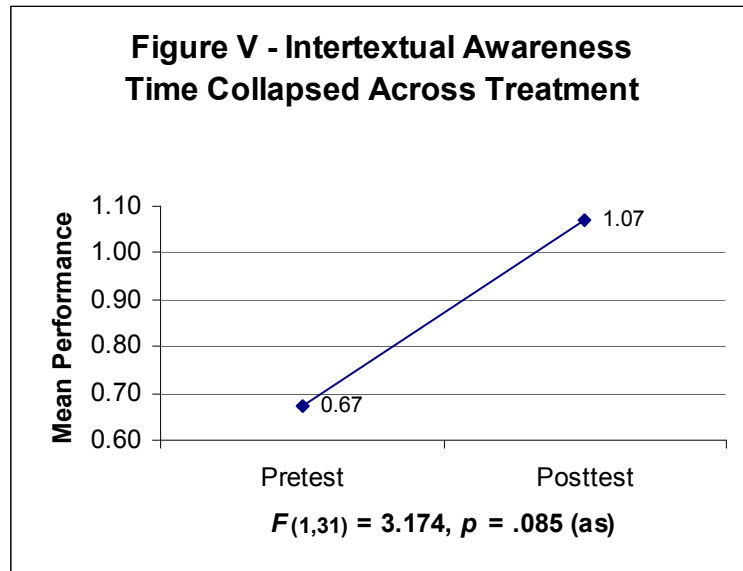
Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Intertextual awareness Time	2.673	1	2.673	3.174	.085
Intertextual awareness * TREAT	.577	1	.577	.685	.414
Intertextual awareness * Sequence	1.930	1	1.930	2.292	.140
Intertextual awareness * TREAT * Sequence	.030	1	.030	.036	.851
Error	26.106	31	.842		

Table VI - Intertextual Awareness Tests of Between-Subject Contrasts

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Sequence	.009	1	.009	.005	.942
Error	53.334	33	1.616		

Discussion of Intertextual Awareness Results

Intertextual awareness was evaluated according to a rubric (see Appendix A) measuring whether or not students were *below level - 1*, *at level - 2*, or *above level - 3* in terms of their performance on the identification of links within texts regarding such elements as plot, character, setting, point of view, conflict, theme and other literary devices. Links to do with students' own lives and to texts external to the task were not considered links for the purposes of this study.

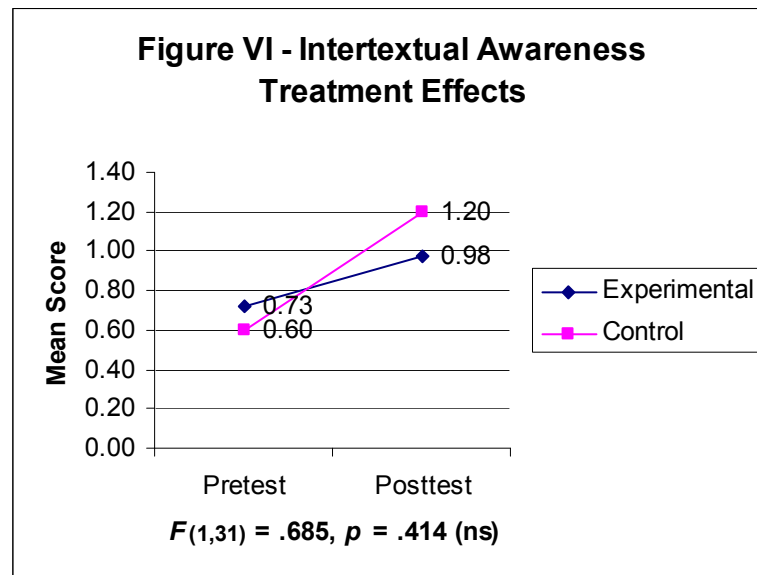


In general, it would seem that the students involved in the study improved in their intertextual awareness performance (Figure V) from the Pretest (mean performance 0.67) to the Posttest (mean performance 1.07); however, this result only approaches significance ($F_{(1,31)} = 3.174, p = .085$), meaning that the data do not indicate improvement

at a satisfactory level. It is important to notice the very low mean performance scores of both the Pretest (0.67) and the Posttest (1.09), which indicate that students began the study and ended the study with *below level* scores according to the rubric applied.

Discussion of Intertextual Awareness Treatment Effects Results

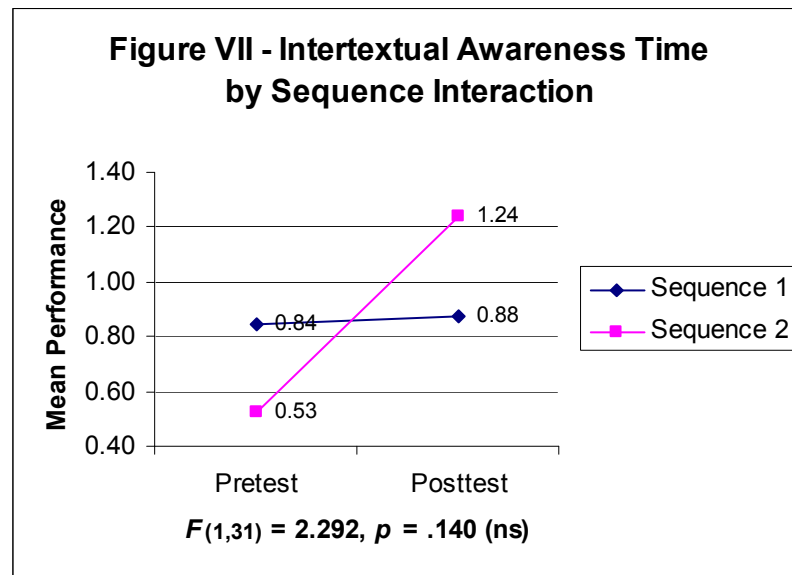
Unfortunately, although the change in general of all students involved in the study approaches significance (Figure V), the data separated by Treatment (Figure VI) are not significant ($F_{(1,31)} = .685, p = .414$).



If this lack of statistical significance is momentarily suspended, it would even seem that students in the Control group improved more (means scores 0.60 to 1.20) in awareness than did students in the Experimental group (mean scores 0.73 to 0.98), although it is important to understand that scores remain very low (ranging from 0.60 to 1.20), staying firmly *below level* and not indicating any real change at all.

Discussion of Intertextual Awareness Time by Sequence Interaction Results

The data for Intertextual Awareness Time by Sequence Interaction (Figure VII) are not significant ($F_{(1,31)} = 2.292, p = .140$), meaning that the order in which students wrote the Tests (recall, *Sequence 1* = Test A as Pretest, Test B as Posttest; *Sequence 2* = Test B as Pretest, Test A as Posttest) did not have any observable or statistical importance, even though students from *Sequence 2* seemingly improved more (0.53 to 1.24) than those in *Sequence 1* (0.84 to 0.88).

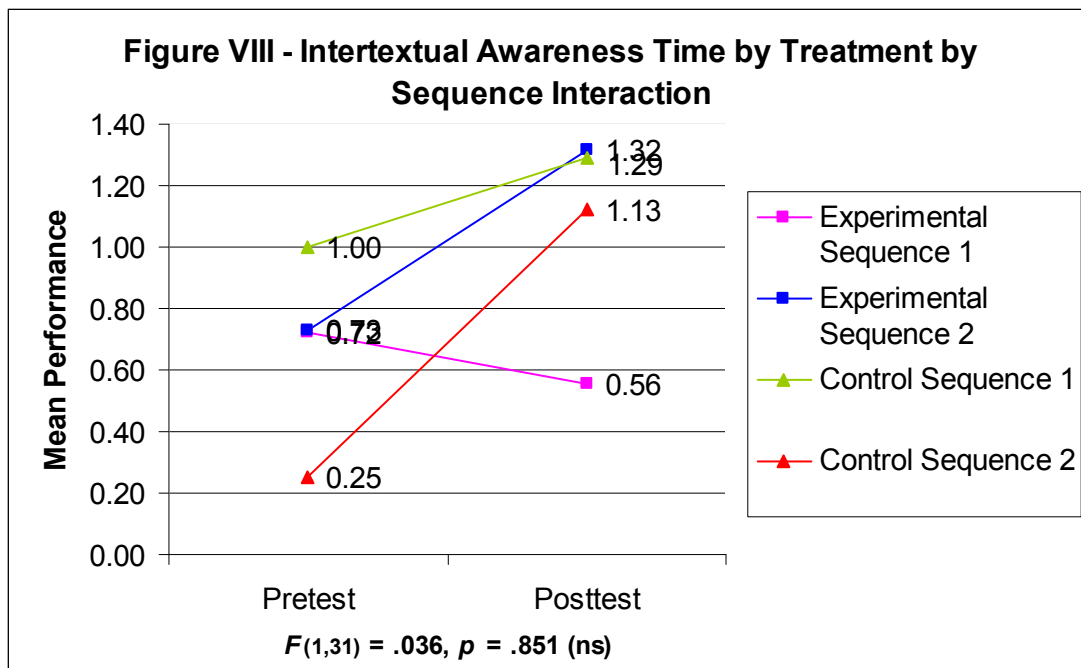


The data only indicate scores that are *below level* across the study for all students and does not indicate that Time by Sequence was at all significant.

Discussion of Intertextual Awareness Time by Treatment by Sequence

Interaction Results

Further analysis of the data by dividing each Sequence into Experimental or Control group (Figure VIII) also does not indicate significance ($F_{(1,31)} = .036, p = .851$). Students in *Control Sequence 1* (1.00 to 1.29) and *Control Sequence 2* (0.25 to 1.13) both improved in their intertextual awareness performance, although the numbers, as has been the case throughout the statistical analysis of intertextual awareness, indicate no significant change as students began *below level* and ended *below level*.



For students in *Experimental Sequence 2* (0.73 to 1.32), the result was the same as for students in the Control Sequences, but, strangely perhaps, students in *Experimental Sequence 1* (0.73 to 0.56) actually declined in performance, although, as indicated, not significantly. In other words, despite very slight improvement in three groups and very slight decline in one, the data do not indicate anything conclusive about differences by treatment by sequence.

Conclusion – Intertextual Awareness Results

Students began the study at an average of 0.67 and moved only to 1.07. Essentially, the data for Intertextual Awareness indicates no significant change in either group of students. The students began exhibiting very little awareness of links (0.67) and they finished the study with the same *below level* (1.07) scores. Although it appears from the data for Intertextual Awareness Time Collapsed Across Treatment (Figure VII) that students performed better, this difference of 0.67 to 1.07 only *approaches significance*, meaning that students do not seem to learn intertextual ways of reading, in regards to awareness of links among and between texts, when these ways are actively taught as done so in the study.

Intertextual Elaboration

Table VII presents the results of the analysis for the intertextual elaboration measure. The results are divided by Treatment in Control and Experimental groups for each of the Pretest and Posttest, with the Totals for each. The Sequence of Content further divides the results by Sequence, again with sub-categories of Control and Experimental group and the Totals for each of the Pretest and Posttest. Table VII then indicates the Mean, Standard Deviation, and N scores for each category and sub-category. These results are then discussed in relation to a series of graphs (Figures IX-XII) generated from the data.

Table VIII presents the results for the analysis of variance according to Intertextual Elaboration Time – the variable to do with the differences (or lack of them) due to the time between the Pretest and the Posttest. The Type III Sum of Squares, df, Mean Square, F, and Significance scores are listed for each aspect of the variable. These results are then discussed in relation to a series of graphs (Figures IX-XII) generated from the data.

Table IX presents the results for the Intertextual Elaboration Tests of Between-Subject Contrasts, an investigation of the significance, if any, of Sequence. Table IX presents the Type III Sum of Squares, df, Mean Square, F, and Significance results for Sequence. As there was no significance found in this area, these results are not further presented in any other form.

Table VII – Intertextual Elaboration Descriptive Statistics

	Treatment	Sequence of Content	Mean	Std. Deviation	N
Pretest Elaboration	Control	Sequence T2	.1875	.53033	8
		Sequence T1	1.0000	1.19024	7
		Total	.5667	.96115	15
	Experimental	Sequence T2	.5909	.94388	11
		Sequence T1	.7222	1.30171	9
		Total	.6500	1.08942	20
	Total	Sequence T2	.4211	.80386	19
		Sequence T1	.8438	1.22091	16
		Total	.6143	1.02244	35
Posttest Elaboration	Control	Sequence T2	.9375	.82104	8
		Sequence T1	1.2143	1.28638	7
		Total	1.0667	1.03280	15
	Experimental	Sequence T2	1.0000	1.20416	11
		Sequence T1	.4444	1.01379	9
		Total	.7500	1.12974	20
	Total	Sequence T2	.9737	1.03379	19
		Sequence T1	.7813	1.16860	16
		Total	.8857	1.08523	35

Table VIII - Intertextual Elaboration Tests of Within-Subjects Contrasts

Measure: MEASURE_1

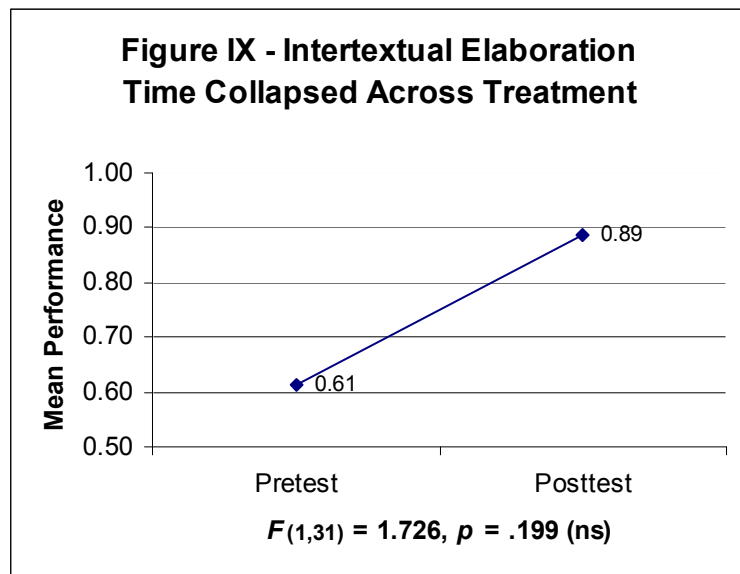
Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Intertextual elaboration	1.277	1	1.277	1.726	.199
Intertextual elaboration * TREAT	.738	1	.738	.997	.326
Intertextual elaboration * Sequence	1.591	1	1.591	2.149	.153
Intertextual elaboration * TREAT * Sequence	.024	1	.024	.033	.857
Error	22.947	31	.740		

Table IX - Intertextual Elaboration Tests of Between-Subject Contrasts

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Sequence	.230	1	.230	.152	.699
Error(awareness)	50.020	33	1.516		

Discussion of Intertextual Elaboration Results

Intertextual elaboration was evaluated according to a rubric (Appendix A) measuring whether or not students were *below level - 1*, *at level - 2*, or *above level - 3* in terms of their elaboration of links (if made at all) such that the elaboration was superficial or incomplete (*below level*), somewhat examined or considered (*at level*), or examined or considered fully (*above level*). It was expected that this area would give the students the most difficulty, yet it was hoped that this area would yield some significant results.

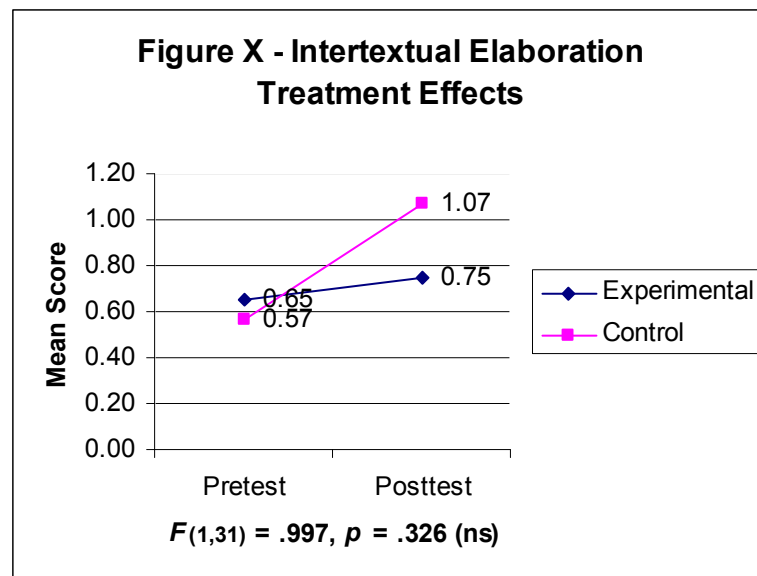


A very slight change (mean performance 0.61 to 0.89) from general Pretest to Posttest performance (Figure IX) indicates no statistical significance ($F_{(1,31)} = 1.726, p = .199$). As with the data to do with intertextual awareness (Tables IV to VI and Figures V to VIII)

mean scores are very low, indicating that students began and finished the study scoring *below level*, exhibiting only superficial or incomplete elaborations of any links discussed in their Pretests and Posttests. Although the data seem to suggest improvement, they really only indicate a difference of 0.27 from the beginning of the study to the end, a difference that is not indicative of any real change.

Discussion of Intertextual Elaboration Treatment Effects Results

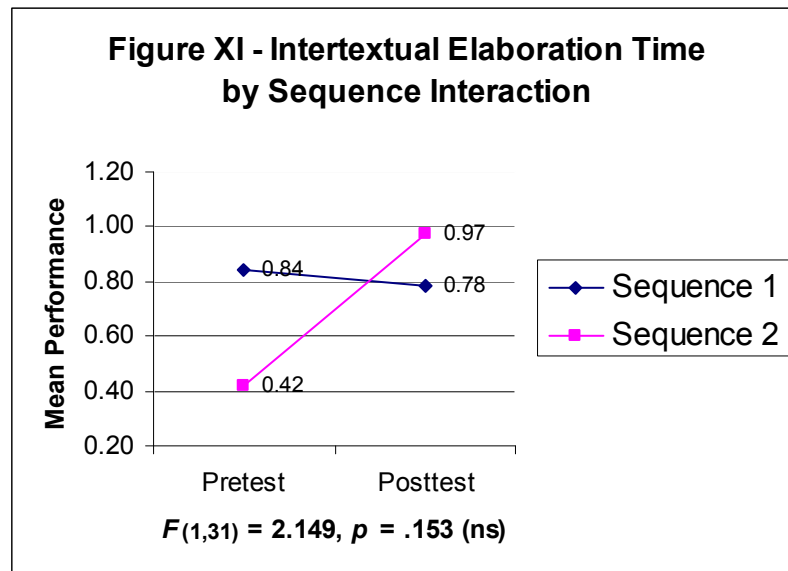
Unfortunately, although there was very slight change in general of all students involved in the study, the change indicated in the data that separate students by Treatment (Figure X) is not statistically significant ($F_{(1,31)} = .997, p = .326$).



As with the data for intertextual awareness, it would even seem that students in the Control group improved more (means scores 0.57 to 1.07) in intertextual elaboration performance than did students in the Experimental group (mean scores 0.65 to 0.75), although, as with intertextual awareness, it is important to understand that scores remain very low (ranging from 0.57 to 1.07), staying firmly *below level* and not indicating any real change at all.

Discussion of Intertextual Elaboration Time by Sequence Interaction Results

As with the data for Intertextual Awareness Time by Sequence Interaction (Figure VII), the data for Intertextual Elaboration Time by Sequence Interaction (Figure XI) are not significant ($F_{(1,31)} = 2.149, p = .153$), meaning that the order in which students wrote the Tests has no statistical importance, even though students from *Sequence 2* improved (0.42 to 0.97) and those in *Sequence 1* (0.84 to 0.78) declined in terms of actual numbers.



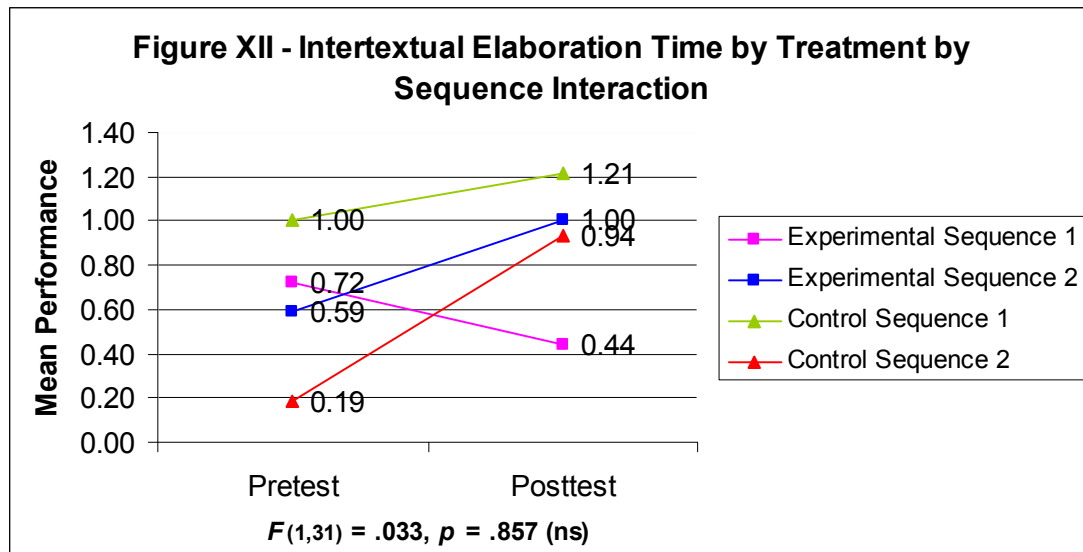
As with the results for reading, it is possible that the greater difficulty of Virginia Woolf's *Kew Gardens* may have undermined the study by undermining any possible significance when analysing the data by Sequence.

Discussion of Intertextual Elaboration Time by Treatment by Sequence

Interaction Results

Again, when divided by Sequence and Experimental or Control group (Figure XII), the data for intertextual elaboration do not indicate significance ($F_{(1,31)} = .033, p = .857$).

Students in *Control Sequence 1* (1.00 to 1.21) and *Control Sequence 2* (0.19 to 0.94) improved in their scores to do with elaboration of intertextual links, although the scores remain *below level* for both the Pretest and Posttest.



For students in *Experimental Sequence 2* (0.59 to 1.00), the result was the same as for students in the Control Sequences, but students in *Experimental Sequence 1* (0.72 to 0.44) seemingly declined according to their scores, the patterns remaining the same as with the Intertextual Awareness Time by Treatment by Sequence Interaction (Figure VIII). As with other data for intertextuality, the only statistically observable fact is that students are scoring *below level* in their responses throughout the study.

Conclusion – Intertextual Elaboration Results

The data discovered no significance in any of the analyses generated. As with the scores for intertextual awareness, students began the study *below level* and ended the study *below level* (0.61 to 0.89, see Figure IX). It is clear from the data that students exhibited very little awareness of links and that they demonstrated almost no ability to elaborate upon the few links made during the Pretest and Posttest activities. It is interesting to notice that students had great difficulty in discovering and elaborating upon links in relation to all texts in the study; the difficult text in Test B may have had an impact on the data but it seems students have trouble with generating links and elaborating upon them given any group of texts. In relation to the Research Questions, the data appear to indicate neither that students will learn intertextual ways of reading if these ways are taught (Research Question 2), nor that they identify and elaborate upon links differently from students taught from the single-passage paradigm (Research Question 1).

Chapter V: Conclusion

Chapter Introduction

This chapter is divided into the following sections: a *restatement of purpose* and *restatement of research questions* that resituate the study, *general observations and comments (limitations)*, a *summary of results by research question* section further divided by questions, *implications for teaching, recommendations for further research*, and a *conclusion*.

Restatement of Purpose

Reading a lot of books does not ensure the development of an intertextual reader, a reader who reads in and from an “intricately polyphonic intellectual space” (Hoesterey, 1987, p. 389), who engages in elaboration of his or her connecting and connections, who explores texts and considers various meanings, textual worlds, and interpretations, and who is something between and among a falsely objective, text-based symbol-searcher and a solipsistic, resistant, self-seeker. The purpose of the study was, basically, to determine if this type of intertextual reader could be developed using a particular methodology and revealed through his or her responses to reading and responding activities which expect awareness of links and elaboration of those links.

Restatement of Research Questions

Two research questions guided this study’s formulation and implementation: (1) Do students taught from an intertextual stance perform differently from students taught from the “single passage paradigm” on reading and responding activities which expect them to link texts? (2) Do students learn to discover and to elaborate upon links between texts

when presented with texts, given the basic links between them, asked questions designed for elaboration, and given opportunities to write responses to multiple texts?

General Observations and Comments (limitations)

During and after the study, several limitations became evident. First, the study was likely too short; five weeks may be enough time for certain implementations to take effect and to result in significant results, but for an issue as complex as intertextuality, which relates to the entire reading life and reading self of students, this time span is likely inadequate. The study did reveal some interesting results about changes in reading performance between the two groups of Grade 11 students studied, but the research was informed mostly by an interest in intertextuality, and it was my hope that it was in this realm that significance would be revealed. If readers, as I have argued, have not encountered reading conceptualized from an intertextual stance, five weeks may not be enough time to grant students the opportunity or ability to reconceptualize their reading selves in order to reveal significant differences. It is possible that a longer study, perhaps over an entire course would reveal different, more informative results.

Second, the students were selected for the study because their classes fit my teaching timetable. As results (Figures I – XII) suggest, the students in the Experiment group often scored higher in reading, intertextual awareness and intertextual elaboration performance on the test instruments. Thus, the selection of students was not guided carefully with the intentions of the study in mind, and the groups were not balanced in terms of their performance on reading and responding activities. Such issues may have been detrimental to the study in that the groups were not balanced in terms of numbers (Experiment group, n = 20; Control group, n = 15), in terms of gender (Experiment

group, n = 8 males and 12 females; Control group, n = 5 males and 10 females), nor, as my informal observations conclude, in terms of motivation to learn. The control of such variables, if possible, may have been beneficial.

Third, it would seem that questions and response opportunities are not enough. Lenski (1998) and Hartman and Allison (1996) urge teachers to use intertextual questions, as I did in this study, to link texts on a variety of levels, including Hartman and Allison's trinity of *correlation* (compare/contrast), *fusion* (combining information), and *integration* (creating new ideas); however, my observations would suggest that telling and asking students, even within the context of group discussion focused on students' own observations, is inadequate for instruction that would enable students to improve intertextually. It is possible that had I heeded Hartman and Allison's suggestion that it is best to "start with intratextual questions, move to extratextual questions, and then expand to intertextual questions" (p. 117), results may have been different. No matter the passion of my words and the ardour behind my planning, intertextual questions and written response opportunities were not sufficient to cause significant change in intertextual awareness and intertextual elaboration performance.

The Manitoba curriculum document for Grade 11 English language arts suggests, under Outcome 3.1.2 (*Ask Questions*), that students "generate questions to extend initial understanding of the imagined world of texts" (4 – 210) and that "organizing learning around student questions is to help students assume responsibility for their learning and to ensure that they are engaged in learning" (4 – 210). The questions used in this study, at least all those given more than brief attention in the classroom during the study, were

teacher generated. It is possible that students' own questions, as the curriculum suggests, might improve their engagement and thus their performance.

This study proceeded from Hartman and Allison's (1996) *complementary* organizational framework, one that is meant to allow students to investigate multiple texts and how these relate and link to each other as guided by a central idea or theme (much as the Grade 12 English Language Arts Standards Test for Manitoba is organized). My implementation of this framework may have caused problems for the study. In order to avoid any influence my selections may have had on students, another teacher at the school was asked to select texts for the study. This attempt at greater objectivity may have undermined the intertextual intentions of the study since text selection might be integral to positive change. In other words, attempting to achieve objectivity in this area of the study may have been an error. This conclusion is further supported by the argument of Hartman and Allison (1996) that instructors should choose the topic and should then select the most beneficial text-arrangement: (1) *complementary*, wherein "texts enhance and support a topic, and provide students with varied and repeated opportunities to see the multifaceted nature of that topic" (p. 112); (2) *conflicting*, wherein "texts provide alternative, problematic, and disruptive perspectives on a topic" (p. 113); (3) *controlling*, wherein "one text provides a frame for the reading of other texts" (p. 113); (4) *synoptic*, wherein "texts highlight the versions and variants of a single story or event" (p. 114); or (5) *dialogic*, wherein "texts present an ongoing interchange or 'dialogue' on a topic" (p. 115). If I had selected the texts and tried different text-arrangements, results may have been more indicative as to whether or not intertextuality can be taught and how intertextuality might be taught most effectively.

Further, the *Grade 11 Manitoba English Language Arts: A foundation for implementation* (1999), within the discussion of several outcomes, (1.1.4, 1.2.3, and 2.1.2) suggests allowing students to select the texts used in connection with those chosen by the teacher, a suggestion that could work effectively with Hartman and Allison's (1996) *complementary* and *controlling* organizational structures (explained in Chapter II and below). Outcome 1.1.4 (*Express Preferences*) indicates that students should "explore a range of texts . . . and discuss ideas, images, feelings, people, and experiences both within and associated with these texts" (Manitoba Education, Citizenship and Youth, 1999, 4 – 50) and that students should be asked "to share the texts they have selected with a group or with the whole class, explaining connections they see" (ibid). Outcome 1.2.3 (*Combine Ideas*) is about students combining "viewpoints and interpretations through a variety of means . . . when generating and responding to texts" (4 – 70) and suggests that in order to meet this goal, teachers should "ask students to find texts with very different points of view on an issue or contrasting interpretations of the same text" (ibid). Outcome 2.1.2 (*Comprehension Strategies*) asks that students will "use and adjust comprehension strategies . . . to monitor understanding and develop interpretations of texts" (4 – 98), and then explains in the *Suggestions for Instruction* section that teachers should "address reading strategies where possible in the context of authentic reading tasks – that is, with texts the students have selected" (ibid). These outcomes argue strongly for allowing students to select texts to use in the generation and elaboration of meaning in ways specifically related to intertextuality and in ways that can make the generation and elaboration of connections among and between texts more authentic, more meaningful,

and more important to students. Such ownership of learning could very likely improve performance on reading and responding activities.

The texts chosen for the interventions were not chosen as effectively as possible, and they could have been selected with more attention to the Manitoba curriculum and Hartman and Allison's (1996) frameworks. As well, it is possible that the number of texts (14 poems and 6 prose selections) may have caused difficulty for the learning of intertextuality. Quite likely the students did not achieve any sort of mastery or ownership of the texts due to the short time spent discussing each; fewer texts, and more time spent discussing and responding to each, may have allowed students to focus on intertextual elaboration rather than on initial, budding comprehension.

Another possible limitation may have been the test instruments. Test B contained Virginia Woolf's *Kew Gardens*, a text that is more difficult than the other texts in Test B and Test A. The study seems to have confirmed that intertextuality is foreign to students; as this is the case, it would have been wiser to select a number of texts with low readability scores, texts that would be easily understood by most students so that they might have been able to move toward reading in intertextual ways instead of having been frustrated by a challenging text and the difficulties involved in simply understanding it at all.

Another possible limitation to do with the pretest and posttest instruments is the prompt chosen: *In a composition of no longer than 2 sides of a page, double-spaced, draw conclusions, record insights, or provide interpretations about the texts you have read.* This prompt, taken from the May 2003 Grade 12 Provincial English Standards Test for the Province of Manitoba (Appendix E), was expected to lead students toward responses

that would demonstrate intertextual linking and elaboration. Granted the prompt was not designed nor intended to elicit intertextual linking and elaboration, but it did expect “synthesis” and “a conclusion, insight or interpretation” about *Maps*, leading me to believe that the prompt would be valuable as a way to test how students connect the texts they read. I used the prompt to discover if students who had been taught intertextual ways of reading would demonstrate these ways of reading when responding, as well as in hopes that students taught from the single-text paradigm would not respond in intertextual ways. This may have been problematic for the results, since the prompt is unclear about exactly what students are supposed to do: one student even asked if he was supposed to “draw”, in the sense of artistic drawing. A directive to link the texts may have been more indicative of levels of intertextual reading performance both before and after the study and may also have troubled students from the Control group and inspired those from the Experimental group after the study. This, another attempt to avoid skewing results unfairly, may have rendered the students’ intertextual responses much lower in level on the pretest and posttest than if they were asked specifically to link the texts in some way. It would have been much more beneficial had I field tested the prompt in advance to discover these difficulties and then designed a better prompt for this study.

In summary, the limitations of the study were (1) that the study may have been too short, granting students only five weeks in which to improve in the complex and difficult realm of intertextuality, (2) the selection of students subjects and the subsequent division of them into Experimental and Control groups was based entirely on timetabling at the school, (3) teacher chosen questions are not enough, teachers must design instruction that will invite and enhance students’ intertextual reading performance with

students as active participants in the generation of the questions that guide instruction, (4) text selection is extremely important and should be guided very carefully by the teacher in collaboration with his or her students, and (5) pretests and posttests must be very carefully designed and field tested, especially as relates to texts selected and questions or prompts for responding activities, to grant students the best possible opportunities to perform on reading and responding tasks.

Summary of Results by Research Question

Do students taught from an intertextual stance perform differently from students taught from the “single passage paradigm” on reading and responding activities which expect them to link texts?

Students in the both the Control Group and Experimental Group improved significantly in their reading performance, moving from *at level* (mean performance of 2.11, see Figure I), having demonstrated responses that are “evident and clear” with “perhaps some appreciation of literary features and/or personal or thoughtful ideas” (Appendix A), toward *above level* (mean performance 2.43, see Figure I), having generated responses the markers considered, on average, as having been more “creative, personal and/or thoughtful” with more “appreciation of literary features” (Appendix A). Since the students in the Experimental Group did not exhibit performance that changed differently from the students in the Control Group, the study was not successful in discovering if students taught from an intertextual stance will exhibit improvement in reading performance differently than those taught from the “single-passage paradigm”.

Thus, the first Research Question was answered in the negative in that the study was unable to indicate that students taught from an intertextual stance will perform

differently from students taught from the “single-passage paradigm” on reading and responding activities which expect them to link texts. Expressed a different way, the study suggests that students taught from an intertextual stance improve in reading performance, but the study also suggests that the more traditional approach that focuses on one text at a time also improves reading performance.

Do students learn to discover and to elaborate upon links between texts when presented with texts, given the basic links between them, asked questions designed for elaboration, and given opportunities to write responses to multiple texts?

The findings of the study support informal observations that students do not notice allusions and links between and among texts. Both before and after the study, students’ intertextual awareness performance was *below level* (mean performance 0.67 on the Pretest and mean performance 1.07 on the Posttest, see Figure V), meaning that “link(s) [were] limited or superficial; perhaps restricted to simplistic or obvious elements” (Appendix A). This is not surprising in that many students do not have a wealth of literary know-how or experience to bring to new reading experiences. What is more surprising to me is that students were *below level* in their performance regarding the elaboration of links before (mean performance 0.61, Figure IX) and after (mean performance 0.89, Figure IX) the study, their elaborations demonstrating “little evidence of elaboration such that link(s) remain superficial or incomplete” (Appendix A). It was hoped that students in the Experimental Group, who experienced interventions meant to improve their intertextual elaboration performance, would improve in this area. The interventions in this study did not succeed in having students improve in their performance of discovering and elaborating upon links between texts.

Recommendations for Further Research

To begin with, there is insufficient research in this area, and there has been little that focuses on high school students. Hopefully more research will be undertaken on intertextuality so as to determine if intertextual linking and elaboration can be developed and enhanced in students. The findings of the study offer a few recommendations about further research to do with intertextuality.

Studies need to be conducted over periods of time longer than the limited five week duration of this study. It is clear from the study that although students may be able to perform *at level* and even move toward *above level* performance as regards reading, their intertextual awareness and intertextual elaboration performance is quite poor. A longer study, perhaps one which spanned the entire 110 hours required by the Province of Manitoba for a course credit might provide more insight into students' intertextual reading performance. Of value would be an even lengthier study, perhaps a longitudinal study that followed students throughout their high school career.

Subjects for such studies should be chosen very carefully and purposefully so that such variables as number of students in each group, the gender make-up of each group, and the engagement or motivation of each group is as unobtrusive as possible.

The questions used in further investigations of intertextuality could be designed according to such considerations as Hartman and Allison's (1996) categories of *correlation* (compare/contrast), *fusion* (combining information), and *integration* (creating new ideas), as well as to attempt to investigate the impact of heeding their suggestion to "start with intratextual questions, move to extratextual questions, and then expand to intertextual questions" (p. 117). The intratextual and extratextual questions and

discussions or responses to them could generate the ownership and comprehension necessary to the complex cognition involved in intertextual reading and responding. As Townsend and Pace (2005) argue, “when students have classroom opportunities to explore personally compelling questions, to engage aesthetically with the literature they read, we nurture their intellectual and linguistic development” (p. 594).

My study focused on a *complementary* organization of texts, although this was limited due to a problematic attempt at objectivity, but further studies might be conducted to investigate Hartman and Allison’s (1996) various organizational structures:

complementary, wherein “texts enhance and support a topic, and provide students with varied and repeated opportunities to see the multifaceted nature of that topic” (p. 112);

conflicting, wherein “texts provide alternative, problematic, and disruptive perspectives on a topic” (p. 113); *controlling*, wherein “one text provides a frame for the reading of other texts” (p. 113);

synoptic, wherein “texts highlight the versions and variants of a single story or event” (p. 114); and *dialogic*, wherein “texts present an ongoing interchange or ‘dialogue’ on a topic” (p. 115). These structures, Hartman and Allison

argue, are vital to intertextuality as they serve as foundations for investigations about how multiple texts can function in a variety of intertextual ways.

Further studies could be useful in determining what types of activities best accompany intertextual organization of texts and intertextual questioning. This study did not attempt to comment on the annotation or the group discussions and how those impacted intertextual teaching and learning, but it would be possible to divide students into as many as six groups: (1) single-text paradigm, no annotation, no group discussion; (2) single-text paradigm with annotation, no group discussion; (3) single-text paradigm

with annotation and with group discussion; (4) intertextual stance, no annotation, no group discussion; (5) intertextual stance with annotation, no group discussion; and (6) intertextual stance with annotation and with group discussion. Such divisions might lead to discoveries as to the value of these methods as associated with intertextual teaching.

As well, more thoroughly researched models of instruction could be advantageously applied to the teaching of intertextuality. Duke and Pearson (2002) discuss the “gradual release of responsibility” (Pearson & Gallagher, 1983), in which “teachers move from a situation in which they assume all the responsibility for performing a task while the student assumes none . . . to a situation in which the students assume all the responsibility while the teacher assumes none” (Duke & Pearson, 2002, p. 210-211). This process moves from direct instruction and modeling, through guided practice and scaffolding, to facilitating and participating (p. 210), enabling students to become the active participants in their own learning. Studies of intertextuality, taught in accordance with this perspective, might reveal valuable information about how readers learn to make connections between texts and elaborate on those connections.

It is also clear that more careful selection of appropriate texts for pretests and posttests and for all intertextual activities is vital for studies in intertextuality. Students are expected to navigate both easy and difficult texts when they read for classroom purposes, but giving students difficult texts for intertextual tasks may be problematic since students may be spending their effort and time in comprehending rather than in intertextual navigation. The Manitoba curriculum indicates that students should be selecting some of the texts read so that their reading becomes more authentic (Manitoba Education, Citizenship and Youth, 1999, 4 – 210) and more meaningful for them. If one

has to make great effort to comprehend a text chosen by someone else, one will have less opportunity and less desire to link and to elaborate.

In addition, sociocultural perspectives (Galda & Beach, 2001; Townsend & Pace, 2005) are important in terms of intertextuality. Galda and Beach (2001) indicate that “links defined in terms of shared topics, themes, issues, or stances . . . are also connected to the social and cultural practices that surround them” (p. 65). Hartman (1995) also locates intertextuality in the context (material circumstance) and both the social and cultural (production apparatuses) aspects of comprehending text, suggesting that these realms are also important to investigate in relation to intertextuality. From this perspective, intertextuality becomes, in part, a way “of experiencing literature in community with others” (Townsend & Pace, 2005, p. 602), wherein discussion, or classroom talk, becomes a text just as vital as those printed and produced for classroom study. Townsend and Pace (2005) suggest several methods for supporting the role of talk in the classroom, including having students “record and then transcribe their own small-group talk to create new texts that can be analyzed and considered for interaction and language patterns” (p. 603). Such sociocultural and dialogic perspectives are evidence of how the research on reader response and comprehension is moving more toward “the larger contexts” in which “texts, readers, and contexts . . . are enacted” (Galda & Beach, 2001, p. 66).

Implications for Teaching

The limitations of the study indicated above were (1) that the study may have been too short, granting students only five weeks in which to improve in the complex and difficult realm of intertextuality, (2) text selection is extremely important and should be

guided very carefully by the teacher in collaboration with his or her students, (3) teacher chosen questions are not sufficient, teachers must design instruction that will invite and enhance students' intertextual reading performance, and (4) pretests and posttests must be very carefully designed and tested, especially as relates to texts selected and questions or prompts for responding activities, to grant students the best possible opportunities to perform on reading tasks. In order to transform these limitations into important implications for teaching, a brief examination of the some of the work of Umberto Eco and Stan Straw and Deanne Bogdan is necessary.

Intertextuality proceeds from the intersection of several assumptions important to reading and the teaching of reading: (1) that "the text is there" (Eco, 1992, p. 79), a phrase meant to indicate that texts signal other texts and that texts do not "invite all readers to the same party" (Eco, 2004, p. 220), (2) that every text is a construction of other texts (Hartman, 1995, p. 523), (3) that "the purpose of reading is to realize the meanings hypothesized by the reader" (Straw and Bogdan, 1990, p. 3), and (4) that "meaning is open and indeterminate, contingent upon a number of elements" (Hartman, 1991, p. 617). Intertextuality exists at the intersection of these positions because it values both the text and the text's construction and the reader and the reader's meaning construction processes.

That "the text is there" as a fundamental aspect of the reading transaction, none would contest. Eco (2004) argues that "the text can be read in a naive way, without appreciating the intertextual references, or it can be read in full awareness of them" (p. 219). He supports the notion that the text does impose limits on interpretation that it "asks its reader to be aware of the rumble of intertextuality" (p. 235), although interpretations

and links not intended by the author are valid if supportable by a careful reader's unveiling of "subterranean allusions" (p. 229). The nature of the text is problematic in discussions of reading; yet, certainly, one must respond to something, and it is possible that that something may not be completely "open and indeterminate" as Hartman (1991) suggests.

Straw and Bogdan (1990) term reader-response and constructionist views *actualization models*, indicating that "the central purposes of reading are *internal to and generated by the reader*" (p. 3). These "actualized" meanings may be best generated and elaborated upon by designing instruction and research to include texts selected and questions designed by students. Intertextuality is congruous to this philosophy since it begins with the reader's reactions and responses, and it develops those responses toward students' own "actualized" meanings, which include students' own elaborations of the links they discover or create.

The importance of these reflections on the text and its textual world as well as the reader and his or her reading world is that teachers and students should select "texts that do not make heavy demands" (Duke & Pearson, 2002, p. 211), especially "when students are first learning a comprehension strategy" (ibid), and then carefully and purposefully work with these texts so as to invite as many readers as possible to the party. It may be vital, as the curriculum suggests, that texts (sometimes chosen by the students themselves) be those that encourage students to make their own links and to actualize their own meanings, texts that enable the classroom to become an intertextual space that celebrates the complex world of texts and readers and the various and wonderful links and elaborations of intertextual meaning that constitute a vital aspect of the reading act.

Conclusion

The Manitoba *Grade 11 English Language Arts: A Foundation for Implementation* suggests the teaching of intertextuality in the sense that “Language arts learning experiences should assist students in understanding how their own lives are enriched by narrative and in recognizing archetypal patterns and allusions in texts” (p. 4 – 420); the curriculum asks that students “clarify and extend”, that they “respond to texts”, that they “understand forms and techniques”, that they “select and focus”, and that they “develop new understanding”, outcomes that I believe the teaching of intertextuality can promote. I hoped that teaching intertextuality to high school students would improve their reading and responding performance so that they recognize archetypes and allusions, consider a range of ideas, explore a range of texts, modify their initial understandings, combine viewpoints and interpretations, and record and synthesize observations from a variety of texts. Unfortunately, this study was unable to conclude that teaching intertextuality (using multiple texts, annotation, large and small group discussions, and intertextual questions that lead to opportunities to write) improves students’ intertextual awareness and elaboration performance.

Despite the inconclusive findings of the study, I remain convinced that teaching intertextuality is vital to the positive transformation of students’ notions of what it means to read from a narrow “single-passage paradigm” perspective to a broad reconceptualization of reading as linking texts and elaborating upon those links. Few would dispute that good readers are aware that texts do not exist in isolation, that every text is a construction of other texts (Hartman, 1995, p. 523), and that a significant part of reading is entering “the endless dialogue that goes on between texts” (Eco, 2004, p. 220).

The links generated while reading vary from the “thuds” of obvious literary allusions, such as in titles, to the “acts of stealth” that are sprinkled throughout texts, each being a testament to the “horizontal, labyrinthine, convoluted, and infinite . . . murmuring of intertextuality” (Eco, 2004, p. 235).

Umberto Eco (2004) develops an analogy for reading in order to illuminate how different readers encounter intertextual texts:

It is like a banquet where the remains of the dinner served on the upper floor are distributed on the lower floor, but not the remains from the dinner table, rather the remains in the pot, and these are also set out nicely, and, since the naive reader thinks the feast is happening on only one floor, he will enjoy these for what they are worth . . . without supposing that anyone has enjoyed more (p. 234).

Certainly Eco’s analogy is somewhat inappropriate in its hierarchical structure for school texts and the teaching thereof, yet it does provide evidence that reading for enjoyment, reading critically, and reading intertextually are vital aspects of reading. Teachers must work from this concept of reading so that their students might aspire to the upper floor of the literary banquet that almost every text offers, become better able to comprehend and respond to the difficult texts they will encounter, and, perhaps most importantly, enjoy reading.

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Appendix A

Rubrics for Scoring Pretest and Posttest

Reading	0	1 (below level)	2 (at level)	3 (above level)
<p style="text-align: center;">Reading</p> <p>NOTE – a response to only one text = max. of 2.</p>	Response is off topic.	Comprehension and interpretation are weak, perhaps incomplete or superficial.	Comprehension and interpretation are evident and clear. Perhaps some appreciation of literary features and/or personal or thoughtful ideas.	Confident comprehension and interpretation; creative, personal, and/or thoughtful ideas; appreciation of literary features.
Intertextuality	0	1 (below level)	2 (at level)	3 (above level)
<p>Awareness of Links</p> <p>NOTES – 1. Links include plot, character, setting, point of view, conflict, theme and other literary devices.</p> <p>2. Links to student’s own life or to texts external to the task are <u>NOT</u> considered links.</p>	No evidence of links between/among texts.	Link(s) limited or superficial; perhaps restricted to simplistic or obvious element(s).	Link(s) made clearly.	Link(s) made on complex level(s).
Elaboration of Links	No elaboration – link may be made but is not discussed or explained.	Little evidence of elaboration such that link(s) remain superficial or incomplete.	Evidence of elaboration such that link(s) is(are) somewhat examined or considered.	Evidence of elaboration such that link(s) is(are) examined or considered fully.

Appendix B

Tests

Test I (2 hours: 1 hour to read/ 1 hour to write)

		W/S	C/W	Reading Ease	Grade Level
Alden Nowlan	<i>Fall of a City</i>	not done			
Anton Chekhov	<i>The Lottery Ticket</i>	15.1	4.2	73	6.4
Thomas Hardy	<i>The Man He (I) Killed</i>	readability tests are not applicable to verse selections			

Writing prompt: *In a composition no longer than 2 sides of a page, double-spaced, draw conclusions, record insights, or provide interpretations about the texts you have read.*

Test II (2hours: 1 hour to read/1 hour to write)

		W/S	C/W	Reading Ease	Grade Level
Virginia Woolf	<i>Kew Gardens</i>	29.1	4.4	63.8	10.1
James Thurber	<i>The Secret Life of Walter Mitty</i>	10.1	4.4	72.8	5.5
Wordsworth	<i>We Are Seven</i>	readability tests are not applicable to verse selections			

Writing prompt: *In a composition no longer than 2 sides of a page, double-spaced, draw conclusions, record insights, or provide interpretations about the texts you have read.*

Flesch-Kincaid Explanations

W/S = Average number of words per sentence

C/W = Average number of characters per word

Reading Ease - scores of 90-100 are considered easily understandable by an average 5th grader. 8th and 9th grade students could easily understand passages with a score of 60-70, and passages with results of 0-30 are best understood by college graduates.

Grade Level – indicates the grade level for the selection as another measure to indicate difficulty/ease.

Appendix C

Texts used in the study

Presented alphabetically, by author.

Angelou, Maya	<i>Still I Rise</i>
Bradbury, Ray	<i>There Will Come Soft Rains</i>
Browning, E. B.	<i>How Do I Love Thee?</i>
Burns, Robert	<i>To a Mouse</i>
Frost, Robert	<i>Stopping By Woods on a Snowy Evening</i>
“	<i>The Road Not Taken</i>
Jackson, Shirley	<i>The Lottery</i>
Mansfield, Katherine	<i>Miss Brill</i>
Millay, Edna St. Vincent	<i>On Listening to a Symphony of Beethoven</i>
Nowlan, Alden	<i>The Bull Moose</i>
Owen, Wilfred	<i>Dulce et Decorum Est</i>
Poe, Edgar Allen	<i>The Tell-Tale Heart</i>
Shakespeare	<i>Once More unto the Breach (from Henry V)</i>
“	<i>When in Disgrace with Fortune</i>
Teasdale, Sara	<i>There Will Come Soft Rains</i>
Thomas, Dylan	<i>Do Not Go Gentle into that Good Night</i>
Vonnegut Jr., Kurt	<i>Harrison Bergeron</i>
Whitman, Walt	<i>Miracles</i>
Woolf, Virginia	<i>Death of a Moth</i>

Intertextual Questions

- How are these **characters** similar to and/or different from one another? Do they experience similar things or not? Do they learn similar lessons from their experiences? Taken together, what do these characters suggest about how people change or develop in response to their surroundings? What do they learn about themselves?
- What **subjects and themes** do these texts have in common? Do they examine similar subjects but generate different thematic significance?
- Are there similarities and/or differences between **the organization or structure** of these texts? Do these texts suggest anything about the organization of texts and the significance of such structures? Considered together, can anything be inferred about the genre of the short story? The novel?
- What **new ideas** come to mind when considering the characters, both primary and secondary, in these texts? Are there any important new ideas you can form from considering how these texts relate in terms of subject, theme, organization, or genre? Are there any metaphors which capture how these texts relate and how texts in general relate and link?

Appendix D

Experiment Group Schedule of Classes and Activities

Monday	Tuesday	Wednesday	Thursday	Friday
3 Pretest (first hour)	4 Pretest (second hour)	5 A – What does the verb “to read” mean? B – <i>To a Mouse</i> , R Burns; read aloud; begin discussion, large group format; annotation started.	6 <i>Harrison Bergeron</i> , Vonnegut Jr.; groups; annotation.	7 <i>Dulce et Decorum Est</i> , W. Owen & <i>Once More Unto the Breach</i> , Shakespeare. Paper I* assigned
10 <i>Death of a Moth</i> , Virginia Woolf	11 <i>Still I Rise</i> , Maya Angelou & <i>The Bull Moose</i> , Alden Nowlan; small group discussions; annotation improved.	12 <i>Tell-Tale Heart</i> , Poe & <i>The Lottery</i> , Jackson; small groups; sharing introduced.	13 Group discussions of ALL TEXTS read so far; stress on intertextual questions . Paper II* assigned	14 No classes.
17 <i>Miracles</i> , Whitman, <i>Richard Cory</i> , Robinson, <i>Stopping by Woods... & Road Not Taken</i> , Frost, & <i>Do Not Go Gentle...</i> Thomas; small group discussions and sharing.	18 <i>There Will Come Soft Rains</i> (poem), Teasdale & <i>There Will Come Soft Rains</i> (story); large group discussion.	19 Sonnets: <i>Let Me Not... & When in Disgrace...</i> , Shakespeare, <i>On Listening...</i> , Millay, & <i>How Do I Love Thee</i> , Browning; small groups and sharing.	20 Discussion of ALL TEXTS read so far; stress on intertextual questions ; instructions for in-class paper.	21 Paper III*
24 <i>Miss Brill</i> , Katherine Mansfield.	25 Small group discussions of ALL TEXTS; focus on intertextual questions ; sharing.	26 Paper IV* assigned – What Does it mean “to read”?	27 Opportunity to begin papers; teacher assistance and guidance.	28 No classes. *Posttest written in two classes directly after the weekend.

Paper I and Paper II – one paragraph explanation of elements in texts read thus far.

Paper III – In-class (2-4 sides) explanation of elements in texts read to that point.

Paper IV – Composition (3-4 sides) that reflects on the act of reading by commenting on texts read.

***For all papers, students are free to select from texts studied to that point.**

Control Group Schedule of Classes and Activities

Monday	Tuesday	Wednesday	Thursday	Friday
3 Pretest (first hour)	4 Pretest (second hour)	5 A – What does the verb “to read” mean? B – <i>To a Mouse</i> , R Burns; read aloud; begin discussion, large group format; annotation started.	6 <i>Harrison Bergeron</i> , Vonnegut Jr.; groups; annotation.	7 <i>Dulce et Decorum Est</i> , W. Owen & <i>Once More Unto the Breach</i> , Shakespeare. Paper I* assigned
10 <i>Death of a Moth</i> , Virginia Woolf	11 <i>Still I Rise</i> , Maya Angelou & <i>The Bull Moose</i> , Alden Nowlan; small group discussions; annotation improved.	12 <i>Tell-Tale Heart</i> , Poe & <i>The Lottery</i> , Jackson; small groups; sharing introduced.	13 Group discussions of ALL TEXTS read so far; stress on single-passage analysis ; Paper II* assigned	14 No classes.
17 <i>Miracles</i> , Whitman, <i>Richard Cory</i> , Robinson, <i>Stopping by Woods... & Road Not Taken</i> , Frost, & <i>Do Not Go Gentle...</i> Thomas; small group discussions and sharing.	18 <i>There Will Come Soft Rains</i> (poem), Teasdale & <i>There Will Come Soft Rains</i> (story); large group discussion.	19 Sonnets: <i>Let Me Not... & When in Disgrace...</i> , Shakespeare, <i>On Listening...</i> , Millay, & <i>How Do I Love Thee</i> , Browning; small groups and sharing.	20 Discussion of ALL TEXTS read so far; stress on single-passage analysis ; instructions for in-class paper.	21 Paper III*
24 <i>Miss Brill</i> , Katherine Mansfield.	25 Small group discussions of ALL TEXTS; focus on single-passage analysis .; sharing.	26 Paper IV* assigned – What Does it mean “to read”?	27 Opportunity to begin papers; teacher assistance and guidance.	28 No classes. *Posttest written in two classes directly after the weekend.

Paper I and Paper II – one paragraph exploration of elements in ONE text.

Paper III – In-class (2-4 sides) exploration of texts read to that point.

Paper IV – Composition (3-4 sides) that reflects on the act of reading by commenting on texts read.

***For all papers, students are free to select from texts studied to that point.**

Appendix E

Connecting Ideas 1

from *May 2003 Grade 12 English Language Arts Standards Test*
Province of Manitoba

Connecting Ideas 1

“Based on the ideas and information you have considered, draw conclusions, record insights, or provide interpretations about the theme *Maps*.”

Manitoba Education, Citizenship and Youth. (2003). *Grade 12 English Language Arts Standards Test: May 2003*. Winnipeg, MB: Manitoba Education, Citizenship and Youth.

Appendix F

Literature Review of Annotation and Marginalia

In 1832, according to the Oxford English Dictionary, Samuel Taylor Coleridge created the word *marginalia* to refer to the notes he made in the margins of the books he read. H. J. Jackson (2001), scholar of Coleridge and author of the book *Marginalia: Readers writing in books*, dates his first use of the term at 1819, arguing that it was then that he brought the word “from Latin into English... permanently changing the conditions under which readers wrote their notes” (p. 7).

Regardless of whether Coleridge introduced the term in 1819 or 1832, the word *marginalia* has come to mean writings or markings in the margins of a page (OED). H. J. Jackson (2001) completes the definition, or at least the expansion of it “taking it to refer to notes written anywhere in a book, and not merely in the margins” (p. 13).

The 1970s

In 1974, in the book *How to Study in College*, Walter Pauk wrote “that reading and marking [writing in books] are almost synonymous” (p. 153). Pauk was writing about the reading done by college students, and he seems confident that “marking a textbook helps us understand it better, both now and in the future” (p. 153). His list of types of markings includes underlinings (single and double), cross references, brackets, asterisks, circles, marginal notes, numbers, and question marks, and his suggestions about how to use them occur in a detailed figure, and in a general list of five guidelines: (a) finish reading before marking, (b) be extremely selective, (c) use your own words, (d) be swift, and (e) be neat. His cautions are that students should be careful to avoid

overmarking and that markings be “done with thought and care” (p. 156). Most of his examples and suggestions relate to expository text, but he does give one example of marking a novel, Melville’s *Moby Dick*, explaining that “striking and significant clues to character, event, or interpretation may be specially marked” (p. 158), and that “it is a good idea to list marked pages on the flyleaf for easy reference, ideally with a clue” (p. 158). Although Pauk’s book is meant as a study guide and is not an empirical study about the nature of underlining and annotating, his suggestions and examples illustrate the prevalence of both the practice of and the belief in the use of marginalia as a means to better learning.

The 1970s also marked the beginning of serious research into underlining and annotation and what purposes it might serve for students, especially those in college and university. Rickards and August (1975) undertook a study meant to determine the effectiveness of underlining as related to recall of text which examined “subject-generated as compared to experimenter-provided underlining of sentences” (p. 860). Rickards and August essentially discovered when readers underline for themselves they tend to choose important information spontaneously, and they recall more material better than those who study from marks they were instructed to make and those who made no markings at all. The latter argument is also supported by Kulhavey, Dyer, and Silver (1975), who, in examination of notetaking and underlining, found that “underlining parts of a passage is more facilitative than reading alone” (p. 365).

Another study from the time with similar findings was that of Fowler and Baker (1974) who examined the effectiveness of highlighting text. In preparation for their study, the authors conducted a survey of 200 randomly selected used textbooks and found

that about 92% contained “significant applications of emphasizing techniques” (p. 358). It seems that not much has changed in the habits of college students, as any survey of random used textbooks would likely demonstrate. Fowler and Baker indicate that the reason for such behaviour is that “students are often faced with the task of deciding which portions of text material are important” (p. 358), a task which remains central to post-secondary education. They discovered that “the question of whether or not highlighting, as an emphasizing technique, increases the retention of text material must be answered with a qualified ‘yes’” (p. 362). From this finding they created two conclusions about the effectiveness of highlighting as related to learning: (a) “the more expensive and special-purpose highlighter pen is no more effective as an emphasize than are more traditional techniques such as a ballpoint pen” (p. 363), and (b) “highlighting improves retention of selected text material and that active highlighting is superior to passive reading of highlighted material” (p. 358). As Rickards and August discovered, Fowler and Baker (1975) found that “students retain more if they do the highlighting themselves” (p. 364). Interestingly, for them because of the novelty of the highlighter pen and for the present educator because of the continuing prominence of underlining and highlighting, they also found that “traditional underlining also was found effective as an emphasis technique” (p. 358).

The 1980s

Anderson and Armbruster (1984) agree with the studies from the 1970s in several ways. They understand that “studying is a special form of reading” (p. 657). In addition, they argued that “students must select the segments of the text that contains the important ideas and ensure that they are well understood and likely to be remembered” (p. 660).

Anderson and Armbruster, however, decided that underlining and annotation were no better than any other strategy. They argued that “so far, the effort to find the one superior method [of studying] has not been successful; the few studies that have been done present a confusing array of inconsistent results” (p. 665).

Although, they hold firm to their conviction that “the majority of research done on student-generated underlining shows it to be no more effective than other studying techniques” (p. 665), they do allow that students can benefit from underlining text.

Anderson and Armbruster suggest two reasons that this is so: (a) “the increased studying time and greater recall may indicate that students who underline may be processing the text more thoroughly than they otherwise would” (p. 666), and (b) “the primary facilitative effect of underlining occurs when the student generates the underlining” (p. 666).

The work of Sherrie Nist and her colleagues in the 1980s expands on the suggestions of Anderson and Armbruster in that they focus on the processing taking place while students use study strategies, and they further support the direct teaching of study strategies. Nist and Hogrebe (1987) indicate that “while underlining is perhaps the most widely used of all study strategies, it has not been researched very extensively” (p. 12). Their study included underlining and text annotation, which they defined as “making marginal notes which cover key concepts, noting potential test items, using a symbol system such as a star for important information, an “ex.” for example, and so forth” (p. 14-15). In agreement with previous research, Nist and Hogrebe found that “when individuals do their own underlining they also tend to learn that which they underline or in some other way mark” (p. 24). In fact, Nist and Hogrebe suggest that underlining alone

is not enough. They argue that, in addition to processing, it is active involvement that determines the effect of any given learning activity. They explain that “underlining alone does not necessarily require such involvement” (p. 24), but that annotation does. Their arguments are the first which suggest it is only underlining with annotation that causes students to process at a deep level and to learn effectively.

By 1990, Nist was convinced of the importance of text annotation. A prominent study in text annotation, its efficiency and effectiveness for college learners, was published in 1990. Considering the trend in research, or perhaps the trend away from research examining underlining and annotation found throughout the 1980s and the focus on strategy instruction and processing, it is extremely interesting that Simpson and Nist undertook such an inquiry. That underlining and annotation were important strategies because of their prevalence and their documented positive effect was established; yet, the specific characteristics of the strategy and its particular effectiveness remained unclear. It seems Simpson and Nist were determined to have a closer look.

The article argues that annotation is a superior strategy. The authors begin with an “operational definition of annotation” (p. 123):

as students annotated they (a) wrote brief summaries in the text margins using their own words, (b) enumerated multiple ideas in an organized fashion, (c) noted examples of concepts in the margin by writing *EX*, (d) put key information on graphs and charts with the text when appropriate, (e) jotted down possible test questions, (f) noted

puzzling or confusing ideas with a question mark in the margin, and
(g) selectively underlined key words or phrases (p. 123).

This definition probably denotes the most complete definition of annotation in the literature, and it is completed by their encouraging the development of a personalized coding system, and their helping the students to “determine how to apply the processes to different content areas” (p. 123). Therefore, in keeping with the research from the 1980s, Simpson and Nist delivered their annotation strategy to their own students through intensive instruction over three weeks, which included “(a) motivation activities, (b) strategy explanation and rationale, (c) strategy talk-through, (d) guided practice activities with student questions and verbal feedback, and (e) independent practice with written feedback” (p. 124). Throughout the three weeks, Simpson and Nist found three common difficulties: the students either annotated too much, too little, or stated topics instead of ideas (p. 125). The latter difficulty they called *the medieval monk syndrome* (p. 127), presumably because, like medieval monks who often copied manuscripts verbatim without thought, the students were simply reproducing the original text in the margins. When they encountered this they explicitly taught their “monks how to paraphrase and parse” (p. 127). They give the monks a series of steps to follow which stress careful, reflective reading, pausing for thought, and the use of precise marginal statements in the reader’s own words (p. 127).

Their careful, explicit teaching produced several important results and conclusions. First, compared to a preview-question group, the students taught to annotate scored better on tests and were more efficient in time spent learning the material. In

other words, annotation takes less time but increases learning and performance when compared with many other study strategies. Second, the results of the study “indicated that training students to annotate text enabled them to perform effectively over time” (p. 126). Third, they concluded annotation is an excellent strategy because it makes students “actively involved in constructing ideas and monitoring their learning” (p. 127).

The texts on teaching underlining and annotation and Simpson and Nist’s (1990) prominent study combine to suggest that at the end of the 1980s educational researchers were becoming aware of what strategies were effective for learning and of how best to teach them (Nist & Simpson, 2000). But in searching out the literature to do with underlining and annotation, the years between 1991 to 1999 are striking in that they contain almost nothing. It was not until very recently that two important papers on these text marking habits appeared.

The Present

Presently, students are still “ruthlessly highlighting” (Kermode, 2001, p. 1) their texts. Ngovo (1999) studied annotation versus the PORPE (predict, organize, rehearse, practice, and evaluate) strategy as applied to narrative texts. Ngovo first trained students for three weeks in the strategies to be compared: 38 in PORPE and 39 in annotation (p. 1). The study prompted several important conclusions: (1) annotation subjects significantly outperformed PORPE subjects on the delayed test; (2) annotation was superior to other strategies, such as PORPE and underlining alone, on delayed tests, both multiple-choice and essay style; (3) annotation subjects retained information better; and (4) “annotation improves students’ inferential comprehension ability” (p. 2). Ngovo concludes that annotation may be a superior strategy because it takes less time to use and

it is learned easily (p. 5), and “because it enhances [students’] ability to process information at deeper levels” (p. 2) such as seeing relationships and synthesizing concepts (p. 2).

Most importantly, Ngovo’s choice of narrative text for the study is the only example of discipline specific inquiry about annotation. This is significant because of the conclusion that annotation may be superior only when used with narrative (p. 5). Such a finding is in the spirit of Anderson and Armbruster’s (1984) comment that education needs to understand which study techniques are compatible with which disciplines, and must prompt researchers to consider more seriously the role of what is being studied in determining how it should be studied.

Synopsis of what has been learned about marginalia

The extant literature on underlining and annotation text marking strategies focuses on college and university learners, but it seems reasonable to generalize what has been learned about the practice of creating marginalia to all learning. The research demonstrates that if marking text is taught well, through the use of methodologies such as modeling, think-aloud, and structured, meaningful activities, it improves understanding and recall of material. It has been found to be better than just reading, and more effective when students create the marginalia themselves. Underlining and annotating text functions to increase learning because it requires an increase in the time spent learning material, active involvement of the learner, and deep cognitive and metacognitive processing. Finally, marginalia may be a particularly effective method when employed in the learning of narrative text. It is even possible that marginalia is innately linked to

understanding narrative and other literary forms of text, that the marking of text works best in the discipline of English.

Marginalia in the English Language Arts

H. J. Jackson

A recent advocate for marginalia is University of Toronto professor H. J. Jackson. Jackson (2001) has written a history, an examination, and a plea for marginalia as a form of written response to literature; the first book of its kind. Kermode (2001) in a review of *Marginalia*, states that Jackson “has a lot to say about the way people used to read, and about how they read now” (p. 2). Jackson (2001) notes that “annotation used to be taught as part of the routine of learning” (p. 87) and that “we need to consider advantages to the reader” (p. 86) which reside in writing marginalia. One such advantage she offers is that “this practice ... could help readers to focus their attention and to recall what they had read more exactly” (p. 234). Such advantages to reading are well-documented in the research; however, Jackson links the act of writing in margins, once it develops beyond the childhood habit of writing one’s own name inside the front cover, directly to theory and research which holds prominence in English education.

First of all, she explains that “all annotators are readers, but not all readers are annotators. Annotators are readers who write” (p. 90). It is considered a truth that writing and reading are intimately and intricately related acts, that they support one another. Understood in this way, as a form of writing more directly related to a text than perhaps any other, creating marginalia becomes an act which is directly connected to the comprehension of text.

Jackson argues that marginalia is a particular kind of response to literature. She writes, “the essential and defining character of the marginal note throughout its history is that it is a responsive kind of writing permanently anchored to preexisting written words” (p. 81). And Jackson herself indicates that “the perception, widespread if not universal among annotators, that reading is interactive is consistent with recent theory and its emphasis on the reader’s role” (p. 82). In other words, marginalia is response to literature, “the product of an interaction between the text and the reader” (p. 100). In this Jackson connects marginalia to Rosenblatt’s (1994) transactional theory of literature, which argues that the reader and the text are two aspects of a total dynamic situation (p. 1063), one wherein meaning “evolves” from expectation, feeling, ideas, interests, purposes, situations, linguistic-experiential reservoirs, and cultural, social, personal histories (p. 1064). Rosenblatt’s theories have come to the fore of English teaching and learning, placing the reader and his or her personal, yet valuable response in a place of importance. Considered in relation to the writings of Jackson and Rosenblatt, marginalia becomes a special type of reader response and, therefore, a kind of writing and reading that may be central to any act of reading.

George Steiner

In a book of his essays, *No Passion Spent*, George Steiner (1996) includes an essay about “the uncommon reader.” The chapter is his discussion of Chardin’s *Le philosophe lisant*, a painting completed in 1734, one which he uses to focus a discussion of reading. One element, which lies at the front left of the painting near the philosopher’s hand, is “the reader’s quill” (p. 5). Steiner uses the presence of the quill in the painting to launch into a discussion of writing when reading. For Steiner, marginalia is a mode of

response to literature. In his words, “we underline (particularly if we are students or harried book reviewers)” (p. 13), and “sometimes we scribble a note in the margin” (p. 13). He adds, though, that few of us write marginalia, and he even makes a distinction between annotation and marginalia, the only one that has been drawn with any clarity. Steiner argues that “annotation may occur in the margin, but it is of a different cast” (p. 6). He continues to say “annotations, often numbered, will tend to be of a more formal, collaborative character” (p. 6). Marginalia, in contrast, “pursue an impulsive, perhaps querulous discourse or disputation with the text” (p. 6). In other words, annotation is formal cataloguing, perhaps what Simpson and Nist (1990) termed the medieval monk syndrome, but marginalia is a conversation with the text.

It is clear then that Steiner also understands marginalia as a special kind of response which occurs during reading. He says that “to read well is to answer the text, to be answerable to the text” (p. 6), and further, that “to read well is to enter into answerable reciprocity with the book being read” (p. 6). As for Rosenblatt and Jackson, to Steiner (1996) “the text [is] a living presence whose continued vitality, whose quick and radiance of being, depend on collaborative engagement with the reader” (p. 13). He, more so than any other writer, separates marginalia from the category of study strategy and places it into its own existence as a type of response, what he also calls *responsion*, to signify “the process of examination and reply ... the several and complex stages of active reading” (p. 6). Steiner makes one other point of significance to a discussion about the place of marginalia in education. He asks “where are we to find true readers...?” (p. 18); his answer is that “we shall, I expect, have to train them” (p. 18), train them, presumably, to converse with and respond to text in the margins.

Teaching marginalia

In order to “train” readers to generate marginalia that moves toward Steiner’s *responsion*, teachers must understand it as a special form of underlining and annotating that requires the reader to process at deep levels, to become actively involved in and aware of learning, and to respond to what is read in important ways. Simpson and Nist (1990) explain “annotation is a means to an end in that it stimulates students into behaving like active learners who elaboratively construct, monitor, and evaluate their own learning” (p. 129). Most researchers would argue this of any study strategy; however, Whalley (1980), Jackson (2001), and Steiner (1996) have demonstrated that it is not enough, in the discipline of the English Language Arts, to consider marginalia as one of many forms of studying. It is too complex and too important.

Teaching English must be concerned with instructing students to create marginalia, a written form of literary response meant to encourage understanding, recall, and individual response. The only writer who offers suggestions for such practice of marginalia is Jackson (2001). She suggests that there are certain “qualities that make for good marginalia” (p. 204). The most important qualities which are relevant to the teaching and learning of marginalia are intelligibility, relevance to the work being read, honesty, good writing, and what she calls “signs of mental life” (p. 205). Add to Jackson’s suggestions Kermode’s (2001) recognition that the more serious annotators “make a private index of passages that have attracted their own remarks, and may record a more ample judgment on the blank paper of a flyleaf” (p. 2), and the English teacher has at least a few criteria from which to work.

Perhaps any attempt to teach such intimate interaction with reading material is futile, perhaps as Jackson says, “ultimately, the future of marginalia rests with readers” (p. 265). Yet, if the discipline of English believes its readers should understand and recall what they read as effectively and efficiently as possible, and respond deeply and personally to what they read, marginalia should become a vital part of the process of reading. In the words of George Steiner, “marginalia are the immediate indices of the reader’s response to the text, of the dialogue between the book and himself. They are the active tracers of the inner speech-current - laudatory, ironic, negative, augmentative - which accompanies the process of reading” (p. 6).

It is clear that marginalia is an important form of response to literature; it is not yet clear as to how to teach the linking of texts in order to improve upon the single-passage paradigm.