

Researching Plagiarism and Technology in Second Language Writing: “Becomings”

Eugenia Vasilopoulos

Thesis submitted to the University of Ottawa
in partial Fulfillment of the requirements for the
Ph.D. degree in Second Language Education

Faculty of Education
University of Ottawa

© Eugenia Vasilopoulos, Ottawa, Canada, 2021

Abstract

This dissertation is an experimentation in plugging in the work of Deleuze (1990, 1994, 1995), Deleuze and Guattari (1987, 1983, 1994) to create new concepts and methods in educational research. In doing so, I experiment in ‘the real’ through the process of learning, by designing, conducting, and reporting a qualitative empirical study on how second language (L2) writers in an English for Academic Purposes (EAP) program engage with technology in their academic writing, and how plagiarism may, or may not, relate to this process. As such, the research objectives of this study can be understood as: 1) to think differently about the interconnections between plagiarism and technology in L2 writing; and 2) to see what happens to the research when we do so.

At the heart of this study, and forming the onto-epistemological lens for inquiry, is a philosophy of immanence, transcendental empiricism, difference, and the actual/virtual. Additional concepts -- assemblage, becoming, affect, rhizome, molar/molecular, order-word, smooth/striated, event, learning, nomad, and war machine – are deployed to reconceptualize how plagiarism and technology shape L2 students’ writing, as well as the treatment of plagiarism within academic learning and educational research.

In more concrete terms, this study was conducted at a university-affiliated EAP program designed for international students who hold conditional-admission to their respective degree programs. Seven students and their teachers were recruited over the course of two semesters. Data sources include ongoing in-depth interviews, document analysis of students’ drafts, screen-cast recordings of the students’ writing process, and a researcher diary. Rhizoanalysis, a Deleuzian inspired non-method (Masny, 2016), was used to read the data and map connections between elements.

Five cartographic mappings in lieu of ‘findings’ are presented. These mappings do not attempt to provide a complete picture of reality represented in the data, but instead seeks to disrupt and problematize, and then create open space to think of what might be happening and how it might be happening differently. Seemingly straightforward ‘data’ is complicated in terms of: 1) the affective force of plagiarism; 2) the conditions for learning; 3) digital-tools and plagiarism detection; 4) the materiality of text; and 5) researcher-becoming.

Consistent with the call for concept creation to generate new thinking, I propose the concept of *virtual-plagiarism* to un-do our habit of tracing texts (as a response to alleged plagiarism) and move towards mapping the elements, intensities, forces, and flows by which plagiarism is actualized. Put to work, the concept of virtual-plagiarism de/reterritorializes both the student writers’ assemblage and the researcher assemblage, and ultimately disrupts the pedagogic and research practices in L2 academic

writing that have long bound the issue of plagiarism to student ethics and/or student aptitude and intention. Just as this project aspires to rethink how plagiarism and technology shape L2 students' writing and how this phenomenon can be researched, it also invites the reader to follow suit and reimagine how Deleuze- inspired methods and concepts can affect (their own) teaching and educational research practices.

Acknowledgements

My first and truly sincere thanks go to my supervisor, Francis Bangou, who believed in me enough to introduce me to the work of Deleuze. From the beginning, he has provided invaluable guidance, unwavering support, and more enthusiasm for this project and Deleuze-inspired educational research than I could imagine. In a strange way, as my most vocal supporter, he is also the person who pushed me to the point of agonizing deterritorialization to experiment and think-feel research in ways that I, only years earlier, assumed impossible, implausible, or irrelevant. Indeed, his intellectual rigor, ceaseless curiosity, and steadfast commitment have shaped this dissertation to make it what it has *become*. I sincerely thank him for contributing to these transformations.

I also wish to express my heartfelt gratitude to the other members of my thesis committee: Monica Waterhouse, whose scholarship on Deleuze in educational research has served as a benchmark that I will always aspire to; Stephanie Arnott, for her constructive feedback, eye for detail, and leadership; and Richard Barwell, for his astute comments at key moments during this whole process, and constant reminders that while rhizomes can liberate, they can also be oppressive.

Generous and genuine thanks to the students and instructor who accepted to be part of the study at the origin of this dissertation. They allowed a view into private or professional aspects of their lives; without their trust in me as a researcher, this study would be baseless.

Immense thanks to M., who has patiently listened to me talk about this dissertation for years and never once looked remotely bored. What would this project be if I didn't have your intellectual and emotional support? Hugs to R., E. and Q., for their more-than-human companionship and what they bring to my life. To my loving family in Toronto, who has given me more than I could ask for, yet still have no idea what I've been working on all this time.

Finally, I wish to acknowledge my profound indebtedness to Diana Masny, who, despite being a world-renowned scholar of Deleuze and language education, saw the importance in connecting with the most novice in the field, including me back in 2013. For her ground-breaking work and her personal touch, this dissertation is dedicated to her memory.

In the assemblage, we never write alone.

Table of Contents

Abstract.....	ii
Acknowledgements.....	iv
List of Tables.....	xiv
List of Figures.....	xv
Plateau 1: Encounters With Problems: Experimentations in Thinking and Learning With	
Deleuze	1
<i>Problem(s) in/With Learning.....</i>	<i>1</i>
<i>The Problem of/With/in Plagiarism for L2 Student Writers.....</i>	<i>6</i>
Learning How to Write.....	6
Intellectual challenges in American academic writing.....	6
Technological Entanglements	8
Own Words	9
<i>Situating a Problem (and/in Existing Scholarship): Contextualizing the Study.....</i>	<i>11</i>
<i>Thinking and Learning in the Here and Now: Research Objective</i>	<i>13</i>
<i>Forecasting What's to Come: Organization of the Study.....</i>	<i>15</i>
<i>Tracing Plateaus.....</i>	<i>17</i>
Intermezzo: A Different Way of Reading	20
Plateau 2: Encounters with Reading (Literature Review)	22
<i>Second Language Writing in Higher Education.....</i>	<i>22</i>
Second Language (L2) Writing in EAP	22
Approaches to L2 Academic Writing.....	23
Cognitive Perspectives of Reading to/for Writing	23
Cognitive Issues in L2 Academic Reading to Writing and Plagiarism.....	25
Integrating Source Reading Into Students' Own Writing Is a Demanding Cognitive Task.	25
<i>Socially Situated Approaches to Writing.....</i>	<i>27</i>

Academic Literacies	28
<i>Digital Disruption and the Reshaping of Academic Writing</i>	30
Writing in the Digital Age: Digital Literacies	30
A Framework for Digital Literacies in Language Studies.....	31
Cognitive/Constructivist Research.....	31
Socio-constructionism.....	33
Dialogism and Remix Culture	33
Post-structuralism.....	35
<i>Students' Writing and Plagiarism</i>	36
Problematizing Expectations of Originality.....	36
Originality From Novice Writers and Language Learners	37
Fighting Fire With Fire: Technology as the Solution to Student Plagiarism.....	39
<i>New-Materialist/Post-Humanist Approaches in Composition and Literacy Studies</i>	41
Rethinking the Human Subject in Writing Studies.....	42
Intermezzo: A Place for Deleuze in English for Academic Purposes and L2 Academic Writing	
Instruction?	45
Plateau 3: Ontological Deterritorialization	49
<i>An Alternative View of Reality</i>	49
<i>A Philosophy of Immanence</i>	51
Immanence	51
Transcendental Empiricism.....	52
Difference.....	54
<i>A Conceptual Toolbox</i>	55
The Actual/Virtual.....	56
Assemblage	58
Affect.....	60

Rhizome	62
Becoming	63
Molar/Molecular.....	65
Order-words.....	66
Smooth and Striated	67
Learning as Experimentation	68
<i>Concept Creation.....</i>	<i>70</i>
<i>Plugging Concepts into L2 Writing.....</i>	<i>71</i>
Writing as Becoming	71
Language as Heterogeneous.....	71
Language as Nonrepresentational.....	72
Writing and Reading: Rethinking Literacy.....	73
Plagiarism—Writing in/as Assemblage	74
Collective Voice in the Assemblage	74
Difference in What Seems the Same	75
Plagiarism as Molar/Molecular	76
Technology.....	77
Not a Rhizome.....	77
Technology in/as an Assemblage.....	80
<i>Reconnecting Second Language Writing, Plagiarism, and Technology.....</i>	<i>81</i>
Intermezzo: Entering the Research Assemblage	84
Plateau 4: Anti-methodology.....	86
<i>Transcendental Empiricism and Doing Data/Data Doing</i>	<i>86</i>
Research Questions	87
Research Site and Participants.....	87
The Academic Bridging Program.....	87

Data Collection Instruments	88
Messy Middle of the Research Assemblage	89
<i>Onsite Data Collection Procedures</i>	92
Fall 2016.....	92
Student Interviews.....	92
Documents/Artefacts.....	93
Screencast Recordings	93
Participant Audio Recordings.....	94
Researcher Diary	94
Winter 2017 Data Collection.....	96
Interviews.....	98
Documents/Artefacts.....	98
Screencast Recordings	98
Participant Audio Recordings.....	99
Researcher Diary	99
Instructor Data	100
Non-data and Methodology-Becoming	101
<i>Engaging with the Data (Data Analysis)</i>	101
Emergent (Non)methods: Rhizoanalysis.....	101
Experimenting With the Data	104
Interview Data.....	104
Screencast Data	105
Textual Analysis.....	107
Researcher Diary	109
<i>Researcher Diary:</i>	112
<i>Mapping Connections Through Rhizoanalysis</i>	112

<i>A Different Measure of Quality</i>	115
Intermezzo: Reading a Map	120
Plateau 5: Cartography Mappings	122
<i>Cartography 1: De/reterritorializing Plagiarism in L2 Student Writing</i>	122
Plagiarism as Order-words.....	122
Data Deterritorialization	125
Connecting to the Order of Plagiarism	129
Vignette 2: “They can buy a cheating machines”	129
Vignette 3: “And they chose some of us to study in English”	133
Plagiarism as Passwords	135
Vignette 4: “Because I cannot use only one word for all the paper.”	136
Plagiarism as an Event	138
Vignette 5: “Because this is my work ...”	138
The Potential of Plagiarism	141
<i>Cartography 2: Learning as Experimentation</i>	142
Deterritorializing the Information Search Process	143
Vignette 1: “I just picked it randomly.”	144
Vignette 2: “Oh yeah, how can I cite it? That’s a good question.”	145
Vignette 3: “I just a little bit cheating.”	148
Preparing for Academic Readiness and the (Non)working Outlines	149
Vignette 4: “I didn’t do anything ...”	151
The Unexpected Events That May Contribute to Learning.....	153
Vignette 5: “Do you know what kind of websites I can go to find these sources?”	153
Vignette 6: “I want a perfect paper to hand in to my professor.”	155
Learning L2 Writing Through Plagiarism and Technology	159
<i>Cartography 3: Disruptive Digital L2 Writing</i>	161

Striated Spaces in EAP.....	161
Vignette 1: “I translate them myself”	163
Vignette 2: “I am Chinese, why can’t I just put Chinese ...?”	165
Online Reading and Paraphrasing: What Students Do and What Teachers See	167
Vignette 3: “Bird migration will affect the climate change”	168
Authenticity: How Did This Writing Get There?.....	172
Bilingual Online Dictionaries and Language Re-use.....	175
Vignette 4: “So I just read, and copy and paste and fix and fit it into my essay.”	175
Vignette 5: Difference in the Same	178
Smooth Space and Virtual Plagiarism	184
<i>Cartography 4: The Materiality of a Writing Assignment and Related Bodies.....</i>	<i>187</i>
Writing Alone With Others	187
Vignette 1: Do you believe that I am writing this?	190
Vignette 2: “I feel so sorry that I plagiarism.”	194
The Materiality of Instructor Feedback: The Power of Written Feedback	199
Vignette 3: “Like my opinion is not going to be scientific. It’s like what I think about it.”	199
Plagiarism Not Actualized	214
<i>Cartography 5: Researcher Becoming.....</i>	<i>217</i>
Ongoing Deterritorialization	217
Writing a War Machine.....	218
Disrupting the Researcher/Instructor.....	219
Nomads Writing in Between.....	222
Affects That Won’t Let Go.....	224
Vignette 1: “I Just Be Creative.”	225
Tracing to Ward Against Judgement.....	228

Where's the Data?	232
Plateau 6: Returning to the Research Questions.....	236
<i>Intersections of Plagiarism and Technology in the L2 Student Writers' Assemblage</i>	<i>236</i>
Technology in the L2 Student Writers' Assemblage	236
Plagiarism in the L2 Student Writers' Assemblage	240
Intersections of Technology and Plagiarism in the Student Writers' Assemblage	243
<i>What Can Plagiarism and Technology Produce?</i>	<i>245</i>
Virtual Plagiarism	245
Virtual Plagiarism and the Principles of the Rhizome	246
Virtual Plagiarism + Citations and References	247
Virtual Plagiarism + Instructors + Technology + L1 Use + Assessment Validity	248
Virtual Plagiarism + Instructors + Technology + Student's "Own" Words	250
Virtual Plagiarism + Digital Writing + Instructor Suspicion	252
Virtual Plagiarism and the Principles of Mapping and Tracing	253
Technology + L2 Student Plagiarism in the Instructor Assemblage	256
<i>The Research Machine</i>	<i>257</i>
Data Collection Machine	259
Data Analysis Machine	261
Data Reporting Machine	263
"Build a War Machine!"	265
Plateau 7: A Non-Conclusion and New Openings.....	268
<i>Reflecting on Writing-Becoming</i>	<i>268</i>
<i>Empirical Transformations.....</i>	<i>270</i>
<i>Concept Creation: Virtual Plagiarism.....</i>	<i>272</i>
<i>Becoming (Again) in the Research Assemblage.....</i>	<i>274</i>
<i>Micro-implications for Theory, Practice, and Research</i>	<i>276</i>

<i>Limitations and Directions for Future Research</i>	278
Gucci Mane, Kitchen in a Box, and “Yaasssssss”	279
<i>A Call for Experimentation and/With New Weapons</i>	281
References	284
Appendices	309
<i>Appendix A: ESL 0400 Course Outline</i>	309
<i>Appendix B: Data Collection Technique, Procedures, and Objectives</i>	314
<i>Appendix C: Certificate of Ethics Approval</i>	319
<i>Appendix D: Request for Organizational Participation</i>	320
<i>Appendix E: Teacher Recruitment Form</i>	322
<i>Appendix F: Student Recruitment Form</i>	323
<i>Appendix G: Teacher Consent Form</i>	325
<i>Appendix H: Student Consent Form</i>	328
<i>Appendix I: Student Interview Schedule</i>	332
<i>Appendix J: Student Interview Guide</i>	333
Interview 1 (After the in-class plagiarism review to discuss background in academic writing and experiences/knowledge of plagiarism)	333
Debriefing: Once the recording device has been turned off	333
Interview 2 (Shortly after the essay has been assigned to discuss how the student will approach the essay)	333
Debriefing: Once the recording device has been turned off	334
Interview 3 (During the process of writing the essay)	334
Debriefing: Once the recording device has been turned off	335
Interview 4 (After receiving feedback on their first draft of the essay)	335
Debriefing: Once the recording device has been turned off	335
Interview 5 (During the process of revising the essay)	335

Debriefing: Once the recording device has been turned off	336
Interview 6 (Upon receiving the final grade on the essay)	336
Debriefing: Once the recording device has been turned off	336
<i>Appendix K: Screencast-O-Matic and Webcam Guide</i>	<i>337</i>
<i>Appendix L: Audio Journaling Guide</i>	<i>338</i>
<i>Appendix M: Teacher Interview Schedule</i>	<i>339</i>
<i>Appendix N: Teacher Interview Guide.....</i>	<i>340</i>
Interview 1 (After classroom observation of lesson on plagiarism)	340
Debriefing: Once the recording device has been turned off	340
Interview 2 (After assigning the essay—if in a separate class than the citation lesson/review).....	340
Debriefing: Once the recording device has been turned off	341
Interview 3 (After the classroom observation of first draft—students going over teacher’s feedback)	341
Debriefing: Once the recording device has been turned off	341
Interview 4 (After teacher has returned graded assignment to students).....	341
Debriefing: Once the recording device has been turned off	341
<i>Appendix O: Student Mappings</i>	<i>342</i>

List of Tables

Table 1: Intellectual Challenges in American Academic Writing	4
Table 2: Two Different Types of Thinking	62
Table 3: Internet as (Not) a Rhizome	78
Table 4: Course Schedule (Teaching Hours)	88
Table 5: Student Participants (Fall 2016)	91
Table 6: Student Data (Fall 2016)	95
Table 7: Student Participants (Winter 2017)	96
Table 8: Student Data (Winter 2017)	99
Table 9: Instructor Data (Winter 2017)	100
Table 10: Summary of Data Analysis Procedures	111
Table 11: Misrepresentation in Amy's Reference List	156
Table 12: Sally's Text at 00:20 and 7:59	177
Table 13: Language Reuse in Sally's Research Paper	179
Table 14: Summary of Instructor Feedback on Jack's Draft	202
Table 15: Summary of Instructor Feedback on First Full Draft	204
Table 16: Directly Copied Sections in Jack's Draft (Pages 1–2)	208
Table 17: Directly Copied Sections in Jack's Draft (Page 2)	209
Table 18: Directly Copied Sections in Jack's Draft (Page 3)	210

List of Figures

Figure 1: Email to Instructor Participant.....	101
Figure 2: Hand-Drawn Map.....	113
Figure 3: Playing With C-Maps.....	114
Figure 4: Cartography 1	122
Figure 5: Academic Integrity at the Faculty of Arts	124
Figure 6: Cartography 2	142
Figure 7: Woody Allen’s Working Outline.....	150
Figure 8: Excerpt from Source Text (Amy).....	156
Figure 9: In-Text Author Misrepresentation (Amy)	156
Figure 10: Cartography 3	161
Figure 11: Screenshot from Macaw’s Screencast Recording: Summary	169
Figure 12: Screenshot from Macaw’s Screencast Recording: Draft 1.....	170
Figure 13: Screenshot from Macaw’s Screencast Recording: Draft 2.....	170
Figure 14: Screenshot of Naver Online Korean–English Dictionary.....	176
Figure 15: Screenshot from Sally’s Screencast Recording of Document Containing Copied Sentences.....	179
Figure 16: Cartography 4	187
Figure 17: Page 1 of Final Draft of Literature Review (Jack)	203
Figure 18: Page 2 of Final Draft of Literature Review (Jack)	204
Figure 19: Page 1, Paragraph 1 of Full Draft (Jack)	205
Figure 20: Pages 1–4, Paragraphs 2–6 (Jack)	206
Figure 21: Cartography 5	217
Figure 22: Screenshot from Blue’s Screencast: Gucci Mane	279
Figure 23: Screenshot of Blue Revising her Outline.....	279
Figure 24: Screenshot of Blue’s Messenger Conversation	280

Plateau 1: Encounters With Problems: Experimentations in Thinking and Learning With Deleuze

Problem(s) in/With Learning

This project is largely inspired by the work of Gilles Deleuze (1925-1995), a celebrated professor, prolific author, influential critic, and perhaps one of the most revolutionary French philosophers in Post-War 1960's Europe. Gilles Deleuze (1925-1995) championed a practical philosophy that problematized abstract thought and representational language as the basis of how we think. This agenda was further extended in his work with Felix Guattari (1930-1992), an activist and radical psychotherapist, who was equally committed to an anti-identity and anti-individualistic re-envisioning of science and intellectual thought. For Deleuze (and later Deleuze and Guattari), philosophy is a question of how one lives, and their practical philosophy sought to challenge and disrupt life through the creation of new concepts and ideas which would result in new possibilities for action and practice (Colebrook, 2002a). Much of their writing and thinking is taken up and put to work in this dissertation, beginning with what it means to learn.

For Deleuze, learning is not the search for absolute knowledge or a definite solution. It is not a linear accumulation of static units of knowledge. Instead, learning is a dynamic ongoing process of experimentation where "thinking is never just a theoretical matter; it has to do with vital problems" (Deleuze, 1990, p. 105), and only through encounters with problems do we really think. Learning, then, "is the appropriate name for the subjective acts carried out when one is confronted with the objectivity of a problem" (Deleuze, 1994, p. 44). Only through learning in experimentation with 'the real', when faced with the specific conditions that challenge our existing capabilities, can new thoughts emerge. The thinking that arises from such confrontation is not comfortable; it "tears us apart but also propels us into a hitherto unknown and unheard-of-world of problems. To what are we dedicated if not to those problems which demand the very transformation of our body and our language?" (Deleuze, 1994, p. 192). In this project, I experiment with learning as a doctoral student, novice¹ researcher, and teacher of

¹ The label 'novice' used here is dichotomous to 'expert'. Both are terms that operate as order-words to qualify and assign positionality. As explained in Plateau 3, order-words pin meaning and stratify (MacLure, 2013a) to which Deleuze and Guattari (1987) explicitly call for a disruption of order-words for their oppressive force that creates a false sense of stability; however, order-words run rampant in education to categorize stages of development and reinforce normative practices and expectations (Krejsler, 2016; Masny, 2014a). Order-words create structures that bind, but before we can rupture the molarity of order-words, we must acknowledge their

English as a second language, and also with the learning of the students whom I² teach to write from sources and to avoid plagiarism in an English for Academic Purposes course.

Research Diary

June 14, 2016

*This afternoon, I had a meeting with one of my thesis committee members, a senior scholar in the application of Deleuzian thinking to literacy studies. ... She, Dr. Masny, had looked over drafts of my thesis proposal and wanted to discuss how I would apply Deleuze to my research. In our discussion, she asked where I got certain ideas, in particular the use of the word "entanglement"³ when referring to the work of Claire Colebrook's book *Gilles Deleuze* (2002). She asked whether Colebrook used the word "entanglement" or whether I put that there. From her recollection, Colebrook didn't speak of "entanglements," so where did I get the word "entanglement," and why was I attributing it to Colebrook? Perplexed by this line of questioning, I suggested that "entanglement" may be a synonym I used to paraphrase Colebrook. She then asked what I meant by "entanglement." I could only reply that I meant the most common definition based on my general knowledge of the English language. I didn't give it any unique meaning—it's not my word.*

The incident described above, which I documented in my research journal, made me think not only about the notions of original language, ownership of words, and the use of existing terminology (language) to express a set of ideas (thought), but also of how learning to read and write unfolds in higher education. Like many students new to the works of Deleuze (1994, 1995, 1990) and Deleuze and Guattari (1983, 1987, 1994), I quickly realized the feat of reading their writing, let alone recasting these intentionally confusing concepts, which I could barely grasp, in my own expression to serve my own purpose. I could readily label something or other as an "assemblage" or "becoming" as opposed to an "entanglement" or "transformation," yet I was unable to explain exactly what it meant or why or how I was using it. It took significant time (years) and practice (countless discussions, deliberations, and drafts)

presence and their power to affect. For that reason, the word 'novice' is included in reference to graduate student researchers as well as the student writer participants to remind that they we exist in a molar institution of higher education, judged based on our demonstrated skill and knowledge, and subject to the order of our more senior counterparts/instructors/supervisors/evaluators.

² As above, references to "I" relate to the agentic self, which is one of many agents in the assemblage.

³ As evidenced in the inclusion of this researcher diary entry, in June 2016, I was not sure what I meant by the term "entanglement" and why I was using it to reference Deleuzian concepts. Years later, and after reading Serge Hein's (2016) discussion on the incommensurability between Karen Barad's use of entanglement and Deleuzian philosophy of immanence and assemblage, I clarify that I am not using Baradian entanglement as a synonym for the ceaseless interconnectivity of the Deleuzian assemblage.

before these unfamiliar words and concepts could work as what those in academic writing would call my “own” words.

In academic writing, students must learn how to construct the language and knowledge of their academic disciplines in order to sound authoritative (e.g., Bartholomae, 1985). Establishing authority by reading texts written by others and then demonstrating “originality” by reproducing knowledge are standard in academic authorship (Sutherland-Smith, 2005a). However, more recent scholarship on student writing has come to question the relationality between texts and language:

Is it possible to use others’ words but still to remain original in one’s writing? When and how do words of others become words of one’s own? What and whose ideas need to be cited? If only special knowledge needs to be cited, can the same knowledge be common knowledge for scholars but special for students? What is the distinction between collaborative learning and original thinking? (Shi, 2006, p. 276)

These are some of the questions that I encountered in that meeting. For novice⁴ writers, the task of taking existing ideas and incorporating them into your “own” words is framed as an intellectual challenge, and that is exactly what good writers are expected to do. In Table 1 below, Purdue University’s Online Writing Lab,⁵ a widely accessed and respected source for academic writing guidance, explains this as a balancing act that academic writers must navigate between integration of borrowed content and language and the development of new ideas expressed in original language.

⁴ To clarify, L2 novice writers in this study refers to students learning academic writing and the skills and knowledge necessary for university level study. This is different from overall language proficiency which does not focus on mastery of academic skills such as synthesis writing, argumentation, integrating existing scholarship, and citation conventions. As outlined in the EAP Level 400 course outline (Appendix A), preparing students for university level academic work in English through the development of academic writing subskills (paraphrasing, summarizing, using quotations, and citing) is the one of the central objectives of the EAP course from which the participants were recruited.

⁵ Retrieved from

https://owl.purdue.edu/owl/research_and_citation/using_research/avoiding_plagiarism/index.html

Table 1: Intellectual Challenges in American Academic Writing

There are some intellectual challenges that all students are faced with when writing. Sometimes these challenges can almost seem like contradictions, particularly when addressing them within a single paper. For example, American teachers often instruct students to		
Develop a topic based on what has already been said and written	BUT	Write something new and original
Rely on experts' and authorities' opinions	BUT	Improve upon and/or disagree with those same opinions
Give credit to previous researchers	BUT	Make your own significant contribution
Improve your English to fit into a discourse community by building upon what you hear and read	BUT	Use your own words and your own voice

These are principles that all academic writers must navigate, but they may be more difficult for novice writers, and particularly those writing in a second language (L2). In EAP programs, English language learners as L2 learners are taught to read a text and paraphrase and summarize key arguments. They are expected to reproduce the main ideas from the passage in different language or what is commonly described as in their “own words.” Although I may not qualify as a newcomer to English academic writing (after having completed almost 10 years of post-secondary training in Canadian universities), and I am in the most basic terms a “native” English speaker, I interestingly also find myself thinking and attempting to write a doctoral dissertation in an unfamiliar language,⁶ that of Deleuzian ontology. Then, like the L2 learners preparing to enter university, I too am positioned as a learner, becoming.

For Deleuze and Guattari (1987), the concept of becoming should not be mistaken for its commonly received use as a copular verb of coming into existence or undergoing change or development (e.g., the definition in the Merriam-Webster dictionary).⁷ Instead, becoming, from a

⁶ St. Pierre (2017) explained the challenges of unlearning “conventional” research methods and epistemologies and learning post-human ontology: “descriptions of language and the subject go hand-in-hand, and when they change, the entire structure in which they are thought must change as well. I fear those of us trying to do this ‘new’ work are still mired in the old humanist descriptions of language and the subject and the ‘methodologies’ they enable. To put it differently, I have begun to understand how difficult it is to escape one’s training” (p. 1081).

⁷ <https://www.merriam-webster.com/dictionary/become>

Deleuzian perspective, does not entail sequential development and a pre-established endpoint, for becoming “produces nothing other than itself” (Deleuze & Guattari, 1987, p. 238). As such, Deleuzian becoming may be unsettling for those who seek comfort in identity and predictability, for what someone becomes is unknown. From my reading of Deleuze and Guattari (1987), this indeterminate outcome can remain unnamed because what something “is” is secondary to the more important issue of what it can do, that is, its potential and capacity to act. What matters (more) is the process of becoming, “of constantly remaking ourselves through/with/in ongoing connecting with people, things, events and circumstances” (Sellers, 2015, p. 9), and/in a worldview that emphasizes ongoing flux and indeterminate possibility. This project focuses on the ongoing interconnections and transformations that produce becoming in relation to thinking, learning, writing, and plagiarism in the assemblage of higher education.

Assemblage is another new concept that I encountered early in my reading of Deleuze. In the simplest terms, assemblage refers to the multiple and diverse heterogeneous elements and objects connecting and entering into relation with others in unpredictable ways, making and unmaking each other, all while working towards indeterminate outcomes (McGregor-Wise, 2005⁸). Regarding research, Deleuze and Guattari wrote, “we are no more familiar with scientificity than we are with ideology; all we know are assemblages” (1987, p. 22). This project unfolds within the assemblage of higher education and educational research, which is composed of norms and standards (among other things) that dictate doctoral studies and the research assemblage.⁹ Within the research assemblage, there is the empirical focus of this study, the L2 student writers’ assemblage, composed also of norms and standards (among other things) that guide how plagiarism in student writing is treated. An assemblage operates as a mixture of parts and movements, a machine, working towards an indeterminate outcome where relationality between elements is more important than the sum of individual components (Deleuze & Guattari, 1987). Working within the assemblage of academic writing in higher education, student writers, both myself and those I teach (and research), are confronted with real-life problems that produce learning: student writers must move between multiple actors, demands, specifications, requirements, ideas, discourses, and languages to produce written texts that will be evaluated by their superiors. It is an assemblage where becoming occurs. For me, it is becoming a Deleuze-inspired

⁸ The Deleuzian concept of assemblage is more complex than this introductory definition. See the more detailed discussion of Deleuzian assemblage in Plateau 3.

⁹ Research assemblage refers to the elements, forces, flows, and intensities that operate together in the production of this dissertation. The research assemblage in this case includes the researcher, the supervisor, the doctoral committee, ethics board, the research topic, theories and literature that inform the research objective/design, research participants, the research site, data collection practices, analytical tools, and so forth.

researcher and an EAP writing instructor, and for my student participants, becoming L2 student writers. I must learn to work with the text of Deleuze to design and report an empirical study that meets the exacting demands of a doctoral thesis. At the same time, my reading of Deleuze follows me to my EAP classroom, where I teach L2 writers the conventions of Western Anglophone academic writing and how to avoid the transgression of plagiarism. These students must also experiment with language, concepts, source texts, and task requirements to produce writing that meets program expectations. What will we become?

At this point, it is impossible to foretell: Deleuze explains, “That is why it is so difficult to say how someone learns: there is an innate or acquired practical familiarity with signs, which means that there is something amorous—but also something fatal—about all education” (1994, p. 23). We are confronted with an unforeseen problem which pre-established solutions alone cannot solve. The only way through is learning through experimentation.

The Problem of/With/in Plagiarism for L2 Student Writers

Learning How to Write

Research Diary

February 2015

As a writing tutor in the Graduate Student Writing Consultation program, this morning I met with a frantic student who had been warned by her supervisor that her work contained significant portions of plagiarized material and that she must “fix” the assignment and resubmit. Handwritten in the margins of her paper were comments and questions: “Where did you get this information?” “Citation required?” “Are these your own ideas?” “Reference appropriately!”

The student, a mature graduate student on an international exchange from an Eastern European university, was a practicing lawyer in her home country and in her first semester of a graduate program in law. She repeated that she did not mean to plagiarize but didn’t know how she could possibly develop her “own” argument grounded in the already established scholarship. Her confusion stemmed from the notion of her own “original” authorship and referencing source materials and why certain passages required citation when they were from seminal legal texts (that everyone in the field has already read). Yet, most notable was her concern of being accused of plagiarism, which for her (and the discipline of legal studies) attacked her integrity and ethics as a scholar and legal practitioner.

The event¹⁰ described above is hardly unique. The construct of plagiarism is not universal, nor is it apolitical. Its roots trace back to the 18th century (or even earlier), when the concept of “literary theft” emerged in response to intellectual property concerns among English playwrights (Scollon, 1995). As a solution to a historically and culturally specific problem, the concept of plagiarism, as practiced in Western Anglophone academia, may take a different form in diverse writing cultures and rhetorical traditions (Pennycook, 1996). Indeed, the construct of plagiarism, situated within the field of academic writing, which is itself a social process governed by larger social processes of academic conventions and authority, is context-dependent. Plagiarism in student writing is intertwined with the social values, epistemologies, institutional norms, and identities of the broader writing community. What is characterized as plagiarism cannot be decided out of context:

It is not subject to an exterior set of laws, but rather is related, among other things, to the level and background of the students, the nature of the assignment, the attitude of the lecturer, and the nature of the discipline. (Chandrasoma et al., 2004, p. 189)

Plagiarism, in its received view, regulates the appropriate/inappropriate source use between two texts and involves two essential components: (1) “a relationship between a new text and at least one source,” thus the relation to intertextuality, and (2) “features which cause the relationship to be viewed as non-normative” (Pecorari & Petric, 2014, p. 290). Characterized in this light, the “features” that transform textual borrowing into transgression are not clear-cut, as definitions of what is “non-normative” vary between institutions (e.g., Sutherland-Smith, 2011) and disciplines (Borg, 2009; Pecorari, 2006). Variability between “normative” and “non-normative” textual borrowing leads to further inconsistency among faculty members (e.g., De Jager & Brown, 2010; Shi, 2012) and their students (Pecorari & Shaw, 2012; Polio & Shi, 2012).

Plagiarism can be defined in many ways, but typically it is viewed as an issue of academic integrity. International students new to English academic writing and Western Anglophone universities may be unaware of the institutional rules surrounding plagiarism, and they may lack sufficient declarative and procedural knowledge of how to avoid plagiarism (Li & Casanave, 2012; Pecorari, 2003). They may also erroneously believe that what is acceptable in their home contexts is equally acceptable in their new program of study (Pecorari, 2003; Pennycook, 1996). When the construct of plagiarism itself

¹⁰ For Deleuze, the concept of an event is characterized as “instantaneous productions intrinsic to interactions between various kinds of forces” (Stagoll, 2010, p. 89). Events signify the interaction of multiple forces that collectively bring a state into being. The emphasis is on the process of coming into being and not the current state of being.

is not explicitly taught and uniformly applied, it is even more challenging for newcomers to decipher and implement what is acceptable and what is not. It is possible that the student was unaware of appropriate referencing protocol and the expected authorial stance. Yet, this pedagogical issue becomes problematic when errors in writing transform into the transgression of plagiarism, bringing with it the moral denotation of theft. Once again, this is not only a challenge for international students new to Western Anglophone universities and English academic writing; however, plagiarism is more commonly identified among novice L2 writers still in the process of learning the target language.¹¹

Technological Entanglements

Research Diary

November 23, 2015

In the EAP 350 class, today I am helping pre-university students write an academic essay and deliver a presentation on a recent invention. Topics for the essay and presentation were determined by their morning teacher, and what struck me was the selection of inventions. Rather than choosing general inventions such as the internet or smartphone, topics were industry-specific: biofuel, bar code scanners, digital photography, and medical laser techniques such as laparoscopy. Students advised that their morning teacher wanted them to read and write about a topic more complicated than the everyday. In class, I allowed students time to use their laptop computers, tablets, or phones to research their topic and prepare a presentation. For the remainder of the class, I helped students summarize, paraphrase, and use appropriate citation conventions to write their scripts and PowerPoint slides. However, when it came time to evaluate the presentations, some of the PowerPoint slides were direct copy-and-pastes of large sections of either sourced (with a citation and included in the reference list) or unsourced texts (no citation and not included in the reference list), qualifying as plagiarism.

For all university students, the ability to summarize, paraphrase, and synthesize the ideas of other authors in their own written work, a genre of academic reading-to-writing known as source-based

¹¹ There is abundant scholarly literature on plagiarism among both L1 and L2 students. While some studies focus exclusively on L2 students in English language learning programs or through the experience of international students new to the host university, other studies typically draw from the larger student population and do not make a distinction based on first language. For L1 and L2 student populations, similar themes have been noted regarding the problematization of plagiarism, the teaching of plagiarism, and institutional response to plagiarism with the primary distinction between L1 and L2 studies relating to questions about the role of culture (Bensesch, 2017). Because the L1 literature also takes into account the sociolinguistic backgrounds of student writers many of the same themes apply to L2 learners. As such, the L1 literature is included in contextualizing the general problem of plagiarism in higher education (Pecorari & Petric, 2014).

writing, is a skillset that is fundamental for academic success (Grabe & Zhang, 2013; Zhao & Hirvela, 2015). Both summarizing and paraphrasing require advanced literacy and linguistic skills, and this may be particularly challenging for L2 students writing with limited L2 linguistic resources and skills (Currie, 1998; Storch, 2009). Texts that are loaded with technical terms and unfamiliar content are not only more challenging to comprehend but also more difficult to summarize and paraphrase. Unsurprisingly, this also correlates to an increased likelihood of inappropriate textual borrowing (Leki & Carson, 1997; Roig, 1999).

Another important element is the role of technology. In this case, the informal use of mobile phones to search for information in class, coupled with the fact that the written text was presented via PowerPoint slides, may have created the impression that formal rules of attribution did not apply for the oral presentation. In other words, the content of their written essays may have been properly cited and plagiarism-free, but the students may have presumed that a different standard of writing applied to multimodal communications (Ellery, 2008; Sutherland-Smith, 2005b).

Research on the relationality between digital technology, student writing, and plagiarism highlights the contrast between how students use digital technology in their everyday lives and how the same technology is used in their academic studies (McQueen & Shields, 2017). Lessig (2008) described this phenomenon as “remix culture,” where downloading, digital sampling, resending, and reposting the text of others blurs the lines between authors and their sources (Evans-Tokaryk, 2014). For many millennials, the discursive practices used in the online communities to which they belong (outside of educational settings) differ epistemologically and ideologically from the formality of academic writing (Evans-Tokaryk, 2014). As students learn how to research with new digital tools, carelessness, such as sloppy paraphrasing or omission of quotation marks and bibliographic details that traditionally characterize plagiarism, may in fact be more an issue of oversight than of intentional deception. At the same time, teachers’ assessment of students’ written work has also been reshaped by the ubiquity of the internet, the perceived blurring of authorship, and the threat of rampant digital plagiarism.

Own Words

Research Diary

March 25, 2016

Douglas is a student in the academic bridging program. Outside of class, I am Douglas’s writing tutor. At one session, he told me that his teacher had asked him if his work had been copied and pasted from the internet because there were no grammar mistakes. This was for an essay that I had helped him rewrite (the essay had previously been assessed by the instructor). Given what

Douglas has told me, I wonder if I helped him too much because his instructor suspected that the language was not his. I recall that writing session: First we read the entire essay together, and then we worked through each paragraph to make his ideas clear. I gave Douglas my thoughts on how to improve the clarity of the paragraph, and Douglas worked on it by himself. When he was ready, I just reread each paragraph and pointed out the grammar mistakes. He then fixed them, making the essay free of errors. There was no internet use (well, at least not while I was working with him), but did his writing sound too close to my language? Was it my “voice” that the teacher was reading? I wonder if that’s what happened: Because it didn’t sound like Douglas’s voice, the teacher presumed it came from the internet.

This research diary entry highlights the complex boundary between original and borrowed language. It also reveals the role of the instructor in identifying authentic writing. EAP teachers report confidence in detecting student plagiarism in that students usually give themselves away with sophisticated vocabulary, fluent grammar, and idiomatic expressions (Sutherland-Smith, 2005). In that sense, teachers believe that they can identify when students’ writing is not their “own.” This proposition is problematic in two ways: first is the notion of words as objects of individual possession, and second is the transgressive reuse of existing language.

Scholars in composition studies (e.g., Blair, 2009; Howard, 1995; Sinclair, 2015) have problematized the notion of “own” words, arguing that expressions, sentences, and ideas written as exclusively the student’s own extend from the notion of the author as autonomous, working independently and in isolation, and thus producing language and ideas that can only be attributed to the sole individual (Pennycook, 1996; Scollon, 1995). In contrast, there is a more contemporary view of authorship as an interactive and social process negotiated through engagement with discourse and texts, resulting in the reuse of linguistic resources. Language as dialogic, inspired by Bakhtin (1981, 1986), emphasizes the intertextuality of all texts, written or oral, as language is constantly recycled, containing traces of previous utterances and expressions.

In L2 academic writing, linguistic reuse (Flowerdew & Li, 2007) is facilitated by the many assistive tools available through digital composition, such as built-in dictionaries and thesauri, online corpus databases, and search engines that can produce useful phrases, which can then be incorporated into a student’s writing assignment. Arguably, student digital academic writing today involves both drawing upon one’s own existing linguistic resources and searching for additional linguistic input (Godwin-Jones, 2018; Yoon, 2016). Indeed, this linguistic appropriation may be an effective strategy for

novice writers who are working with a smaller vocabulary and thus limited in their ability to paraphrase source texts into their own words (Schmitt, 2005; Wette, 2010).

Situating a Problem (and/in Existing Scholarship): Contextualizing the Study

There has been no shortage of scholarly interest in plagiarism in L2 writing (Pecorari, 2015). Surveying the scholarship in the field, Howard and Watson (2010) took stock of what has been accomplished so far: The research

has repeatedly shown how complicated and contextual the issue is; has revealed perceptions of teachers, students, and administrators alike; has critiqued pedagogical approaches historically, theoretically, and culturally; and has suggested (not assessed) new approaches to teaching students how to work more transparently with sources. (p. 122)

Indeed, the existing scholarship has brought to light the thorny problem institutions face in terms of defining, treating, adjudicating, detecting, and preventing plagiarism (MacDonald & Carroll, 2006; Sutherland-Smith, 2011; Walker, 2010). It has highlighted teachers' concerns in dealing with plagiarism, namely unprepared students, diverging interpretations of plagiarism, inconsistency in detection practices, and responsibilities in reporting (Robillard, 2007; Sutherland-Smith, 2008). More so, the research has explored plagiarism from the perspective of student writers and their understanding of appropriate/inappropriate textual borrowing; factors that increase the likelihood of plagiarism, including weak literacy skills; technological affordances; language proficiency; prior learning; instruction; and academic pressures (Pecorari & Petric, 2014). As Sutherland-Smith (2008) contended, many students accused of plagiarism are not adequately prepared for tertiary study, largely due to

poor time management skills—panic ensues and plagiarism seems a solution; difficulties in reading theoretically “dense” texts; difficulties in summarizing key ideas in more complex reading; an inability to incorporate their own voice into work; poor referencing and citation skills; a myriad of grammar, vocabulary and general language competence issues; an inability to write a sustained argument (more than 2,000 words); and problems using terminology in various disciplines correctly. (p. 182)

In the field of L2 writing, Pecorari (2015) concurred that overall, the issue of plagiarism is one of learning: “learning of academic and discipline specific conventions for using and reporting sources; learning the phrases and patterns which sound like academic discourse; and learning to claim an authoritative position on the academic stage” (p. 95).

Great strides have been made in the scholarship, moving the issue of student plagiarism away from one of moral transgression and toward one of learning. Institutions have been responsive to the

change in tide by adopting policies and practices focused on two areas: detection, particularly through plagiarism detection software (Davies & Howard, 2016), and anti-plagiarism pedagogy (Kaposi & Dell, 2012). Combined, these interventions begin to offer a “holistic” approach to plagiarism management and have been idealized (by some) as a comprehensive solution with promising results in deterring student plagiarism and improving students’ academic writing (Devlin, 2006; MacDonald & Carroll, 2006).¹² However, the application of theory to praxis has been selective. As Pennycook (2016) lamented on the 20th anniversary of his seminal piece (TESOL Quarterly, 1996) *Borrowed Words*, despite the theoretical interest in deconstructing the widely received notion of “plagiarism,” this discussion has not led to significant change in terms of reconceptualizing appropriate/inappropriate intertextuality in academic integrity policy. Growing critiques from scholars in literary studies (Blair, 2009; Howard, 1995, 2000), academic integrity discourse and policy (Dell & Kaposi, 2012; Howard & Robillard, 2008; Sutherland-Smith, 2011), critical applied linguistics (Chandrasoma et al., 2004), legal studies (Stuhmcke et al., 2016), and digital composition (Bloch, 2012; DeVoss & Porter, 2006; Johnson-Eilola & Selber, 2007) have problematized the treatment of “plagiarism” and offered alternatives, such as the distinction between transgressive and non-transgressive writing (Chandrasoma et al., 2004), the view of patchwriting¹³ as pedagogical (Howard, 1995), and a framework to determine intentional/unintentional plagiarism (Pecorari, 2003). While institutional policy has taken into account that forms of textual transgression vary in terms of severity and frequency (Sutherland-Smith, 2011; Yorke, Lawson & McMahon, 2009), by and large, inappropriate textual borrowing is still viewed as a transgression which responsible and cautious students can and should avoid.

Student plagiarism, especially for language learners, “is *not* a straightforward empirical matter” (Kaposi & Dell, 2012, p. 828), yet in the sea of existing plagiarism research, there seems to be little movement towards reconceptualizing plagiarism through a more complex lens. Despite efforts to view plagiarism as a socially situated practice, the plagiarism research and its treatment in the field remain entrenched in dualism: intentional/unintentional, transgressive/non-transgression, original/copied, all of which can mean different things to different actors at different times. Ambiguous concepts such as “voice” and “own words” run rampant without sound definitions and understandings, making it difficult to decipher whether teachers, students, and researchers have shared meanings (Pecorari & Petric, 2014). Indeed, the inherent nature of intertextuality in students’ academic writing has yet to be

¹² A more detailed discussion of the effectiveness of existing approaches are presented in Cartography 1.

¹³ Patchwriting is a particularly contentious issue in L2 writing, is the “copying from a source text and then deleting some words, altering grammatical structures, or plugging in one synonym for another” (Howard, 1995, p. xviii).

challenged, and students remain solely accountable for textual manifestations in their written work (Kaposi & Dell, 2012). This orientation toward plagiarism reflects a humanist view of the student author as an independent actor fully in control and fully responsible for the transgression that appears in their work (MacDonald & Carroll, 2006). However, if we seek to explore the relationality between students, teachers, texts, assignments, course curriculum, search engines, digital tools and software, and so forth, then a corresponding ontology is needed that can adequately address collective agency and co-construction of learning, as well as co-accountability for instances of plagiarism. Recognizing the intricacy of plagiarism, it may be time to experiment with novel epistemologies and theoretical and methodological tools to delve further into the assemblage of elements and processes (human and nonhuman) that are relevant to L2 student source-based writing.

Thinking and Learning in the Here and Now: Research Objective

This project attempts to experiment in the real, that is, the process of learning, by designing, conducting, and reporting a qualitative empirical study on how L2 writers in an EAP program engage with technology in their academic writing, and how plagiarism may, or may not, relate to this process. This project is also an experimentation in plugging in the work of Deleuze (1994, 1995, 1990) and Deleuze and Guattari (1983, 1987, 1994) to create new concepts and methods in educational research and doctoral dissertation writing. In *Difference and Repetition*, Deleuze explained,

empiricism is by no means a reaction against concepts, nor a simple appeal to lived experience.

On the contrary, it undertakes the most insane creation of concepts ever seen or heard ... one which treats the concept as object of an encounter, as a here-and-now, ... from which emerge inexhaustibly ever new, differently distributed “heres” and “nows” ... I make, remake, and unmake my concepts along a moving horizon, from an always decentred center, from an always displaced periphery which repeats and differentiates [sic] them. (1994, p. xx-xxi)

If learning emerged from experimentation with the real, then each moment of learning would be dynamic and unique to each individual learner at each and every time. Each teacher would respond to each piece of students’ writing differently. Each doctoral candidate would engage with theory, methods, and research design differently in the uniqueness of the here-and-now in which they live, read, think, write, and learn. Even the researcher would experience research differently each and every time. Across space (courses offered in EAP programs) and time (another class, course, semester, and so forth), the conditions of learning would also be unique to the here-and-now of their moment. It then follows that there is no one-size-fits-all model of learning to do academic writing and learning how to avoid plagiarism, and in the same vein, one cannot expect a one-size-fits-all solution to detect plagiarism

and prevent it from reoccurring. Furthermore, in assessing this dissertation, one should not expect to find a model of how plagiarism should be studied, nor a protocol for how Deleuze-inspired research should unfold. However, the absence of generalizability does not imply that this project lacks a practical focus. This project is guided by a clear research objective that can be understood as an experimentation: (1) to think differently about the interconnections between plagiarism and technology in L2 writing and (2) to see what happens to the research when we do so. It aspires to think otherwise and invites the reader to follow suit.

Experimentation and singularity are at the center of this project because it unfolds in the researcher's assemblage, an entanglement of researcher, participants, research site, theory, data, and analysis in which all elements collide, connect, co-adapt, and co-produce. Collectively, the elements function together so that the researcher cannot separate herself from the research topic, the research site, the field materials, the research participants, and the "research" that is being produced. The researcher becomes part of the process, interacting in a constant process of becoming, producing research, and being produced by the research. From this perspective, this project is as much about the researcher and the research process as it is about the research subject. There is interconnection that binds together the entities, human and nonhuman, material, and expressive, in the assemblage.

Drawing upon the work of Deleuze (1990, 1994, 1995) and Deleuze and Guattari (1987, 1994) to think in the here-and-now dismantles the constraints of pre-established knowledge and principles that have informed the theoretical conceptualizations of plagiarism, technology, and second language writing. This allows for greater focus on the singularity of experience, for both me as a researcher and for the student writers. Doing so creates space for the first entry point of this project: theoretically reconceptualizing key elements of this research endeavor, such as taken-for-granted notions of good academic writing, plagiarism as transgressive, and technology as a tool subject to human agency. The intention here is not to work within a vacuum, as if it were possible for the researcher to divorce herself from the mountain of scholarship that has contributed to (her) current understanding(s) of the relationality between plagiarism, second language academic writing, and technology. Instead, it includes the established tracings that represent dominant theories in writing and literacy studies and proceeds to map how these presumptions are ruptured and reconceived through Deleuze-inspired experimentation.

The second entry point of this project is to ontologically complicate the dominant human-centered worldview and to rethink human agency as collectively intertwined with the technological tools we've become dependent on. This also refers to the ontological status of myself as a researcher looking upon the research subjects and attempting to capture and represent the reality that I observe.

The ontological implications of conducting Deleuze-inspired research are profound, requiring a marked departure from received epistemologies and methodologies in qualitative research. Deleuze-inspired research requires a commitment to working within the present, immanence, and difference and the creation of new concepts, not as labels to capture what already exists, but to “produce an orientation or direction for thinking” (Colebrook, 2002a, p. 15). It should stretch the possibility of what can happen. This type of thinking entails scrutinizing assumptions of what might be taken for granted (Krejsler, 2016) and putting forward novel tools (concepts) that work to produce something new (Masny, 2016).

Forecasting What’s to Come: Organization of the Study

Becoming in the student writers’ assemblage and the research assemblage expressed herein follows the format of a text-based doctoral dissertation. Despite the call to experiment and think anew, there are still norms that dictate what a dissertation should look like. In the academy, the doctoral student is positioned as an apprentice:

comfortably ... guided, advised and supervised through their doctoral experiences, pushed and pulled by their advisors, other academics, fellow students and by book after book describing exactly what a thesis is. They learn to read, they learn the major language of qualitative research methods, they learn what they must see and do and they learn to construct a text that fits within academic discursive contexts as “a thesis.” In short: they learn what is expected of them. (Honan & Bright, 2016, p. 735)

This thesis is reported through the expected structure of academic language¹⁴ presented in linearly organized sentences, paragraphs, and sections structured to resemble the generic reporting of scholarly research, that is, an “introduction—literature review—methods—results—discussion—conclusion” (Paltridge, 2002, p. 131, as cited in Honan & Bright, 2016). However, I hope the reader will see that within the conventions and expected norms there are ruptures that allow for creativity and experimentation. As such, while this research is presented in the expected format—an introduction chapter, a literature review, a conceptual framework, a methodology, findings, discussion, and then a conclusion—I do not pretend that the research process was anything close to linear, especially when thinking about and writing a rhizome.

¹⁴ I follow a traditional organization of a generic thesis not at the bequest of my supervisor or committee members. I was encouraged to experiment and create something new, but sometimes the entire system does not need to be dismantled. Small changes can also produce a strong impact.

Drawing on Deleuze's concept of the rhizome,¹⁵ any attempt to think and write rhizomatically entails working against the expected linearity of academic thought. For Deleuze, the rhizome and rhizomatic thinking contrast with trees, arborescent thinking, and root books. Arborescent thinking reflects a tradition of linear logic, imitation, plotted points, and fixed order. Instead, Deleuze introduced the rhizome, a term borrowed from botany for a root plant that expands underground in an entangled form. The rhizome is nonlinear; it morphs, redirects, and moves simultaneously in multiple ways. For a rhizome, there is no clear beginning or end "but always a middle (milieu) from which it grows and which it overflows" (Deleuze & Guattari, 1987, p. 21). There are challenges to rhizomatic thinking: "It's not easy to see things from the middle, rather than looking down on them from above or up at them from below, or from left to right or right to left: try it, you'll see that everything changes" (Deleuze & Guattari, 1987, p. 25). With rhizomatic thinking, writing is circular, and in this dissertation, chapters are transformed into what Deleuze and Guattari called plateaus:

We call a "plateau" any multiplicity connected to other multiplicities by superficial underground stems in such a way as to form or extend a rhizome. We are writing this book as a rhizome. It is composed of plateaus. We have given it a circular form, but only for laughs. Each morning we would wake up, and each of us would ask himself what plateau he was going to tackle, writing five lines here, ten there. We had hallucinatory experiences, we watched lines leave one plateau and proceed to another like columns of tiny ants. We made circles of convergence. Each plateau can be read starting anywhere and can be related to any other plateau. (Deleuze & Guattari, 1987, p. 22)

I caution the reader that in this manuscript, there are circular thoughts, redundancies, and digressions. To attend to the messiness of working within the research assemblage and writing a rhizome but still complying with the expected organization and form of a doctoral dissertation, I have bracketed the spillage that occurs when working in the middle: "the middle, between things, interbeing, intermezzo" (Deleuze & Guattari, 1987, p. 12). Intermezzos are spaces that connect major sections of this dissertation, always reminding of the instability and contingency of a constant state of becoming.

In the intermezzos I describe how writing a rhizome is a vitally disruptive process; perhaps reading a rhizome must also be disruptive. On this point, the reader will surely notice the excessive use of footnotes, an intentional strategy which ignores the convention of scholarly writing (Bright, 2015).

¹⁵ A rhizome is characterized by seven traits: connectivity, heterogeneity, multiplicity, signifying, rupture, mapping, and decalomania (Deleuze & Guattari, 1987). Related to the concept of assemblage, "a rhizome is made of plateaus which in turn is [sic.] made up of assemblages" (Masny, 2016, p. 4).

Extra footnotes draw focus away from the main text into a subordinate section traditionally deemed, but not necessarily, of lesser quality and importance (Bright, 2105). I use footnotes throughout this dissertation not for information that is secondary but to prevent excessive breaks in the narrative that might lead to an incomprehensible and incoherent text. For example, the footnote directly above this passage further defines one of the most central concepts to this study, the rhizome. As the footnote clarifies, a rhizome grows in all directions fostering new connections. Footnotes serve a critical function in the expansion of this rhizome manuscript by generating new pathways that later reconnect, even if only to break off again.

Tracing Plateaus

To guide the reader through this experimentation, I outline the plateaus and intermezsszos that follow. First there is a brief intermezzo to contextualize the elements in the researcher's assemblage that contributed to my reading of plagiarism research and the production of the literature review. Then, Plateau 2, which can be traditionally understood as a literature review, builds on Plateau 1 by extending the situation of this dissertation within the broader fields of L2 writing, EAP, and academic writing in higher education. The treatment of technology in L2 academic writing is given particular attention, a move that points to the paradigmatic tradition of computer-assisted language learning (CALL) and the disparity between cognitive approaches to L2 digital composition and how technology may be playing a more active yet indirect role in shaping how students engage with digital texts both inside and outside of the classroom. The discussion then moves to a growing area of research on student writing informed by new materialist and post-human ontologies to reframe the problem of plagiarism in an age of digitally mediated composition. This overview highlights the need for a more complex approach to L2 digital plagiarism research.

A short intermezzo connects the literature review to the challenge of working with Deleuzian thinking and applying it to language education research, especially to EAP and L2 academic writing. Here, I recount the epistemological and ontological tension between the pragmatic and applied orientation of EAP and the intentionally disruptive concepts that guide this experimentation. "Ontological Reterritorialization," Plateau 3, outlines how Deleuzian philosophy is taken up in this dissertation. Central philosophical concepts of immanence, transcendental empiricism, difference, and the actual/virtual are presented. The purpose is not to provide a clear-cut definition of what these concepts mean but to lay out the elements that reshaped my onto-epistemological thinking. Other concepts are then (re)introduced: assemblage, becoming, affect, rhizome, molar/molecular, order-word,

smooth/striated, event, learning, nomad, and war machine. These concepts provide the vocabulary to rethink how reality can be conceived and guide this experimentation in how the intersections between plagiarism and technology in L2 students writing can be studied. It concludes by suggesting how Deleuzian concepts can be put to use to transform the treatment of L2 writing, plagiarism, and technology in higher education.

Before moving to a discussion on (anti)methodology, a short intermezzo explains how my reading of Deleuzian concepts transformed how I experienced data collection and data analysis in the research assemblage, and furthermore, how these events can be reported in the methodology section of a Deleuze-inspired dissertation. Plateau 4 then presents the anti-methodology and how the research design evolved through the stages of data collection and analysis. I return again to the concepts of transcendental empiricism and how inquiry conducted through/within the research assemblage disrupts the received treatment of data. I then explicate the dynamic unfolding of the data collection stage of this project as it relates to plagiarism and technology. In the second section, I outline the emergent process of data analysis and how I engaged with the data through rhizoanalysis to produce mappings and not tracings. The final section addresses issues of quality in post-qualitative research and proposes an alternative set of criteria for reading and evaluating Deleuze-inspired research.

Between Plateaus 4 and 5, I include the final intermezzo as a movement between analysis and reporting. This section suggests how the cartographic mappings can be read as a series of de/reterritorializations that offer openings to think differently about plagiarism, technology, and L2 writing. Plateau 5 is composed of five cartographic mappings in lieu of what might be termed as “findings”: Cartography 1: De/reterritorializing Plagiarism in L2 Student Writing; Cartography 2: Learning as Experimentation; Cartography 3: Disruptive Digital L2 Writing; Cartography 4: The Materiality of Writing and Related Bodies; and Cartography 5: Research Becoming. These mappings do not attempt to provide a complete picture of reality represented in the data but instead seek to disrupt, problematize, and create open space to think of what might be happening and how it might happen differently. In each cartography, data bits are presented. Select data bits are transformed into vignettes and put to work to affect and be affected by/through the research assemblage. Seemingly straightforward “data” are complicated, reconfigured, transformed into something else—becoming-vignettes that are disruptive and offer ways to think differently of how plagiarism and technology operate in L2 student writing and L2 student writing research.

Between Plateaus 5 and 6, I do not include an intermezzo. At this point in my thinking and writing, becoming in the research/er’s assemblage and the discussion that would have unfolded in the

intermezzo space are presented in Cartography 5. This lack of uniformity should not be viewed as an error but as an expression of the unpredictability and transformative potential of rhizomatic writing. In Plateau 6, I return to the research questions to address how plagiarism and technology intersect in the student writers' assemblage and what this produces for the student writers and for the researcher. Traditionally, the discussion section of a dissertation would draw on the data presented in the results section and reconnect them to the theoretical principles and conceptual framework guiding the study. Accordingly, I revisit the data vignettes and mappings laid out in Cartographies 1, 2, 3, 4, and 5 and consider how they collectively inform the research questions; however, rhizomatic thinking does not turn off now that one has left the "findings" section. Tiny ruptures persist, and additional fragments from the field materials seep into this discussion. This may lead the reader to rethink what was conveyed earlier in the cartographies. In a careful deconstruction of conventional approaches to academic writing, and dissertation writing, I remind myself to never settle for tracing and a straightforward regurgitation of what has already been said (as in a summary of findings) when there is still the potential to map.

Finally, Plateau 7 offers a retrospective and prospective gloss of the study. Herein, I (again) revisit the research questions, but this time to consider how the re/deterritorialization in the student writers' assemblage and the research assemblage can disrupt pedagogic and research practices in L2 academic writing; secondly, I offer suggestions through micro-implications to inspire further disruptive thinking and experimentation in the L2 writing classroom; and lastly, I address the limitations of the study, namely working with, and letting go of, transgressive data that do not neatly fit into the final product, but still looking for ways to think differently—becoming.

Intermezzo: A Different Way of Reading

“Even when you think you’re writing on your own, you’re always doing it with someone else you can’t always name.” (Deleuze, 1995, p. 141).

Traditionally, the purpose of the literature chapter is to demonstrate a thorough understanding of the research topic and to identify a gap within the scholarship that your proposed study would address. However, when working from a different paradigmatic lens, I heed St. Pierre (2017), who cautioned of the dangers in mixing and matching concepts from different ontological strands: “a concept brings with it the entire structure in which it is intelligible, or, more seriously, we don’t know that the structures are ontologically different” (p. 1081). There is the issue of commensurability between paradigms and whether tracings of other ontological viewpoints can and should work to inform the production of new knowledge, especially when dealing with knowledge that works against the molar forces that privilege humanist and interpretivist treatment of data. In the earlier stages of this study, I worried about whether reading traditional quantitative and qualitative research on L2 student plagiarism and technology would hinder my capacity to think from an alternative perspective.

For Deleuze, there are different ways of reading:

There are, you see, two ways of reading a book: you either see it as a box with something inside and start looking for what it signifies, and then if you’re even more perverse or depraved you set off after signifiers. And you treat the next book like a box contained in the first or containing it. And you annotate and interpret and question, and write a book about a book and so on and on. Or there’s the other way: you see the book as a little non-signifying machine, and the only question is ‘Does it work, and how does it work?’ How does it work for you? If it doesn’t work, if nothing comes through, you try another book. This second way of reading’s intensive: something comes through or it doesn’t. There’s nothing to explain, nothing to understand, nothing to interpret. It’s like plugging into an electric circuit. ... This intensive way of reading, in contact with what’s outside the book, as a flow meeting other flows, one machine among others, as a series of experiments for each reader in the midst of events that have nothing to do with books, as tearing the book into pieces, getting it to interact with other things, absolutely anything ... is reading with love. That’s exactly how you read the book. (Deleuze, 1995, pp. 7–9)

The first type of reading is systematic and linear, a methodic search for information to be discovered and confirmed. It is a way of reading that presumes a correct fixed meaning, where key information in its intended form is transferred to reproduce existing knowledge. In this way of reading to write a literature review, relevant articles are annotated and charts are used to categorize key

themes, trends, and findings, which are then coded to neatly organize the scholarship into a survey of common themes. Underlying concepts are problematized, and gaps and inconsistencies are identified, forming the basis of the research problem that your study will address. It is a form of coding.

Then, there is another type of reading attuned to the affects produced between the texts, the research question, the researcher and their experiences with the topic, and the broader research assemblage. This is reading intensively and immanently (Masny, 2013a), where comprehension exceeds the literal meaning of the text so that reading becomes a space for new connections. The question is not what the text means but rather what this information can do, how it can inform the project, and whether this information can forge a new trajectory when connected to other elements in the research assemblage. This approach to reading to write a literature review runs contrary to the quest for systematicity and accuracy valorized in representational epistemologies and research traditions. In compiling the content of the following plateau, I was not concerned with whether all the relevant theory and literature were adequately represented and (de)constructed, but how existing empirical and theoretical contributions in L2 writing, plagiarism, and technology could be put to work in this experimentation. As such, I tried not to worry about whether I had succeeded in terms of comprehensiveness or correct interpretation but rather about whether my mapping of the disciplinary influences began to contextualize the complexity of a research assemblage that operates within and between diverse epistemological orientations (that of L2 writing/EAP and Deleuzian ontology). Lather (2006) endorsed “paradigm proliferation [as] a good thing to think with” (p. 35) to counter the possible domination of a single epistemology. Therefore, by engaging with diverse epistemological and theoretical approaches and experimenting with how each contributes to the production of knowledge, one can begin to appreciate the potential for novel ontology to bring forward new possibilities.

Plateau 2: Encounters with Reading (Literature Review)

The purpose of this plateau is to situate the research topic—second language (L2) writing, technology, and plagiarism—within the broader field of educational research and the related disciplines of second language acquisition, EAP, literacies studies (including digital literacies), and plagiarism. This literature review attempts to explicate how these strands of research intersect and overlap and how digitally mediated source-based writing is taught and practiced in EAP programs, particularly in relation to the threat of plagiarism. This literature review also sets the groundwork for the present study by unpacking how received terminology and concepts, such as “second language writers,” “technology,” and “plagiarism,” fall within the ontological framework proposed later in Plateau 3. On this point, I draw upon the contributions of earlier research but also comment on the limitations of existing models and frameworks, limitations that emerge from the digital revolution in higher education and the increasing complexity that comes when human and nonhuman bodies entwine.

To lay out this argument, I first offer a historical overview of the field of L2 writing, EAP, and academic writing in higher education and focus on the shifts in how academic writing has been conceptualized in relation to digitally mediated composition. This overview allows me to situate novel new materialist and post-humanist ontologies within the field of academic literacies and to consider the implications this may have on writing in the digital era. This also allows me to situate the problem of student plagiarism in an evolving higher education landscape.

Second Language Writing in Higher Education

Second Language (L2) Writing in EAP

This project focuses on the experiences of international students enrolled in an EAP program as English language learners. Although these students may be plurilingual, with educational experience in multiple countries and multiple languages, the term L2 is used as a technical term in this study “that refers to any language other than the first language” (Atkinson et al., 2015, p. 384). Such a dichotomy between native and non-native language should not be taken literally to the exclusion of multilinguals (as opposed to bilinguals), but the term “L2 learners” when used in the context of L2 writing refers to the practice of, and research on, the “*experience of writing in another language, the analysis of writing produced in another language, the teaching of writing in another language, and the study of teaching writing in another language*” (Hyland, 2013, p. 426). Accordingly, the term “L2 writer” is preferred over “English language learners” or “culturally and linguistic diverse learners,” as the focus of this project is the very specific domain of teaching English L2 academic writing. Hyland’s definition of the field of teaching and researching L2 writing underscores its focus on the practitioner with a pedagogic

orientation to help “L2 writers increase their proficiency in what might still be emerging L2s and develop and use their multiple language resources to serve their own purposes” (Atkinson et al., 2015, p. 384).

The term “L2 writing” originated with the influx of international students into American universities and the recognition that students writing in an additional language require additional support before being integrated into a program of study that presumes L1 (or near-L1) proficiency (Matsuda, 1999; Silva, 1993). Early proponents of L2 writing conceived academic writing development as an issue of language learning. They drew, theoretically, on structural linguistics and called upon experts in second language acquisition for pedagogical intervention specific to English language learning for academic purposes (EAP) with the objective of assimilating L2 writers into the university. As such, EAP differs from language learning in general; central to EAP programming is the notion of a specific communicative context and genre defined by the discourse community (Swales, 1990) coupled with a pragmatic orientation toward teaching the rhetorical, linguistic, conventional, and strategic issues of specific genres of academic reading and writing (Silva, 1998). EAP seeks to develop “communication skills in English which are required for study purposes in formal education systems” (Jordan, 1997, p. 1). To meet this objective, university-affiliated EAP programs burgeoned across North American campuses (Matsuda, 1999).

Approaches to L2 Academic Writing

The field of EAP and L2 writing remains largely praxis-driven and is deeply connected to the contexts in which academic writing instruction and learning take place. However, L2 writing contexts and L2 student writers’ needs are widely variable, and given “the multi-faceted nature, international diversity, and varied purpose for which people perform, study, teach, and assess L2 writing” (Cummins, 2018, p. 65), there cannot be one single comprehensive and encompassing theory of L2 writing. That is not to say that the field of L2 writing is without theory, but rather without one all-encompassing orientation. Cummins (2018), in his extensive review of L2 literature, identified four dominant theories in the L2 writing scholarship over the past 5 decades, some of which are specific to L2 writing and others extended from L1 composition studies: (1) contrastive rhetoric (Kaplan, 1966); (2) cognitive models of composing (Bereiter & Scardamalia, 1987; Hayes & Flower, 1980); (3) genre theories, as taken up from Halliday’s systemic-functional linguistics and applied to L2 education (Hyland, 2004), or as in ESP (Swales, 1990); and (4) sociocultural theory (Vygotsky, 1978, 1987), as taken up by Lantolf and Poehner (Lantolf, 2000; Lantolf & Poehner, 2008). Given that this project focuses on L2 source-based writing, a subfield largely informed by cognitive models, a closer review of this orientation is helpful.

Cognitive Perspectives of Reading to/for Writing

Writing as a cognitive activity involves a series of internal processes where writers begin by devising a mental plan to solve the problem articulated in the writing prompt (Bereiter & Scardamalia, 1987; Flower & Hayes, 1981). Writers then draw on cognitive knowledge, including the form-focused processing of language, grammar, vocabulary, and syntax, to read, comprehend, and incorporate existing L2 texts into their own written expression (Machon et al., 2007). Here, writers engage in translating, meaning-making, and transforming knowledge (Spivey, 1990), followed by processes that require further meta-cognitive knowledge of discourse and genre and strategies for textual appropriation and revision (Ferris, 2010; Hyland, 2010). Metaphorically, this view of writing focuses exclusively on the writer's individual competencies and internal functioning, resembling a computer that receives information as input, processes it, and then produces an output (Flower & Hayes, 1981).

Models of L2 source-based academic writing draw strongly from the cognitive tradition. Most notably, Hirvela (2016, drawing upon Carson, 1993) distinguished between the function of source-based texts in reading-to-writing tasks as input-based and output-based approaches: input-based writing relies on "reading as input for learning *about* writing in the target language, as in the use of models of writing" (2016, p. 153), while the output-based approach proposes *reading for writing*, where "the reading process is guided by the need to produce a text of one's own" (Carson, 1993, pp. 5–6). Reading for writing requires detailed and specific "transfer of content from material read to a text that they write. Here the focus is on the act of writing and the text-production processes that enable the writer to appropriate source text material in accepted ways" (Hirvela, 2016, p. 153). As the basis for source-based writing, *reading for writing* involves both basic literacy skills to comprehend and integrate the source content and knowledge of discourse and citation conventions to appropriately incorporate and attribute source materials in students' own writing (Hirvela, 2016).

Adding to theories of cognitive processing in the reading-to-writing process, Jakobs (2003) offered a typology of "reproductive writing" defined by three stages: the first stage involves reading for comprehension; the second stage of reproduction is where cognitive problem-solving occurs as source content is analyzed and arranged to meet the specifications of the writing task; and in the third stage of production, the practice of transferring the content from the source texts into one's own writing occurs. Indeed, reproduction lies at the heart of both legitimate and illegitimate source-based writing, emphasizing the rules and conventions of source attribution. On this point, there is an overwhelming body of empirical evidence that points to a disparity between L1 and L2 writers in terms of academic source-use practices and understandings of appropriate textual borrowing (see Cumming et al., 2016), and consequently, the prevalence of L2 sources' misuse (Liu et al., 2016).

Cognitive Issues in L2 Academic Reading to Writing and Plagiarism

Integrating Source Reading Into Students' Own Writing Is a Demanding Cognitive Task

Learning to write from textual sources (e.g., integrating complementary sources of information, interpreting conceptually difficult information) is a challenging skill that even native speaking students have to work hard to master. ... Tasks that require reading/writing integration, such as summarizing, synthesizing information, critically responding to text input, or writing a research paper, require a great deal of practice. (Grabe & Zhang, 2013, p. 9)

Firstly, L2 writers must be able to read and understand the sources well enough to adopt a stance on the topic, select and organize key ideas, and integrate the content into their own writing (Plakans, 2008). The issue of language proficiency becomes one of literacy and plagiarism avoidance when the relevant ideas from the source text must be paraphrased or summarized in their own words (Hirvela & Du, 2013). Paraphrasing is the use of “different phrasing and working (requiring citation) to express a particular passage that was originally written or spoken by someone else, in order to blend the other idea smoothly into one’s own writing” (Campbell, 1998, p. 86). Summarizing and paraphrasing require advance language and literacy skills, making them especially difficult for students still in the process of learning the target language (Storch, 2009). Students with lower English proficiency engage in reading-to-writing tasks differently than more advanced L2 or L1 writers. Novice L2 writers focus primarily on technical issues of linguistic accuracy (vocabulary and grammar), whereas more proficient students focus on conveying meaningful content and stylistic elements of cohesion and rhetoric (Plakans & Gebril, 2012). Students less proficient in English may also experience greater difficulty in identifying main ideas and restructuring ideas from the source texts, leading to the use of compensatory strategies such as copying strings of words from the original text (McDonough, Crawford & DeVleeschauwer, 2014). Because language learners may be working with a smaller vocabulary, they are limited in their ability to paraphrase (Schmitt, 2005; Wette, 2009), thus putting them at greater risk of working too closely to the original text and engaging in patchwriting.

Patchwriting is the “copying from a source text and then deleting some words, altering grammatical structures, or plugging in one synonym for another” (Howard, 1995, p. xviii). According to academic writing guidebooks such as the *Bedford Handbook of Writing, 3rd Edition* (Hacker, 1991), which reflect the norms of Western higher education, patchwriting is considered as a failed paraphrase when the restated content is too close to the original. Even though the student may indicate the source of the borrowed material through citation, the directly borrowed words should be offset by quotation marks and formatted with the full attribution (the author’s name, year of publication, and page

number). Without complete punctuation and attribution, a failed paraphrase can be considered as plagiarism (Jamieson, 2016). It is paradoxical that plagiarism as a construct conflates patchwriting and errors in punctuation (omission of quotation marks) with far graver academic offences such as purchasing essays from online essay mills, hiring ghostwriters, resubmitting prior coursework, or downloading, copying, and pasting large portions of digital texts.

Scholars argue that pedagogical appropriation of existing language through strategies including patchwriting may be a necessary part of a complex process of language learning that draws upon unfamiliar terminology and expressions to express an existing idea in different words (Hull & Rose, 1989; Villalva, 2006). Patchwriting as learning through appropriation is widely taught in English foreign language classrooms to develop grammatical accuracy and fluency and to integrate new vocabulary into students' language repertoire (Flowerdew & Li, 2007; Gu & Brooks, 2008). Newcomers to Western higher education, especially L2 learners, may be surprised to find that patchwriting is treated as a transgression, and while many students (not only L2 learners) have difficulty distinguishing a proper paraphrase from patchwriting (Roig, 1997; Shi, 2012), prior training and norms surrounding language reuse relate to students' ability to identify different types of transgression and, more importantly, how to avoid them (Deckert, 1993; Shi, 2006). Language proficiency, literacy skills, and knowledge of academic writing conventions influence a student's ability to effectively write from sources; however, performance in source-based writing also varies largely by types of tasks and texts, and learning to write from sources is largely considered a developmental process that can be enhanced through effective instruction, reaffirming the importance of ongoing research into L2 writing pedagogy (Cumming et al., 2016).

While cognitive-based research on individual skill and knowledge has revealed the complex internal thought processes that guide the practice of academic source-based writing, student ability alone does not provide a comprehensive conceptualization of L2 writing, especially where plagiarism is concerned. In fact, the primary distinction between L1 plagiarism research and that on L2 writers focuses not on language and literacy skill or knowledge but rather on the prominence of the cultural factors that shape writing practices (Benesch, 2017).

The issue of culture has long been at the heart of L2 plagiarism research (Pecorari, 2015). Earlier research on L2 writing, especially among Chinese and East Asian English language learners, has highlighted the presence of textual practices that would be deemed as plagiarism in a Western context (e.g., Deckert, 1993). As such, earlier studies on L2 plagiarism that alluded to cultural explanations were later critiqued as overgeneralizations (Ha, 2006; Hu & Le, 2012). Whether writing practices can be

attributed to culture, particularly in regards to textual transgressions, has been hotly contested (Pecorari, 2015), yet most scholars in second language education and composition studies would agree that it is empirically impossible to isolate culture “from the web of language skills, discoursal adjustments and individual perceptions and practices” involved in student writing, thus obscuring the explanatory role of culture in L1 and L2 student plagiarism (Pecorari & Petric, 2014, p. 287). Referring to Pecorari and Petric’s (2014) extensive survey of the empirical research on plagiarism in second language writing, Benesch (2017) made four key points relating to the research on language, culture, student academic writing, and plagiarism:

1) L2 writers often lift from sources texts without attribution; 2) teachers may not discover that students have copied from source texts; (3) L1 writers may more frequently identify copied passages as plagiarized than L2 writers; and (4) teachers have a tendency to believe that culture plays a role in L2 students copying without attribution. (p. 121)

L2 student writing and (in)appropriate source-attribution involve diverse perceptions, beliefs, and practices among both students and their teachers. Therefore, any comprehensive theory of L2 writing, source-use, and plagiarism must go beyond writing as a solitary act and “meaningfully account for the contributions of the writer, readers, text, and context, as well as their interaction” (Silva, 1990, p. 20). Growing interest in the dynamic interrelation among the reader, writer, text, and context in composition studies and writing pedagogy paralleled the movement known in education, linguistics, second language acquisition (Atkinson, 2002; Block, 2003; Firth & Wagner, 1997), and literacies studies (Barton & Hamilton, 1998) as the social turn.

Socially Situated Approaches to Writing

The social turn in second language acquisition (SLA)¹⁶ and eventually L2 writing reframes language learning and writing as a socially situated act shaped by contrasting ideologies and unfolding in overlapping contexts. For writing studies, this entails a move away from writing as finished textual products toward writing as a process where knowledge is co-constructed through interaction among the texts, student writers, and their audience, namely their instructor (Atkinson, 2002). Here, new literacies studies (e.g., Baynham, 2004; Lankshear & Knobel, 2003) and academic literacies (Barton & Hamilton, 2000; Lea & Street, 1998) have been prominent, as they offer a more inclusive view of literacy

¹⁶ The social turn in SLA includes the emergence of socially situated approaches, including second language socialization (Duff, 2010), sociocultural theory (Lantolf & Thorn, 2006), activity theory (Engstrom, 2015; Leont’ev, 1981), community of practice (Lave & Wenger, 1991), biliteracy (Hornberger, 1989), new literacy studies (Gee, 1989; Street, 1995), and identity theories (Ivanic, 1998; Norton & McKinney, 2011).

that considers the social context in which it is produced. Even though academic literacies (Street, 1984) does not distinguish between L1 and L2 writers, this approach is particularly relevant because it (1) deals primarily with learning in/for higher education and (2) places literacy (reading and writing) at the heart of academic socialization.

Academic Literacies

Influenced by ethnographic approaches in anthropology and social science, the academic literacies approach takes a socially situated process-based view of literacy that prioritizes practice over textual product. Literacies, then, are more than a set of “autonomous” skills that can be possessed or lacked and can be assessed in the production of written text (Street, 1984). Academic literacies draws upon Heath’s (1983) concept of a “literacy event”¹⁷ as “any occasion in which a piece of writing is integral to the nature of participants’ interactions and their interpretive processes” (1982, p. 93) to ground literacy within a system contingent on the social actors and their immediate conditions. Literacy events extend writing practices to the diverse socio-linguistic, cultural, economic, political, and historical contexts in which learning takes place, both inside and outside of the classroom. The notion of literacy events gave way to literacy practices as “the general cultural ways of utilizing written language which people draw upon in their lives. In the simplest sense literacy practices are what people do with literacy” (Barton & Hamilton, 2000, p. 7). Literacy as a social practice was subsequently taken up and applied to the increasingly diverse student body in UK higher education, linking the activities of reading and writing to the social and institutional structures of academia vis-à-vis students’ unique socio-cultural-linguistic-political-economic backgrounds (Lea & Street, 1998). Viewing literacy as a social practice recognizes the power dynamics within institutions that privilege certain forms of literacy practices over others, but also considers how change and transformation can take place when new literacy practices acquired through informal learning contest institutional norms (Barton & Hamilton, 2000; Lea & Street, 1998).

This is an important point because academic literacies claims to go beyond traditional models of EAP by contesting the dominant institutional forces and institutions that construct the social context and conventions in which academic learning, including language learning, takes place (Lillis, 2016). In that sense, academic literacies distinguishes itself from the field of EAP by viewing language and knowledge as an ongoing process of co-construction between higher education administrators, instructors, and students and the broader academic and non-academic communities (Wingate & Tribble, 2012). For proponents of academic literacies, this allows the framework to work against power differentials that

¹⁷ Here, “event” has a different meaning than the Deleuzian usage.

have positioned English language learners and newcomers to higher education as novices in contrast to experts rather than focusing on pedagogic application to enhance students' linguistic assimilation as per the EAP model. Following the EAP model, the purpose of research and practice is to identify the target conventions, genres, and discourses so that novice students can be inducted into them and demonstrate knowledge and skill through textual production. Then, while EAP inevitably reifies the socially constructed norms and conventions of academia by presuming academic language as spoken by native speakers as stable and ideal, the academic literacies approach contests this notion that there is one idealized speaker or one acceptable standard of academic English (Lillis & Scott, 2007). This is a point that reemerges in Plateau 3 through the Deleuzian concepts of molar/molecular, smooth/striated, and order-word.

Furthermore, in relation to L2 plagiarism, academic literacies is more apt for interrogating the role of the instructor and normative conventions in detecting and treating questionable writing. On this point, Lillis (2016) contended that normative EAP¹⁸ fails to adequately address the power imbalances and privileging of epistemologies and identities that form a unidirectional trajectory of newcomer/novice to veteran/expert.¹⁹

Few would dispute the vital contribution that academic literacies has made in politicizing the nature of literacy in higher education, yet the approach has been critiqued for its treatment of human agency, which is presumed to be present, active, unlimited, and the primary mechanism that can bring about transformation (Gourlay, 2015). Another limitation of the academic literacies framework is the over-privileging of language and humanist meaning-making:

There is still a tendency to “bracket off” materiality within NLS (New Literacy Studies) discussions and to reduce the notion of cultural artefacts in learning to a consideration of texts. There is still a strong interest in the verbal, and what participants say about their engagement with texts can hold more sway with researchers than a detailed examination of the multimodal nature of textual practice. (Gourlay et al., 2014, p. 4)

At the same time, literacy scholars (Clarke, 2002; Hamilton, 2011) inspired by actor-network theory (Latour, 2005) have recognized the utility of expanding the traditional focus on language and social semiotics to a view of literacy that takes into account what individuals do with texts and how

¹⁸ In response, Benesch (2001) offered critical EAP as more compatible with the ideologically transformative potential that academic literacies advocates for.

¹⁹ See Wingate and Tribble (2012) for a full discussion on the perceived limitations of EAP vis-à-vis the academic literacies approach.

literacy practices come to be. This perspective challenges the linguistic exceptionalism espoused in humanist and discourse-based epistemologies, such as academic literacies. Rather than maintaining the focus on intended meaning (written or oral), literacy studies can shift their attention to how a particular utterance or text functions in relation to actors, material objects, and the affects it [i.e., an utterance/text] connects with. As explained later, language can be reconceptualized to raise “the prospect of new ways of writing to engage with the material, corporeal, and affective world” (Appleby & Pennycook, 2017, p. 251). This mandate is particularly relevant when considering how digital tools have reshaped academic literacy practices and academic writing.

Digital Disruption and the Reshaping of Academic Writing

Digital tools have played an important role in shaping the composition process, and this relates to theories of digital composition, the broader field of digital literacies, and the issue of digital plagiarism.

Writing in the Digital Age: Digital Literacies

In higher education, fewer and fewer students are using pencils and paper in their day-to-day learning. Digital technologies have transformed not only how students experience formal learning but also the form, genre, audience, and purposes of writing by extending composition and literacy practice to the online reading/writing that students engage in outside of school (Zheng & Warschauer, 2017). Often referred to as digital literacies, these practices involve “reading and writing on electronic devices including the internet, and broadly [include] the knowledge and skills, and practices that people engage with when they read and write in electronic environments” (Ware et al., 2018, p. 307). Digital literacies (in the plural) considers how reading and writing can take many different forms, for different purposes, in different contexts, from daily digital communication devices to formal academic tasks. Although digital communication involves both reading and writing, there is a strong disconnect between out-of-school literacy practices and the language and literacy instruction in formal academic contexts. This is especially true in EAP, which focuses on improving learners’ language skills to function within specific contexts, namely “print-based environments or unmediated face-to-face settings” (Hafner et al., 2013, p. 813).

In EAP, the concept of digital literacies relates to computer-mediated academic L2 writing, informed through the subdiscipline of computer-assisted language learning (CALL). For academic writing, CALL emphasizes how students can employ technological tools (such as automated spell check, online dictionaries, and search engines) to enhance their academic writing (e.g., Godwin-Jones, 2018). Through digital literacies, source-based L2 writing includes more than tools designed to support L2

writing; it involves “the practices of communicating, relating, thinking and ‘being’ associated with digital media” (Jones & Hafner, 2012, p. 13). Digital literacies in EAP L2 academic writing can include “the ability to search and critically evaluate large quantities of information in online databased; construct meaningful reading paths through hypertext documents ... create multimodal texts that combine visual, aural, and textual information; [and] remix online texts creatively” (Hafner et al., 2013, p. 813). As digital affordances continue to expand, there is growing interest amongst language educators in integrating digital literacy skills into language and literacy instruction to prepare learners to function in an increasingly digitalized context.²⁰ These trends will be explored below.

A Framework for Digital Literacies in Language Studies

Few have considered the intersections between the two digital literacies and L2 academic writing, making Ware et al.’s (2018) framework to analyze approaches to L2 writing within the evolving role of technology a long-anticipated contribution. Ware et al.’s (2018) framework relates four theoretical orientations of writing (cognitivism/constructivism, social constructionism, dialogism, and post-structuralism) to stages of digital literacies and technological function. The four domains are unpacked below.

Cognitive/Constructivist Research

The first orientation of technology in L2 writing identified by Ware et al. (2018) is a cognitive/constructivist approach which highlights how students’ digital writing process differs from traditional pen-and-paper-based writing. Digital writing involves not only greater access to source texts but also the affordances of software programs such as automated spelling and grammar checkers, bilingual online dictionaries, translation tools, and corpus-based tools (for a comprehensive review, see Godwin-Jones, 2018). Stapleton’s case study of an L2 graduate student writer revealed how access to technological tools in the composition process contributes to a shift in how “cognitive resources are allocated ... possibly being replaced by a more strategic process that has the writer using multiple tools and resources for reaching their textual goals” (2010, p. 304). More specifically, the L2 writing process can include the following:

For the introduction [and] the literature review, I copied and pasted several sentences from different journal articles and then I first tried combining them together. I replaced the adjectives and the main verbs using Cambridge online dictionary ... I rearrange the sentence structure and

²⁰ For example, the *Journal of Second Language Writing* devoted a special edition to digital literacies (2017, volume 36).

word orders ... simplified it a little bit so to make the sentences look more like my own. For some sentences, I borrowed the adjectives and main verbs, and the sentence structures for some completely different sentences in my essay to make it look more matured and better. (Stapleton, 2010, p. 302)

Like Stapleton, other researchers (e.g., Keller, 2013) have observed the digital writing process to be much faster and more targeted than pen-and-paper writing, with reduced planning and drafting, intermittent editing, and repeated lexical and grammar checks, creating a “stop-and-go” pace of writing (Seror, 2013). For writing tasks in a test-taking environment, Akerfeldt (2014) confirmed diverging processes between computer-based test-takers and those writing with pen and paper. Digitally composed text can contain significantly different language, content, organization, and form from that produced through pen-and-paper composition.

Related to digital composition are digital plagiarism and the alarmist view that computerized functions facilitate the copying and pasting of texts, making plagiarism all too easy²¹ (e.g., McCabe, 2005; Selwyn, 2008). Experimental research confirms that affordance of copy and paste functions correlates to incidences of plagiarism, where transgressive practices occur with greater frequency when the opportunity is made available (Kauffman & Young, 2015). Skaar (2015) proposed another consequence of digitally mediated writing, “pseudo-writing,” where directly copied passages may or may not be later reworked and appropriately attributed in the student’s writing assignment. While Skaar framed “pseudo-writing” as an act of immorality, Wrigley (2017) emphasized the pedagogic consequences of what he defined as “de-plagiarizing” (the practice of copying and pasting digital texts and later reworking the text into original language) as a missed opportunity for students to develop foundational writing skills.

Digital tools are also central in shaping how students search for keywords, browse sites and sources, and select resources (Li & Casanave, 2012).²² Thompson et al. (2013) made similar observations of the habitual digital information search strategies that limit how students choose texts to write from.²³ Furthermore, L2 students may employ the strategy of purpose-driven skimming and scanning to detect

²¹ This presumption has been largely reported in the general university student population and is not specific to L2 writers in EAP programs.

²² This was particularly significant for one participant who conducted a hasty and uncritical search relying on the first related sources found, which were highly specialized academic texts beyond the comprehension of a novice. The advanced-level primary sources led to difficulty paraphrasing and developing authorial voice. As a result, the student admittedly defaulted into patchwriting.

²³ Over the course of two semesters, the L2 undergraduate students relied primarily on sources produced by the Google search engine, with few students expanding their search techniques.

accessible information (Li, 2012; Stapleton, 2010) rather than reading the entire source for a comprehensive understanding of the text (Howard et al., 2010). Keller (2013) defined this as “foraging,” a practice of skimming, scanning, and convenience-based selection that resembles outside-of-school digital literacies practices.

Socio-constructionism

In the field of L2 writing, the social turn (of the 1990s) spurred research interest in writing as a socially situated practice. More recently, online writing contexts such as blogs, discussion forums, wikis, and collaborative writing have come into the spotlight, driving a research agenda focused on bridging technological tools and practices into the language learning classroom (Zheng & Warschauer, 2018). Here, there is little overlap between research, theory, and pedagogy related to new genres of online writing and L2 source-based writing in the EAP curriculum. Commenting from the standpoint of K–12 English language education, an area that has been relatively progressive in integrating multi-modality and digital genres into classroom learning (e.g., Toohey et al., 2015), Elola and Oskoz (2018) called for a reconceptualization of L2 writing pedagogy to include the composition practices that students engage in outside of class. The interconnection between everyday digital communications and academic learning in broader higher education has been explored (e.g., Gourlay, 2015), but to date, this has not been echoed in EAP, thus revealing an inconspicuous absence of approaches in L2 writing that complicate accepted genres at the university level. Arguably, the coveted task of academic source-based writing in EAP and the skills of summarizing and paraphrasing remain cornerstones in the formative assessment of an individual student’s language and literacy skills (Grabe & Zhang, 2013). Resistance to digitalizing academic source-based writing in EAP is even more pertinent when we consider the notion of remix culture (Lessig, 2008) and the impact this could have on textual appropriation in academic writing.

Dialogism and Remix Culture

Over a decade ago, Lawrence Lessig (2008) wrote of an emerging “remix culture” in which millennials of the digital era would have a different understanding of originality and authorship, one which blurs the lines between author of original text and curator of borrowed text. In higher education, “remix culture” has generated “panic and paranoia”²⁴ across multiple academic disciplines, with educators wary that textual sharing in online social communication would seep into students’ academic writing (Blair, 2009).

²⁴ Cheré Harden Blair’s (2009) piece is entitled “Panic and Plagiarism: Authorship and Academic Dishonesty in a Remix Culture.”

Lessig was not the first to raise this concern. Ten years earlier, Mirrow and Shore (1997) predicted the confusion that online open access information would cause; their research on college students revealed that when borrowing from the internet, the actions of simply editing and modifying select words were enough for students to assume ownership of the borrowed text. In the midst of the Napster filesharing phenomenon, where sharing and modifying digital files were widely practiced and openly accepted, DeVoss and Porter (2006) observed that students perceived digital information as public entities designed to be shared. In remix culture, drawing upon existing cultural artifacts and texts is not only allowed, but is in fact encouraged, and originality is determined through the creative manipulation of existing artifacts and not the production of something entirely new. Moreover, the values of remix culture do not stand in opposition to source-based academic writing, a genre which also requires a skillful blending of existing language and ideas into the writer's own words to form another argument (Lessig, 2008).

However, source-based writing and textual remixing as practiced in online social communities differ in two respects. In academic writing, (1) the language in the original text must be significantly different not to be considered a direct or near-direct copy (Pecorari, 2003), failed paraphrase (Jamieson, 2016), and/or patchwriting (Howard, 1995). If the borrowed text is too close to the original, it must be kept identical and noted as a direct quotation. And (2) source attribution, irrespective of borrowed language, is necessary when "ideas" that can could not have been reproduced without consultation of the source text are involved. It is imperative that the borrowed content, whether in the form of a quotation, paraphrase, or summary, is appropriately cited.

In EAP, source-based writing tasks are specifically designed to assess paraphrasing and summarizing skills so that the only element of originality appears in the reformulated language. Here, consistent meaning between texts is necessary to demonstrate accurate literal comprehension of the source text. Yet, in more advanced academic writing within disciplinary courses, students are often assigned synthesis papers that begin with an individualized thesis statement (Zhao & Hirvela, 2015). Students then consult a wide range of sources, select appropriate evidence, paraphrase and summarize this evidence, and compile it to support the position taken in their thesis statement. In synthesis paper writing, the student author's "originality" is in the language used to paraphrase and summarize the central arguments of established scholars (being cited) and the arrangement of these arguments to support the thesis. At more advanced levels (such as graduate-level writing), there is the added element of articulating an original argument that has not been presented in the existing literature, an

undertaking that requires epistemologically situating oneself in the field as an active contributor to the disciplinary dialogue (Abasi & Graves, 2008; Chandrasoma et al., 2004).

Then, the disjuncture between remix culture and transgressive intertextuality in academia lies not in the frequency of borrowing, but in whether borrowed text has been sufficiently attributed. For example, rigorous scholarship requires exhaustive referencing to show that all foundational texts have been accounted for. In graduate level-writing, a robust reference list is often considered a reflection of accuracy and tenacity. Students may even include extra citations to create a more favorable impression on the assessor (Harwood & Petric, 2012). Returning to the similarities between Lessig's (2008) remix culture and source-based academic writing, at the heart of the issue is not whether to borrow, but the necessity to cite. Students' intertextual activity in social communications is based on the values of sharing. This conflicts with the intertextuality of academia, where meticulous documentation is used to distinguish individual knowledge and intellectual/linguistic ability (Evans-Tokaryk, 2014). Blum (2010) further argued that this discrepancy in values contributes to the prevalence of students' digital plagiarism.

Post-structuralism

The last of the theoretical frames identified by Ware et al. (2018), post-structuralism, "focuses on computer mediated and multimedia literacy" (p. 310). From a post-structuralism perspective, text is conceived as "just one layer of semiotic resources" in "an endless layering of various semiotic resources" (p. 310). Inevitably, writing, then "carries traces of sources of multivocal and multimodal remixing of signs" (p. 310). Ware et al. (2018) do not specify what these layers of semiotics resources and multivocal and multimodal signs might include aside from the given example of social networking. From the example of social networking, we can presume an expanded view of writing as more than language and writing as more than individual production. Writing can then be viewed as assemblage.

Post-structuralism approaches to L2 digitally mediated academic writing are a relatively uncharted domain, but this line of inquiry has been explored in L1 rhetoric and composition research. In 2007, Johndan Johnson-Eilola and Stuart Selber first proposed writing as assemblage whereby intertextuality is the practice of drawing on existing texts to create something new. Yancey and McElroy (2017) expanded composition as assemblage to include the interconnection of not just existing texts, but also human elements, material objects, technologies, and structures in the writing process. For Ware et al. (2018) text is only one element layered and mediated through other semiotic resources, yet the nature and function of semiotic resources can be broadened, as per Yancey and McElroy (2017), to the material, bodily, and affective connections that form when students engage in digitally mediated

composition. In other words, from a post-structuralism view, students are only one element in digitally mediated L2 academic writing, and the text produced emerges from the collective agency of the network. While Ware et al. (2018) do not directly address the de-centering of the human actor nor the de-centering of language, the composition as assemblage approach does exactly that by reframing the student writer as a co-agentic body within the greater ecology of digital communications (Reid, 2017) and the entanglement of the composition classroom (Kalmbach, 2017). In terms of L2 student plagiarism and digitally mediated source-based writing, manifestations of plagiarism in students work would be only one layer of signs and these textual manifestations could only be understood through unpacking the endless layers of resources (semiotic and more). A post-structuralism approach significantly complicates the issue of plagiarism in L2 students' writing which has long received individualistic and text-centric treatment. As such, the post-structuralism orientation proposed by Ware et al. (2017) and the associated notion of composition as assemblage (Yancey & McElroy, 2017) are transformed and re-emerge later in this dissertation once a more detailed discussion of Deleuzian ontology and the seminal concept of Deleuzian assemblage have been presented. However, at this juncture of the literature review chapter, we return to a more prominent theme in the current research on L2 student plagiarism, that is remix, dialogism, intertextuality, and originality in student writing.

Students' Writing and Plagiarism

Problematizing Expectations of Originality

To address the controversy caused by remix culture, contemporary scholars (e.g., Thompson, 2009) have turned to the work of Bakhtin (1981) and Kristeva (1980) to interrogate the notion that words are entities that can be owned, and therefore borrowed, or even stolen. According to Bakhtin's (1981) theory of "heteroglossia" and "dialogism," every utterance is "half-ours and half someone else's" (Bakhtin, 1981, p. 345). Kristeva (1980), building on Bakhtin, explains text as "a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another" (p. 36). Every utterance then contains traces of prior text and holds the potential to influence future texts (Kristeva, 1980). Bakhtin and Kristeva's work has been taken up by composition theorists to reconceptualize authorial voice in academic writing. For instance, Porter (1986) wrote, "By identifying and stressing the intertextual nature of discourse ... the writer is simply a part of a discourse tradition, a member of a team, a participant in a community of discourse that creates its own collective meaning" (p. 35). Bazerman (2004) used the metaphor of the sea:

We create our texts out of the sea of former texts that surround us, the sea of language we live in. And we understand the texts of others within that same sea. Sometimes as writers we want to point to where we got those words from and sometimes we don't. (pp. 83–84)

Collective meaning and context are further complicated when working with L2 writers because they may be new to this discourse community, learning the language, and in need of borrowing from that reservoir of collective words that they have yet to contribute to. For L2 writers, Pennycook (1996) argued that “all language learning is to some extent a practice of memorization of words of others, on what grounds do we see certain acts of textual borrowing as acceptable and others as unacceptable?” (p. 202). If one accepts that no text is produced in absolute isolation, and that no text can be attributed to one individual author, the notion of originality as a precursor for good writing is dispelled. This makes space for pedagogical approaches that do not govern student writing with the dogmatic view that all good writing is original writing (Pecorari, 2003). Johndan Johnson-Eilola and Stuart A. Selber (2007) made this argument through the concept of writing as assemblage, recommending a small but powerful shift in teaching: “Stop encouraging students to produce ‘original’ texts all the time. Tell them, at least occasionally, to work on texts that are complete assemblages” (p. 400). In composition studies, Kutz et al. (2011) called for a move beyond the “cult of originality” as a cornerstone of academic integrity embedded in higher education.

Originality From Novice Writers and Language Learners

This position has not been pursued in EAP, and perhaps with good reason. Learning to summarize, paraphrase, and synthesize source texts into one's own writing is a fundamental part of developing the academic literacy required for university success (Grabe & Zhang, 2013; Howard, 2016). For language learners, paraphrasing to produce original language is offset by the expectation of grammatical accuracy. Thus, patchwriting may be an essential pedagogic tool and part of a developmental process for students in earlier stages of language learning (Howard, 1995). Expecting originality in language from novice L2 writers can have counterproductive consequences by making them more susceptible to plagiarism detection (Hayes & Introna, 2005). This is because L2 writers often have a smaller vocabulary, limiting their ability to paraphrase (particularly advanced) source texts into their own words (Schmitt, 2005; Wette, 2010). The possibility of detection from an automatic plagiarism detection tool such as Turnitin is greater than for a writer who has used their own sequencing of language but has failed to attribute key ideas taken from source materials (Hayes & Introna, 2005).

Originality in writing can mean different things for different writing tasks. Clearly, one's own words are quite different from one's own ideas, leading to confusion over ownership of two very

different entities. However, often, the notion of originality in words is conflated with originality in ideas, where instructors expect student writers to contribute new opinions or ideas to an existing body of scholarship, a challenge that is well beyond novice students intellectual and disciplinary capacities (Johnson & Clerehan, 2005). Moreover, teachers should be clear on what they expect this originality to look like and ensure that their students are also clear on what is expected. Unfortunately, this is not always the case, as there is notable inconsistency between essay guidelines and instructor feedback (Johnson & Clerehan, 2005), producing confusion among students (Abasi et al., 2006; Chandrasoma et al., 2004; Pittman et al., 2009). For example, instructors' indirect comments and questions such as "Is this your idea?" are at times misinterpreted by students as "Are these your own words?" (Hyland, 2001). This conflates the notion of one's own words with one's own ideas (Angelil-Carter, 2000; Pecorari, 2003), when in fact, students may "not be able to clearly indicate the boundaries between, but also to seamlessly link citations with their own ideas and arguments" (Wette, 2010, p. 168).

Bartholomea (1986) warned of greater contradiction in the originality paradox within disciplinary communities:

To speak with authority student writers have not only to speak in another's voice but through another's "code" ... through the codes of those of us with power and wisdom. ... Our students may be able to enter into a conventional discourse and speak, not as themselves, but through the voice of the community. The university, however, is the place where "common" wisdom is only of negative value; it is something to work against. (p. 16)

Novice student writers, especially those unfamiliar with the essay topic and content, may not feel like "authors" composing in their own "voice" when working from prescribed course readings to answer prescribed essay questions governed by prescribed stylistic and genre conventions and, ultimately, subject to a standardized and prescribed grading rubric (Pittman et al., 2009). In fact, student writers may feel more like "editors" than "writers" (Pittman et al., 2009) when the writing task privileges the incorporation of multiple sources. With the belief that the more, the better (Li & Casanave, 2012; Stapleton, 2010), and the need to attribute each idea to a source as a demonstration of diligence, students may feel compelled to add unnecessary citations (McCulloch, 2013; Petric & Harwood, 2013).

This suggests that plagiarism as a transgression in academic writing is an issue of academic literacy: knowledge of the language, the subject matter, the genre, the citation protocol, and what is expected by the teacher (Valentine, 2009). Writing is a social process governed by larger social processes of academic conventions and authority, and as a social construct, allegations and findings of plagiarism are shaped by instructors' perceptions of what is good writing and who is a good writer

(Howard & Robillard, 2008). From this perspective, plagiarism is intertwined with writing and social values, epistemologies, and disciplinary differences (Chandrasoma et al., 2004). Borg (2009) explicated how disciplinary differences might be confusing for novice writers and what these differences might look like:

Literary critics regard any kind of copying as an ultimate sin. Historians recognise that to a certain extent whatever students are doing, they are going to be repeating material, reorganising material that they found from somewhere else, as indeed practising historians do ... but we also recognise a lot of the time we are using other people's words and for that reason, again, we tend not to regard it with such a severe eye. (p. 419)

Increasingly, empirical research supports the view of plagiarism as heterogeneous, variable, and largely context-specific, marked with variation between and within departments and faculty in terms of attitudes, perceptions, definitions, and identification (DeJager & Brown, 2010; Marcus & Beck, 2010; Risquez et al., 2013; Shi, 2012), and that decisions to confront cases of student plagiarism are also highly variable (Benesch, 2017; Sutherland-Smith, 2011).

Fighting Fire With Fire: Technology as the Solution to Student Plagiarism

Given the intricacy of characterizing and identifying plagiarism, Leask (2006) problematizes teachers' responsibility to scrutinize students' citation practices through a "battle" metaphor where faculty act as front-line warriors pitted against students as possible offenders who will attempt to pass off the words of others as their own. Teachers may feel conflicted in balancing the role of a teacher with that of a guard detecting, deterring, and punishing plagiarism (Biswas, 2015). Student plagiarism is a difficult situation for both teachers and students. It signifies a breakdown in teacher-student trust, points to issues of low student motivation, and overall suggests ineffective instruction and leadership (Biswas, 2015; Robillard, 2007). In fighting student plagiarism, teachers feel anger and betrayal, yet these emotions are not expressed in their professional setting; rather, teachers wear a face of professionalism and purport to view the matter as an administrative issue.²⁵ Robillard's work is significant in highlighting the affective power of plagiarism in the classroom. In other words, it is more than a technical issue for teachers to teach students how to avoid plagiarism and report transgressions when they appear, just as it is more than a pedagogical issue when L2 writers accidentally omit quotation marks. Embedded in the accusation of plagiarism are emotions of guilt, shame, loyalty, and

²⁵ Teachers' attitudes toward plagiarism, as revealed in non-institutional contexts such as online blogs, convey a more personal desire to vindicate their reputation as a teacher and punish the student offender (Robillard, 2007).

betrayal associated with ethics and integrity and what it means to be a good student/teacher (Biswas, 2015). In this context, policing plagiarism is most problematic in that it is loaded with moral judgment and treated as a crime, an approach that counters pedagogical theories of language learning and writing development (Howard, 1995; Valentine, 2006).

To deal with potential issues of subjectivity and unfairness in diverging judgements on student plagiarism, higher education institutions are increasingly turning to automated anti-plagiarism software as a rapid and effective response. Turnitin is commonly known as the most popular program, used by over one million educators at 10,000 institutions across 135 countries (Turnitin, 2014, as cited in Burton & Childers, 2016). As of 2014, the Turnitin database included 45 billion webpages, 130 million academic articles, and 337 million student papers from which newly submitted student papers are cross-referenced for strings of duplicated text. Duplicated passages are highlighted, and the percentage of copied language is calculated in an “originality report” that teachers use to determine if there is excessive and unattributed borrowing that qualifies as plagiarism.

The use of automated anti-plagiarism tools is not free of controversy. Scholars have pointed out the hypocrisy when instructors use such software to save time as opposed to carefully reading and monitoring students’ writing to determine the language and ideas that students can produce when students’ digital plagiarism is also driven by convenience: to save time that would be spent paraphrasing and summarizing source content (Purdy, 2009). On this point, some question the role of automated software in teaching ethics and academic integrity (Howard, 2010). Even more problematic is the practice of implementing automated plagiarism detection across the program and running each and every student’s work through the software, a practice that implies guilt until proven innocent by a positive original report (Zwagerman, 2008). Determined students can still engage in transgressive borrowing practices through online translation and paraphrasing tools that cannot be detected because automated plagiarism checking algorithms can only identify directly copied language and not unattributed paraphrased content. Paraphrasing software (Rogerson & McCarthy, 2017), translation programs and back-translation²⁶ (Jones & Sheridan, 2015), and even ghostwriting are still readily available to students who want to save time and ensure that they will not be detected. Then, Hayes and Introna (2011) were correct in drawing attention to how plagiarism detection software unfairly targets language learners, who are more likely to directly copy strings of words, rather than those proficient in

²⁶ Back-translation utilizes translation software to translate source texts between multiple languages (e.g., from English to another language and then back to English) to produce a paraphrased text that could evade plagiarism detection software.

the language that fail to attribute ideas, concepts, and lines of argumentation. Copying words has become synonymous with plagiarism (Hayes & Introna, 2011), and Turnitin software has “become an active agent in defining what counts as plagiarism and in constituting who is characterised as a plagiarist” (Bayne, 2016). From this perspective, agency cannot be attributed entirely to either a human author/evaluator or a technological tool but rather is co-constitutive from the intra-action produced between them (Introna, 2014).

New-Materialist/Post-Humanist Approaches in Composition and Literacy Studies

Scholars have begun to recognize that composition and literacy frameworks are limited in addressing the incorporation and mediation of technology and digital resources in higher education (Bhatt et al., 2015; Gourlay, 2015; Hayles, 2012; Jiang, 2016; Lenters, 2014). Indeed, Ware et al.’s (2018) final dimension in their framework of digital literacies and orientations toward L2 writing proposes poststructuralism with a view of writing where “text is just one layer of semiotic resources; writing carries traces of multivocal and multimodal remixing of signs” and that technology “offers endless layering of various semiotic resources and allows for juxtaposition of different artefacts” (p. 310). To explore how texts, semiotic resources, and artefacts operate in computer-mediated L2 writing, digital literacy researchers have turned to actor-network theory (ANT) (Latour, 2005) and post-human theory (Hayles, 1999, 2006)²⁷ to theorize how tools such as mobile devices, digital texts, and internet-based applications have transformed students’ academic literacies, digital literacies, and overall academic writing process (e.g., Gourlay, 2015; Selfe et al., 2009).

From an ANT perspective, computer-mediated writing can be viewed as analogous to ecological systems in which human beings and the material technology formulate a dynamic and co-constituted co-adaptive network that dismantles binaries of social/natural and cultural/material to uncover how composition is designed and determined not only by its human actors (Selfe, McKee & DeVoss, 2009). Agency is co-created and co-distributed between human actors and elements within the network so that the composition process is not predefined or predetermined by the individual writer but co-constructed by different resources (human and nonhuman) made available within the network (Jordan, 2015).

Closely related to ANT approaches, post-humanist orientations also call into the question the relationality between the human and the material by complicating the boundaries of human embodiments and subjectivity to consider how the material and discursive elements of life are

²⁷ Post-human theory is used here as an umbrella term for a compilation of theoretical orientations that challenge humanist approaches in science.

embodied in human consciousness (Braidotti, 2006, 2013; Hayles, 1999, 2006). From a post-human perspective, “there is no essential difference or absolute demarcation between bodily existence and computer simulation, cybernetic mechanism, and biological organism, robot teleology and human goals” (Hayles, 1999, p. 3). Instead, there is “an amalgam, a collection of heterogeneous components, a material-informational entity whose boundaries undergo continuous construction and reconstruction” (Hayles, 1999, p. 3). In relation to digital literacies and the use of digital tools in student writing, Hayles explained this dissolution as follows:

interactions with digital media are embodied, and they have bodily effects at the physical level. Similarly, the action of computers is also embodied, although in a very different manner than with humans. The more one works with digital technologies, the more one comes to appreciate the capacity of networked and programmable machines to carry out sophisticated cognitive tasks, and the more the keyboard comes to seem an extension of one’s thoughts rather than an external device on which one types. Embodiment then takes the form of extended cognition, in which human agency and thought are enmeshed within larger networks that extend beyond the desktop computer into the environment. (2012, p. 3)

Within this entanglement of the social, material, discursive, and affective world, autonomous human agency is disposed of, and “material and human agency reciprocally constitute one another” (Pickering, 2001, p. 173).

Rethinking the Human Subject in Writing Studies

In composition studies, works such as Sidney Dobrin’s *Writing Posthumanism, Posthuman Writing* (2015) and Byron Hawk’s *A Counter-History of Composition: Toward Methodologies of Complexity* (2007) have problematized humanist approaches to composition research, making an argument against a humanist orientation, which for Hawk “operate[s] from an opposition between human intention as active and material context as static and passive, thus privileging human action” (2007, p. 158). Interestingly, Hawk drew on the work of Deleuze and Guattari to reposition the human subject “not (as) a person, a whole, but a part of the whole that is made up of parts: it is part of the machine and also itself divided into cuts from the continuous material flow and parts of the detached signifying chain” (Deleuze & Guattari, 1987, p. 160).

A posthumanist model that “sees humans as functioning parts of life, and any theory or action or change must take this larger, more complex situatedness into account” (Hawk, 2007, p. 158), has profound implications on the capability of writers as individuals to separate themselves from their actions. On this point, Boyle (2016) further questioned the established notion of writer “reflexivity” as

the ability to step outside of oneself and think about one's writing from a detached position. If the writer cannot be separated from what is written, then how can language be representative of the reality it describes? As will be discussed in the following plateau, the Deleuzian assemblage problematizes the issue of voice in the phenomenological empirical tradition and in writing theory. From the perspective of human nature as an assemblage, Appleby and Pennycook (2017) built on the notion of ecolinguistics to account for a "stronger and more dynamic role for objects and space ... a strong focus on both practices—those repeated social and material acts that have gained sufficient stability over time to reproduce themselves" (p. 135). One never writes entirely separate from the other elements in the assemblage.

At present, most of the relevant research on digital composition among L2 writers in EAP fixates on how technology is used by students, teachers, or peers to produce written text, with little impetus to challenge conventional methodologies and epistemologies and the dynamic relationality between the ubiquitous tools used in academic writing and the highly regulated striated space in which academic writing is evaluated. In composition and rhetoric studies, ANT has already been taken up in digital literacies studies, perhaps owing to the transdisciplinary influence between composition/rhetoric and communication studies and cultural studies. However, this interest has not caught on in the EAP tradition, which is still bound to structural linguistics and normative theoretical and empirical orientations that align (more) with cognitivist approaches. This may in part be due to the belief in language education and assessment that accurate measurement of linguistic proficiency and L2 writing is reflected through independent writing without the support of external tools (Oh, 2020). With the proliferation of technologies to assist students' L2 academic composition, scholars may need to propose alternative approaches to enhancing L2 learning, instruction, and assessment, including the treatment of student plagiarism. Halasek (2011) poignantly argued that this is necessary if we accept plagiarism as an issue of literacy and pedagogy rather than one of moral corruption. It is also necessary if we accept that the construct of plagiarism contains the power to transform how students use digital tools in their academic writing.

The purpose of this literature review is to complicate the L2 writing research and to disrupt its view of L2 academic writing, technology, and its relationship to plagiarism. While technology has changed how students perform academic writing, research approaches in L2 writing/EAP perhaps haven't kept up. The scholarship on digitally mediated composition in L2 writing lingers in a cognitivist tradition, especially in terms of reading-to-writing tasks, and though composition studies has moved toward dialogism, this movement hasn't been taken up in meaningful way in EAP/L2 writing instruction.

In other words, in EAP L2 writing, where the focus remains on preparing students for university-level study, the quality and accuracy of students' writing prevails as an indicator of students' ability to undertake more advanced training. The focus on students' textual production overlooks the potential for technological tools as agentic objects to transform students' L2 writing process.

A new wave of materialism-inspired theories is beginning to inform digital literacies research; to a lesser extent, composition studies; and even less so, EAP and L2 writing. These novel approaches call for an ontological shift that recognizes text as one of multiple layers of semiotic resources (Ware et al., 2018) in an entanglement of the bodily, material, and affective elements that make up learning. As Goldsmith (2011) incriminatingly put it:

Contemporary writing requires the expertise of a secretary crossed with the attitude of a pirate: replicating, organizing, mirroring, archiving, and reprinting, along with a more clandestine proclivity for bootlegging, plundering, hoarding, and file-sharing. We've needed to acquire a whole new skill set: we've become master typists, exacting cut-and-pasters, and OCR demons. There's nothing we love more than transcription; we find few things more satisfying than collection. (p. 220, as cited in Benesch, 2017, p. 121)

Arguably, creative rethinking of academic writing is long overdue when we consider the role of human agency in digital composition and the possibility that learning how to write and the production of text do not rely exclusively on humanist ability (cognitive) or human engagement (socio-constructivism and dialogism), but the digital tools involved in student composition practices also shape the writing process and written product.

Intermezzo: A Place for Deleuze in English for Academic Purposes and L2 Academic Writing Instruction?

Over 20 years ago, Ian Buchanan (1999) posed the question of whether the upcoming millennium would begin with “A Deleuzian Century.” Though it has yet to be seen whether this will be actualized, it is evident that the writing of Deleuze (1990, 1994, 1995) and Deleuze and Guattari (1983, 1987, 1994) has increasingly been taken up and applied in diverse fields from the arts, literature, cultural studies, gender studies, and the humanities to political science, environmental studies, geography, natural sciences, mathematics, architecture, and economics (Hickey-Moody & Malins, 2007). Despite the growing interest, these innovative projects have not always been well received. For those familiar with the work of Deleuze, this comes as no surprise, given its premise of dismantling existing epistemological traditions and challenging scholars to think anew. Perhaps it is an understatement to say that Deleuze’s (Deleuze and Guattari’s) intentionally provocative nature and deconstruction of standard language, style, and genre may be frustrating for the unsuspecting reader. Their work is notoriously difficult to access, requiring more than a convenient and comfortable, quick reading. Necessary confusion and patient contemplation are in order for readers to work through transgressive language and ideas so as to undo the commonplace thinking and complacency of traditional epistemologies.²⁸ Appreciating the work of Deleuze requires living with(in) the messiness of a reality masked by structures that create a comforting semblance of systematicity, predictability, and control.

In the simplest terms, Deleuzian thinking defies the superficial order bestowed by positivist science. It seeks to disrupt the illusory structure of an easily contained and understood world. As St. Pierre (2000) explained in her defense of Deleuzian post-modernism:

For some reason, these readers expect postmodernism to be readily accessible and coherent within a structure it works against. When it isn’t, those who employ its critiques are often accused not only of being deliberately obfuscatory but also irrational and even nihilistic. (p. 25)

Reading the work of Deleuze must be difficult, and the highly exclusionary nature of Deleuze-inspired research makes it an easy target for gut reactions and downright resistance; keeping with tradition is much more comfortable than embarking on an unpredictable journey, especially one that endorses and embraces the very unpredictability that scientific research has for so long denied. Without

²⁸ St. Pierre (2014) offered a thorough autobiographic account of the challenges in reading and working with Deleuzian concepts.

understanding the full potential of Deleuzian ontology, one may share Jennifer Greene's (2013) question: how can an ontology that defies order and promotes messiness contribute to the production of knowledge that seeks to improve the human condition? Not surprisingly, there is no quick answer to this question, but there are multiple answers and possibilities when one connects the work of Deleuze to problems in educational research. This type of experimentation, alluded to in the introduction chapter, requires a tenacious listener/reader who must endure learning and thinking through a host of new concepts to fully appreciate the logic and coherence of a philosophy that encourages difference. Only then can one create concepts through which Deleuzian ontology can be put to constructive use.

The more pressing concern (for me at this moment) is how to experiment with Deleuzian ontology and put it to constructive use in this dissertation. Given the pressure and constraint to complete a dissertation within four (or slightly more) years of graduate school, I am uneasy with the unknown. Most important (for me at this moment) is the possibility that this experimentation will fail to produce anything of constructive consequence, which is a worry shared by many graduate students but is of particular relevance to those engaging with experimental methodologies. What if no direct application to the field of second language education emerges? My experience of working with a Deleuze-inspired framework in language education, and more specifically, in the highly pragmatic field of EAP instruction and L2 academic writing, has perhaps given me ample reason to be concerned; I reason that successful uptake of new concepts requires at minimum an interesting and relevant concept, an audience interested in the concept, and the conditions in which the concept can be applied. As Deleuze and Guattari remind²⁹, the concept has to be plugged into the machine in order to work. Given the challenges of working with Deleuzian philosophy, I am not certain that the above criteria can be met.

I hesitate to forecast the reception of this project outside of a readership familiar with, open to, and comfortable with Deleuzian ontology. Although I have been counselled that this should not be of immediate consequence, as my doctoral committee is overwhelmingly supportive of this Deleuzian experimentation, my skepticism extends from my experience in presenting my research at numerous language education conferences in Canada and the United States. Often, I have found the audience interested in, and supportive of, rethinking dominant theoretical and methodological approaches;

²⁹ Remind is a transitive verb to be followed by an object. Grammatically, the person/object who is being reminded should be explicit; however, writing in the assemblage involves destabilising the normative assumption of direct interaction between the writer and the reader. By not specifying the object of Deleuze and Guattari's reminder invokes the possibility that not only the human reader can be affected by the text.

however, I have also noticed discomfort (in the audience) as they listened to my oversimplification of Deleuzian concepts. Indeed, it is challenging, if not reckless, to reduce the complexity of Deleuzian thought to several PowerPoint slides, and arguably, such reductionism is a disservice to all involved, yet on a practical front, it is necessary to devise strategies to reframe key concepts and principles in a way that is accessible (and of interest) to the audience. More problematic (for me at this moment) is the reality that in the highly pragmatic practitioner-based fields of EAP and L2 academic writing, the audience of my research may largely be writing instructors or writing program administrators dealing with heavy teaching loads and large classes of less-than-motivated students. They may be looking for pedagogical solutions. Even though the objective of this dissertation is to enable educators to think about problems differently, there is still a premium for “findings-focused” research with “evidence-based” conclusions on how to reduce incidents of plagiarism and better teach digitally mediated academic writing. This is not to say that writing instructors or program administrators (in general) have no time for or interest in ontological experimentations. Instead, it is more likely that “rupturing” worldviews takes time, patience, openness, and determination, and is hard to serve to those not already curious about or well versed in Western philosophy.

Feedback from academic journals points to similar concerns with clarity, logic, methodological rigor, and evidence-based conclusions. For more “traditional” publications, “good” scholarship is a well-researched compelling argument presented through definitive statements that move from point A to B to C. This is typically arranged in the predefined stages of identifying a research topic and problem, justifying theoretical orientations, detailing methodological procedures, objectively investigating, and finally, proposing a prescriptive set of solutions to the problem. This format is not preferred for the reporting of research that works against the over-coded system of knowledge production. For that reason, intentional deviation from the norm is usually viewed (by more traditional scholars) as methodological weakness (e.g., a larger sample population or more data for analysis), academic neglect (e.g., a more robust literature review), and/or tentative, unconvincing, irrelevant findings (e.g., conclusions are not transferable, and thus inconsequential). Clearly, there is intellectual turmoil in trying to mediate the intentional abstract concepts, language, and style to fit the requirements of a dissertation that is to work within a tradition which I simultaneously seek to disrupt.

I draw attention to the tensions between Deleuzian ontology and the dominant academic and professional orientations that surround me: the practical and applied nature of EAP and L2 writing research rooted in applied linguistics (Matsuda, 1999) and the evidence-based, data-driven resurgence in educational research (Lather, 2013). If we are to experiment in the singularity of the research

assemblage, then these forces and intensities deserve consideration, as they directly contribute (even if I can't say exactly how) to the production of this manuscript. Perhaps these forces produce reservation in how much I can experiment?

I put forward my aspirations for this project in order to contextualize it within the disciplines from which it emerged. My objective with the dissertation is not to convert researchers and educators from various epistemological streams to the ontology that guides my study, nor is it to discredit the wealth of scholarship (from diverse fields and orientations) that this study is built upon. Instead, it is to modestly add to a growing body of scholarship in educational research that problematizes dominant epistemologies (e.g., Goodley 2007a, 2007b; Gough, 2004; Gregoriou, 2004; Lenz Taguchi, 2008; Masny, 2013a, 2013b, 2015, 2016; Semetsky, 2004, 2006) by attempting to think differently about the interconnections between plagiarism and technology in L2 writing, and to be open to the possibilities that emerge when we do so. To work between the positivist tradition of EAP and the ontological orientation of Deleuze is not to find a common ground between incommensurable paradigms so as to traverse the disciplinary and paradigmatic division and satisfy both camps, but rather to create and report a dissertation that works in the middle and, like a rhizome, grows and overflows.

As Strom (2018) explained, deploying Deleuzian concepts and putting them to use require a very careful balancing act that serves the affirmation of difference while producing meaningful consequences. Equally radical yet rigorous, the thought and consistency that makes their (Deleuze and Guattari's) work powerful needs to be conveyed while at the same time remaining accessible to those unfamiliar with their work. With that said, my greatest apprehension in producing this dissertation is that it will be either "too Deleuzian" for use by EAP/academic writing instructors and administrators or not Deleuzian enough for education philosophers. As a teacher who has worked with English language learners for most of my professional life, my dedication is to the students I teach (more than to the philosophy I preach), but I must also satisfy the requirements of a doctoral dissertation. To do this, I understand that I must demonstrate my understanding of Deleuze/Deleuze and Guattari's writing, and I must apply this knowledge with intellectual discipline, but I also hope to make this discussion relevant to those not inclined toward ontological exploration yet curious about and open to re-envisioning their educational practice. In this case, one aim of this dissertation is to reconceptualize the treatment of plagiarism in L2 student writing.

Plateau 3: Ontological Deterritorialization

This project is interested in the intersections between L2 writing, plagiarism, and technology: what happens when these elements connect and transform the composition process/product, and how this complexity can be researched. The research objectives are (1) to think differently about the interconnections between plagiarism and technology in L2 writing and (2) to see what happens to the research when we do so. As such, this study draws on the works of Deleuze (*Difference and Repetition*, 1994; *Logic of Sense*, 1990), and collaboratively, Deleuze and Guattari (*Anti-Oedipus*, 1983; *A Thousand Plateaus*, 1987; *What is Philosophy*, 1994). The following plateau outlines the principles and concepts that guide this project, beginning with a brief overview of how Deleuzian philosophy is taken up in this dissertation. Then, the philosophical concepts of immanence, transcendental empiricism, difference, and the actual/virtual are presented. The purpose here is not to provide clear-cut definitions of these concepts but to contextualize how they were transformative in rupturing and reshaping my own onto-epistemological thinking. Next, another list of concepts is introduced: assemblage, affect, rhizome, becoming, molar/molecular/order-words, smooth/striated, and learning as experimentation, concepts which (from my understanding) can be used to rethink how reality unfolds in language education. Again, the purpose is not to provide a definition so as to establish an “extra-textual truth” (Colebrook, 2010, p. 1). Instead, these concepts are presented to orient the study towards key entry points that guide the conceptual experimentation. One may find that presenting the concepts in this fashion seems disconnected, descriptive, and more akin to a taxonomy. In fact, this strategic organization is inspired by the glossary of terms in Adrian Parr’s *Deleuze Dictionary* (2010), Claire Colebrook’s texts *Gilles Deleuze* (2002a) and *Understanding Deleuze* (2002b), and Monica Waterhouse’s (2011) and Franz Jacobus Kruger’s dissertations (2016). I offer a glossary of terms with the same intention: to introduce the vocabulary that ignited my intellectual curiosity and propelled me to rethink how reality can be conceived, understood, and studied.

An Alternative View of Reality

Deleuzian ontology³⁰ offers an alternative view of reality, one which strikes the very core of (Western) empirical science and the presumed existence of an “essential, centered, unified, coherent,

³⁰ “Epistemology traditionally has been concerned with what distinguished different kinds of knowledge claims—specifically with what the criteria are that allow distinction between ‘knowledge’ and ‘non-knowledge’ to be made” (Usher, 1998, p. 11). Ontology “traditionally has been about what exists, what is the nature of the world, what is reality” (Usher, 1998, p. 11).

agentive knowing human being of Enlightenment who is both the subject and object” of humanist research (St. Pierre, 2017, p. 1080). The decentering of the human subject transforms educational research epistemology and methodology, and as St. Pierre cautions, the “shock” of the ontological turn (away from humanism) has yet to be fully felt (2017, p. 1081). What does this ontological turn entail? For one, paying closer attention to the material world that we inhabit; as Barad reminds, “matter matters” (1998, p. 108). This leads to problematizing the privileged position that discursive practice has long enjoyed and recognizing the limitations of language and discourse and the nonrepresentational nature of reality. Following the ontological turn, reality cannot be reproduced, because each experience is singular, new, and productive, unable to be studied from an outside lens, and unable to be recreated through careful scientific study. Then, from a Deleuzian perspective, human objectivity and subjectivity are replaced with relationality and process whereby it is impossible to step outside oneself to study a phenomenon that is simultaneously being created.

For Deleuze/Deleuze and Guattari, there is no ontological a priori, and the ontological status of any element at any moment is ephemeral and contingent to its relationality to the other bodies and elements that it comes into contact with. As explained below, this is central to the philosophy of immanence. Reality is continuously unfolding in delimited space, free of boundaries that predetermine the form and function of separate entities. Because there is no ontological a priori, and no pre-established identity, the focus is not on what something is (essence) but what it does, how it functions, and what it is capable of producing. All elements are being made and unmade as they come into contact with each other in what Deleuze and Guattari referred to as an assemblage. Within the assemblage, the human is decentered, and thus human agency is replaced by the concept of affect, whereby all elements have the potential to affect and be affected in sporadic ways. Affect operates rhizomatically, creating nonlinear, multiplicitous, and unpredictable connections, which produce becomings, that is, the constant states of movement as elements transform based on their interaction and relationality within the assemblage. Then, for Deleuze and Guattari, individuals do not inherently possess greater agency or autonomy than the material and social elements within their surroundings; the ongoing affective connections between human and nonhuman elements mean that reality is in constant flux, and the ability of the human object (the research) or subject (researcher producing the research) is equally entangled within the research experience. One can then begin to appreciate the profound implications that a Deleuzian approach may have on educational scholarship.

A Philosophy of Immanence

Immanence

A fundamental term (and aim) of Deleuze's work is establishing a philosophy of immanence (Colebrook, 2002b, p. xxiv). As alluded to above, Deleuze (and Guattari) wrote in response to the dominance of transcendence and dualisms that distinguish outside/inside, subject/object, and mind/matter. "The field of immanence is not internal to the self, but neither does it come from an external self or a nonself. Rather, it is like the absolute Outside that knows no Selves because interior and exterior are equally a part of the immanence in which they have fused" (Deleuze & Guattari, 1987, pg. 156). Transcendence and the ability to step outside of life to judge and represent the thoughts and perception of a reality being acted out on the other side forms the basis of Western science (Colebrook, 2002a; May, 2005). For Deleuze, no such divided world exists. In other words, thoughts do not occur outside of the world that they think about. Thoughts are not a representation of a separate subject (of thought) (May, 2005). Thought is a part of the world from which it emerges, and thought with(in) that world produces very real and significant outcomes. There is only a world of immanence that has no inside or outside other than itself, such as like a piece of paper folded into a Japanese origami figure. In Japanese origami, a sheet (of paper) is folded into various recognizable figures (perhaps a swan, or a tree). The piece of paper folded into a swan can be unfolded and reconfigured into something else. Sides and sections that were once the outer layer now function as the internal folds, making the initial categorization of interior/exterior inconsequential (May, 2005). The material that produced the swan and later the tree has transformed in form and function but not in substance and still possesses the capability to be reconfigured into new forms. Because of the potential to move from one function to another,

everything happens as an expression of that particular piece of paper. ... Folding, unfolding, refolding. Substance folds, unfolds, and refolds itself in its attributes and its modes, to which it remains immanent. It is always substance that, in folding and unfolding itself, remains within those folds. ... there is no distinction between layers, levels, or types of being. There is no transcendence, only immanence. (May, 2005, p. 38)

On a plane of immanence, superficial divides are broken down so that there is only one plane of being in which everything occurs (Colebrook, 2002b). To describe the plane immanence, Deleuze and Guattari (1987) referred to strata as a force which separates, rank and file hierarchy, between elements:

For example, all we need to do is to sink the floating plane of immanence, bury it in the depths of Nature instead of allowing it to play freely on the surface, for it to pass to the other side and

assume the role of a ground that can no longer be anything more than a principle of analogy from the standpoint of organization, and a law of continuity from the standpoint of development. The plane of organization or development effectively covers what we have called stratification: Forms and subjects, organs and functions, are “strata” or relations between strata. The plane of consistency or immanence, on the other hand, implies a destratification of all of Nature, by even the most artificial of means. (pp. 269-270)

Immanence dispels the notion of an external higher truth awaiting discovery. Because truth does not lie outside and separate from the subject, reality, and existence do not require interpretation and representation, “as life is lived directly and immediately. We do not perceive a picture or idea of the sun, we experience sunlight itself” (Colebrook, 2002, p. 80). By dissolving the subject/object divide, immanence ruptures the tradition of human rational thought, researcher objectivity, and the representational power of language. This has profound implications for how research is conducted and how knowledge is produced, as explained through the Deleuzian principle of transcendental empiricism.

Transcendental Empiricism

Extending immanence to science, transcendental empiricism seeks to “determine the conditions of real experience, which are not larger than the conditioned and which differ in kind from the categories” (Deleuze, 1994, p.68). Transcendental empiricism begins with the experience, rather than a primary subject of the experience (such as human, matter, consciousness, or the world). Experience itself is the starting point. This entails that the experience be approached free of pre-established ideas or concepts. We experience the world through our senses, and for Deleuze, no concept should precede the perception of the sense (Colebrook, 2002a). This becomes problematic because we perceive and describe the world through pre-established language, creating a bind where experience is limited to what we already know (May, 2005). The world is then mediated through pre-existing concepts, which perpetuates the divide between experience and representation.

As such, Deleuze calls for transcendental empiricism (not to be confused for transcendentalism, which it counters), where experience is not pre-given by constructs into which we are socialized but is pre-personal, singular, and particular (Masny, 2013b). Transcendental empiricism returns experience to the “real conditions of actual experience rather than for abstract condition of any possible experience” (Baugh, 2010, pp. 289–290) because the world is experienced in unique ways at each moment rather than a generalized format applicable to others.

Empiricism truly becomes transcendental, and aesthetics an apodictic discipline, only when we apprehend directly in the sensible that which can only be sensed, the very being of the sensible:

difference, potential difference and difference in intensity as the reason behind qualitative diversity. [...] The intense world of differences, in which we find the reason behind qualities and the being of the sensible, is precisely the object of a superior empiricism. (Deleuze, 1994, pp. 56-7)

No two individuals, elements, entities, and moments are identical, and therefore experience should not be reduced to sameness.

Transcendental empiricism wards against doxa, the image of thought, and the associated image of language (Deleuze, 1994), which problematizes the interdependence between language, representation, and epistemology (May, 2005). Deleuze and Guattari (1987) explain representation as the law of the book:

The law of the book is the law of reflection, the One that becomes two. How could the law of the book reside in nature, when it is what presides over the very division between world and book, nature and art? One becomes two: whenever we encounter this formula, even stated strategically by Mao or understood in the most “dialectical” way possible, what we have before us is the most classical and well reflected, oldest, and weariest kind of thought. Nature doesn't work that way. (p. 5)

In the law of the book, meaning is conveyed through shared language so that the perspectives and concepts assigned to objects and situations simultaneously reify the pre-assigned common understanding, creating a repetitious cycle that limits new discoveries (Krejsler, 2016). As Colebrook (2002a) asserted, “Mind represents the order of the world” (p. 95), and because language cannot be separated from thought and thought cannot be separated from the worldview that forms reality, representation binds language, thoughts, and observations together so that they function and mutually co-produce, making reality understandable. While shared language (and representation) is essential for the most basic communicative functions, representation may be detrimental in that it ignores the less (or not) obvious and what was not actualized/observable (May, 2005) and continues to produce a generic constructivist view of the world. This maintains a generic constructivist view of a transcendent world. Deleuze and Guattari (1987) situate transcendence in the Western philosophical tradition: “Transcendence: a specifically European disease. Neither is music the same, the music of the earth is different, as is sexuality: seed plants, even those with two sexes in the same plant, subjugate sexuality to the reproductive mode” (p. 18). As such, a central objective of transcendental empiricism is to address sameness and difference (as will be explained in the section on difference).

One conceptual tool that Deleuze offered to disrupt the everyday common thinking and representational logic that links experiences to language is the pairing of affect and percept. Produced through art, affect is not the meaning or representation of content, image, or experience but rather the response to it. Colebrook (2002a) illustrated these concepts with the following example: affect is the feeling of disgust toward or the recoil of the nostril from a foul smell, while percepts are what is emitted and received, in this case, the foul odour. Here, it is important to note the distinction between the forces (the percept of smell) and the experience (affect, as the reaction to the smell). The smell and a reaction to it are not one and the same even though they are easily conflated as such. Distinguishing between percept and affect opens up the possibility that a foul smell can produce a range of affects, some immediate and expected, and others delayed and unsuspected. However, affect, with its many possibilities to express individual uniqueness, should not be mistaken for individual subjectivity or individual difference (as humanist expressions because it is not entirely dependent on any subject).³¹ Deleuze (1986) reminded, “The affect is impersonal and is distinct from every individual State of things” (pp. 98–99), guarding against the conclusion that affect is experienced in a particular way *because* of the experiencing subject. Detaching affect from individual subjectivity reifies the singularity of immanence, the impersonal in transcendental empiricism, and the privileging of difference.

Difference

Deleuze’s principle of difference is ambitious and should be clarified so as not to collapse the term to its more conventional definition. In common usage, difference is considered as difference from the same, that is, conveying deviation from what is similar. For Deleuze, this is problematic because it emphasizes sameness, with difference being secondary (the result of deviation from sameness) (May, 2005). Indeed, for Deleuze (1994), transcendent thinking and representational logic err in reducing “difference to identity, if only in relating it to a third term as the centre of comparison between two supposedly different terms” (p. 65). In that sense, identity and sameness precede difference. Rejecting the privileging of sameness in traditional science, difference is

a way of seeing the world: it is composed not of identities that form and reform themselves, but of swarms of difference that actualize themselves into specific forms of identity. Those swarms are not outside the world; they are not transcendent creators. They are of the world, as material

³¹ “Sensations, percepts and affects, are beings whose validity lies in themselves and exceeds any lived. They could be said to exist in the absence of man because man, as he is caught in stone, on the canvas, or by words, is himself a compound of percepts and affects. The work of art is a being of sensation and nothing else: it exists in itself” (Deleuze & Guattari, 1994, p. 164).

as the identities formed from them. And they continue to exist even within the identities they form, not as identities but as difference. From their place within identities, these swarms of difference assure that the future will be open to novelty, to new identities and new relationships among them. (May, 2005, p. 114)

In transcendental empiricism, which is rooted in the particularity and singularity of experience, emphasis should be placed on difference rather than sameness (even if in ways that are not clear or visible to the human eye). Difference is present, and the focus of transcendental empiricism is to recognize “the singularity of experiences and practices, rather than merely seeing these as either the instances of some universal rule or exceptions to the rule” (Baugh, 2010, p. 290). May (2005) further encouraged us to tolerate and celebrate the unseen:

Philosophy is ontology; but what there is cannot be identified. Or better, what can be identified is only a single manifestation, a single actualization, of what there is. What there is is difference: a difference that is not simply the distinction between two identities (which would subordinate difference to identity) or the negation of one of them (which would think of difference only negatively). What there is is a difference in itself, a pure difference that forms the soil for all identities, all distinctions, and all negations. (p. 21)

As such, “difference is never a negation but a creation . . . never negative but essentially positive and creative” (Deleuze, 1991, p. 103). Creative difference may not be actualized; it may not manifest in directly observable and measurable qualities, but it operates in the virtual creating unforeseen potential. Deleuze (1986) elaborates on difference as potentialities in the virtual through example of a knife:

Brightness is not the same as a particular sensation, nor decisive-ness the same as a particular action. They are pure possibilities, pure virtualities, which will be accomplished in particular conditions by the sensation that gives us the knife under the light, or by the action of the knife in our hand. (p. 106)

At a superficial (actual) level, two distinct elements may seem identical, but difference becomes apparent in relationality, history, and potential. This distinction becomes apparent in the subsequent discussion of intrinsically interdependent fields of the actual and virtual.

A Conceptual Toolbox

A philosophy of immanence provides the ontological basis of reality. To explain how immanence functions in day-to-day life, Deleuze and Guattari offered a collection of philosophical concepts that not only account for how reality unfolds but also encourage movement toward a reality that affirms

difference and creativity, rather than stagnation in a worldview that continues to reinforce dogmatic identities. The concepts presented below should not be viewed as separate units with fixed identities. They do not work independently of each other but must be viewed as contingent and relational to the concepts that they connect to as well as the pre-conceptual context from which they emerged. In that sense, concepts are created from existing events, but concepts do not reflect or represent any one object. Concepts are not transcendental definitions that act as an image of another; a concept “has no reference: it is self-referential; it posits itself and its objects at the same time as it is created” (Deleuze & Guattari, 1994, p. 22). Then, concepts must be viewed as tools, part of a conceptual toolbox that can be used to experiment with the problems we encounter. As tools, concepts should be understood in terms of their potential (not their form or internal parts) to tackle problems in a way that affirms difference.

First, I will describe the following concepts—actual/virtual, assemblage, affect, rhizome, becoming, molar/molecular, order-words, smooth/striated, and learning as experimentation—based on their potential capacities. Then, in the subsequent section, these concepts will be put to work to inform how second-language writing, plagiarism, and technology can be reconceived through an ontological perspective that privileges immanence, interconnection, movement, and difference in order to address the problem of/in/with plagiarism.

The Actual/Virtual

On Deleuze’s plane of immanence, the unknowable and unperceivable dimension of existence is just as important as, if not more than, the tangible reality that manifests in everyday life. In fact, what is experienced (actualizations) in the “actual” realm is based on the working of the “virtual” (unactualized) realm. These two realms (actual/virtual) function together, with the virtual generating the conditions necessary for actualization (to occur in the actual realm), yet the virtual is also shaped by the conditions actualized: “the virtual must be defined as strictly a part of the real object—as though the object had one part of itself in the virtual into which it plunged as though into an objective dimension” (Deleuze, 1994, p. 209). The virtual acts as the engine of the actual generation or making possible of the objects, elements, forces, flows, and intensities that compose everyday life (Tiessen, 2012). Events in the actual feed back into the virtual to reconnect and further generate actualizations. In that sense, reality is both virtual and actual, precluding the division of virtual/actual as dichotomous, whereby the actual realm is enacted through representation, while the virtual dimension is free from the structures that contain and categorize (Colebrook, 2002b). Deleuze and Guattari (1987) explained:

“Potential” and “virtual” are not at all in opposition to “real”; on the contrary, the reality of the creative, or the placing-in-continuous variation of variables, is in opposition only to the actual

determination of their constant relations. Each time we draw a line of variation, the variables are of a particular nature (phonological, syntactical or grammatical, semantic, and so on), but the line itself is apertinent, asyntactic or agrammatical, asemantic. Agrammaticality, for example, is no longer a contingent characteristic of speech opposed to the grammaticality of language; rather, it is the ideal characteristic of a line placing grammatical variables in a state of continuous variation. (p, 99)

As a realm of pure potential, the virtual dimension is in constant movement (flows, forces, and intensities), exceeding and differentiating itself from the discrete units that have been actualized. All of the virtual goes into actualizations, but all of the virtual is not actualized. “The whole of life or the totality is not given—the whole is virtual, not actual, for we cannot know the future in advance, nor can we determine the effects of the past. And this virtual whole is not a collection of beings, but potentials or possibilities of becoming” (Colebrook, 2002b, p. 57). Indeed, most of what occurs in the virtual does not manifest in the actual yet remains available for future potential actualizations (Tiessen, 2012). The interdependence between actual and virtual speaks to the view of immanence as boundless space dissolved of structure. The physical structure that defines the borders of an element (such as human skin, or the plastic covering of a cellphone) is secondary to the forces and flows that connect and interact between that element and what surrounds, dissolving the binaries between “structure/agency, reason/emotion, human/non-human, animate/inanimate, and inside/outside” (Fox & Alldred, 2015a, p. 399). For Deleuze, these borders only become relevant in the actual dimensions, the tangible world where actions, thoughts, events, and perceptions are played out through connections occurring in the virtual.

As Colebrook (2002b) explained,

Deleuze argues that the distinction between inside and outside depends on specific events within one single plane of being. We can think of this plane as virtual totality. From this virtual whole certain beings are actualised, and each event of actualisation creates an inside and an outside. We can begin to think of this imbrication of the actual and the virtual in terms of genetics and genetic creation. DNA, for example, is a virtual power; our genes hold information or a potential to become which is not yet actualised, and which may—depending upon what it encounters—take a number of forms. It is from this virtual potential to become that each actual life is effected. We can consider the virtual totality as the potential or power of life in general to become. We can only have an actual world, or worlds. (p. 52)

In other words, “whatever the breaks and ruptures, only continuous variation brings forth this virtual line, this virtual continuum of life, ‘the essential element of the real beneath the everyday’” (Deleuze & Guattari, 1987, p. 110). The concept of the actual/virtual plane allowed Deleuze to privilege future potential rather than what is (occurring, present, and observable). Through the actual/virtual distinction, Deleuze made space for the possibility to think beyond and forge new ways of knowing.

Assemblage³²

Within this boundless space of the plane of immanence, relationality is paramount, as elements, entities, forces, and flows interconnect in multiplicitous, heterogeneous entanglements. “There are only relations of movement and rest, speed and slowness between unformed elements ... there are only haecceities, affects, subjectless individuations that constitute collective assemblage” (Deleuze & Guattari, 1987, pp. 292–293). As introduced in the first plateau, central to Deleuzian thinking is the concept of assemblage, which can best be understood as multiple and diverse heterogeneous elements and objects connecting, entering into relation with others in unpredictable ways, and making and unmaking each other, all while working together towards indeterminate outcomes (Wise, 2005). Assemblages can then be viewed as “machines” (Deleuze & Guattari, 1987) in which all components work together, at times in unpredictable ways, as they encounter foreseen and unforeseen actions and events to create new ways of functioning. Colebrook (2002a) differentiated organisms, mechanisms, and machines:

An *organism* is a bounded whole with an identity and an end. A *mechanism* is a closed machine with a specific function. A *machine*, however, is nothing more than its connections; it is not made by anything, and has no closed identity. (p. 56)

Colebrook’s classification extends from Deleuze and Guattari (1987) explanation of a book as a machine:

A book itself is a little machine; what is the relation (also measurable) of this literary machine to a war machine, love machine, revolutionary machine, etc.—and an abstract machine that sweeps them along? We have been criticized for overquoting literary authors. But when one writes, the only question is which other machine the literary machine can be plugged into, must be plugged into in order to work. Kleist and a mad war machine, Kafka and a most extraordinary

³² “Assemblage” is an English word used by translator Brian Massumi for the French term *agencement* in *A Thousand Plateaus*. The term “assemblage” has been problematized for not fully conveying contingency and unpredictable potential (see Buchanan, 2017, for a thorough discussion), and select scholars (e.g., Bangou, 2014) continue to use the original French *agencement* in their work.

bureaucratic machine . . . (What if one became animal or plant through literature, which certainly does not mean literarily? Is it not first through the voice that one becomes animal?) Literature is an assemblage. (p. 4)

Assemblages can be understood in terms of their composition and operation. The assemblage consists of two axes: The first axis is a continuum including content (human/nonhuman bodies) and expression: “a *semiotic system*, a regime of signs, and the content becoming therein a *pragmatic system*, actions and passions. It is the double articulation face-hand, gesture-word, and the reciprocal presupposition between the two” (Deleuze, Guattari, & Stivale, 1984, pg. 9). The second axis reflects de- and reterritorialization, whereby constant movement stabilizes and destabilizes the entanglement of entities (Deleuze & Guattari, 1987). These axes and elements are not infinite but are bound by territory: “Any assemblage is territorial first. The first concrete rule of assemblages is to discover the territoriality which they envelop because there always is one: in their garbage can or on their bench....The territory makes the assemblage” (Deleuze, Guattari & Stivale, 1984, pp. 8-9). Therefore, the objects, subjects, expressions, and matter operating in relationality within this territory are relevant not for their pre-given substance but for their function and their relationality to other elements that they come into contact with.

On this point, Deleuzian scholar Ian Buchanan (2017) has critiqued the popularity of the English translation of the term assemblage for its denotation of the verb ‘to assemble’ which means ‘to join, to gather’ for presupposing an ordered connectivity, or a compilation that “works with a pre-existing set of entities and gives it a different order” (p. 458). In contrast, the derivative of *agencement*, from the French verb ‘*agencer*’ means ‘to arrange, to lay out, or to piece together’ which suggests territory but without a specific order. Preferring the latter, Buchanan (2017) reminds that although *agencement* as a composition (and not a compilation) of elements “starts from scratch and builds up to something that may or may not have order”, its English translation into assemblage does not infer utter randomness but rather that the elements involved and their potential function has yet to be determined.

This indeterminacy of the assemblage is central to the philosophy of immanence, as no element holds pre-established fixed status but instead operates on relationality with undefined capacity. For Deleuze, there is no human hierarchy and no individualist center. Human agency and the notion of humans as rational actors actively performing and creating their actions are disposed of to the point where there is no individual independent “subject” that creates conditions, incidents, or outcomes but rather parts of the system working collectively. Agency is dispersed in sporadic, non-fixed, non-static

ways through affective flows that work to connect components within the bound system. As such, for Grosz (1994), assemblage presents

an altogether different way of understanding the body in its connections with other bodies, both human and non-human, animate and inanimate, linking organs and biological processes to material objects and social practices while refusing to subordinate the body to a unit of a homogeneity of the kind provided by the bodies subordination to consciousness or to biological organizations. (p. 165)

In the words of Deleuze and Guattari (1987),

There is no longer a tripartite division between a field of reality (the world) and a field of representation (the book) and a field of subjectivity (the author). Rather, an assemblage establishes connections between certain multiplicities drawn from each of these orders, so that a book has no sequel nor the world as its object nor one or several authors as its subject. In short, we think that one cannot write sufficiently in the name of an outside. The outside has no image, no signification, no subjectivity. The book as assemblage with the outside, against the book as image of the world. (p. 23)

The above passage expresses the principle of immanence inherent to the operation of the assemblage. However, the passage also risks overstating the boundlessness of entities as one collective blur. Thus, it is necessary to clarify the nature of relationality between elements as immanent, impersonal, and affective:

one of reciprocal presupposition (one implies and demands the other but does not cause or refer to it, for example a sunset is an array of colours produced by the diffraction of light, but this does not cause us to see it as beautiful or melancholic; by the same token, our concepts of beauty and melancholy do not compel us to apprehend sunsets in this way. (Buchanan, 2015, p. 390)

The potential of difference in the relationality between elements within the assemblage counters the presumption of sheer determinism and dependency. Singularity, difference, and affective forces (the affects and percepts that are independent from the bodies/expressions that produced them) are what maintains the experimental potential of Deleuzian ontology.

Affect

For Deleuze, the assemblage operates through the concept of affect. Affect replaces the notion of agency (as an ability to act) with a productive capacity that can “affect and be affected,” in that it may or may not change the state or capacities of the entity (Massumi, 1998, p. xii). Bonta and Protevi (2004)

explained, “Affect includes the (‘active’) capacities of a body to act and the (‘passive’) capacities of a body to be affected or to be acted upon; in other words, what a body can do and what it can undergo” (p. 49). An entity’s flexibility to affect and be affected gives way to unforeseen possibilities: “we know nothing about a body until we know what it can do, in other words, what its affects are” (Deleuze & Guattari, 1987, p. 257). Affect explains the ongoing movement of life:

In its largest sense, affect is part of the Deleuzian project of trying-to-understand and comprehend, and express all of the incredible, wonderful, tragic, painful, and destructive configurations of things and bodies as temporally mediated, continuous events. (Colman, 2010, p. 11)³³

The assemblage continues to operate, with affects connecting to produce subsequent affective capacities, leading to further affective connections (Deleuze & Guattari, 1987, p. 400).

Affect runs through the assemblage, producing transformations, and rebukes the humanist notion that with sufficient agency, the human subject can consciously control the surrounding circumstances. Affect is also relevant in reaffirming the philosophy of immanence in that affective connections are a result of spontaneity, as opposed to pre-established forces of the past. Affect then works against representational logics that transcendental empiricism problematizes, such as the ability to categorize and codify observable phenomena and the tendency (within traditional modes of scientific inquiry) to rely exclusively on what can be identified, measured, and labelled. Affect allows for transcendental empiricism to work between the actual and virtual and “imagine forward” (Lather, 2013) of a world that is yet to come (Coleman & Ringrose, 2013). Coleman and Ringrose (2013) summarized affect as the movement of life, including

the sensations, forces, and movements beneath the skin in matter, in cells and in the guts as well as between individuals and groups. This kind of empiricism traces intensities of affects that move and connect bodies subatomically, biologically, physically and culturally. It doesn’t privilege human interpretation or conscious perception and the bodies that are animated by affects are by no means restricted to human bodies. (p. 5)

Affect makes Deleuze’s decentering project possible by undoing human subjectivity and complicating the explanatory power of readily packaged experience described and understood through pre-established language.

³³ “Deleuze uses the term ‘affection’ to refer to the additive processes, forces, powers, and expressions of change—the mix of affects that produce a modification or transformation in the affected body” (Colman, 2010, p. 11).

Rhizome

Affective connections are rhizomatic. Rhizomatic connectivity (as well as rhizomatic thinking) is derived from the popular concept of the rhizome. The rhizome takes its origin from botany, in which it is a bulb or tuber with an underground horizontal stem that grows exponentially as new shoots sprout to further spread and intertwine. For Deleuze, the rhizome can take diverse forms “from ramified surface extension in all directions to connection into bulbs and tuber. ... The rhizome includes the best and the worst: potato and couchgrass, or the weed” (Deleuze & Guattari, 1987, p. 7). The concept of the rhizome, as presented in *A Thousand Plateaus*, is “an acentered, nonhierarchical, nonsignifying system ... defined solely by the circulation of states” (Deleuze & Guattari, 1987, p. 21). The lines of the rhizome wrap around it so that there is no subject or a body as a core, only relationality between the intersecting lines (Bogard, 1998). These surrounding lines are characterized by six principles: connection, heterogeneity, multiplicity, asignifying rupture, cartography, and decalcomania. “At any point a rhizome can be connected to any other, and must be. ... This is very different from the tree or root, which plots a point, fixes an order. ... A rhizome ceaselessly establishes connections” (Deleuze & Guattari, 1987, p. 7). The lines of a rhizome may not be directly evident (occurring beneath the surface), may not follow an established order (random and spontaneous), and may suddenly rupture unpredictably but temporarily. A rhizome “may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines” (Deleuze & Guattari, 1987, p. 9).

A central tenet of this project is thinking rhizomatically, as opposed to the traditional linear logic of tree thinking. Drawing upon the concept of a tree, arborescent thinking extends from a beginning point (roots) through a centralized stem (trunk) providing a firm core, which then breaks off in separate directions (branches) but leaves a clear tracing of its origins and foundations (Gough, 2005). Tree thinking exemplifies over-coded tracing that seeks to represent reality as truth and reproduce an image of thought. Deleuze and Guattari (1987) encouraged rhizomatic thinking by stating, “We are tired of trees. ... They’ve made us suffer too much” (p. 15).

Waterhouse (2011) succinctly conceptualized rhizomatic thinking in contrast to tree thinking in the following table:

Table 2: Two Different Types of Thinking

Rhizomatic thinking	Arborescent thinking
Is unpredictable, as it does not follow predetermined lines and logic. New connections	Like the branches of a tree follows pre-established logic to make linear arguments and final conclusions.

can form at any point, allowing for new lines of thought.

Moves beyond tracing and representation to mappings that highlight potential difference.

Functions through connectivity and multiplicity, principles of the rhizome.

Affirms immanence by thinking in the present moment and creativity by looking outward to new possibilities.

Produces tracings that attempt to trace reality in order to reproduce the same (even though nothing is entirely the same).

Is associated with the hierarchical image of a rooted tree with extended branches.

Is predetermined by molar structures that seek to reproduce.

The concept of the rhizome refutes what Deleuze viewed as essentialized, universalist, hierarchical, linear, dichotomous, reductionist, and fixed thinking (Deleuze & Guattari, 1987). However, the rhizome and the tree are not static or dichotomous but hold the possibility to transform into each other: Tree thinking “operates as a transcendental model and tracing, even if it engenders its own escapes,” while rhizomatic thinking “operates as an immanent process that overturns the model and outlines a map, even if it constitutes its own hierarchies, even if it gives rise to a despotic channel” (Deleuze & Guattari, 1987, p. 20).

The lines of the rhizome make transformation possible through the power of affect to form connections between elements within the assemblage. It is the constant movement of rhizomatic lines that privileges movement and transformation over fixity and essence:

The tree is filiation, but the rhizome is alliance, uniquely alliance. The tree imposes the verb “to be,” but the fabric of the rhizome is the conjunction, “and ... and ... and ...” This conjunction carries enough force to shake and uproot the verb “to be.” Where are you going? Where are you coming from? What are you heading for? These are totally useless questions. ... *Between* things does not designate a localizable relation going from one thing to the other and back again, but a perpendicular direction, a transversal movement that sweeps one *and* the other way, a stream without beginning or end. (Deleuze & Guattari, 1987, p. 25)

It is also the lines of rhizomatic thinking that allow for ongoing experimentation and becoming.

Becoming

Immanence answers the “what” of existence, and the process of becoming answers how reality unfolds (Colebrook, 2002). For Deleuze, individuals and individual phenomena are always in the state of

becoming, where the ongoing creative expression of difference is never complete. “Becoming is the movement through a unique event that produces experimentation and change: a state of being-in-between” (Jackson, 2013, p. 116). Becoming is

certainly not imitating, or identifying with something; neither is it regressing-progressing; neither is it corresponding, establishing corresponding relations; neither is it producing, producing a filiation or producing through filiation. Becoming is a verb with a consistency all its own; it does not reduce to, or lead back to, “appearing,” “being,” “equaling,” or “producing” ... becoming produces nothing other than itself. (Deleuze & Guattari, 1987, p. 239)

“Becoming-woman,” “becoming-animal,” and “becoming imperceptible” (Deleuze & Guattari, 1987, pp. 264–305) are not based on how to develop into a woman, an animal, or something imperceptible. Rather, becoming is what a woman, animal, or imperceptibility might become that it is not (Colebrook, 2002). However, becoming should not be viewed as the line between two points, such as becoming-girl (a girl naturally through age becoming a woman), or becoming-girl (a girl through education becoming a high school graduate). For Deleuze, such linearity would be too simple, defying the unforeseeable power in the disconnect between affect/percept and actual/virtual. In becoming, there is still a mysterious gap where one cannot observe or theoretically deduce the complete nature or implications of the connection:

A line of becoming is not defined by points it connects ... on the contrary, it passes *between* points, it comes up through the middle. ... The line of becoming that unites the wasp and the orchid produces a shared deterritorialization: of the wasp, in that it becomes a liberated piece of the orchid’s reproductive system, but also of the orchid, in that it becomes the object of an orgasm in the wasp, also liberated from its own production. (Deleuze & Guattari, 1987, p. 293)

The process of becoming occurs through deterritorialization and, consequently, reterritorialization as movements that produce change: “deterritorialization frees a possibility or event from its actual origins” (Deleuze, 1986, p. 96). Becoming is very much an experimentation, like taking a leap into the unknown. Likewise, learning can be viewed as a deterritorialization—that is, an encounter with real-world problems that ruptures and destabilizes the norm—and reterritorialization as a temporary state, for example, of coming to terms with the problem and returning to a zone of comfort. As Colebrook (2002b) stated,

Life creates and furthers itself by forming connections or territories. Life connects with plants to allow photosynthesis. Everything, from bodies to societies, is a form of territorialisation, or the connection of forces to produce distinct wholes. But alongside every territorialisation there

is also the power of deterritorialization. ... The very connective forces that allow any form of life to become what it is (territorialise) can also allow it to become what it is *not* (deterritorialise). (p. xxii)

Because reality is in a constant becoming, labels that serve to recognize sameness are irrelevant, for they too are shaped by ongoing change just as much as the entities which they seek to categorize, “for as someone becomes, what he is becoming changes as much as he does himself” (Deleuze & Parnet, 1987, p. 20). Therefore, it is senseless to attempt to identify and label becoming, or to define entities or phenomenon through the process of becoming. Transformation through becoming draws upon the concepts introduced above, including rhizomatic lines, affective connections, dynamic relationality in the operation of the assemblage, and interdependence between actual and virtual, all of which make possible the notion of an immanent gap, an in-between, that evades capture.

Molar/Molecular

Becoming can also be understood through the concepts of molar, molecular, and lines of flight. Related to the pairings of the actual/virtual realm, arborescent/rhizomatic, and deterritorialization/reterritorialization are the concepts of molar/molecular. Deleuze drew on principles from chemistry when using the adjectives molar/molecular to contrast stable units of mass (molar) with microscopic intangible intensities, flows, and forces, which are molecular. One function of molar/molecular can be explained through Manuel DeLanda’s example of the TV weather map (as referred to in Cremin, 2016). Geographic markers, borders that divide regions and countries, represent molar lines. The molecular is less defined. The molecular includes the varying intensities, forces, and flows that produce weather and sweep across the molar, including conditions such as air pressure and temperature that produce what is actualized as sun, rain, or snow. Molecular forces transcend the molar. Moreover, these molecular elements (temperature, air pressure, and humidity) cannot be quantified in terms of weight, length, or volume, but instead vary in terms of degree. Caution should be taken to not conflate molecular with virtual, as temperature (which is molecular) can be felt and measured through a thermometer and is actualized. What remains in the virtual realm is how molecular and molar lines connect, intersect, co-adapt, and work together to produce the weather experienced.

As Deleuze’s concepts allow for multiple uses and functions, molar lines also refer to the institutions, codified behaviours, norms, and expectations that guide, contain, and are necessary for the orderly functioning of society:

Whether we are individuals or groups, we are made up of lines and these lines are very varied in nature. The first kind of line which forms us is segmentary—or rigid segmentarity ... family-

professions; job-holiday; family—and then school—and then the army—and then the factory—and then retirement. (Deleuze & Parnet, 2007, p. 124)

However, the lines of rigid segmentarity are not impenetrable, nor are they fossilized. In fact, for Deleuze, molar lines are only rigid because they present themselves as such, creating the illusion of stability and permanence to construct and reify routine practices, values, and thoughts (Krejsler, 2016). Molar structures perpetuate fixed ways of doing and inhibit creativity and experimentation (May, 2005). Even within this fixity, the molar is malleable through the molecular lines that are contained within molar forces and hold the possibility of molecular flux:

Many things happen on this second kind of line—becoming, micro-becomings, which don't even have the same rhythm as our "history." ... A profession is a rigid segment, but also what happens beneath it, the connections, the attractions, and repulsions, which do not coincide with the segments, the forms of madness which are secret but which nevertheless relate to the public authorities. (Deleuze & Parnet, 2007, pp. 124–125)

The molecular can construct and reify the molar, yet can also destabilize and, ultimately, destroy what has been established, "to 'pulverize the world' and in the same blow, 'to spiritualize dust'" (Deleuze, 1993a, p. 87, as cited by Connelly, 2010, p. 178), because beneath both the molar and molecular are what Deleuze called "lines of flight."

"Lines of flight play two roles: they determine both the molar and molecular, and they offer other political adventures—and other political dangers" (May, 2005, p. 137). Lines of flights are material, defining societies by providing the elements to form molar identities and territories, but at the same time can also deterritorialize what they created through molecular ruptures that destabilize existing structures. These three lines work together, are entangled and immanent.

We have as many tangled lines as a hand. We are complicated in a different way from a hand. What we call by different names—schizoanalysis, micro-politics, pragmatics, diagrammatism, rhizomatics, cartography—has no other object than the study of these lines, in groups or in individuals. (Deleuze & Parnet, 2007, p. 125)

By their very name, lines of flight also invoke escape, unpredictability, and the unforeseen, which again correspond to the overarching objective of Deleuzian ontology: to work within the unpredictability of reality and generate possibilities to create anew (Deleuze & Guattari, 1987).

Order-words

Molar lines of rigidity are necessary to shape how communication occurs through shared language. Language is necessary for shared meaning to exist, and thus intelligibility between speakers

and interlocutors. In *A Thousand Plateau*, Deleuze and Guattari put forward the view of language as a “collective assemblage of enunciations” (1987, p. 98), that is, a series of order-words. Language as order-words compels obedience:

We call *order-words*, not a category of explicit statements (for example, in the imperative), but the relation of every word or every statement to implicit presuppositions, in other words, to speech acts that are, and can only be, accomplished in the statement. Order-words do not concern commands only, but every act that is linked to statement by a “social obligation.” Every statement displays this link, directly or indirectly. Questions, promises, are order-words. The only possible definition of language is the set of all order-words, implicit presuppositions, or speech acts current in a language at a given moment. (Deleuze & Guattari, 1987, p. 87)

Within the assemblage of social life, language is therefore fundamentally political and social (Deleuze & Guattari, 1987) and can then be viewed as *doxa*, a presupposition that everyone knows, and so everyone says the same thoughts because everyone uses the same language to form, understand, and express ideas (May, 2005). In this account, streams of utterances run through us, as well as around us; thought and language are brought together in the process of socialization, as seen when children simultaneously acquire language and concepts through immersion in their native language community (Voloshinov, 1973).³⁴

Language, as molar, a series of order-words reflecting a dominant social order (Masny, 2014a), is reified through conformity and reproduced through obedience to a fixed pre-established form (May, 2005). “Newspaper, news, proceed by redundancy, in that they tell us what we ‘must’ think, retain, expect, etc.” (Deleuze & Guattari, 1987, p. 87). However, because the very focus of Deleuze’s ontology is the creation of new concepts, language as order-words is problematized, since it preserves the normative where it is used in intended and expected ways (appropriately) according to its prescribed systematic rules and thus represents compliance with a pre-established order (Deleuze & Guattari, 1987).

Smooth and Striated

In his *Forward to A Thousand Plateaus*, Massumi (1987) distinguished between smooth and striated space:

³⁴ Lecercle (2002, p. 175) suggested that Deleuze and Guattari’s view of indirect speech and utterances originating from slogans was influenced by Voloshinov’s writings.

The space of nomad thought is qualitatively different from State space. Air against earth. State space is “striated,” or gridded. Movement in it is confined as by gravity to a horizontal plane, and limited by the order of that plane to preset paths between fixed and identifiable points. Nomad space is “smooth,” or open-ended. One can rise up at any point and move to any other. Its mode of distribution is the nomos: arraying oneself in an open space (hold the street), as opposed to the logos of entrenching oneself in a closed space (hold the fort). (1987, p. xiii)

Striated space is molar and sedentary with restricted movement. In contrast, smooth space is open, “nomadic” space with unrestricted flow from one point to any other: “Smooth space is informal and amorphous, striated space is formal and structured” (Bayne, 2004, p. 303). As such, smooth space is associated with non-hierarchical rhizomatic thought, which emphasizes dynamic movement rather than linear progress towards what is expected. Striated space relates to arborescent tree-like logic and predetermined trajectories (Deleuze & Guattari, 1987). This is elaborated through the example of the classic games of Go and chess. In chess, each piece has its pre-established functions and range of movements; however, in Go, pieces assume relational properties rather than intrinsic one.

The “smooth” space of Go, as against the “striated” space of chess. ...The difference is that chess codes and decodes space, whereas Go proceeds altogether differently, territorializing or deterritorializing it (make the outside a territory in space; consolidate that territory by the construction of a second, adjacent territory; deterritorialize the enemy by shattering his territory from within; deterritorialize oneself by renouncing, by going elsewhere . . .). Another justice, another movement, another space-time. (Deleuze & Guattari, 1987, p. 353)

Though presented as binaries, in Deleuzian thinking, smoothness and striation can co-exist and co-constitute each other. The smooth can become striated and striated, smooth (Deleuze & Guattari, 1987). However, while a smooth space provides the conditions for creativity and growth, one must remember that a smooth space alone does not guarantee liberation. A molecular movement in smooth space can produce a line of flight, but at the same time, this escape does not negate the overbearing molarity and striation that may still be yet to come.

Learning as Experimentation

As introduced in the first plateau, learning for Deleuze holds a unique meaning and function: Learning is not the acquisition of knowledge or mastery of skill, but rather takes places through encounters with real-life problems and is “the appropriate name for the subjective acts carried out when one is confronted with the objectivity of a problem ... whereas knowledge only designates the generality of concepts or the calm possession of a rule enabling solutions” (Deleuze, 1994, p. 44).

Learning, then, is not achieved by following pre-established rules or applying fixed principles to correctly solve a problem but through mind–body coordination in an assemblage of matter, expression, and affect, elements that may be old, new, and unforeseen. We do not learn from direct replication and mimicry but only through experimentation in the real. Deleuze (1994) explained this through the analogy of a swimmer:

The movement of the swimmer does not resemble that of the wave; in particular, the movements of the swimming instructor which we reproduce on the sand bear no relation to the movements of the wave, which we learn to deal with only by grasping the former in practice as signs. (p. 23)

The novice swimmer learns to swim by being in the water, feeling the current, coordinating her body, and moving against the engulfing waves with different motions and intensities. Learning to swim occurs when confronted with the problem of buoyancy and sink or swim. A strong current demands greater physical exertion or specialized technique. Theoretical knowledge and/or skill of how to navigate dangerous waters may be insufficient if the body is especially fatigued. In the water, the movement of the swimmer's body pushing against the waves, or conversely, the waves pushing against the swimmer, is distinct, unrepeatable, and unpredictable. Especially for novice swimmers still unfamiliar with the coordinates of their bodies under the pressure of the current, what each stroke, kick, or bend will look like, feel like, or do is uncertain.

To academic learning, Bogue (2013) connected the analogy of swimming to an encounter with signs:

The physical sea is the object emitting signs, and it is a multiplicity of wave movements; the signs emitted constitute a system of connections or differential relations between particles (the Idea) and corresponding singular points, or degrees of variation among differential relations; and the response to the signs involves the physical body of the swimmer, which engages the complex of the sea's systems and its singular points via the body's own 'distinctive points'. (p. 21)

Like the swimmer moving in the water, how might the student move through/with/in the signs encountered in the learning process? What signs may a student encounter, and how might these encounters de/reterritorialize to produce becoming? How might the contingency of these signs interconnect in unexpected ways and transform the assemblage? Within the plane of immanence, learning through experimentation is not just an issue for the participants (traditionally conceived of as the "subject" of the research) but also for the researcher, who too must navigate the unknown. At the

same time, learning cannot be reduced to actualizations, that is, what is perceived, measured, and assessed. Learning is becoming in the virtual-yet-to-be-actualized. How might the students become?

Concept Creation

In the section above, the central principles of immanence, difference, interconnection, movement, and future potential, as well as the key concepts of the actual/virtual, assemblage, rhizome, affect, becoming, molar/molecular, order-words, and smooth/striated and learning as experimentation are put forward. Deleuzian ontology allows us to think beyond tracings, to consider what is not obvious or apparent, what happens in between what is actualized in a molar state. This contrasts with the dominant educational research paradigms and associated epistemologies (in quantitative and qualitative research), such as phenomenological orientations, which are based on the premise that a stable reality exists, is real, and can be interpreted by a stable subject. It also counters socio-constructivist approaches, which seek to understand and represent how individuals experience their socio-context. Then, just as a philosophy of immanence and transcendental empiricism offers a new way of conducting research, it also offers an alternative objective for empirical research: one that responds to real-world problems through thinking, affirming difference, and creating new concepts.

“A concept is a brick. It can be used to build a courthouse of reason. Or it can be thrown through the window” (Masumi, 1987, p. xiii). Concepts are multiplicitous. New concepts are not formed and do not exist independently from their context but, as stated above, always emerge from an existing context. The Deleuzian philosophy of immanence, the ontology of difference, and the associated concepts presented above (transcendental empiricism, actual/virtual, assemblage, affect, rhizome, becoming, molar/molecular, smooth/striated, and learning as experimentation) act as tools for the creation of new concepts to think differently about practices and actions embedded in our education system (such as the treatment of plagiarism in academic writing). Accordingly, the objective of this project, through a Deleuzian ontological perspective is

to bring into being that which does not yet exist (there is no other work, all the rest is arbitrary, mere decoration). To think is to create—there is no other creation—but to create is first of all to engender ‘thinking’ in thought. (Deleuze, 1994, p. 147)

This type of thinking entails scrutinizing assumptions of what might be taken for granted (Krejsler, 2016). It also involves moving beyond application of existing theory to deconstruct/reconstruct and create novel tools (concepts) that work to produce a new way of thinking (Masny, 2016). The next section draws on the concepts presented above to reconceptualize writing, plagiarism, technology, and

the interconnection between them in EAP programs, for only through looking at a phenomenon through a new lens can new thought emerge.

Plugging Concepts into L2 Writing

By deploying the Deleuzian concepts presented above, the core elements of this project—writing, plagiarism, and technology—are transformed. In the following section, this deterritorialization and reterritorialization will be articulated. Writing is reconceptualized through the concept of becoming. Plagiarism is reconceived through molar/molecular lines and order-words, working within the assemblage. Finally, technology is deterritorialized through the concept of assemblage. By drawing on a Deleuzian toolkit of concepts to rupture existing theorization of writing, plagiarism, and technology, the purpose is not to produce a set of new concepts in abstraction. Instead, the purpose is to move closer to creating new concepts that can be put to work—that is, applied to a real-world problem—to demonstrate the potential of a philosophy of immanence to transform the treatment of plagiarism in the EAP curriculum.

Writing as Becoming

For Deleuze and Guattari, writing is more than language documented as written text. Rather, they viewed “writing as always a measure of something else. It has to do with surveying, mapping, even realms that are yet to come” (Deleuze & Guattari, 1987, p. 5). Writing is productive, as it gives primacy to how actions produce affects, and how these affects deterritorialize/reterritorialize the writer, the reader, and all the other elements within the assemblage. Theories of writing are largely informed by presumptions and conceptualizations of language (see Hyland, 2016b; Lillis, 2003). To appreciate the presupposition of writing as becoming something other than it is requires a conceptualization of language and text as heterogeneous and indeterminate.

Language as Heterogeneous

For Deleuze and Guattari, language functions to compel obedience and maintain molar structures, yet within this infinite predetermination is the caveat of language as heterogeneous and nonrepresentational. To rupture the molarity of language, Deleuze and Guattari (1987) wrote that “Every language is an essentially heterogeneous reality” (p. 103) in that language, as a set of systematic rules, is not stable. Language is not as generative as structural linguistics claimed it to be: a biologically predetermined linguistic capability with systemic grammar and binary distinctions between linguistic competence and incompetence. Instead, for Deleuze and Guattari,

there is no language, nor are there any linguistic universals, only a throng of dialects, patois, slangs, and specialized languages. There is no ideal speaker-listener, and more than there is a

homogeneous linguistic community. ... There is no mother tongue, only a power takeover by a dominant language within a political multiplicity. Language stabilizes around a parish, a bishopric, a capital. (1987, p. 8)

Language can only be viewed with the same ontological status as all the other entities and elements within the assemblage, in that it can transform and be transformed. Language evolves co-adaptively to new conditions allowing for linguistic heterogeneity. In simpler terms, there is no absolute congruity between what a speaker says and what a speaker means, nor is there congruity between what the interlocutor hears and understands. Across contexts, linguistic terms can take different meanings, and within shared contexts, language can yet again transform in meaning and in function based on circumstance. As such, for Deleuze and Guattari, the primary function of language then is neither informational nor communicational, for intelligibility cannot be guaranteed even when standard language is used. The molecular potential within language as heterogeneous highlights the contradiction between how language is viewed and what language really is: “A language is never closed upon itself, except as a function of impotence” (Deleuze & Guattari, 1987, p. 8).

However, a Deleuzian view of language does not reject the stability or systematicity of language in its entirety (Lecerle, 2002). Molar lines of rigidity are necessary to shape how communication occurs through common understanding, normative practices, and predictability; shared meaning exists, and intelligibility is paramount, though not sufficient, for communication to happen, because for Deleuze and Guattari, the primary function of language is neither informational nor communicational. Instead, language serves to compel obedience.

Language as Nonrepresentational

Language as neither informational nor communicational can be understood through the nonrepresentational limitation of language. Language is not representational because through a philosophy of immanence, language is itself an event³⁵ that does not require representation (Masny, 2016). This proposition has profound implications because there is no longer a linear connection between language and reality—between what is intended, what is said, what is understood, and what happens next (Lecerle, 2002). The human speaker cannot contain and control the surrounding context. Language cannot be applied as a static medium to express human perception because just as all the elements within the assemblage are decentered, language is stripped of its privileged position as a clear

³⁵ To remind, an event, in the Deleuzian sense, “is not a particular state or happening itself, but something made actual in the State or happening ... and event is the potential immanent within a particular confluence of forces” (Stagoll, 2010, p. 90).

and accurate sign or indicator of something else (Deleuze & Guattari, 1987). The nonrepresentational power of language can also be understood through its unpredictable potential to affect other elements within the assemblage.

Writing and Reading: Rethinking Literacy

In language educational research and practice, writing and reading have long been viewed as interrelated and interdependent: In terms of skills development, one cannot write without the literacy skills to that are required to read text (Plakans, 2008). Likewise, in the relationship between the writer, the written text, and the audience, the written text is taken up in different ways by different readers, who read for different reasons (Hyland, 2010).

Deleuzian thinking has been taken up in second language acquisition and literacy research in Masny's multiple literacy theory (MLT) (2009, 2010, 2013a, 2013b). In MLT, literacies are about more than the written words and meaning made from engagement with written texts; rather, they are "about desire, about transformation, about becoming other than through continuous investments in reading, reading the world, and reading the self as text" (Masny, 2009, p. 15). Becoming occurs through the process of reading the word, the world, and the self, where reading is intensive and immanent, allowing it to produce outcomes that are unique to each individual and circumstance. Intensive reading refers to reading critically where cognitive, social, cultural, and political forces beyond the control of the individual reader are at work. Immanent reading happens in untimely ways; there is no limitation to what any specific reading might produce, thus opening opportunities for boundless associations. Through intensive and immanent reading, there is always the possibility of new connections where sense emerges and becoming happens (Masny, 2014). MLT emphasizes that literacy does not have an endpoint, and that text alone is not representative of literacy. "Learning literacies do not take place in a progressive linear fashion. ... They happen in response to problems and events that occur in life" (Masny, 2009, p. 15). Literacies as ongoing processes whose directions and multiplicities of possible lines of flight are not determined a priori means that it is impossible to know in advance how or what someone will learn, or what they will become.

Then, if we consider writing through the view of language as heterogeneous and nonrepresentational, the text is not an independent and absolute signifier but relational and contingent on the affects produced in its reading: there is no fixed point to which a text leads (Masny, 2014a). Deleuze (1995) explained, "something comes through or it doesn't. There's nothing to explain, nothing to understand, nothing to interpret. It's like plugging in to an electric circuit" (p. 8s). Because reading has the power to affect and produce becoming, this changes the concept of written text as a static entity

awaiting literal interpretation (comprehension) (Masny, 2014; Unrau & Alvermann, 2013). Rather than determining comprehension of a written text (did the reader understand the intended meaning?), the questions now center on how text functions, how it is read, and how it works with other elements within the assemblage to produce something new. Grosz (1994) explained:

It is ... no longer appropriate to ask what a text means, what it says, what is the structure of its interiority, how to interpret or decipher it. Instead, one must ask what it does, how it connects with other things (including its reader, its author, its literary and non-literary context). (p. 199)

The view of language as nonrepresentational and text as non-signifying has profound implications for qualitative research, basic communication, and the teaching of academic writing because it opposes the view of writing as a skill, as a representation of knowledge, meaning, experience, and/or linguistic proficiency.

Plagiarism—Writing in/as Assemblage

Deleuze/Deleuze and Guattari did not directly address the issue of plagiarism as inappropriate textual borrowing; however, based on their principle of difference and concepts of becoming, affect, assemblage, and difference, we can deduce what their view of plagiarism might have been.

Collective Voice in the Assemblage

Plagiarism is based on the fundamental belief that words, ideas, and language are separate from the source (individuals) that produced them but at the same time must be attributed to designated individuals. It then follows that words, ideas, and language can be owned by individuals, borrowed, and/or stolen. However, within the assemblage that privileges interconnection over segmentation, the notion that words, language, ideas, and text can be attributed to one independent source is dissolved. In the assemblage, all parts and components are equal; there is no human hierarchy, no individualist center, and no participant subjectivity (Jackson & Mazzei, 2013). The assemblage does not refer to a subject but rather to the process that it connects and produces (Fox & Alldred, 2015b). When the human subject is decentered, “utterances do not come from ‘inside’ an already-constituted speaking subject. Language, already collective, social and impersonal, pre-exists ‘us,’ and my voice comes from elsewhere” (MacLure, 2013a, p. 660). Accordingly, in a speech utterance, or even written text, there is never a subject who is the sender of the utterance/text, no subject whose utterance/text is reported (Lecercle, 2002). The source of the voice is collective, whether social, national, or political, reinforcing the claim that “there are no individual statements, there never are. Every statement is the product of a mechanic assemblage, in other words, of collective agents of enunciation” (Lecercle, 2002, p. 189).

Following Deleuze and Guattari's (1987) framework of the collective voice in the assemblage, words as entities that can be individually owned and attributed cease to exist.

This becomes apparent when we consider that every word written or spoken is a work that was read or heard from someone else. Language as collective agents of enunciation reinforces Deleuze and Guattari's (1987) point that language forms the basis for the Image of Thought through order-words that reproduce knowledge of the past. Scholars in language education and composition studies have made similar arguments to deconstruct the notion that words, language, and ideas are commodities to be owned, borrowed, and stolen. Simply put, strict rules of attribution governing plagiarism as transgression lose meaning when "all texts are filled with the ideas and words of innumerable others," making "the quest for genealogy and authorship ... a highly complex and problematic undertaking" (Chandrasoma et al., 2004, p. 174). Writing is an assemblage of interconnection where the weaving of individuals, language, words, ideas, experiences, and events dissolves independent individual attribution. Drawing on the work of composition scholars, Susan Stewart (1991) remarked, to be able to completely acknowledge our sources (of ideas/influence) would require a "device of citation" including "a full (and necessarily impossible) history of the writer's subjectivity" (p. 25, as cited in Howard, 2000, p. 474). Likewise, Elizabeth Rankin (1994) conceded the "simple truth ... that I couldn't begin to name all the sources of my own theoretical thinking" (p. 84, as cited in Howard, 2000, p. 474).

In the assemblage, language cannot be separated from the act of writing. The act of writing cannot be separated from written text produced, and the writer cannot be separated from the text composed:

We are made of lines. We are not only referring to lines of writing. Lines of writing conjugate with other lines, lines of luck or misfortune, lines productive of the variation of the line of writing itself, lines that (run) between the lines of writing. (Deleuze & Guattari, 1987, p. 215)

Consistent with the philosophy of immanence, and working from within the assemblage, the writer cannot step outside their writing to look at the written text from a transcendental position. Text should not be read to discern intended meaning but instead for affective connections and what might be produced. This returns us to the notion of writing as becoming: a "view of writing that shifts emphasis from performance to action or effect in context" (Johnson-Eilola & Selber, 2007, p. 375). Here, the focus is on what the writing produces, reaffirming generative possibility.

Difference in What Seems the Same

The notion of plagiarism as an unattributed copying of text is further ruptured through the Deleuzian philosophy of difference. Following the view of writing as becoming, whereby a text is taken

up in unique ways each and every time, words are never read the same way twice. What may seem like a direct word-for-word copy is only that in one dimension, the actual. It is a tracing, and as Deleuze (1994) made clear in *Difference and Repetition*, a tracing will never be an exact copy of a structure.

To repeat is to behave in a certain manner, but in relation to something unique or singular which has no equal or equivalent. And perhaps this repetition at the level of external conduct echoes, for its own part, a more secret vibration which animates it, a more profound, internal repetition within the singular. This is the apparent paradox of festivals: they repeat an “unrepeatable.” (pp. 1–2)

Deleuze encouraged difference, and what may seem identical (at the surface level) may have different capacities (on the virtual level) that have yet to manifest.

Each repetition, such as reusing words from an existing text, should not be considered as the same because separate events can never be absolutely identical (Pennycook, 2007). There is difference in how the text is taken up, even if this difference is not immediately obvious (Grosz, 1994; James, 2013). This line of reasoning parallels immanent and intensive reading (Masny, 2014as), for each time a word or phrase is repeated, its power to affect is renewed through connections in the assemblage made unique through the passage of time and contingency therein. Consideration of difference is made possible because emphasis is placed on the molecular (not the molar) and the virtual (not the actual); therefore, it is the potential that the text might create to depart from conventional responses that is of interest.

Plagiarism as Molar/Molecular

Though a Deleuzian perspective complicates the notion of individual voice, originality in language, ownership of words, and authorial identity, this does not mean that plagiarism does not exist. In academia, plagiarism functions as an umbrella term that regulates textual borrowing by characterizing certain behaviours as appropriate and others as inappropriate (Pecorari & Petric, 2014). Plagiarism can then be thought of as an order-word reified through molar structures, namely codes of academic integrity, thus invoking obedience through its punitive nature. Indeed, associated with the very term “plagiarism” is the label of “cheat,” a stigma that tarnishes one’s academic reputation to the point that punishment of one particular plagiarist functions as a deterrent for future offences in general. In fact, the longstanding view of plagiarism as an issue of morality has impaired efforts by writing instructors and educators to push forward with pedagogically based interventions aimed at preventing plagiarism by improving literacy skills (Dell & Kaposi, 2012). The overwhelming power of plagiarism as an order-word acting as a gatekeeper for academic integrity invokes the highest form of molarization, where

institutionally resources are channeled in one direction, to one solution, deemed as the only solution to contain a transgressive behaviour.

However, with the molar comes the possibility of the molecular to shatter the rigidity of oppressive practices. Plagiarism, as a molecular force, interrogates and reshapes what is considered normative textual borrowing so that the treatment of plagiarism is not entirely predetermined, rigid, and stable across time and space. On the variability of plagiarism across contexts, Robillard and Howard (2008) reminded,

The meaning of any textual event including one potentially classified as plagiarism, is determined not by foundational categories and decontextualized procedures but by people involved in the event, and the ways in which their writerly identities are constructed by their social situation. (p. 5)

Molecular disruption of plagiarism may occur in singular events such as a teacher reflecting on their position on unintentional plagiarism, or a department incorporating plagiarism detection screening as a tool in formative assessment, or even permitting student writers' use of translation software when writing an out-of-class assignment. Molecularity allows for deterritorialization and breakage from engrained academic practices and brings the possibility of transformation. Nowhere is this more apparent than in the proliferation of the internet and the advent of digital plagiarism.

Technology

Writing before the boom of the internet era, Deleuze and Guattari (1987, 1994) did not theorize about technology (Savat, 2009). As such, this section draws upon the work of Deleuzian scholars to explain how technology will be conceptualized in this dissertation. In doing so, it will first dispel the analogy between the rhizome and the internet. Then, it will unpack how technology, including the internet, can be viewed as an element within the assemblage, with no pre-established power, status, or function except for the contingent possibility immanent in each moment.

Not a Rhizome

Information communication and media studies scholars have eagerly taken up the concept of the rhizome to metaphorically explain the ubiquitous interconnectivity and spontaneity of digital networks. Recall the principles of the rhizome (Deleuze & Guattari, 1987, p. 21) as connectivity, heterogeneity, multiplicity, rupture, tracing existing lines, and mapping new possibilities, all of which conjure the image of digital networks (Buchanan, 2009). However, despite their illusionary similarity, their differences are more pronounced. Moreover, these differences are fundamental to their respective functions (e.g., Savat, 2009). For example, one obvious difference noted by Deleuze and Guattari in the

early stages of computing is that unlike the rhizome, which grows rhizomatically in indeterminate directions, computer networks maintain arborescent linearity.

Arborescent systems are hierarchical systems with centers of significance and subjectification, central automata like organised memories. In the corresponding models, an element only receives information from a higher unit, and only receives a subjective affection along pre-established paths. This is evident in current problems in information science and computer science, which still cling to the oldest modes of thought in that they grant all power to a memory or central organ. (Deleuze & Guattari, 1987, p. 16)

Here, they are perhaps describing one mainframe computer as the administrator for the subsidiary devices that it supports. Without experiencing the height of the internet revolution, the comments above may be outdated. However, Deleuze and Guattari remain correct in predicting that the connectivity made possible by technology cannot function rhizomatically³⁶. Buchanan (2009) further unpacked the arborescent operations of the internet in Table 3 below:

Table 3: Internet as (Not) a Rhizome

Characteristic of the Rhizome (Deleuze & Guattari, 1987, p. 21, as cited in Buchanan, 2009, p. 152)	Characteristics of the Internet (Buchanan, 2009, pp. 152–156)
1) “A rhizome connects any point to any other point (connections do not have to be between same and same, or like and like).”	The connectivity between computers is not organic and serendipitous. Computers can only be connected if they are programmed to be connected on a shared system. Search engines by which computers can connect to websites and the algorithms that guide this connectivity are also highly regulated by service providers and search engine platforms. Even though there is limited intentionality on the part of individual users in controlling the search results they will encounter, intentionality is clearly present on the part of the engineers that establish the pathways.

³⁶ In this statement, I do not include more recent artificial intelligence technologies with self-organizing qualities and the capacity to generate pathways that exceed their pre-programming.

Connections through digital networks are pre-coded to bring together same and same, or like and like.

- 2) "The rhizome cannot be reduced to either the one or the multiple because it is composed of dimensions (directions in motions) not units. Consequently, no point in the rhizome can be altered without altering the whole."

The internet has mistakenly been thought of as a multiplicity because of its rapid and seemingly uncontrolled proliferation. However, expansion and growth do not constitute a multiplicity because change in one website will not necessarily effect change on the greater system. Websites on the internet can only be viewed as units that can be added or subtracted without altering the collective. Websites cannot be viewed as dimensions, elements that compose a rhizome, because their modification does not affect the whole.

- 3) "The rhizome operates by variation, expansion, conquest and offshoots (not reproduction)."

More than variation and heterogeneity, the internet produces homogenization by channeling multiple mediums with distinct forms and forums (e.g., radio to be heard on a radio, television programs to be watched on a T.V., and newspaper to be printed and read on paper) into online digital delivery. All information and data are processed in the same form.

- 4) "The rhizome pertains to an infinitely modifiable map with multiple entrances and exits that must be produced."

Rhizomes are created, and given that the internet as a network of computers is preconceived, structured, and stable, it cannot simply adopt the label of rhizome. A rhizome cannot be prescribed. The map of the rhizome has to be produced

through experimentation—it does not naturally exist.

5) “The rhizome is acentered, nonsignifying and acephalous.”	Through search engines and digital networks, the internet is centralized, stable, and hierarchical.
6) “The rhizome isn’t amendable to any structural or generative model.”	Given that all digital content must contain specific programs and codes, it is at its core structured and reproduced.

Technology in/as an Assemblage

Though the internet should not be considered a rhizome, the internet, and technology more generally, can be considered as an element within the greater assemblage from which it emerged and continues to function. This is because “for Deleuze any machine or technology is social before it is technical ... any technology or machine is an expression of a given social form, and is neither its cause nor its effect” (Savat, 2009, p. 3). Then, technology can only be considered based on how it functions and what it produces, not based on its internal composition, status, or substance:

the principle behind all technology is to demonstrate that its technical elements remain abstract, entirely undetermined, as long as one does not relate it to an assemblage it presupposes. It is the machine that is primary in relation to the technical element: not the technical machine, itself a collection of elements, but the social or collective machines, the machinic assemblage that determines what is a technical assemblage at a given moment, what is its usage, extensions, comprehension. (Deleuze & Guattari, 1987, p. 397)

In *Anti-Oedipus*, a similar argument is made in the following question:

Given a certain effect, what machine is capable of producing it? And given a certain machine, what can it be used for? Can we possibly guess, for instance, what a knife is used for if all we are given is a geometrical description of it? (Deleuze & Guattari, 1983, p. 3)

The view of technology as a tool within the assemblage is particularly relevant to this discussion because it allows us to abandon pre-established assumptions such as the internet as a tool that facilitates student plagiarism, and plagiarism detection software as a tool to detect and deter student

plagiarism. For the purposes of this study on plagiarism and second language writing, the immanent application of technology is of greater relevance than its common and presumed function.

Reconnecting Second Language Writing, Plagiarism, and Technology

Returning to the introductory sentences in this dissertation, confrontation with real-life problems invites experimentation. Thinking and learning occur through this creative process of experimentation because the interconnection between the elements and forces of the assemblage can change the operation or intensity in one element, which may inadvertently produce unexpected reactions in other connected elements. Learning is productive, as we don't know what will come out of learning and how it will reshape the assemblage. Learning is a becoming in itself. In this sense, learning is truly unique and unpredictable. Accordingly, "we learn nothing from those who say: 'Do as I do.' Our only teachers are those who tell us to 'do with me,' and are able to emit signs to be developed in heterogeneity rather than propose gestures for us to reproduce" (Deleuze, 1994, p. 23).

Then, if we are considering how second language learners in EAP programs learn to write in accordance with the expectations of Western Anglophone academia, we can only consider this as experimentation in the process of learning. Likewise, for novice writers working in a second language, plagiarism is an encounter with a problem. It is learning through experimentation. Pecorari (2015) argued, "much 'plagiarism' is about learning of academic and discipline-specific conventions for using and reporting sources; learning the phrases and patterns which sound like academic discourse; and learning to claim an authoritative position on the academic stage" (p. 95). As explained in Plateau 2, avoiding plagiarism is highly complex, involving the advanced development of numerous skills, including finding source texts, reading the texts, interpreting information, putting the ideas into one's own words, incorporating these ideas into one's essay, and ensuring that one's written work adheres to conventions of academic referencing and attribution. Indeed, international students writing in a second language are experimenting throughout by learning what works and what doesn't work, by writing and deleting, and rewriting and deleting until satisfied.

Increasingly, student writing in higher education is computer-mediated. There is much in the computer-mediated second language writing process that we cannot predict: We do not know which searches, sites, windows, or icons the writer will click on; we do not know how the student will read the digital texts on the screen, which signs, expressions, ideas, and words will connect, or the meaning that will be made from reading; we do not know how the student will connect the sources read to their ideas and how these ideas will be presented in the written essay. In this context, student writers are also experimenting with technology to see what works for which tasks.

Then, even when actions look the same, such as referring to online dictionaries, or using the cut and paste function as an alternative to notetaking, these behaviours cannot be classified as the same. Leading back to Deleuze's ontology of difference and the specificity of immanence over essence, identity, and reductionism, the same thing is never repeated twice. Accordingly, in terms of word-for-word replication of text, the theoretical power of the principle of difference is that it allows us to move away from the charge of plagiarism when we encounter text that is a direct copy. The principle of difference allows us to carefully consider the potential affect that the copied text might produce, rather than immediately labelling what it is. Here, we can argue that the written text is also an experimentation in making, remaking, and unmaking what is characterized as normative/non-normative intertextuality.

There is always the possibility that a student's written assignment will disrupt traditional conceptualizations of what is appropriate/inappropriate intertextuality. As such, the concept of plagiarism is *becoming*. Recall from above that, from a Deleuzian perspective, plagiarism as a concept could cease to exist, as words emerge from a collective voice and cannot be attributed to the speaker alone; however, Deleuze recognized that one cannot ignore the molar forces that have established and continue to reinforce the view of plagiarism as a transgression in academia. When these competing views come into contact, there is a problem to solve. Only in a utopia would academic cheating cease to exist, and it would be naïve to lobby for an eradication of plagiarism. Even for post-modern composition and rhetoric scholars, the argument is not to abandon the notion of attributing ideas to source texts, but to recalibrate the significance we give to originality of ideas and language in students' academic writing (Evans-Tokaryk, 2011). For example, the concept of writing as assemblage, as proposed by Johndan Johnson-Eilola and Stuart Selber (2007), shifts attention away from the hierarchy of original as better than borrowed, thereby allowing writers and readers to focus on the creativity of compiling existing sources to solve new problems: "If we take away that hierarchy, we remove the impulse for students to lie about it. ... The shift we are suggesting is a pretty simple if powerful one: Stop encouraging students to produce 'original' texts all the time" (p. 400).

When we place writing, plagiarism, and technology in the L2 student writers' assemblage, the pre-ontological status of these traditionally molarized concepts is dissolved. Technology is no longer (just) a tool to facilitate cheating, or (just) a tool to detect and prevent plagiarism, as in detection software. Plagiarism is no longer (just) a transgression or an indication of deficiency. Writing is no longer (just) textual evidence of language and literacy skill.

The impact of deterritorializing the predominant ideologies and stigmas surrounding plagiarism in second language writing within the field of EAP may be profound. It may decenter plagiarism from its

status as a deterrence that influences L2 writers' courage to experiment with texts and language. Rupturing the molarity of plagiarism may create space for students to engage with texts in novel ways without fear of reprisal should they fail to properly attribute the source material. Likewise, technological tools, such as online bilingual dictionaries and translation software, traditionally relegated as "support" for the weakest students, might find a place in classroom writing pedagogy. Clearly, one could produce a different text with access to external sources and mediums such as databases to conduct research, online dictionaries, spell check, grammar check, RefWorks, and Google Translate than if restricted solely to pen and paper (Stapleton, 2010). Emphasizing the interconnection between plagiarism, writing, and technology (as elements that affect and are affected), the critical point is organization and how the multiple components interrelate and work to together in the assemblage. The connection between the components reshapes their possible operation, function, and potential output, opening up new possibilities while at the same time closing off others (Savat, 2009).

Keeping with Deleuzian thinking, and remaining committed to the practice of writing instruction in EAP programs, I bring to the research assemblage my experiences (some of which were detailed in the research diary entries above) and my hope that learning academic writing in EAP programs can be free of stigma and moral judgement. This should not be confused with an attempt to expunge plagiarism from the academic landscape. The focus is not to reach an endpoint where nobody cheats, but where borrowed words are not the most important part of good writing: "To reach, not the point where one no longer says I, but the point where it is no longer of any importance whether one says I" (Deleuze & Guattari, 1987, p. 3). The Deleuzian toolkit of concepts can disrupt the construct of plagiarism, not to the point that students don't cheat anymore, but to the point where inappropriate attribution is not confused with an attempt to cheat, and thus where students can experiment in their writing without inhibition and teachers can stop policing their students and move towards developing innovative pedagogical strategies that are more in line with the reality of students' everyday writing practices.

Intermezzo: Entering the Research Assemblage

Traditionally, the methodology section of a doctoral dissertation describes the steps taken to address the proposed research question. Details pertaining to recruitment of participants, design of data collection instruments, procedures for fieldwork, and subsequent analysis should be clearly described. The rationale for selecting the particular populations, sites, techniques, tools, and strategies should follow. Such transparency is necessary to demonstrate epistemological/ontological coherence between the research questions, methodology, and results and to enable the reader to fully evaluate the systematic and rigorous planning and execution of the research design (Rudestam & Newton, 2014). In traditional qualitative research, tracing the stages and steps of fieldwork, data collection, and analysis presumably brings the reader closer to the truth. From a Deleuzian perspective, such a goal is contradictory to transcendental empiricism; however, for a doctoral dissertation, a complete tracing of methods is necessary irrespective of the ontology that guides the research. Evaluators need to know exactly what happened in the field and how the data transformed into what is reported in the “findings” section.

As I went into the field armed with my cursory knowledge of Deleuze-inspired research and my data collection tools, I encountered the messiness of the research assemblage. Koro-Ljunberg (2016) used the term “anti-methodology” to highlight and account for the singular, evolving, emergent, and never-duplicated unfolding of research, which cannot be reduced to a bulletproof plan and prescriptive steps. Even though I had carefully curated a set of instruments with the expectation that they could provide me with the data required to answer the guiding research questions, in the spirit of empirical research and the unpredictability of experimentation, I had to be prepared for the unexpected in data collection and analysis.

Anti-methodology also reflects the tensions between the territorializing conventions of academia and qualitative educational research and the deterritorializing forces of an ontological worldview that decenters the human subject (Nordstrom, 2018). A decentered orientation toward qualitative research demands the abandonment of “all the categories of humanist qualitative research” (Lather & St. Pierre, 2013, p. 630), including the privileging of human subjectivity and the researcher’s impartiality. From this perspective, the researcher operates *in* the methodology, not outside and above. Researcher positionality transforms into researcher relationality in the research assemblage—relationality to the research topic, site, participants, and so forth. It is not presumed that the researcher or other human agents always hold primary control.

As such, the description of research design, data collection procedures, and analysis in the anti-methodology section are presented in a way that highlights the relationality of elements and the decentering of the researcher. Nothing reported herein should be read as a stable truth, finished and fossilized in the past. In other words, my experimentation with methods as reported below attempts to account for what else might be occurring aside from what the researcher intended. Anti-methodology is co-produced and co-productive. If research is intended to be complex and messy (St. Pierre, 2015), then shouldn't anti-methodology be too?

Plateau 4: Anti-methodology

This plateau can be read as the workings of the research assemblage and how the prescribed research design unfolded and evolved through the stages of data collection and analysis. I begin by rearticulating the principles of transcendental empiricism and how data are reconceptualized in Deleuze-inspired research. With this reorientation, the key elements for the project are detailed: the research questions, the research site, the participant recruitment, the development of instruments, data collection, the on-site research activities, and the subsequent data analysis. The events that unfolded in the field point to the complexity of recruitment and data collection in naturalistic settings. These events also suggest what can happen when L2 writing, plagiarism, and technology come together in the research assemblage to transform the data collection process. The second section turns to the procedures and principles for analysis and modes of reporting nonrepresentational data. I draw specific attention to the dynamic and generative potential of rhizoanalysis as a non-method. The final section addresses issues of ethics and quality in qualitative research. In the messiness of anti-methodology, where new ways of working with data disrupt conventional methods, the expectations and preconceptions about what qualifies as high-quality (post-) qualitative research can also be remade.

Transcendental Empiricism and Doing Data/Data Doing

Empiricism focuses on knowing the world directly as it is given, perceived, or experienced (Colebrook, 2002; May, 2005). How we experience the world extends from our engagement with it, not primarily from ideas or images of how it should be. As Colebrook (2002a) explained,

Life is lived directly and immediately. We do not perceive a picture or idea of the sun, we experience sunlight itself. Indeed, far from our ideas *ordering* our world; the world itself produces ideas—or images—of which we are effects. ... Ideas do not order experiences; ideas are the *effect* of experience. (p. 80)

A view of experience as directly lived problematizes the received treatment of data as a stable entity that can be collected, contained, preserved, and transported from the field to the office, all while maintaining its original purity and essence (Nordstrom, 2015). As Davies (2004) put it, data are not “innocent” (p. 5), passively waiting to be harvested and manipulated. “What counts as data” depends on “our relationship to that data” (Maclure, 2013a, p. 660). Data, from a Deleuzian perspective, are experienced in the real and are transformed/transforming in our engagement with them. Data are multiplicitous and active, shaped by the research/er just as they shape the research/er. On this basis, the following description of the research design to collect and analyse data begins with the notion that

data are co-created and co-productive through events that deterritorialize/reterritorialize in research/er becoming (Masny, 2016).

Research Questions

At the heart of this study is a concern for how plagiarism and technology intersect in L2 writing. When these concepts are plugged into Deleuzian thinking, then we can begin to imagine what can happen when these elements and forces collide, transform, and co-produce, and how this shapes the student writing process and product. Focusing on interconnection, transformation, and production demands a set of research questions with a corresponding orientation. As articulated in Plateau 1, the guiding research questions are as follows:

- 1) How do plagiarism and technology connect in the assemblage of a group of L2 student writers?
- 2) What is produced through these connections in relation to the L2 student writers?
- 3) What is produced through these connections in relation to the researcher?

To address these questions, the following research site, participants, data collection and analysis procedures were proposed.

Research Site and Participants

This study was conducted at a generic English for Academic Purposes (EAP)³⁷ program designed to prepare incoming international students for undergraduate/graduate-level study.³⁸ This site was selected because it was conveniently located (for the researcher) and offered courses throughout the year, and as a graduate student in the Faculty of Education, I had direct knowledge and experience of the program as a teaching assistant.³⁹ As such, I was familiar with the curriculum and the administrative and instructional staff.

The Academic Bridging Program

The English Intensive Program ran for 14 weeks and was offered three times per year (fall, winter, and spring). The weekly schedule included 15 hours of instruction in the morning (Monday–Friday from 8:30 to 11:30) from two instructors and 6 hours in the afternoon with a teaching assistant⁴⁰ to reinforce the morning instruction (see Appendix A for full Course Outline). Table 4 below details the instructor schedule for each class.

³⁷ The program is formally known as the English Intensive Program and operates through the Official Languages and Bilingualism Institute, Faculty of Arts.

³⁸ The “English Intensive Program courses focus on communication and study skills in an academic environment, language for specific purposes, cultural awareness and social interaction. After successfully completing a course, you will receive a certificate indicating the level of second language proficiency attained. Intensive courses are not for credit” (Unpublished Course Outline Document, August 2016, p. 1).

³⁹ At the time of the data collection, I had worked as a teaching assistant for four semesters.

⁴⁰ The teaching assistant was not responsible for teaching any new content or assessment of coursework.

Table 4: Course Schedule (Teaching Hours)

Monday	Tuesday	Wednesday	Thursday	Friday
8:30–11:30	8:30–11:30	8:30–11:30	8:30–11:30	8:30–11:30
(Instructor A/B)	(Instructor A/B)	(Instructor A/B)	(Instructor A/B)	(Instructor A/B)
1:00–2:30	1:00–3:50	1:00–2:30		
T.A.	T.A.	T.A.		

To examine the interconnection between second language writing, plagiarism, and technology, I focused the study on the production of an outside-of-class source-based academic writing assignment in the Level 400 course. This was the final course in the program designed to transition students into their program of study. In this course, students were required to complete a source-based research paper of 800–1000 words that incorporated the following skills: “a) Research a topic using a variety of valid sources and methods to collect information and data; b) Cite and reference properly to avoid plagiarism; c) Proofread for grammar, vocabulary, and reference errors” (see Appendix A). This L2 writing assignment would provide the opportune conditions to explore how plagiarism and technology shape students’ writing. Data collection focused on the production of the assignment, which was expected to span 2–3 months. To gain an in-depth view of the interconnection between student writing, plagiarism, and technology in the production of a source-based essay, I planned to incorporate multiple data collection tools and to recruit multiple participants, at least one teacher and three students.

Data Collection Instruments

At the dissertation proposal stage, as reflected in the ethics application, I proposed a series of multiple collection instruments and procedures: (1) video-recorded class observations of student participants; (2) interviews with the instructor and the students; (3) screen capture recordings, including webcam video/audio of the student writing the essay; (4) document/textual analysis collected at intervals throughout the writing process; (5) participant audio journals; and (6) researcher diary (see Appendix B for data collection protocol, including techniques, procedures, and objective).

A wide range of data sources provides multiple entry points into the student writer assemblage. More specifically, participant interviews offer insight into what the students say or think about L2 writing, plagiarism and technology. Data sources such as the classroom observations, written drafts, and screencast recordings address what students do and how various elements, such as classroom

instruction, instructor feedback, digital tools, and academic texts, shape their writing. Classroom observations, written drafts, screencast recordings, and audio-journaling also serve an important function in the interview as a springboard for discussion, another entry point into the participant writing assemblage. For example, I could ask a participant to comment on a particular moment from the classroom instruction, or I could ask a participant to comment on a series of revisions in their text, or to comment on particular sequences in their screencast recordings. Collectively, these data sources are necessary to identify the terrain of the student writer assemblage. Then to map how students interact with these elements, bodies, things, expressions, and affects, as they compose their assignments, I relied on my research diary to document the affective connections (that emerged in my mind) from each interview, and later from my engagement with the data in the analysis phase. Fully aware that a complete and truthful representation of the writing process is undesirable and unachievable from an Deleuzian-inspired approach to research, multiple data sources did not serve to triangulate the data but rather to read across data events for potential de/reterritorializations and possible lines of flight.

Messy Middle of the Research Assemblage

Participant recruitment. Veterans in naturalistic ethnographic-based inquiry, especially those seeking to gain access to real-life classrooms, caution that ideal conditions for data collection are rarely actualized (Van Maanen, 2011). For even the most fastidious researcher, there are disruptions, breakdowns, and dead ends, all of which disrupt the carefully planned execution of a research project. In this study, this was first actualized in the participant recruitment phase.

In June 2016, ethical approval was obtained (Appendix C), and with the summer session already underway, participant recruitment would commence in September for the fall session. Procedures for instructor recruitment began in August with a formal letter to the EAP program administrator introducing the research project and asking for organizational permission (Appendix D). With organizational consent granted, in early September, the invitation to participate (see Appendix E) was sent to the 10 instructors scheduled to teach the Level 400 course⁴¹ for the Fall 2016 semester.

I waited a few weeks for prospective instructors to respond to my recruitment letter. Emails never arrived. Interestingly, some of the prospective participants who knew me as a teaching assistant in the program responded in person when we spontaneously ran into each other in shared faculty spaces, such as the teacher resource center and the hallways outside our classrooms. Some instructors

⁴¹ The program administrator offered to send out the invitation to participate, citing that it was the normal procedure.

explained that they had already committed to another colleague's dissertation project and felt they couldn't also participate in mine. Other instructors explained that they were concerned about the topic of my study and the classroom observation component. They were apprehensive about the source-based research paper that had just recently been introduced to the program curriculum that semester,⁴² a sudden change that had given them little time to modify their course outline. As a result, they did not know when they would introduce the research paper, when they would review citation conventions and summarizing and paraphrasing, or when they would be expecting the first and final drafts.

In late September, one teacher expressed interest and invited me to her class to speak to her students. The instructor's participation was contingent on at least three students participating in the study. I attended her classroom to introduce my study and invite participation. At the end, I left a pile of written recruitment letters (Appendix F) with my contact information. There were no replies. A few weeks later, I ran into the instructor in the hallway. She apologized for the lack of interest among her students in participating in the study, explaining that the students were intimidated by the concept of plagiarism, and the use of screencast recording software made them uneasy. I was aware of the challenge researchers face in recruiting students for plagiarism research (Abasi, 2008). Plagiarism is a sensitive topic, and students may be wary of saying or doing something that can be misconstrued as transgressive, making it a particularly difficult topic to investigate, especially while participants are enrolled in a program of study (Shi, 2004). Yet, I wondered if this study was unique given a combination of elements: Would students be more willing to participate if the screencast was not expected, or if plagiarism wasn't in the title of the project? What affects might words such as "plagiarism" or tools such as video recorders produce?⁴³

A few weeks later, another instructor invited me to her class to present the research opportunity to students. I attended the class and introduced the research study to the students (with a

⁴² This was announced at the Fall 2016 Pre-session start-up meeting, a meeting that instructors were invited (not required) to attend. As a teaching assistant, I was in attendance and pleased to hear that the source-based essay had become mandatory. However, this news was not well-received by some veteran instructors, who were concerned about the late notice and the lack of official guidelines on how to structure, deliver, and assess the assignment.

⁴³ Novice researchers are instructed to refrain from making quick judgements and reaching firm answers, especially in the early stages of data collection, but thinking happens, and thoughts came to my mind that were not easy to ignore. Colebrook (2002a) explained that "thinking is not something 'we' do; thinking happens to us, from without. There is a necessity to thinking, for the event of thought lies beyond autonomy of choice. Thinking happens" (p. 38). These disruptive thoughts that emerged from the preliminary stages of participant recruitment are not trivial. They resurface, compound, and connect to other elements, forces, and affects to reconfigure the research assemblage.

brief 5-minute explanation). I left a written recruitment letter inviting students to contact the researcher directly if interested in participating (Appendix F). If three participants were recruited, the teacher would be asked to participate. Four students sent follow-up emails and agreed to participate. At the same time, there had been a change of instructional plans, and the teacher who had invited me to the class would no longer be covering the source-based essay. Instead, the co-teacher would be leading that assignment. The co-instructor did not respond to the recruitment letter, nor did she return a signed teacher consent form (Appendix G); she had already committed to my colleague's research project⁴⁴ and was unavailable to participate in this study. By this time, four students⁴⁵ had already signed consent forms (Appendix H), and three had already completed their first interview.⁴⁶ The first set of data collected in the fall semester proceeded without the instructor's participation or the opportunity for classroom observation.

Below, I briefly introduce the participants. A fundamental component of any qualitative study is to introduce the participants so as to better contextualize the data. A common practice is to summarize key demographic information that is relevant to the research question. Table 5 presents the participants' demographic information, their length of time in Canada, and their prior experience with academic writing. I do this out of convenience (I'm not sure how else I can introduce it) and tradition (an introduction to the participants is expected), fully aware of the danger such information can produce in terms of essentializing and fixing the participants into categories that breed presumptions (Bright, 2020). Inspired by Waterhouse's (2011) nonrepresentational portraits of her participants, which lead the reader to think not of who these participants are but of who they might become (in the research), I include (in Appendix O) mappings of each participant that open up thought and possibility rather than shut them down.

Table 5: Student Participants (Fall 2016)

Name	Nationality	Anticipated Major	Length of Time in Canada	Prior Experience with Academic Writing

⁴⁴ I was baffled by the low response rate among instructors to my project, which contrasted with my colleague, who had recruited four out of five classes to participate in her dissertation project on formulaic writing pedagogy.

⁴⁵ Four participants commenced the study, but one withdrew after the second interview.

⁴⁶ As per the protocol outlined in the institutional ethic review board application, the students were not to know that their instructor had agreed to participate at the time of student participant recruitment. There was a concern that this might have a coercive effect and influence students' participation. Then, while instructor participation was contingent upon the participation of three students, student participation was not contingent upon instructor participation.

Jack ⁴⁷	Syrian	Enrolled in Business (but planning to transfer to Pharmacy)	First semester	2 years of undergraduate study in Syria
Blue	Moroccan	Communication	First semester	3 years of undergraduate study in Morocco (experience in English academic writing at the university level)
Macaw	Chinese (Mainland)	Environmental Science	First semester	3 years of English medium international school (Province of British Columbia curriculum) in China

Onsite Data Collection Procedures

Fall 2016

Student Interviews

Interviews were conducted with student participants. The purpose of the interviews was to explore the connections that occur between plagiarism and technology as students produced a source-based essay. I planned to conduct four to six interviews with each participant, each interview approximately 20–40 minutes in length (Appendix I). Pre-established open-ended questions were designed for each stage relating to students' perceptions, experiences, and expectations in completing the assignment (Appendix J).

For this assignment, the teacher structured the assignment around the following milestones:

- 1) Brainstorming
- 2) Preliminary topic selection
- 3) Preliminary reference list
- 4) Summary of references (first draft of literature review)
- 5) Revised summary of references (final draft of literature review)
- 6) Outline

⁴⁷ At the first interview, participants were invited to select a pseudonym. Their selected pseudonyms are used in this manuscript.

- 7) Revised outline
- 8) First draft of full research paper
- 9) Final draft of full research paper

In total, three to six interviews were conducted with the student participants, and despite following the interview protocol, some interviews were shorter than expected. Simply put, some participants were not as talkative. They had little to say about their writing process. Despite my effort to frame the interview as a reflexive dyadic exchange (Ellis & Berger, 2003), where “the interview is a conversation between two equals and should not be seen as a hierarchical question and answer exchange” (Kruger, 2016, p. 81), the participants may not have perceived the recorded interviews as informal dialogues (see Cartography 3 and Jack’s off-the-record comments). The participants’ responses were short, and plagiarism was rarely mentioned. As such, I found myself second-guessing my research design: Was I naïve to think that the students would be comfortable talking about their writing process and plagiarism in an audio-recorded interview?⁴⁸

Documents/Artefacts

At each interview, participants were asked to provide documents relevant to their writing process, including brainstorming, outlining, note-taking, drafting, and revising, with their instructor’s comments and feedback. Often, the participants did not have the documents present at the interview, explaining that they either had forgotten them at home or hadn’t brought them because they didn’t think that it was important. Overall, the absence of drafts and feedback made it difficult to draw upon those materials to create new entry points in the interviews. Interestingly, many of the textual artefacts were provided at the end of the course, after all the assignments had been submitted. By this point, the students had passed the course, and all the interviews were completed. Was it a coincidence that some students only shared all their written work after they had completed the course?

Screencast Recordings

At the first interview, participants were asked to download Screencast-O-Matic screen capture software onto the computer that they would use to work on the essay (Appendix K). Students were asked to record their screens, and themselves with their webcams, as they worked on their essays. They were asked to save the recordings on a USB stick provided by the researcher, and to share the

⁴⁸ In retrospect, I wonder how much the participant’s comfort during the interview this had to do with location. Even though I tried to secure a private office for each interview, when the office was not available, interviews were conducted in public spaces such as the lobby of the building or in public seating areas through out the campus, spaces that were typically loud and crowded with students going between classes.

recordings, as well as all related drafts and documents, with the researcher at each interview. Many of the respondents expressed surprise and discomfort with the idea of recording themselves, claiming to be shy, that it was strange and uncomfortable, and that it was unnecessary because they didn't talk to themselves as they wrote. I reassured students that recording with the webcam was optional, and they didn't have to do it if they didn't want to. Also, all recordings would be confidential.

None of the students used the webcam function to record themselves, reciting the explanations outlined above. As with the written drafts, not all students provided complete screencast recordings in a timely manner. For this, a host of explanations were provided: One student maintained that he could not download and install the institutional version of Screencast-O-Matic. Another reported forgetting to turn on the program to record. Yet another student explained using their sister's computer that weekend. Given the sensitive nature of plagiarism and the insecurity that novice L2 writers may have with their academic writing skills, I wondered if the students felt inhibited about sharing a video recording of their reading and writing process. Might the stigma of plagiarism, the permanency of digital recordings, and the status of L2 learner, as an international student and novice writer, contribute to the (non-)production of data?

Participant Audio Recordings

At each interview, participants were asked to discuss the participant recording (Appendix L) that they had made, but as it turned out, none of the participants made audio recordings of their spontaneous thoughts.⁴⁹ My suspicion was confirmed in the interviews when participants expressed that it would be strange to talk to themselves and record it, and that they didn't think about the essay aside from when they were directly working on it. While their response to the audio-recordings sounded reasonable, I couldn't help but wonder what effect their non-participation for this data source might have had on other aspects of data collection: Might the non-participation in this mode of data collection relate to the low production of screencast recordings and inconsistency in sharing written drafts? Might the disregard for one element of recording contribute to the disregard for another, such as the screencast, or the paper documents?

Researcher Diary

After each interview, my research journal allowed me to record my impressions and gut reactions while they were still fresh in my mind. At the proposal stage of this project, my supervisor,

⁴⁹ In designing the research study, I was skeptical that the EAP students would voluntarily make audio recordings of spontaneous thoughts related to their assignment (but was persuaded by my dissertation committee to include this option).

suggested I begin to document thoughts and experiences relevant to my research topic of plagiarism, technology, and L2 writing. I used a Google document as my researcher diary, and during the data collection phase, I documented my impressions after each interview in the diary. Because I walked to the research site (from my home or office) and always had books and papers to carry, I was hesitant to bring my heavy laptop. Instead, I brought a compact iPad to the interview to use as a recording device. During the interviews, I would make notes on a separate piece of paper to remember key impressions, for example a particular expression or gesture, that caught my attention. If I didn't have my laptop present to immediately type the diary entry onto the Google document, I would handwrite my thoughts into a small notebook and then type and electronically save these entries once I returned home or to the office. Table 6 summarizes the data collected from the Fall cohort.

Table 6: Student Data (Fall 2016)

	Blue	Jack	Macaw
Interviews (and length of interviews in minutes and seconds)			
Interview 1	6:27	11:29	23:42
Interview 2	7:40	8:43	24:28
Interview 3	8:20	9:53	15:23
Interview 4	11:22	10:42+2:50	
Interview 5	14:44	10:44+3:02	
Interview 6	5:05	6:17	
Total	53:38	1:03:40	1:03:33
Screencast Recordings (and length of recordings in minutes and seconds)			
Screencast 1	34:13	15:01	27:19
Screencast 2	38:04		6:00
Screencast 3	4:22		
Screencast 4	45:23		
Total	2:02:02	15.01	33.19
Documents			
Brainstorming	Yes	Yes	No
Preliminary Reference	Yes	Yes	No
List			
Summary of	Yes	Yes	No
References			

Outline	Yes	Yes	Yes
Revised Outline	Yes	Yes	Yes
First Draft	Yes	Yes	Yes
Final Draft	Yes	Yes	Yes
Evaluation	Yes	Yes	Yes

Without an instructor participant and classroom observations, in late October 2016, a modification for ethics was prepared for another round of data collection. The winter session usually received lower student enrollment; therefore, the number of potential instructors and classes would already be reduced. In the ethics modification application, I sought permission to recruit student participants from the class in which I was assigned as a teaching assistant to increase the potential sample population, even if just by one class.

Winter 2017 Data Collection

Data collection was repeated in the winter, beginning with a two-fold participant recruitment process: First, an invitation to participate was circulated to all instructors in Level 4. Once an instructor expressed interest in participating, the researcher then presented the project to the class to recruit student participants. One instructor expressed interest, and he was an instructor for the class for which I was also the teaching assistant.⁵⁰

Student participant recruitment followed the same procedures as in the fall term. A brief overview (under 10 minutes) of the study and the nature of student participation was presented. The participant information sheet (Appendix F) was distributed, and students were asked to contact the researcher by email if they were interested in participating. Four participants responded and signed the consent form (Appendix H). Table 7 summarizes the participants' demographic information, their length of time in Canada, and their prior experience with academic writing.

Table 7: Student Participants (Winter 2017)

Name	Nationality	Anticipated Major	Length of Time in Canada	Prior Experience with

⁵⁰ Important ethical concerns arise when researchers, as instructors, hold a position of power and can positively or negatively impact future conditions for participants. At the time of the study, the researcher was the teaching assistant (T.A.) in the class where participants were recruited and data were collected. In this case, the students were not considered a "captive" audience because the course T.A. was not be responsible for, or in any way involved in, the correction or evaluation of the focal assignment, or any coursework, assessments, or exams. Additional ethical clearance was not required.

				Academic Writing
Amy ⁵¹	Chinese— Macau	Math	3 years	2 years of international school in Ontario and repeating Level 400
Sally	Korean	Biochemistry	2 years	1 year of international school in Ontario and repeating Level 400
Mia	Chinese (Mainland)	Public Administration	First semester	None stated
Woody Allen	Chinese (Mainland)	Communications	Second semester	2 years of English medium international school in China and repeating Level 400

The data collection procedures were also the same as in the fall term. However, in this cohort, the assignment was structured slightly differently. In this class, the instructor emphasized student autonomy and academic readiness, thus integrating a self-directed working schedule for students to develop time management skills.

1. Pick a general topic related to the topic of social movements
2. Preliminary bibliography—five academic sources
3. Individualized working schedule
4. Form a thesis statement with two guiding research questions

⁵¹ Similar to the procedures from the Fall cohort, participants were asked to select a pseudonym at the first interview. Their self-ascribed pseudonyms appear herein.

5. Introduction with thesis statement and an outline of the paper with subsections for the two questions
6. Body paragraphs for question 1
Body paragraphs for question 2
7. Conclusion
8. References, editing, and proofreading

Interviews, document/textual analysis, and screen capture recordings were collected over the course of 3 months.

Interviews

As with the fall cohort, four to six interviews were scheduled to follow the students' writing process (Appendix I). Interestingly, the winter participants were more talkative than the fall cohort, as indicated by the length of the interviews: The total interview time for the fall participants ranged between 53 and 63 minutes, while that of the winter cohort ranged between 84 and 159 minutes. As in the fall data collection procedures, pre-established open-ended questions guided each interview, focusing on the students' perceptions, expectations, and experiences in completing the assignment (Appendix J).

Documents/Artefacts

As in the fall research design, I asked participants to share their written drafts, instructor feedback, and all other documents or print artefacts related to their composition process. As with the first round of data collection, document collection was not straightforward and in fact was more complicated because the assignment did not follow a fixed schedule with deadlines for submission of each stage. As Cartography 2 explains, the students submitted drafts to the instructor on their own self-designed timeline, which made it difficult for me to keep track of what stage each student was at. Furthermore, students submitted printed drafts to their instructor but often reported receiving oral feedback. In contrast to the fall cohort, I did not collect one piece of document data with instructor written feedback. To further impede matters, some participants reported not having submitted drafts on hand to share but instead referred to drafts saved on their personal computers. Thus, we would look at the draft together during the interview, and I would record our actions in the research diary. When possible, I would read the content that were we discussing aloud so as to have a record of the draft contents in the data.

Screencast Recordings

Like the fall cohort, participants were asked at the first interview to download Screencast-O-Matic screen capture software (Appendix K). Students were asked to record their screens, and

themselves with their webcams, as they worked on their essays; to save the recordings on a USB stick provided by the researcher; and to share the recordings, as well as all related drafts and documents, with the researcher. Like in the fall cohort, none of the participants used the webcam feature, and only some of the participants shared screencast recordings. Again, a host of explanations were provided including that they forgot to press record. Interestingly, two students provided extensive video recordings, and two others provided very little to none. The question of technology re-emerged in my mind: Why were certain students adverse to video-recording their writing process through screencast? What forces and elements might be shaping these actualizations?

Participant Audio Recordings

Consistent with the fall cohort, the winter cohort did not share any audio recordings (Appendix L); participants explained that they did not think about the research paper when they were not working on it. Therefore, the content of the interviews was limited to the information that the participants had prepared to share. Table 8 summarizes the participant data collected from the Winter 2017 cohort.

Researcher Diary

As with the fall data collection, I relied on my research diary to note impressions and thoughts about and reactions to each interview. Given the inconsistency in the data shared by the respondents and the unpredictability of each interview, the research diary was crucial for documenting these deterritorializations as well as the subsequent thoughts that emerged from each encounter.

Table 8: Student Data (Winter 2017)

	Amy	Sally	Woody Allen	Mia
Interviews (and length of interviews in minutes and seconds)				
Interview 1	20:48	20:52	23:36	12:17
Interview 2	16:30	10:15	29:47	20:42
Interview 3	14:36	23:58	35:01	31:56
Interview 4	31:41	3:46	33:57	12:22
Interview 5		7:23	26:12	
Interview 6		18:20	10:58	
Total	1:36:46	1:24:34	2:35:35	1:17:17
Screencast Recordings (and length of recordings in minutes and seconds)				
Screencast 1	29:43	14:47		22:00
Screencast 2	51:46	36:20		
Screencast 3	15:50	50:41		

Screencast 4	2:14:24	13:50		
Screencast 5		3:05:59		
Screencast 6		15:23		
Screencast 7		1:22:12		
Total Screencast	3:51:43	6:39:12		22:00
Documents				
Outline	No	No	Yes	Yes
Working Schedule	No	No	Yes	Yes
Draft 1	Yes	No	Yes	Yes
Draft 2	Yes	No	Yes	Yes
Final	Yes	Yes	Yes	Yes

Instructor Data

The instructor participated in one interview⁵² at the end of the term, but we were unable to coordinate classroom observations. (Appendix N). Table 9 summarizes the instructor data collected in the Winter 2017 cohort.

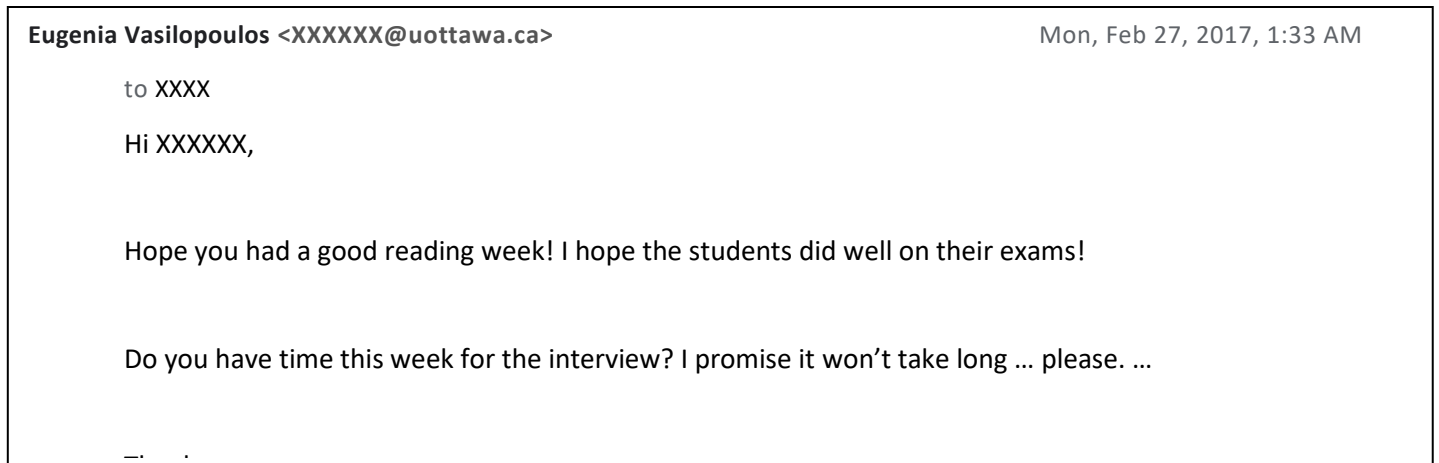
Table 9: Instructor Data (Winter 2017)

Russ	Interview 1	58:00 (minutes)

The conditions leading to this outcome are noteworthy. From the beginning of the semester, multiple emails were sent to the instructor to schedule classroom observations and interviews.

For the first half of the semester, gentle reminders were sent requesting that the instructor notify the researcher when key elements of the assignment would be covered in class. Responses received explained that certain material had already been covered, the other team teacher was covering the relevant content, he was not sure exactly when it would be covered, or he was covering the content with each student individually. This was understandable given the self-directed design of the research paper where students worked at their own pace. At the same time, I couldn't resist thinking that this was not a coincidence. I wondered how the presence of video camera recording the class might relate to the instructor not inviting the researcher to observe the class. Arranging interviews was equally problematic. Replies to my interview request were politely postponed because of limited time.

⁵² I was hoping to observe the classroom instruction regarding the source-based research paper and to interview the instructor at multiple points throughout the research paper writing process (Appendix M).

Figure 1: Email to Instructor Participant

For many instructors, the semester can be a very busy time, and the one interview we had was conducted towards the end of the semester once all the assignments had been graded.

Non-data and Methodology-Becoming

Though grateful for the generosity of the instructor and all the student participants, I felt uneasy without the classroom observations leading me to contemplate whether an additional semester of data collection was necessary. However, in keeping with the unpredictability and messiness of anti-methodology and qualitative research in general, I reminded myself that data collection is never ideal nor is data ever complete. Rather, I would work with what the research assemblage had produced thus far, and consider how these events might relate to the complexity of researching L2 student plagiarism and/through technology. In my mind, the absence and presence of the data in its current form provoked the thought that certain things are better left unsaid, unseen, and undocumented. Though my intuition tells me this, another voice reminds that empirical research demands observable data (actualizations); a lack of evidence leads to an inviable research study. Although my non-data unsettled me, if we consider data as an active non-stable entity that co-creates in the research assemblage, the messy data (collection) and the presence of non-data could operationalize differently through rhizoanalysis. The de/reterritorializations in the data collection phase could provide ample material (and affects) to explore not only the interconnection of plagiarism and technology in the L2 student writing assemblage, but also transformations in the methodology and the research assemblage. Might these disruptions relate to methodology-becoming?

Engaging with the Data (Data Analysis)

Emergent (Non)methods: Rhizoanalysis

If data are co-created in/with/through the researcher/research assemblage, then methods to work with the data must also be emergent. For Deleuze and Guattari (1980/1987), “a ‘method’ is the striated space of the *cogitatio universalis* and draws a path that must be followed from one point to another” (p. 377). Established methods limit experimentation and breed epistemological and methodological conformity, where researchers are “being told how we must see and what we must do when we investigate” (Law, 2004, p. 4). If one is to resist codification and prescription, then there is the task of creating a new way of doing. There is no pre-established guidebook, nor tried and true practices on how create a new process; however, Deleuze and Guattari (1987) offered some guiding words and encouragement:

This is how it should be done: Lodge yourself on a stratum, experiment with the opportunities it offers, find an advantageous place on it, find potential movements of deterritorialization, possible lines of flight, experience them, produce flow conjunctions here and there, try out continuums of intensities segment by segment, have a small plot of new land at all times. (p. 161)

To create something new, the only option is to experiment, but not alone. To guide my experimentation, I turned to the non-method of rhizoanalysis to inform how I could read and work with the data differently to produce new thought (Masny, 2013a, 2016).

Rhizoanalysis derives from Deleuze and Guattari’s (1987) concept of the rhizome, which (as introduced in Plateau 1) is characterized by “connectivity, heterogeneity, multiplicity, rupture unpredictability, and mapping” (Masny, 2015, p. 4). A rhizome contrasts with the linear growth of tree-like structures with roots and hierarchical branches, emphasizing multiple interconnections and unpredictable ruptures, breakage, and growth (Deleuze & Guattari, 1987). Particularly relevant to research methods are the final two principles: tracing and mapping. Tracing is a copy and operates according to the principles of reproduction with the aim of representing the structure as accurately as possible. Tracing portrays reality as straightforward, linear, cause–effect relations, and consequently, it ignores other forces, often hidden, that may be at work (Martin & Kamberlis, 2013).

To shift focus away from the obvious produced in tracing, mapping is used to explore how open systems are contingent, unpredictable, and productive (Martin & Kamberelis, 2013). Whereas tracing fixates on essence and commonality, mapping emphasizes potential and difference. As such, the fundamental purpose of rhizoanalysis is to map connections that exceed literal interpretation of data. Similar to reading and evaluating students’ writing (as explained in Plateau 3), reading data through

rhizoanalysis requires a different relationship to textual meaning and interpretation. Recall Elizabeth Grosz's advice:

It is ... no longer appropriate to ask what a text means, what it says, what is the structure of its interiority, how to interpret or decipher it. Instead, one must ask what it does, how it connects with other things (including its reader, its author, its literary and non-literary context). (Grosz, 1994, p. 199)

An alternative approach to working with data takes into account the material and affective forces of/in reading so as not to "privilege human interpretation of conscious perception" (MacLure, 2011, p. 999). In the research assemblage, words and language are decentered, demoted from the supreme source of expression and understanding (MacLure, 2013a). Deleuze (1990) referred to this as "sense": "something that exceeds propositional meaning and resists the laws of representation ... (sense) works as a sort of 'mobius' between language and the world" (MacLure, 2013a, p. 658). Sense is what happens when we connect to asignifying texts:

Something in the world forces us to think. This something is an object not of recognition but of a fundamental encounter. ... It may be grasped in a range of affective tones: wonder, love, hatred, suffering. In whichever tone, its primary characteristic is that it can only be sensed. In this sense it is opposed to recognition (Deleuze, 1994, p. 139).

Accordingly, the interview data and written text are read not to ascertain a truthful meaning but for sense to emerge and new affective connections to form (Waterhouse, 2011). When working with data, Leander and Rowe (2006) advised to resist interpretation and coding, and rather to attend "to the emergence of relationships and difference by shifting the attention away from fixed meanings and towards action and new becomings" (p. 428).

Through reading data differently through sense, data are "co-produced" with/through the researcher in the research assemblage and would be different for each researcher at each moment. As such, the process of rhizoanalysis is not pre-established and fixed but is necessarily "susceptible to constant modification" (Deleuze & Guattari, 1980/1987, p. 12). However, the absence of prescription does not imply a lack of ambition. This is clear: "Never interpret: experience, experiment" (Deleuze, 1990/1995, p. 87). To further guide my experimentation, I refer to Alvermann's (2000) treatment of rhizoanalysis as

a method of analyzing texts that allows us to see things in the middle. Looking for middles rather than beginnings and endings makes it possible to decenter key linkages and find new ones, not

by combining old ones in new ways, but by remaining open to the proliferations of ruptures and discontinuities that in turn create other linkages. (p. 2)

Alvermann's insight is especially poignant given that my data collection followed the chronological process of writing a research paper from a supposed beginning to a supposed end. Faced with presumed linearity, I must consider how the data can be read otherwise, and how they can allow us to think otherwise (Roy, 2003).

Experimenting With the Data

Interview Data

Perhaps ironically, I worked through the data beginning with the first participant interview. Following standard procedure, first, I transcribed the interviews in Microsoft Word. Throughout the transcription process, I referred to my research diary notes, transcribing entries with the corresponding interview while continuing to document new thoughts and connections that emerged in my mind. Once an interview was transcribed, I uploaded the transcript into Transana version 3.21, a qualitative data software program designed to work with multimedia data sources. Each participant was designated a collection folder for transcribed interviews and audio files. Notes from the research diary made during the data collection phase and additional notations made during the transcription process were attached to corresponding portions of the transcript through Transana's memo function.

With all the interview data in the Transana program, I began reading and making notes of key impressions of what was "Interesting, Remarkable or Important," as these elements, and not truth, determine the success or failure of philosophy (Deleuze & Guattari, 1994, p. 82). However, I grew frustrated with the Transana interface, which concealed these notations in a separate folder rather than offering an open view of my notations next to the transcripts. Consequently, I preferred to read the interview transcripts and make notes and comments using the Microsoft Word comment bubble, which could keep the comments visible on the screen. After reading over each participant's transcripts, I was overwhelmed with analytical possibilities.

For guidance, I decided to follow the steps described by those who had embarked on rhizomatic doctoral dissertation adventures before me (Kruger, 2016; Waterhouse, 2011). I tried Eakle's (2007) approach of data walking to allow affective flows to guide me through the data. Eakle explained data walking using the analogy of a traveller visiting a new city. Traditional coding is akin to using a map to find specific landmarks within the city. In contrast, data walking is like wandering through the city to discover what it has to offer. It "is an exploration of data as if you were an open receptive traveler in a new and unknown territory that you want to make familiar before design[ing] an itinerary" (Eakle, 2007,

p. 483). Data walking through the transcript, I paid attention to data bits that produced affects, such as surprise, confusion, confirmation, boredom, etc. Using the highlighter function in Microsoft Word and the comment bubbles, I marked different sections.

Soon, I noticed that my comments in the bubbles looked too much like coding. For example, I wrote “Strange: Why would she say that?” or “Surprised: Can the teacher do this?” to note passages that raised doubt in my mind. I noticed that these questions and comments were leading to an already established answer (in my mind). Was I closing down thought when I should be opening the data to different possibilities? What if I rephrased the question to “How might this connect to learning?” Or “How might this relate to plagiarism or technology?” Might thinking in terms of potential relationality allow me to look across the data for what has yet to be actualized? Satisfied with this new(er) strategy, I continued reading through the transcripts, noting questions of relationality that came to mind. My satisfaction waned when I realized that I had lost sight of plagiarism and technology.

I decided to revisit the literature on student plagiarism and technology (Husain et al., 2017; Williamson & McGregor, 2005) to refocus my thinking towards the expressive and material elements, forces, flows, and intensities through which plagiarism and technology operate. With these elements in mind, I reread the interview data another time, making notes of how actualizations in the data might relate to technological tools, perceptions of plagiarism, writing practices, prior learning of academic citation conventions and plagiarism, academic skills and abilities, instructor/instructional style, and perceptions of digital plagiarism. Simultaneously, I highlighted passages in the transcripts that connected to these elements. The intention here was not to code and close down the data to a fixed category but to guide my reading and thinking. In the margins with the comment function, I continued to pose questions: What might have contributed to that actualization? How might actualizations connect? What might this actualization further produce? This exercise allowed for a more refined reading of the data in relation to plagiarism and technology in the students’ writing assemblage.

Screencast Data

Continuing with an orientation towards experimentation and the unseen potential of the data, I approached the screencast recordings first by data walking (Eakle, 2007). I watched each video in its entirety, making notes of actualizations that struck me as interesting, remarkable, or important (Deleuze & Guattari, 1994). At the same time, I recorded the technological tools, resources, websites, and content actualized in the screencasts. Having already transcribed the interviews and with that content fresh in my mind, there were areas in the screencast recordings that caught my attention. Perhaps a participant had mentioned this actualization in their interview, or perhaps the actualizations on the screen

contradicted the testimony in the interview. In these instances, I regretted not having viewed the recordings during the interview period, as there were many actualizations that I would have probed with the participants. At the same time, I wondered if the sharing of the videos was strategically timed for the end of the semester. How would the research assemblage be reconfigured if I had been able to ask the participants about the actualizations in their videos?

Despite my thoughts of what could have been if I had had the opportunity to discuss the video data with the students, I resigned myself to the fact that the semester was over with the passage of time and change of context. Retrospective commentary from the participants would add another layer to the data and possibly introduce new entry points and affective connections, but it could also tempt me into a dangerous quest for meaning or the existence of an external truth. In other words, I was apprehensive of inviting the participants to explain the actualization in their screencast recordings as if uncovering intention might bring a clearer understanding to the inconsistencies and inexplicability in the data. I reasoned that without the students' explanations for or reactions to specific actualizations, I would have greater space to explore the virtual. With that, I could interrogate the omissions, the silence, and the reality that some of the students did not share their screencast recordings until the very end of the data collection, at the end of the semester, when they knew they were going to pass the course and move on into their programs.

Most of actualizations recorded in the screencast recordings territorialized by confirming what I had expected to see in terms of how students would approach writing their assignment. Other shorter sections produced intense deterritorializations. These sections were saturated with movements that confused me, as I could not understand what the student was doing at that particular moment. Focusing on the sections of the video recording that produced intense deterritorializations, I went between rewatching the videos and rereading the participants' interview transcripts. My strategy proved problematic, as some sections of the screencast were intense, filled with such rapid movements that even when they were slowed down or replayed, I still didn't feel like I could understand what was happening on the screen. Indeed, I wasn't sure what type of understanding I was hoping to achieve by rewatching the videos at a slower pace, nor was I certain of what type of clarity or knowing transcription could provide; nevertheless, I felt compelled to experiment and see what might happen if I engaged with the data in a different way.

Homing in on high-intensity deterritorializations, I transcribed the recorded actualizations into a micro-detailed log including all the actions that appeared on the screen. I documented all the letters and symbols that were typed and deleted; all the websites, resources, tools, and texts accessed; all the

movements of the cursor on the screen; and all the keyboard functions, such as click, enter, delete, and escape. This microscopic breakdown of the recording drew attention to the miniscule second-by-second actions that formed each moment in the students' writing assemblage. I wondered if tediously documenting each movement might produce new possibilities for the data to transform the research assemblage. What might the video data become now that they had been dissected into second-by-second actualizations? Like the transcription of interview data, which allows researchers to represent the original utterance in written form, the time log allows for the representation of video data in written form in my notes and subsequent mappings and creates a different experience of the data. What might this produce in terms of rhizoanalysis?

Textual Analysis

As with the screencasts, the participants shared drafts of their work in a less than systematic fashion: that is, although I asked each student at each interview to share the most recent drafts of their work or to share any materials related to the research essay, participants often did not have printed copies of their drafts, or did not have their laptop, or could not find their work on their laptop. Some participants provided a copy of their full writing process—that is, all the steps and stages from the beginning to the end—either in paper form (at the final interview) or via email. As such, though I had planned to preview their drafts and then have the opportunity to refer to their written drafts in the subsequent interviews, that was not possible.

Again, as with the screencast data, I approached the textual analysis without a prescriptive set of procedures to follow or a pre-established directive. Based on my reading of the research on students' writing, digital composition, and plagiarism, textual analysis focuses on uncovering manifestations of intertextuality, that is, the relationship between the source text and student text (e.g., Li & Casanave, 2012; Pecorari, 2003; Shi, 2004). However, uncovering plagiarism was not my initial goal; I was interested in uncovering relationality between elements and the potential forces and flows that could produce becoming, such as instructor feedback, based on which the student revised their work.

I read through the textual documents guided by Eakle's (2007) data walking and noted impressions that struck me as interesting, remarkable, or important (Deleuze & Guattari, 1994). One prominent element was the instructor's comments, which could function as a de/reterritorializing force in the students' writing assemblage. Focusing on the instructor comments that related to intertextuality and citation, I looked closer at sections of students' texts that were identified as possibly transgressive (i.e., reference required, author name, name of source, etc.). For these sections, I used the students' reference lists to retrieve the corresponding source-text, upon which I conducted a manual check for

duplicated texts through the automated search function (Control-F feature) available on most documents and websites. Ideally, I would have been able to conduct a more thorough search for duplicated language through automated software such as Turnitin, but I did not have access to these tools.⁵³ From this rudimentary search, large portions of duplicated texts were identified in the work of specific students, producing intense deterritorializations.

Detecting student plagiarism was not part of the research objective. It emerged from the instructor's repeated comments to provide a reference, use quotation marks, and paraphrase. Given the stigma associated with plagiarism, the research ethics application clearly guarded against the researcher labelling students' writing as such during the interview phase. In other words, even if plagiarism was detected, I was not to call attention to it. I would wait for the student to raise the issue. Yet, in the data analysis phase, when plagiarism was actualized in the students' drafts, I could not ignore it.⁵⁴ According to Deleuze, I should not "judge" the student through the binary of non/transgressive. Nevertheless, the productive force from extensively plagiarized portions of the student writing transformed the research assemblage and the direction of the analysis. From that point, I laboriously searched the listed references for duplicated language and even conducted sentence-by-sentence Google searches for passages noted by the instructor as missing full attribution. Before the extant plagiarism was discovered in one student's work, plagiarism was not a dominant element in the document analysis process.

Unlike the documents that fall cohort showed me where their instructor had made written comments relating to textual borrowing and referencing among other linguistic, academic, and rhetorical points, the participants in the winter cohort did not show me any drafts that contained instructor comments or feedback. Struck by this glaring omission of instructor feedback, I had no entry point to analyzing the students' written drafts. Certainly, the absence of the instructor's written comments destabilized the research assemblage, pushing me to recreate an approach to engaging with the written drafts from the winter cohort. Should I search each and every listed reference for traces of textual borrowing? Should I check each sentence through Google for duplication? These questions

⁵³ Institutional subscriptions are the norm because these applications are extremely expensive for individual purchase.

⁵⁴ Amy Robillard, in "We Won't Get Fooled Again: On the Absence of Angry Responses to Plagiarism in Composition Studies," wrote about the affective response that student plagiarism produces in writing instructors, and the invisible anger produced (2007). College instructors as educators are expected to be "disembodied, calm, removed, and objective in their responses to plagiarism and suspected plagiarism" (p. 11), and this is the professional persona presented in the domain of higher education. Yet, containing emotion and affective response does not negate their presence. Instead, Robillard suggested that an instructor's sense of betrayal and anger is channeled into anonymous public forums, in this case online discussion boards where they can express their frustration in a space with others that hold similar views on student plagiarism.

lingered throughout the entire data analysis phase. I worried about whether my search was thorough enough. Would I uncover more or something different if I used another search engine or another computer or if I tried duplication-checking software? Containing my quest to uncover the “truth” of the students’ written text was a reoccurring tension throughout the analysis phase. At the same time, it provoked a new line of thought: What might the absence of “evidence” produce? For example, what can be said for a student’s piece of writing that does not contain traces of plagiarism? What can be said for a student’s piece of writing that does not contain the instructor’s written feedback? How does the presence or absence of textual documentation transform how data analysis unfolds?

Researcher Diary

The researcher diary functioned as a data collection tool, a data analysis tool, and a data reporting tool. First, the research diary was indispensable for recording my impressions of the participant recruitment and interviews. Once, I returned to my office with the collected participant data, the research diary entries served as an additional source of data which I correlated to other data sources and inputted into Transana. I matched diary entries with each interview and/or each participant and attached them as memo notes to the participant profiles. As detailed above, data analysis involved reading and transcribing all the interview data, viewing all the screencast data, transcribing sections of the screencast data, tracing de/reterritorializing sections from the submitted documents, and connecting corresponding research diary entries. Throughout these processes, I continued to write in the research diary, and inserted relevant sections from the diary as memo notes on Transana to corresponding data events. Here, I documented the new impressions, thoughts, intuition, dilemmas, disruptions, and unknowns as I moved through the data imagining connections and possibilities, producing, and collecting more data as I analysed the participant data. Indeed, several months were devoted to data analysis, and in this period many of the procedures outlined within this anti-methodology section were copiously documented in the researcher diary.

Months of data analysis turned into years of writing and reporting. This phase did not involve only me as a lone researcher seated in front of a computer but countless others: texts, theories, conferences, publications, supervisors, academic committees, and peers. Along the way and through these encounters, new diary entries were written and later reiteratively reread and reconnected to the interview, screencast, and textual data, ultimately reshaping the data analysis and reporting of this study. In retrospect, these entries remind me of Richardson and St. Pierre’s (2005) writing as inquiry where new thought emerges from the writing process. As such, the researcher diary functioned as an analytical tool in the researcher assemblage providing a secondary layer of engagement with the data.

At the same time, the research diary contributed to the reporting of study through narrative excerpts scattered throughout this manuscript and the cartographic mappings presented below. Data generation through analysis and reporting also points to the methodological messiness of working within the research assemblage; however, to enable transparency of the data analysis procedures, these preliminary stages of data engagement are conceptualized in Table 10 below:

Table 10: Summary of Data Analysis Procedures

Interviews:

- Data walking: reading and noting key impressions (interesting, remarkable, or important)
- Rereading and noting affective connections (surprise, confusion, confirmation, etc.)
- Rereading and identifying elements of the assemblage (relating to plagiarism and technology)
- Considering how elements may be connected: What else what might be at work? What might be contributing in the assemblage? What affects are produced?
- Conceptually organizing categories that remain open to movement/change and always considering how might this connect to the screencast and document data

Screencast Data:

- Data walking: watching the videos and making notes of key impressions (interesting, remarkable, or important)
- Rewatching and noting affective connections (surprise, confusion, confirmation etc.)
- Rewatching and documenting all tools, sources (relating to plagiarism and technology)
- Rewatching and identifying deterritorializing movement and intertextual activity
- Creating micro-logs for high-intensity deterritorializing actualizations
- Considering how elements may be connected: What else what might be at work? What might be contributing in the assemblage? What affects are produced?
- Conceptually organizing categories that remain open to movement/change and always considering how might this connect to the interview and document data?

Document/Textual Artefacts:

- Data walking: reading and noting key impressions (interesting, remarkable, or important)
- Rereading and noting affective connections (surprise, confusion, confirmation etc.)
- Rereading and identifying elements of the assemblage (relating to plagiarism and technology)
- Rereading and identifying instructor comments, responses, revisions, and transformations over time
- Performing textual analysis for plagiarism—free online plagiarism software, Google search engine, and automated search function in documents and on websites

- Considering how elements may be connected: What else what might be at work? What might be contributing in the assemblage? What affects are produced?
- Conceptually organizing categories that remain open to movement/change and always considering how might this connect to the interview and screencast data?

Researcher Diary:

- Data walking: reading and noting key impressions (interesting, remarkable, or important)
- Rereading and noting affective connections (surprise, confusion, confirmation etc.)
- Connecting research diary entries to data from the interview, screencast, and document data.
- Considering how elements may be connected; what else what might be at work? What might be contributing in the assemblage? What affects are produced?
- Documenting affects from the preceding questions in the researcher diary
- Considering how do these new thoughts (as de/reterritorializations) contribute to the research assemblage: What do these affects produce in terms of engaging with the data and data mapping and reporting?

Table 10 neatly summarizes the data analysis procedures; however, how these procedures unfold in “the real”, is an adventure of rhizoanalysis.

Mapping Connections Through Rhizoanalysis

To explore the connections between elements operating within the students’ writing assemblage and the research assemblage, analysis had to move beyond the acts of tracing data to mapping potential relationality. Mapping differs from tracing in that the former as “multidirectional free play” (Eakle, 2007, p. 484) imagines what cannot be seen, while the latter represents a pre-existing reality through the “truth” of what has occurred. Deleuze and Guattari (1980/1987) explained that what distinguishes the map from tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce ...; it constructs. ... it fosters connections. ... A map has multiple entryways, as opposed to the tracing, which always comes back “to the same.” (p. 12)

In mapping, I first experimented with each participant's dataset and Leander and Rowe's (2006) rhizomatic mapping of performance. Working with each respondent's dataset, I drew a figure outlining an assemblage: "Cutting edges of deterritorialization" was noted at the top center of the page; "Territorial sides, or reterritorial sides" was placed at the bottom center. On the right-hand margin was "Collective expression of enunciation," and on the left-hand margin, "Machinic assemblage of bodies" (Leander & Rowe, 2006, p. 438). Going over the transcripts, screencasts, and document notations, I wrote down the data bits that were highlighted and struck me as "interesting, remarkable, or important." Towards the top border, I noted the deterritorializing disruptive data events that destabilized and transformed the researcher's assemblage. On the bottom axis, Reterritorializations, I placed the data bits that confirmed prior expectations and fit the anticipated pattern of the student's writing. I allowed certain data excerpts to appear on both axes (de/reterritorializing) as data transformed themselves in the reading process as they connected to other bits. On the left axis are the material elements of the assemblage, including the textual analysis and off-record comments during the interviews, treated as material for their substantive content and power to produce bodily/physical actions/reactions. On the right axis are the collective voices of enunciation, or language, in which spoken words are treated just as that, spoken words with no predetermined power based on predetermined meaning (Leander & Rowe, 2006).

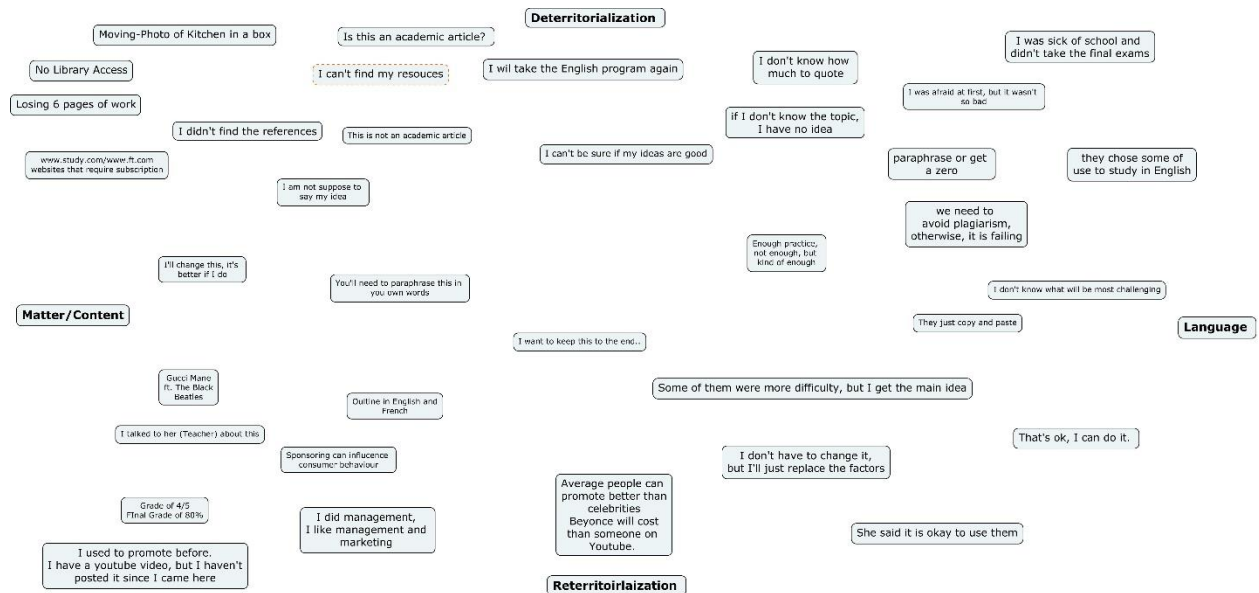
Data presented in this form offered a different reading: One piece of data was not more important than another. Chronological sequence had vanished. With the data formatted as a flattened entanglement and freed from linkages, I could imagine the possible connection between actualizations.

Figure 2: Hand-Drawn Map



I then transferred each hand-drawn map to the concept mapping tool C-Map so that I could then experiment with lines and emerging connections.

Figure 3: Playing With C-Maps



Once I had compiled a chart for each participant to map the ruptures, openings, and possible becomings (Appendix O), I began to look collectively across participants and consider the lines that could cut across and connect their writing assemblages. Mapping as a way of creating connection, and not tracing representations of reality, drew attention to affect and the possibility of becoming. Each time I looked at the map, new possibilities and readings of the data formed; elements could deterritorialize at one point and then reterritorialize at another, which lead to an awful amount of confusion and constant reconfiguration of cartographies. As such, I removed the earlier mapping labels (de/reterritorialization, matter, and language) and created an unbound space without representational placement so the data could move throughout, forming new connections. The power of the data to affect in multiplicitous ways reminded me that there was always another configuration and another way of reading. To manage the infinite possibilities, I returned to the specific elements and relations between plagiarism and technology and the forces that were proving to be most relevant in my research. How could these bits of data problematize the treatment of plagiarism in EAP?

Data presented as vignettes were selected not because they were greater in number or drew more logical conclusions, but for their unshakable disruptive intensity and “their power to act and intervene rather than to be interpreted” (Colebrook, 2002, p. xlv), their power “to make new relations possible” (Leander & Rowe, 2006, p. 440). Five cartographies are presented in the following plateau to

extend the way we think of plagiarism and technology in L2 writing as well as how this complex phenomenon can be researched. However, before moving on, it is necessary to address how the proceeding cartographic mappings should be read and evaluated through a different measure of quality in Deleuze-inspired research.

A Different Measure of Quality

At this point of a dissertation methodology section, I would address the criteria of conventional qualitative research (e.g., validity, systematicity, trustworthiness, reliability, and credibility) and how these standards relate to the research design, data collection, and analysis of this study. Indeed, this is still a dissertation written within molar norms of academia and educational research, and there are expectations that must be met; yet in attempting to do research differently (Lather, 2013), another measure of quality is in order. As St. Pierre (2015) advised, “those who want to attempt new empirical inquiry ... forego methods-driven research of any kind and instead read theory ... leave conventional humanist qualitative methodology behind, to refuse it” (p. 86). If one is to refuse conventional qualitative inquiry, then one must escape the trap of a standardized set of criteria used to judge its quality.

Positivist and post-positivist concepts of validity, reliability, replicability, and generalizability do not function in empirical inquiry informed by post-structuralism and Deleuzian transcendental empiricism (Koro-Ljungberg, 2010). It is incommensurable to fit an onto-epistemological philosophy of immanence and difference into the standards of another paradigm. Instead of striving for the criteria of systematicity that legitimizes conventional qualitative inquiry as a “science,” the methodological decisions described above emerge from an onto-epistemological orientation to affect and be affected, to work with difference, and to create something new. On this basis, should the emergent non-method described in the data analysis section be measured based on the systematicity demanded in conventional qualitative inquiry? Is the non-method illegitimate because the use of qualitative data analysis software was abandoned in the early stages of analysis in lieu of handwritten notes, basic Microsoft Word functions, and hand-drawn maps? What might be considered a methodological limitation (i.e. not collecting all the data that you intended on collecting) when framed within an ontology of immanence transformed the research assemblage? Certain components from the initial data collection plan were not fulfilled (such as the classroom observations); however, this reality alone did not disqualify or devalue the overall legitimacy of the data sources that were shared. The decision to proceed to analysis was informed by the affective quality and potential of the data, not what it is and how much there is, but rather how it works and what is produced. From the rich screencast recordings,

to the relay of student drafts, instructor feedback, and revisions, and the unpredictable and inexplicable exchanges and events in the interviews, I felt confident that the depth and complexity of the data would be sufficient. Another way to make this determination is to recall the sudden and sharp de/reterritorializations that occurred within the research assemblage. So far, what has the data done to reconfigure the research assemblage? Procedures in data collection and analysis should only be assessed by their degree of transparency and consistency with the guiding onto-epistemological principles that informed them (Koro-Ljungberg et al., 2009, as cited in Waterhouse, 2011, p. 149). Waterhouse (2011) called this criterion “paradigmatic consistency,” to replace the external pre-established criteria of judging one piece of research with the standard set for/by others.

Paradigmatic consistency for Deleuze-inspired research can include transgressive validity, a concept introduced to disrupt what constitutes “good” research and “legitimate” knowledge and the criteria used to evaluate that research (Lather, 1993). Traditionally, the concept of “validity” refers to the inferences drawn from data, as data themselves cannot be inherently valid/invalid; therefore, the notion of validity measures whether the research successfully examined what it intended to examine. Indeed, the very notion of validity disappears in an ontology that questions the existence of an external truth and representation thereof. Then, transgressive validity offers a different set of principles “aimed as much to challenge traditional authorizing criteria, to stimulate thinking about how knowledge is created, and to generate new research practice as it is intended to evaluate whether transgressive research accomplishes its goals” (Bailey, 2010, p. 927).

In line with transgressive validity, Lather (2003) offered ironic, paralogical, rhizomatic, and voluptuous validity to envision validity after poststructuralism. Ironic validity returns to the crisis of representation and the limitations of language to convey reality; paralogical validity resists coding and reducing data to fixed meaning and instead highlights uncertainty, contradiction, and the affective nature of data analysis; rhizomatic validity attends to the power of researcher affect, which “generates new locally determined norms of understanding; proliferates open-ended and context-sensitive criteria; works against reinscription of some new systematicity” (Lather, 2003, p. 686); and voluptuous validity is marked by its willingness to disrupt through “explicit tentativeness” but also “constructs authority” through constant self-reflexivity and questioning (Lather, 2003, p. 686).

Building on the concept of paradigmatic consistency and transgressive validity, I add concepts that were especially difficult for me throughout the data collection, analysis, and reporting: decentralization, experimentation, problematization, and transparency.

Decentralization refers to abandoning the autonomous fully agentic “I” and thinking and writing through an entangled “I” that is situated in the uncertainty of the assemblage (Taylor, 2016).

Decentralizing the “I” is especially challenging when reflexivity is required to continuously question taken-for-granted relationality and when the micro-politics of the research assemblage are being reported through the “I.” The habit of thinking in/of/through the “I” is almost instinctive given the tradition of conventional qualitative research that eagerly embraces and valorizes individual subjectivity; admittedly, I often catch myself dwelling too long on personal interpretation and reflection. One measure of decentralized validity might be the degree to which the affective flows remain focused on the assemblage and the relationality of all the elements within, that is, the ability to look outward at the relationality in the assemblage and not just inward on the positionality and subjectivity of the researcher (Strom, 2018). Decentralized validity is necessary to adequately respond to the research questions and objectives, which are only in part about me.

Experimentation and the openness to possibility, including failure, might be another attribute of validity in Deleuze-inspired research. Experimentation refers to willingness to go beyond comfortable answers and to push the boundaries of established knowledge by creating new connections. Here, my experimentation involves combining unlikely elements: the controversies and ethics of plagiarism, with the linguistic tradition of EAP and cognitivist orientation of computer-assisted language learning, with the ontological disruption of a philosophy of immanence in educational research. Experimental validity also refers to the exploration of possibilities in unlikely places and is expressed when the writer/reader finds themselves surprised by what just happened or what’s to come. This does not mean curating a narrative with wild twists and turns but is to “simply present raw data and leave the researcher—stunned into silence—literally, into silence” (Scheurich, 1997, p. 90). Experimental validity, then, is not just an issue of data analysis, but also of research design, the research assemblage, and the risky practices that lead to transgression. Education is “amorous yet fatal” (Deleuze, 1994, p. 23); even if the experimentation leads to a disappointing dead end, the thrill of the journey in asking questions that you can’t answer, or forgetting to worry about being right or wrong, or relishing the sensations that come with anticipation, may be worthwhile in itself.

Problematic validity extends from the Deleuzian call to problematize, as learning only occurs through encounters with a problem. Answers or solutions to any problem are always at best partial and temporal (Waterhouse, 2011). More troubling from an epistemological standpoint is that answers close down thinking, and only through constant problematization can new thought emerge (Masny, 2013b). Hence the quest to constantly interrogate and complicate through experimentation by plugging in

unsuspecting elements, exploring underlying affects, and imaging virtual connections. Problematization relates to Lather's (2003) transgressive validity by problematizing representation and the stable meaning of language, emphasizing uncertainty and contingency in the assemblage, privileging micro-becoming and the immanence of experience, and wading into scandalous territory to destabilize bit by bit.

Transparency was also a challenge not because of an urge to conceal less-than-standardized data collection and analysis but because of the inability to explain, that is, to put into language appropriate for doctoral-level scholarship, the affects that evade capture in the research assemblage. If I am not sure whether certain connections are occurring and how they may be operating, then I doubt that I'll be able to explain them to the reader. When attempting to work beyond actualizations (documented in the interviews, screencast recordings, documents, and research diary), there is always a risk that important connections (in the virtual) remain unseen, and thus unaccounted for. This is especially relevant when dealing with affects that exceed spoken or written words. In such cases, Maclure (2013a) cautioned:

Method is much less assured in dealing with quasi-linguistic study ... all the tears, sneers, sighs, silences, sniffs, laughter, snot, twitches or coughs that are part of utterances. Interview transcripts seldom record what eyebrows, hands, shoulders or crossed legs are doing, and if they do attend to such features, the aim is usually to point to what they "mean"—that is, to bring them within the compass of representation. And fieldnotes certainly cannot register the body's autonomic responses in the unfolding scenario—the slowing or speeding of the pulse, the spasms of the bowel, the changes in skin conductivity and the dilation of the pupils. (p. 664)

These affects may go unnoticed because it is impossible to step outside of oneself and identify and articulate our stable state of being, just as it is faulty to attribute any particular reaction to an immediate cause. As such, I might notice nervousness, the tension, and awkwardness, but because it is difficult to situate and draw connections between these affects in the assemblage, they may go unreported. Nevertheless, attuning to what else might be occurring in the assemblage is central to working within the research assemblage. Exploring what might be insignificant, reporting data anecdotes that may or may not directly work towards clarity, and confusing the reader to the point that they too experience the discomfort and complexity of thinking and working rhizomatically—these might be alternative measures of transparency.

Research can only be situated and evaluated within the ontology that it emerges from. What is considered "good" research "is sufficiently open-ended to be non-prescriptive and therefore mediates

and supports experimentation with alternative epistemological orientations and methods (Done et al., 2014, p. 274). Evaluating the quality of any particular study is a matter of who our audience is and not the substance in question (Deleuze, 1995). If we are to work from within a philosophy of immanence, then the question to guide the assessment of the anti-methodology and the cartographies that follow is, “Does it work, and how does it work?” (Deleuze, 1995, p. 8). Does this study allow us to think otherwise about plagiarism and technology in L2 student writing?

Intermezzo: Reading a Map

Rhizoanalysis does not attempt to provide a complete picture of reality represented in the data. Instead, it seeks to disrupt, problematize, and create open space to think of what might be happening and how it might happen differently. To do this, the collected field materials, as data, are used to explore de/reterritorializations and transformations in the capacities of elements entangled in both the student writers' assemblage and the researcher's assemblage. As such, the cartographies read as a series of twists and turns, highs and lows, deterritorialization and reterritorialization that map how separate data bits connect and work differently to affect and be affected (by/through the research assemblage). These connections are experimentations of plugging in data and Deleuzian concepts to see how they work and what can be produced.

It is important to clarify that data operate in different ways, and not all the data presented in the mappings are disruptive. At certain points, data bits territorialize and serve as tracings to contextualize the research phenomenon. At other points, data bits form vignettes which are disruptive and deterritorialize. Within these vignettes, bold font indicates passages that provoked affects leading to connections between other elements within the research assemblage (i.e., theory, literature, personal/professional experience, intuition, participant data, etc.). These sections are identified for their affective potential. Data vignettes create openings to read otherwise, to think differently, and to demonstrate how seemingly straightforward data are complicated, reconfigured, and transformed into something else—becoming. In the following series of cartographies, excerpts from the interviews, screencast recordings, documents, and researcher diary work as data bits and/or vignettes as they are woven together through the concepts of assemblage, becoming, affect, molar/molecular, order-word, smooth/striated, and learning as experimentation to complicate the treatment of plagiarism in L2 students' writing.

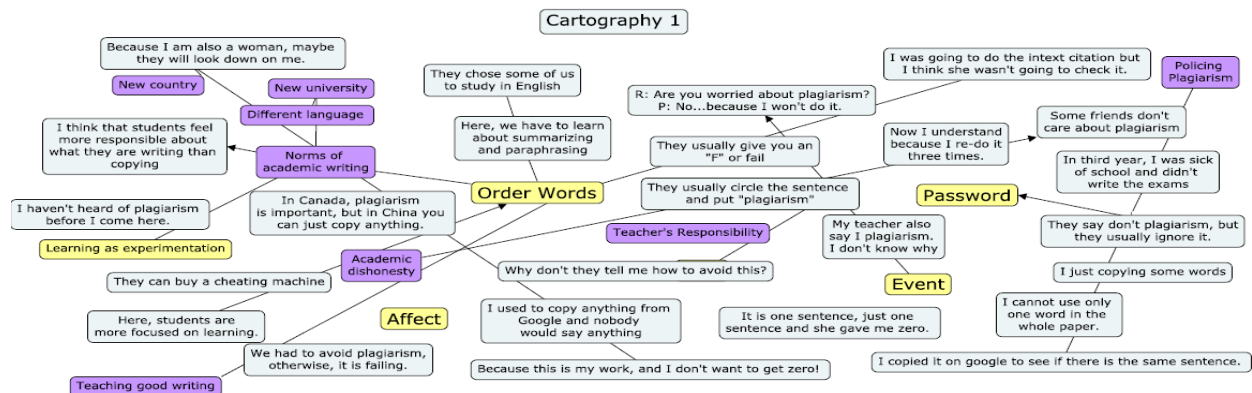
This first cartography (De/reterritorializing Plagiarism in L2 Student Writing) introduces the complexity of plagiarism in the student writers' assemblage. Many of the ideas suggested here will be taken up again later in Cartography 2 (Learning as Experimentation), Cartography 3 (Disruptive Digital L2 Writing), Cartography 4 (The Materiality of a Writing Assignment and Related Bodies) and Cartography 5 (Researcher Becoming). Such repetition and overlap are not only intentional but inevitable, for they attest to the inherent multiplicity of things that may at the surface level seem one-dimensional. Never forgetting that this discussion is part of a doctoral dissertation, the hallmark signposting and explicit detailing of the organization of the argument does not escape. As such, to assist the reader through this

admittedly nonlinear presentation of data, I draw on the concept of a rhizome which grows in all directions. The rhizome, like themes, grow and connect to other topics. Within one theme, offshoots may emerge, moving the discussion in another direction. This might lead to a dead end, or it might return to the broader topic from which it sprang, yet at some later point, that seeming dead end may be reactivated to produce new growth. Many of the data bits and vignettes presented herein will re-emerge transformed and thus operate in a different machine to produce something different. We must then bear in mind that the arguments presented in *Cartography 1* are not intrinsically complete but just part of an ongoing discussion, moving forward to what might come next: Recall that “writing has nothing to do with signifying. It has to do with surveying, mapping, even realms that are yet to come” (Deleuze & Guattari, 1987, p. 5). In that sense, as the reader moves through the cartographies, it is helpful to think of this plateau as my attempt to practice Deleuzian becoming in empirical research.

Plateau 5: Cartography Mappings

Cartography 1: De/reterritorializing Plagiarism in L2 Student Writing

Figure 4: Cartography 1



The above cartography (Figure 4) focuses on the concept of plagiarism in student writing by experimenting with plagiarism as order-words, passwords, and an event. The vignettes presented reconfigure plagiarism as multiplicitous, operating in unexpected ways, where any change at one point inevitably effects other elements in the assemblage, and furthermore, inevitably effects the overall L2 writing process. We can also begin to see how plagiarism in students' writing relates to materiality and the conditions in which the writing occurs and the tools and affordances available. Plagiarism connects to instruction, the instructor, the curriculum, and the assigned tasks. Plagiarism further connects to academic integrity, the transformations required for L2 learning in higher education, and the pressure to succeed therein.

Plagiarism as Order-words

Plagiarism in the academy is a sensitive topic. As such, the very term "plagiarism" has stirred controversy among L2 scholars and educators, some of whom are calling for a move away from the morally loaded connotation of plagiarism as deceit towards the view of errors in textual borrowing and

attribution as issues of learning and writing rather than moral character (e.g., Chandrasoma et al., 2004). However, administrators and practitioners have yet to systematically treat acts that could be labelled as plagiarism as opportunities for learning (Pecorari, 2015b; Pennycook, 2016). In academia, plagiarism as an act of inappropriate textual borrowing also functions as an order-word in this study that creates structure and regulation by commanding obedience: Students must not plagiarize. “Order-words are part of a network that code, overcode, direct, and restrict movements. Order-words are instruments of state” (Masny, 2014b, p. 96). This expectation of normative behaviour functions as an order-word, as it reflects a dominant social order in the academy. Another important order-word in this study is ‘novice’. Before entering the university, students with minimal to no experience in Western Anglophone higher education are evaluated based on their skills, knowledge, and proficiencies as measured through key indicators (test scores, grade point average, highest degree completed etc.). As will be explored later, students classified as novice are expected to perform in a certain way.

Order-words can also then be viewed as “slogans” which are constructed and imposed by a higher order and then accepted and adopted by the masses. This transmission of codes makes language inherently political, pragmatic, and collective (Deleuze & Guattari, 1987). Language, as a series of order-words, contains the power to produce incorporeal transformations, where words can produce material consequences. The classic example is that of a judge who declares the defendant “guilty,” thereby transforming a previously free person into a prisoner of the state. The word “guilty” is more than a representation of an external reality. It creates the reality to which the prisoner is subject. Language as order-words is more than a speech act to communicate information or an expression of individuality. Language is a productive force within that assemblage that contributes to creating the world. Indeed, changing the defendant’s verdict from “not guilty” to “guilty” transforms the defendant’s capacities to affect and be affected. As Maclure (2016) explained,

Order-words “pin meaning to bodies” (Lambert, 2014) instantly transforming relation/s between bodies and languages, and expression and content. These transformations are incorporeal. In a highjacking for instance, there are corporeal acts—waving guns, shouting, and so forth—but the transformation of the passengers to hostages, and the “plane-body” into a “prison-body” is incorporeal and instantaneous (Deleuze & Guattari, 1987, p. 81). (p. 175)

The same can be said for the label of “plagiarist,” which turns a student writer into a violator of academic integrity, or the term “plagiarism,” which turns a piece of writing into evidence of

transgression. At the university where the study was situated, plagiarism is defined in the academic integrity guide (Figure 5) available on the institutional website⁵⁵:

Figure 5: Academic Integrity at the Faculty of Arts

Academic integrity

Academic integrity means being responsible for the quality of your work, preparing it honestly and respecting the intellectual community you are part of as a student. It is a core value in all scholarly work.

Academic fraud refers to “an act by a student that may result in a false academic evaluation of that student or of another student” ([Regulation 14 - Academic Fraud](#)). Here are some examples:

- Submitting work prepared by someone else or for someone else
- Using work you have previously submitted for another course, without your professor's permission
- Falsifying or making up information or data
- Falsifying an academic evaluation
- Submitting work you have purchased on the Internet
- Plagiarizing (see below) ideas or facts from others

Plagiarism means using words, sentences, ideas and facts you have gotten from others and passing them off as yours, by failing to quote or reference them correctly. Plagiarism comes in many forms, including the following:

- Failing to place words or sentences you have taken from other authors in quotation marks (“...”)
- “Copying and pasting” information found on the Internet without providing a reference
- Translating texts without providing a reference for their sources and placing the translated text within quotation marks
- Not providing a reference for a paraphrase or a summary

Plagiarism as an issue of academic integrity is regulated through a series of technical rules that govern fair use of intellectual property. Universities are responsible for informing all faculty and students of the institutional code of conduct. As such, acceptable academic behaviour, including plagiarism guidelines, is mandated in course outlines, which are carefully reviewed by the instructor on the first day of class. For the 400-level EAP class, the section on plagiarism in the course outline offers a linguistically simplified definition (Appendix A):

Academic dishonesty in any form is taken very seriously. The University defines plagiarism as: “taking another person’s words (written or spoken), ideas, theories, facts (that are not considered general knowledge), statistics, art work, etc., and passing them off as your own. Simply changing the language of the information you are using also constitutes plagiarism if you do not acknowledge your source.” Plagiarism is a serious academic offence with serious

⁵⁵ Retrieved from <https://www.uottawa.ca/vice-president-academic/academic-integrity>

consequences. You may lose the mark for the assignment or for the entire course. (Unpublished Course Outline, p. 4)

When the rules are transparently set out and communicated to all students, a breach cannot be justified through excuses of ignorance. Once informed of the rules, all students are expected to comply. Noncompliance would warrant sanctions. This unstated agreement to which all members are bound operates as order-words and dichotomizes university administration and faculty as enforcers of the rules and students as perpetrators (Stuhmcke et al., 2015). Within this duality, administrators and faculty are expected to preserve institutional standards while training students to become legitimate members of the academic community (Kaposi & Dell, 2012).

Legalistic in tone and explicit in meaning, institutional plagiarism guidelines create the illusion of a straightforward and unanimous conceptualization of what plagiarism “is,” when in fact, plagiarism can mean many different things to both students and instructors (Blume, 2010; Roig, 1997). Also, conceptualizations of plagiarism vary over time, space, and context, as what is defined, identified, and treated as plagiarism is highly dependent on the unique conditions in which it occurs (Borg, 2009; Jamieson, 2008). Simply put, plagiarism is not as straightforward as the stated definition and example transgressions on the university website and course outline suggest.

Connecting the notion of plagiarism as an order-word to the student participants’ interview data, the following data excerpts and vignettes are presented to explore the range of student experiences to consider how plagiarism reconfigures/is reconfigured. Again, this is not done to reach a stable representation of students’ understanding, but conversely, to disrupt the presumed fixity and homogeneity of the plagiarism construct by making “small ruptures in our everyday habits of thought and start minor dissident flows” (Roy, 2003, p. 31). Yet, in the process of deterritorialization, there is always reterritorialization. Therefore, in the following presentation of participants’ data vignettes, I move between bits of data within the research assemblage to de/reterritorialize and show how plagiarism functions not only as an order-word but also as much more.

Data Deterritorialization

Early in the interviews, I asked each participant about their experiences with plagiarism. As the existing research on student plagiarism cautions, the undeniable stigma an accusation of plagiarism brings makes it a complicated issue to discuss: Students may be reluctant to self-report questionable practices or transgressions (Robillard, 2007; Walker & White, 2014), and interviewers should guard against forming judgements that may cause discomfort and shame (Shi, 2004). Moreover, in attempts to gauge students’ understanding of plagiarism, statements of declarative and procedural knowledge of

source attribution rules may not be an accurate reflection of students' ability to put these rules into actual practice (Wette, 2010). I remind that this dissertation does not attempt to measure students' plagiarism experiences and practices but to explore how plagiarism operates in L2 academic writing. Vignette 1: "I used to copy anything from Google, and nobody would say anything."

In our first interview, I asked Jack⁵⁶ about his knowledge and experience with plagiarism in academic writing in Syria.

R: OK, in terms of academic writing, maybe you have heard of the term "plagiarism." And have you, or how do you think that students feel about that?

*P: I think the students feel more responsible about what they are writing than copying. For example, in my country I used to copy anything from Google and nobody would say anything. Maybe it was the level that I was at, it wasn't a higher level, like uhm, I started university but I didn't do master's or ... and we don't have system where we have to write research papers, except in the graduate programs, so before this year, everyone is able to copy. There was no plagiarism. **But I think here, the students will be more focused on learning rather than copying.***

R: ... So in Syria, you don't think that the students were concerned about plagiarism?

*P: Uh, as I mentioned before, there is no such thing as plagiarism in the education, and let's put it this way, in the schools that I was learning in, **when we arrived to here, we had to learn about paraphrasing and summarizing to avoid plagiarism along with citing our sources and references.***
(Jack, Interview 1)

This vignette echoes the findings reported within the broader field of plagiarism research of plagiarism as a "cultural" construct present in specific academic traditions yet absent in others (Pennycook, 1996). Jack's testimony reads as order-words demanding compliance with the academic integrity code, where students "had to learn" paraphrasing and summarizing. The vignette territorializes and aligns with the treatment of plagiarism at the host Canadian university and confirms that often, international students come from educational traditions with diverging views of authorship.

Plagiarism as an order-word operating within Jack's writing assemblage transforms the role and responsibility of students, who are now obliged to learn to paraphrase and summarize. This new obligation reshapes how Jack's writing unfolds. From Jack's testimony, we might presume that he will

⁵⁶ Jack was new to the EAP program and Canada but had some experience with English academic writing in Syria. Jack explained that he had learned how to write academic English in school, but he had also used online lessons, such as YouTube channels. Instruction in school wasn't enough to prepare him for the EAP program, "so that's why I said I had to use online sources to be able to be at the level of university" (Interview 1).

comply with the rules, yet bear in mind that language is non-signifying and the assemblage is unpredictable. Thinking about the concept of plagiarism as an order-word, might his testimony produce something different? Might this vignette transform when connected to something else?

Large portions of plagiarized text appeared in Jack's drafts.⁵⁷ Pages and paragraphs, including the entire first page of his draft, constituted word-for-word direct copy from multiple source materials, thus disrupting Jack's testimony above (see Cartography 4, Figures 15–18 and Tables 16–18 for portions of directly borrowed text with incomplete attribution). I discovered these heavily copied sections when I was analyzing the students' textual artefacts months after we completed our final interviews together. A simple Google search of the first sentence of the first page showed that the entire first page (page 1, line 1 to page 2, line 2) was directly taken from the first two pages of a book available online through Google Books. On the second page, lines 3–15 of his draft were taken directly from a journal article available online through the Semantic Scholar Portal. On the third page, lines 12–20 of his draft were taken from another chapter of the online book used for page one. Collectively, only nine sentences in Jack's entire draft were paraphrased. The overwhelming majority were directly copied from source texts and not indicated as direct copies.

With this actualization of transgressive textual borrowing, we reconnect to Jack's initial testimony that "students feel more responsible about what they are writing than copying" and that "here, the students will be more focused on learning rather than copying." These data excerpts plus the extant direct copying produce something new. Plagiarism went from something that students were not supposed to do, something that distinguished responsible students from irresponsible students, something that responsible students were supposed to denounce, to something that still occurred in unsuspecting places. Most interestingly, Jack's instructor did not identify the borrowed text in his draft as "plagiarism," nor did I detect the copied sections until long after the data collection period had ended. Before the extensive copying was uncovered, there was no reason to link Jack to the term "plagiarist."

I digress for a moment to call attention to connective elements that emerged from Vignette 1: there is clear mention of technology through the "copy from Google" comment and the subsequent copy and paste of digital text; secondly, there is a connection to the instruction and how the instructor did not notice the vast plagiarism in Jack's draft. These connectives will be taken up again in

⁵⁷ Here, I distinguish between drafts as stages in the writing where the instructor provided both formative feedback and a numeric grade. Students revised their drafts leading to the final writing product which was summatively assessed.

Cartographies 3 and 4, where again, data transform and are transformed as they connect to new pieces in a new machine.

In Jack's case, plagiarism serves as an order-word on two accounts: First, when he purports to endorse the view of plagiarism as a transgression, distinguishing between the irresponsible copying in Syria and the responsible writing taught in the EAP program, he reinforces the dominant social order within the academy. Secondly, when the sections of copied text without full and proper attribution are identified by the researcher, plagiarism as an order-word attaches to Jack's draft and his data. Some may argue that Jack's draft should not be considered as transgressive, especially when the instructor did not identify it as such. However, as "plagiarism" is an order-word, there is little room for flight. The quantity of direct copying of multiple sections in Jack's draft reterritorializes the definition of plagiarism, but only for a moment.

I remember that I must resist the impulse to move towards a quick resolution and think about how the direct textual borrowing in Jack's draft can be thought otherwise. We can use the vignette as an entry point to explore the transformations that occur in the student writers' assemblage and in the research assemblage when plagiarism as an order-word is actualized. Might it produce normative ways of speaking about plagiarism? Might it produce prejudicial judgement? Might it produce the need to be extra vigilant in guarding against literal interpretation, representation, and fixed meaning-making?

Thinking about these questions, and after having experienced Vignette 1, how might I read another participant's, Mia's, explanation of plagiarism? In our first interview, I asked Mia⁵⁸ about plagiarism and whether she was familiar with the concept of academic plagiarism.

R: OK. How about the idea of plagiarism? Have you heard of that before?

P: I haven't heard it before I come here.

R: So, you heard about it here. And do you know what that is?

P: Copy.

R: Copy?

P: Copy.

R: You never heard about it in China?

P: No. I never heard about this word. I mean, but I know the meaning in Chinese.

R: OK. And how do you feel about that? Are you concerned about it?

⁵⁸ Mia was new to Canada, the EAP program, and academic writing. In Interview 1, she explained how she did not learn English academic writing in her high school in China. More about Mia's academic background is explained in Cartographies 2 and 3.

P: Uh ... no ... because I won't do that. (Interview 1)

Like Jack, Mia notes the dualism between home and host contexts and the moral obligation to adhere to current codes of conduct. Mia's understanding of plagiarism further connects to Jack's explanation of plagiarism as a newly learnt responsibility; however, like Jack's transcript, this excerpt should not only be read for its literal interpretation. Doing so would attach a meaning and close the possibility of becoming something other than what it already is.

Rhizoanalysis asks us to palpate the data to produce thinking and possibility (Masny, 2016). Reading the data for the lines of flight, I begin to wonder what elements and affects (in Mia's assemblage) might contribute to her perception of plagiarism as "copy"? What am I missing if I presume that, as stated by the participants, plagiarism was simply not an issue back home? It didn't exist. It was not actualized, and therefore was of no consequence. As Jack's vignette demonstrates, there is a shutting down of possibility if we rest with a literal reading of what is actualized in the transcript. There may be more (that is related and relevant) that has yet to be actualized. Mia's comments lead to questions of how non-experiences with plagiarism in the home context might shape the student writers' assemblage. Conversely, we may think about how experiences with plagiarism in home contexts might shape the students' writing assemblage in ways not yet actualized.

Connecting to the Order of Plagiarism

For some of the participants, plagiarism was reportedly a non-issue. Once the student learned the rules, they could apply them to avoid plagiarism. Students were aware that plagiarism is considered transgressive, and they could choose to avoid it. However, for some students, plagiarism was not so easy to avoid, even though it was important to not plagiarize.

Vignette 2: "They can buy a cheating machines"

Woody Allen shows a more intricate relationship to originality in writing and individual ability in education. In Interview 1, Woody Allen⁵⁹ explained her understanding of plagiarism that "*in Canada, plagiarism is important, but in China you could just copy anything.*" Woody Allen explained further:

P: Yeah. Plagiarism is cheating. I think that it is very important, and it is very important in academic writing. But, in our daily life, my teacher in China, they talked about plagiarism. The Chinese teacher, I mean, they just say don't plagiarism, and once we had a student that plagiarism in our test, but we usually ignore them. But for the most important test, gaokao, the

⁵⁹ Woody Allen was in her second semester of the EAP program. In Winter 2017, she was retaking the Level 400 course.

admission to university, the plagiarism is very important, once the teacher catch the student plagiarism in the gaokao, it is serious there.

R: OK. Cheating.

P: Yeah, cheating, they will get zero on their final test. This test is very important in China.

R: How can they cheat on that, the gaokao?

*P: There are many ways. I can't believe that, every year there are so many students that do that, that cheat on that test, I think that they can't get caught. **They write things on their shoulder. Or their water bottle, they can write something on that, or they can buy a cheating machines or something like that.** (Interview 1)*

Woody Allen's interview is striking on multiple accounts: It blurs educational contexts (China and Canada), languages (the Chinese teacher, learning in the L1, and English teachers and L2 learning), academic tasks (essays and university admission exams), and academic transgressions by connecting cheating on nationwide tests via "cheating machines" to plagiarism in coursework. Intrigued by this correlation, I wonder, what is the relationality between "cheating machines" used in the Chinese gaokao and plagiarism in academic writing, and furthermore, how might this relate to plagiarism in academic writing?

I asked Woody Allen how Canadian teachers respond to plagiarism and whether she had witnessed that here in the EAP program. She replied:

*P: ... Well, they [teachers], in our essay, **if the teacher finds that you are plagiarism, that essay or assignment, they usually give you a big F or fail, or they usually circle the sentence and put "plagiarism."***

R: Have you seen that in the EAP program?

*P: Yes, in my essay, I usually got that. I don't know why. Because sometimes I put a quotation mark and **my teacher also say I plagiarism. I don't know why.***

R: OK. Which teacher?

P: The 9-hour teacher

R: Your 9-hour teacher has told you that many times?

P: Yeah, I don't know why.

R: What do you say when she says that you can't put the quotation mark without putting the author's name, year, or whatever?

P: She said that you can't do this next time, so that is why I did the essay for three times.

R: Oh, really? Do you understand why she says that? Do you understand what the problem is?

*P: Yeah, now I understand. Because I redo it for three time. But sometimes, I think that when I search some information on the internet, I can just summarize them, use my own words, I thought that I could summarize them using the author's words, and make it shorter. **But the teacher also told me that it is also plagiarism.** (Interview 1)*

Woody Allen's limited understanding of what constitutes plagiarism and her difficulty grasping the conventions of source-attribution are notable, and they raise the issues of instruction, pedagogy, and the affective and material force of placing a giant F on a student's paper for plagiarism. It also raises the issue of language, academic skill development, and the process of academic learning as a slow, indirect process of academic socialization. These connectives re-emerge in the subsequent cartographies (Cartographies 2 and 4) related to academic integrity, literacy skills, and instructor/pedagogy. Then, for Jack and Mia, avoiding plagiarism seemed simple, but for Woody Allen, her ongoing struggle to learn summarizing, paraphrasing, and source attribution brings me back to her expressed fascination with academic cheating. In other words, although she does not directly relate the "cheating machine" to the difficulties she is having with plagiarism in her current writing practices in the EAP program, we might wonder of the possible relationality between the two seemingly disparate issues.

From Woody Allen's example, English academic writing and plagiarism avoidance are intellectually demanding processes that require discipline, motivation, and a long-term commitment, and I wonder if there might be more happening, or about to happen, than was disclosed by the participants. Looking back on my researcher journal, I was relieved and felt vindicated to hear of Woody Allen's struggle to master summarizing and paraphrasing. Up until her testimony of recent encounters with plagiarism, all the other respondents (including the three participants from the fall cohort) distanced themselves from plagiarism. Before Woody Allen (and shortly thereafter, Sally), avoiding plagiarism was not a problem. The absence of actualizations made me question the validity of my research project: How could I research plagiarism when it was not actualized in the data?

In practice, plagiarism only becomes a problem when appropriate source attribution is required: Textual plagiarism in students' writing involves six elements: (1) an object (i.e., language, words, texts) (2) which has been taken (or borrowed, stolen, etc.) (3) from a particular source (books, journals, internet) (4) by an agent (student, person, academic) (5) without (adequate) acknowledgment and (5) with or without the intention to deceive (Pecorari, 2002, p. 60, as cited in Sutherland-Smith, 2008). Plagiarism manifests in texts through unattributed ideas and language but operates through incorporeal transformation because intertextuality only becomes plagiarism when it is identified as such. The label

of plagiarism gets attached to a piece of writing when the reader, usually a gatekeeper who holds the authority to identify and sanction transgressions, calls into question its legitimacy (Horner, 2008). Yet, as the task-elicitation research⁶⁰ has conclusively shown, instructors vary in their identifications of plagiarism; therefore, a piece of student writing that would be labelled as plagiaristic by one faculty member could be deemed as appropriate by another (Pecorari & Shaw, 2012; Roig, 2001). Most vividly, Jack's instructor did not identify the borrowed text in his work as plagiarism. Perhaps the instructor did not notice that the grammar, language, and ideas in Jack's draft were of scholarly publication quality. Perhaps the instructor did not have the expectation of originality in students' drafts. In Woody Allen's case, the instructor may have had different expectations. Plagiarism as an order-word presents academic writing as monolithic entity with a stable ideal of what good writing should look like.

Plagiarism as an order-word creates a clear distinction between right and wrong. These defined categories are problematic (from a Deleuzian perspective), as they block the movements of becoming and variation to separate and distinguish a body from others. Once subject to an order-word, something takes shape at the expense of all the other unrealized potentialities that are closed off, or killed off, by the verdict. (Maclure, 2016, p. 175)

As an order-word, the consequence attached to the accusation of plagiarism is indeed serious, stigmatizing, and at times irreversible. Textual borrowing that may be acceptable and normative, for example, in a public online discussion forum transforms when it becomes part of an academic assignment that is graded by a teacher for academic credit. In the same vein, textual borrowing permitted in one particular assignment may be considered transgressive in another. Perhaps the most apropos example is that of self-plagiarism, that is, submitting replicated portions of work to receive double credit. The first instance would then be considered the original, and thus be deemed accepted, but the subsequent version would not. These judgments are typically made by the assessor and transform the exteriority of text and the positionality of the student in expected (codified institutional sanctions) and unexpected ways—becoming. For instance, Woody Allen failed the assignment, was labelled as a plagiarist, and had to rewrite it three times to meet the standard expected from her instructor. Still, she claimed to not know why her work was considered “plagiarized.” We might then ask, what transformations may occur when the expectation of plagiarism-free writing is suddenly placed on students?

⁶⁰ Task-elicitation research is a positivist experimental design where participants are asked to identify transgressions in various pieces of writing.

Vignette 3: “And they chose some of us to study in English”

Like Woody Allen, Blue was introduced to plagiarism in her home context. Prior to moving to Canada and enrolling in the EAP program, Blue⁶¹ completed 3 years of undergraduate study in Morocco. She described this induction to English academic writing in Morocco as follows:

*P: Academic writing, we had for example, in the middle school and high school and everything, we had to do just essays and homework and everything, but in my undergraduate program in Morocco, we had to do, especially in the third year, **and they chose some of us to study in English**, and so we had to do everything in English—essays, academic reports, and everything.*

R: Oh, OK. And when you had to write those, did you have to do research and find information and then cite information, incorporate other information into your essays?

P: Yes, but we didn’t do it that much. It was only for one teacher, I guess. We did it like two times. That’s it.

R: And did they teach you about plagiarism and citation?

*P: For the training report, yes. **We had to avoid plagiarism; otherwise it is failing ... the teacher that I did my training with, she said that you have to paraphrase and everything, otherwise you get a zero.** (Blue, Interview 1)*

Blue’s recollection draws my attention back to Jack’s description of having to learn paraphrasing and summarizing in Canada. More specifically, it is the impression of imposition: “*they chose some of us to study*” and “*you have to paraphrase*” as order-words that command unquestioned obedience. Blue spoke of plagiarism as an arbitrary measure applied to select programs, a sense that emerged in my mind from her lack of explanation as to why her teacher expected plagiarism-free writing while other teachers did not. Certainly, plagiarism has been conceived of as such:

derive(d) from academic tradition in both epistemological and moral senses ... assumed to be non-questionable, homogenous and universal entities ... [and] students are merely assumed to be able to easily appropriate these. Students are reduced, in essence to academic-in-waiting as they begin to master writing practices. Failing to do that, the only identity available for them remains that of the “cheat” (cf. Valentine, 2006). (Kaposi & Dell, 2012, p. 820)

Students, if willing and able, can follow their teachers’ commands. Blue’s testimony brings us back to plagiarism as an all-powerful order-word and molar line stratifying the learning process.

⁶¹ Blue was new to Canada and the EAP program. Her sister had moved to Canada a year earlier and was studying at a French university in a nearby city (2 hours away).

In the EAP program, Blue mastered the rules; her writing was plagiarism-free, and she received an exceptionally high grade for her essay. In terms of academic achievement and linguistic proficiency, Blue would be considered a strong student. Blue's success in the EAP program connects (in my mind) to her academic experience in Morocco. In Interview 5, Blue told me about her plans for the next semester now that she had passed the course. Interestingly, she mentioned her previous undergraduate studies in Morocco and how she had dropped out of university the very year that she was selected for the English program. Simply put: *"In my third year, I was sick of the school and I didn't take the final exams"* (Interview 5). I was surprised to hear that she became "sick of the school" in Morocco and wondered if this was related to being chosen to study in English and having to learn a convention of English academic writing or otherwise fail. Blue's admission of quitting school in the past made me think how order-words might produce resistance. On that point, what else might order-words produce?

These questions connect to my reading of Macaw's⁶² first experience with plagiarism. Macaw was disappointed that his teacher had not properly instructed the class on how to avoid plagiarism but at the same time expected plagiarism-free writing.

R: Have you had any experience with it, or do you know any students that have had an experience with it, either here or in China or anywhere?

P: Yes, I did experience that in China in the B.C. [British Columbia] high school. I still remember, once I got, I write an academic essay, and, you know, I quote, not just quote, I copy and paste some author's saying, you know, without use, you know, correct quotation format, and I caught by my teacher and, you know, that was quite serious punishment followed by that.

R: OK. What did the teacher say? What did the teacher do?

*P: Do not do that again. And told me please learn the quotations from internet. And I was just like, **why don't you tell me how to avoid this?***

R: And how about the other students in your class in China? Did they also have problems with it?

*P: Actually, I knew my friend, **some of my friends don't care about plagiarism. They do not have this sense in their mind, you know to avoid plagiarism.** And you know, correct use of quotation format. (Interview 1)*

For Macaw, plagiarism transformed not just his role as a student but also the teacher's responsibility to prepare students on how to avoid plagiarism. Macaw's demand for instructor

⁶² Macaw was new to the EAP program and studying in Canada. In the past, he had studied in an English-medium school in China, and he was familiar with the Canadian high school curriculum.

accountability deterritorializes Blue's nondescript account of the arbitrary requirement for source-attribution for select assignments in select courses and programs. Might Blue also have felt frustration when suddenly expected to conform to a new set of rules?

Woody Allen's experience struggling to learn appropriate source use also points to how plagiarism transforms the roles and responsibilities of both the student writer and the readers (instructor/evaluators). Woody Allen had to redo the same assignment three times to demonstrate her mastery of source-use rules, which means her teacher had to grade her assignment three times. Plagiarism is not just an issue for the learner but also the teacher, and not all teachers hold the same attitude toward and understanding of plagiarism in terms of pedagogical intervention and instruction as well as monitoring and reporting (de Jager & Brown, 2010). While some instructors may stringently police the smallest infractions, others may be less vigilant in confronting student transgressions. Might this variability in instructor attitudes and behaviours transform plagiarism from the conduct of one individual into a collective act made possible by multiple actors and elements?

Macaw's testimony also points to the role of students, distinguishing those who had that "*sense in their mind*" to those who lacked it. As the extant research on L2 writing has demonstrated, there are multiple elements that contribute to student plagiarism aside from morality and obedience: digital literacy skills (e.g., Li & Casanave, 2012; Radia & Stapleton, 2008; Selwyn, 2008; Stapleton, 2005, 2010; Sutherland-Smith, 2008); general academic literacy skills (Valentine, 2009); linguistic proficiency in the L2 (Pecorari, 2003); academic pressure (Currie, 1998; Flowerdew & Li 2007); specifications of the writing task (Landau et al., 2002); classroom instruction, feedback, and assessment (Elander et al., 2010); technological affordance, resources, and tools (Kaufmann & Young, 2015); and cultural differences and pedagogical practices (Pennycook, 1996). Plagiarism is more than a code of conduct to be unequivocally obeyed. Indeed, the rules must be made clear, and students must know to avoid plagiarism or face the consequences, yet not all students are affected by plagiarism in the same way. In the following section, I consider plagiarism as passwords and events to explore its dynamic, evolving, contingent, and agentic potential to become something other.

Plagiarism as Passwords

Just as there are order-words that arrest and restrict, there are passwords which avoid the death sentence through lines of flight that generate creative possibilities (Conley, 2010). Passwords offer passage as an alternative to the fixed trajectory of order-words. While the vignettes and data bits above emphasized the order of plagiarism, the following attends to the creative flows that can also be

produced. This is achieved by moving away from students' perceptions of what plagiarism is to how plagiarism might be functioning in the writing assemblage.

Vignette 4: "Because I cannot use only one word for all the paper."

Sally⁶³ was part of the winter cohort, and like some of her classmates and other participants, she was repeating the 400-level course. In Interview 1, Sally explained how she did not have a problem (yet) with plagiarism in the 400-level and that her skill had improved from when she was in the 300-level. She explained her encounter with plagiarism at the 300-level as follows:

P: I have one problem with that one: summarize. I use a lot of words from the original text. I just feel that maybe the teacher thinks that I plagiarism, they think. I don't know. ... When I was 300 EAP, they told me that this is almost plagiarism, so beware of when you summarize.

R: The teacher said it is almost, so beware. OK. So then what did you do?

P: Rewrite and I think that I also got a zero on that assignment. Yeah. I think I did.

R: You think you did, but you are not sure.

P: Yeah, if I got a zero, then I think that I cannot pass the course, maybe, I don't know.

R: Ahh. You still passed it.

P: Yeah.

Sally's testimony territorializes: It confirms the ambiguity in students' knowledge and ability to avoid plagiarism (Ellery, 2008) and the presence of instructors' discretion in identifying and dealing with plagiarism (Hyland, 2001). However, I'm uneasy with Sally's account. One would expect a principled treatment of plagiarism, especially when academic sanctions are involved. I wonder, how could Sally be unsure of the penalty for her transgression and its consequence? Perhaps Sally was just happy to pass the course despite not knowing whether her writing was in fact appropriate/inappropriate to the academic standard. Sally's vague understanding of plagiarism, its treatment, and its consequences re-emerged in the subsequent exchange, when she described her experience with plagiarism in the 400 level. Sally equated plagiarism to copying and language reuse, and in our interviews, it became apparent that she was still unsure of what constitutes plagiarism:

R: Are you worried about being accused of copying again?

P: Yeah, I am really worried about that.

R: Why?

⁶³ Sally had come to Canada 3 years prior to the interview in Winter 2017. She had studied in a Canadian high school before joining the EAP program in Summer 2016 at the 300-level.

P: Because, if I try to find the word in the dictionary, they give me an example, and then I saw the example, and then I just copying some words. Not whole sentences, just link words, so I just put it there, so I think maybe.

R: What is a link word?

P: Like for example, I think only social policy, but the example gives me social change, and I will change my mind and put the other word.

R: So what is the other word?

P: Social change. I only think like social policy, but they give me new ideas and I only put the new one.

R: Does the dictionary help you expand your vocabulary?

*P: Yeah, I think. **Because I cannot use only one word for all the paper.** (Interview 1)*

Again, Sally's explanation of copying and her difficulty in writing from sources is striking for its peculiar level of (mis)understanding. Indeed, the repetitious use of one key word is different from the duplication of a string of words or of expressed ideas, and Sally seems to conflate the strategic use of a thesaurus for synonyms with the transgression of copying language and ideas from authored sources. What remains unclear is whether plagiarism, according to Sally, entails working too closely to the original—that is, only substituting key words—or if plagiarism is the act of copying new words from the dictionary. In Sally's case, plagiarism does not function to create and command order but rather provokes confusion.

As confirmed in Woody Allen's struggle to write without plagiarizing by rewriting an assignment three times before getting it right, we can begin to appreciate the heterogeneity of the construct of plagiarism. Indeed, scholars in L1 composition rhetoric tradition have long championed the view of plagiarism as a complex construct clearly defined in institutional policies but far more intricate in practice. Horner (2008) summarized this complexity: (1) definitions of plagiarism differs across contexts, institutions, fields, and traditions; (2) notions of appropriate and inappropriate citation practices are ideologically based; and (3) some writing practices that maybe considered as transgressive may also be part of a development process in learning to write. Then, if plagiarism is multifarious and heterogeneous, morphing over space, time, conditions, and contexts, there may be merit in thinking of it in more dynamic terms. Plagiarism may be more than a manifestation of inappropriate textual borrowing but something that is actualized through ongoing happenings. Such a possibility allows us to think of plagiarism as a Deleuzian event.

Plagiarism as an Event

An event, in the Deleuzian sense, “is not a particular state or happening itself, but something made actual in the State or happening ... and event is the potential immanent within a particular confluence of forces” (Stagoll, 2010, p. 90). Stagoll uses the example of a tree “turning” green in the spring. A tree is visible, as are the green leaves coming out from the branches, but unseen are the multiple interconnected elements that make this actualization possible, such as cooperative weather with appropriate amounts of heat, sun, and rain, and nutrients in the soil that nourish the roots, trunk, branches, and emergent leaves. For this reason, Stagoll suggested that a tree turning green is better explained as “the tree greens” (p. 90) to take into account the “dynamism of the event’s actualisation” (p. 90). Actualizations, such as blooming leaves, constitute a series of ongoing underlying events (in the virtual) that when actualized indicate a transformation—becoming.

Actualizations in the data collected in this study are open to new possibilities aside from pre-established assumptions of relationality between directly observed phenomena. This is particularly relevant to plagiarism research, which has been guided by the tradition of empiricism, where observable data form the basis for linear casual relationships. For example, when conducting data analysis, traditional qualitative researchers form interpretations of data consistent with pre-given theory, literature, and methods (St. Pierre, 2015). Initially, the vignettes introduced below resonated powerfully with my understanding of how plagiarism detection and punishment operate as a deterrent: Once caught plagiarizing, and once punished for that transgression, naturally, it is presumed that if the student shared the view that plagiarism is a transgression, and that transgressions should be avoided, then greater care would be taken to avoid further offence. Below, I offer a series of data vignettes to deterritorialize the presumptive cause–effect linearity of how plagiarism detection is commonly perceived and to explore the generative possibility of plagiarism as an event.

Vignette 5: “Because this is my work ...”

Amy⁶⁴ had been caught plagiarizing on her homework assignment, in which she was to summarize a short article on the topic of biology. More specifically, she had failed to appropriately paraphrase one sentence.

P: This week, at the beginning of this week. Because we have to the assignments based on the article and paraphrase five sentences. I didn’t. I just copied it directly and I didn’t think that she

⁶⁴ Amy had completed high school at an international school in Canada. She was retaking the Level 400 course in Winter 2017.

would check it or whatever. I was going to do the in-text citation, reference, but I think that she is not going to check it. So, I just handed it in, and she found out and I got zero. And she sort of said, she didn't ... she never thought that I would do that kind of that stuff. **She was very angry ... It is not difficult, like hard to read just because I don't want to think how to paraphrase it. It is one sentence, just one sentence and she gave me a zero.** (Interview 4)

In our following interview, Amy explained her careful procedure to ensure that she would not face an accusation of plagiarism for her final term paper. To guarantee her paper was plagiarism free, Amy used Google to check the originality of each sentence, that is, to verify that there was no direct match to previously published work.

R: A few weeks ago, you wrote a draft and gave it to your teacher. What did your teacher say about that?

P: He said it is good; it is OK. Just be careful with the references and also the grammar too.

R: OK. What did he mean by "be careful with the references"?

P: Like, he means, **if you use one source, remember to give some citation, or else you are going to get zero or more trouble because the school is looking for this stuff.** Like plagiarism, like it is a very serious problem, maybe because of our classmates—they think that it is not a problem like copying stuff from the internet, so they said, just be careful with the references

R: And do you think that you were careful with the references?

P: **Yeah, like, at the end of every sentence, I copied it into Google to see if there is the same sentence on a website.**

R: You checked your sentences on Google?

P: Yeah. Every sentence.

R: You checked to make sure that there was nothing ...

P: Yeah, like nothing that was the same.

R: OK. why did you do that?

P: Because I don't want to get zero. **Because this is my work, and I don't want that, because of a few sentences, I will get a zero for that.** (Interview 5)

For Amy, such caution was necessary because her teacher had already warned the class that plagiarism is serious and that he would be using plagiarism detection software to monitor compliance. She did not want to be penalized for unwittingly working too closely to the original text.

Given the chronological sequencing of the incidents, their similarity, and a common understanding of the deterrent effect that plagiarism detection can create, it is tempting to view the

two bits of data as linear and causally connected: Amy was caught plagiarizing on an assignment. The teacher was very upset with her, and she received a failing grade. For the major term paper, she took extra measures to ensure she wouldn't be accused of plagiarism and that she wouldn't suffer any grade deductions. Thinking beyond these actualizations to the larger underlying force of the virtual, Amy's self-plagiarism check may have been shaped by other elements. For example, in both interviews 4 and 5, Amy talked about wanting to produce the perfect paper to impress her teacher:

*P: I hope that I will finish it by this weekend, and then I can give it to my professor to read it and see if I still have any mistakes because I want a perfect paper to hand in to my professor. I want it to be no grammar mistakes, so when he reads it, it will be like, **well, if I were him, then I would be very happy because there are not mistakes, and it is interesting.** (Interview 4)*

Pleasing the teacher was important for Amy, so when her instructor advised her to be careful with the references and the grammar, she manually checked every sentence. Amy's commitment to impressing the teacher was striking, and I wondered what elements in her writing assemblage might be contributing to this, and how these forces might be connected to her research paper and her careful plagiarism avoidance. One section of Amy's transcript comes to mind where she explained what she had learned from writing a research paper on gender discrimination and women in the workplace:

R: So you learned about your topic. What did you learn?

P: (Laughing) ... I think gender gap and gender discrimination is still happening now, and before I don't think it is a big problem, but now I know they have different kinds of discrimination, like women in different countries are facing different kinds of discrimination in the workplace.

R: So that is important to know.

*P: **Yes, because I am also a woman.** And so when I get into the workplace, I will ... everyone in math and science⁶⁵ is a man. **Maybe they will look down on me.** (Interview 5)*

How does Amy's reference to gender inequality in math and science connect to plagiarism, and what might these connections produce? For instance, Amy's concern about being a woman in male-dominated fields brings to mind her relationality to her instructor (who is male) and to her classmates, who are predominantly Mandarin speakers from mainland China, while she is a Cantonese speaker from Macau. Amy's final statement (in bold) complicates the function of plagiarism detection as a deterrent that contributed exclusively to Amy's self-plagiarism check. Other factors may have contributed to Amy's checking the originality of each sentence through Google. Lines of flight emerge, allowing

⁶⁵ Amy is majoring in math and computer science.

exploration of the possibility that Amy, in her research on gender discrimination, turned her attention to her positionality as a woman from another country and the potential injustice that she would face as a gender and linguistic minority. How might this realization have contributed to a change in her attitude towards her writing assignment? Perhaps her ambition to produce a perfect, plagiarism-free essay was not *just* because she had “learned her lesson” from cheating on her homework, but because (among other things) she had realized that women may have to work harder than men to achieve the same rewards. Thus, her drive for perfection, her desire to please her teacher, and the disappointment caused by copying one sentence are actualizations of the ongoing event of writing, plagiarism, learning, and becoming that may be just as relevant as more obvious evidence of plagiarism. Viewing plagiarism as an event moves beyond deterministic thinking that confirms what is expected. Indeed, the purpose of rhizoanalysis is to explore the singularities and differences that produce the unique variance in experience between individuals’ learning. There are always more possibilities than what is directly apparent.

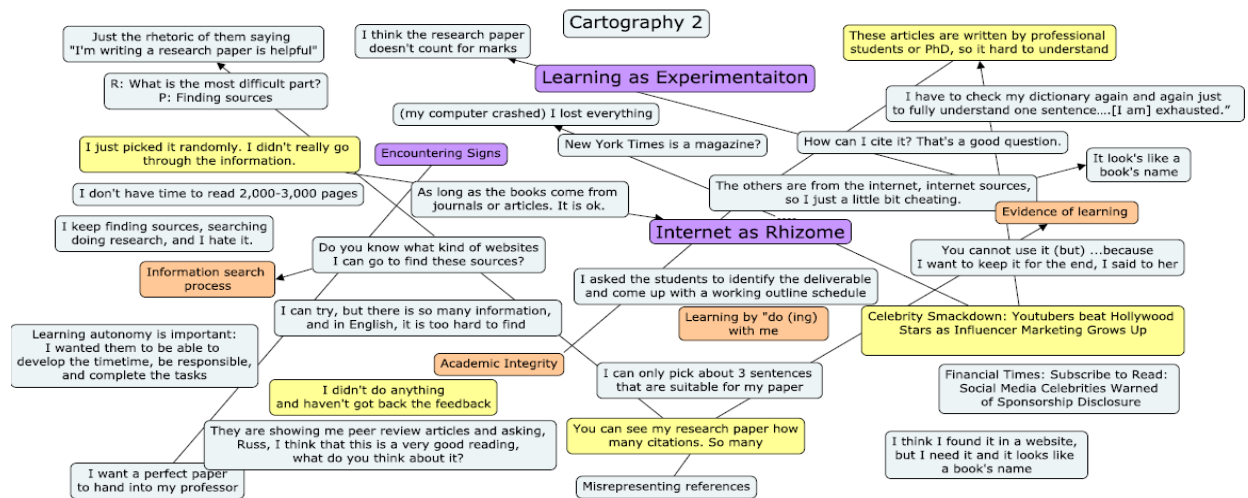
The Potential of Plagiarism

Plagiarism operates in many ways. It functions as an order-word that reinforces the dominant order and neatly categorizes writing as either transgressive or non-transgressive; and it functions as a password by creating confusion about what constitutes plagiarism, by transforming teachers’ and students’ roles and responsibilities, and by producing unexpected outcomes. Plagiarism is also an event in that it is more than one singular entity (textually manifested) but rather co-dependent on multiple elements, forces, and flows, including perceptions, values, beliefs, and desires. Considering it as an event, we need to look past categorizing actualizations of plagiarism together as common denominators and consider holistically how student writing and doctoral research unfold.

Plagiarism, as explored in this cartography, contrasts with the clear-cut institutional definition outlined on the faculty academic integrity webpage and in the course outline. Most importantly, plagiarism is not just a textual outcome actualized in written form that students must avoid. Plagiarism, in its many forms, actualized and virtual, has the power to transform the assemblage and be transformed within the assemblage.

Cartography 2: Learning as Experimentation

Figure 6: Cartography 2



This cartography (Figure 6) explores the intersections between plagiarism and technology through the Deleuzian concept of learning as students engage with academic sources in composing an end-of-term research paper. For Deleuze, learning holds a unique meaning and function: Learning is not the acquisition of knowledge or mastery of skill, but rather, learning takes places through experimentation in encounters with real-life problems actualized through signs⁶⁶ (Bogue, 2013). Learning to write a research paper as an experimentation involves engaging with signs to produce differential relations among elements that come into contact with each other (i.e., texts, language,

⁶⁶ A sign, for Deleuze and Guattari (1987), is not signified content nor signified expressions but the asignifying rupture that occurs when content and expression are taken up in the assemblage. The function of a sign, which is more important than any pre-established intended meaning, depends on the relation between the signs and elements it connects to. In Deleuze's theory of signs, this relationality occurs in practice through apprenticeship (Semetsky, 2010).

assignments, technology, instructors, classmates, and the researcher). On a practical level, learning conceptualized as experimentation lends itself well to the features of the research paper assignment. In contrast with in-class reading-to-writing tasks, which center on summarizing and paraphrasing teacher-selected texts, the source-based research paper required the students to work autonomously. Students were responsible for selecting a topic for their research project, finding appropriate sources to incorporate in their assignment, reading the sources and identifying key themes and issues, developing a thesis statement and an outline of arguments supporting it, summarizing and paraphrasing the source texts to coherently integrate key information into their writing, and editing and proofreading. The research paper would take several weeks to complete, and in that time, the students had to co-adapt their individual language and literacy skills, prior training, learning habits, and strategies to the program curriculum, task requirements, instruction, instructors, required texts, and information search tools. For this type of writing task, the unpredictability is heightened because of the openness of the assignment, which encourages personalization, entails minimal supervision, and grants students unregulated access to digital tools and resources. To compose one typed page, we can imagine the lengthy process of searching, reading, note-taking, outlining, writing, and rewriting. By thinking of learning as highly contingent, we can then consider the capacity of each element to (re)shape the learning assemblage. Indeed, what might happen when these affects connect to the instructors, who were also teaching this research paper assignment for the first time?

The notion of learning as experimentation and an encounter with signs extends to the research assemblage and my engagement with expressions of learning actualized in the participants' data. What could constitute evidence of learning should remain open and undetermined. As such, this cartography is also an experimentation in how learning may be reconceptualized when we turn our attention beyond the immediately observable and expected outcomes. As Semetsky (2007) contended, "learning is not limited to the events that are actually perceived" (p. 211). If we accept that there is more occurring than the text that is printed in a student's assignment or the narratives recounted in interview data, then we may think of the possibilities of learning that exceed what is directly actualized. How students engage with technology and source texts to produce a plagiarism-free research paper in an EAP course encompasses a multiplicity of signs that contribute to how learning unfolds, how learning is assessed (by the instructor), and how learning is conceptualized (by the researcher). It is a collective becoming.

Deterritorializing the Information Search Process

This cartography enters the students' writing assemblage through technology. From the early stages of the writing process, technology operated as an unexpected element when students were

instructed to use the online university catalogue to find relevant academic texts for their essay. Only a few participants, on few occasions, actually consulted the university library website as they were instructed to. Instead, the majority of participants used publicly accessible search engine tools such as Google; how might the requirement to use the university library function in their writing assemblage? How might the non-use of the university library de/reterritorialize their writing process? And how might this contribute to later stages of the writing assignment? In selecting source texts, the students paid minimal attention to the type of sources, content, purpose, and intended audience, creating a powerful deterritorialization (in my mind) of what is expected in university-level study.

Vignette 1: "I just picked it randomly."

Amy received an "A" grade on her research paper, yet in the early stages of the assignment, her attitude and approach to searching for academic sources would probably not qualify as grade-A quality. In the early stages of her research paper, Amy was preparing a preliminary bibliography, and I asked if she had already found the source texts for the assignment. She replied:

*P: I found five, but **I just picked it randomly; I didn't really go through the information.***

R: Why did you do that?

P: Because I don't have much time to read all of the thousand pages because it is 2,000–3,000 pages, and I don't have the time to go through everything, so I just read the title, and it is about women's workplaces, so I just pick it ...

R: How did you find these?

P: I just Googled the women's rights or women at the workplace books, books about, and I saw some of them. Most of the books come from Google.

R: And what did the teacher say about that? Is it OK to use these books?

*P: **Yeah, because it is the articles and journals. As long as the sources come from journal and articles it is OK.***

R: These books contain journals and articles?

P: Yes, some of them do.

R: So, you picked the books based on the title? And you plan to start reading them?

P: Yes, someday (laughing). (Interview 2)

Amy claimed to have randomly selected sources, an approach which contrasts with the care she took in the final stages of her research paper, where she checked each sentence on Google for borrowed language (Cartography 1). What elements might have contributed to Amy's approach in this part of the assignment? Perhaps Amy did not consider this step important. Perhaps Amy was short for

time. From Amy's approach to finding academic sources, one might be tempted to characterize her as unmotivated and careless. Others might wonder whether Amy was aware of the importance of carefully reading the existing the research before refining her guiding research question and organizing her main ideas and supporting arguments. If Amy understood or valued the purpose of critically evaluating source texts, would she have approached this task differently?

Vignette 2: "Oh yeah, how can I cite it? That's a good question."

Amy was not the only student that may have been confused about what constituted an academic source. Mia also seemed to express uncertainty about this issue. In our second interview, Mia showed me a list of preliminary references that she was planning to use for her research paper on the topic of women's rights in China. The list included digital media sources such as the *New York Times* newspaper and *Salon Magazine*. Below is the full transcript of our exchange to highlight the intense affective forces:

R: Did you show your teacher those sources?

P: Yeah, yeah, yeah, and he said it is OK.

R: (Looking at the list) Are they books, or are they websites?

P: They are books, but I found them on the websites.

R: Oh. OK. Salon.com. Is that a magazine? And New York Times, is that a newspaper?

P: New York times is a magazine? ... I ...

R: OK. That's OK. If your teacher said it was OK.

P: I have it here ... (pause as she looks through files on her computer. Looking up away from the computer) ... I think I found it in the website, but I need it and it looks like a book's name.

R: (Laughing) What does that mean?

P: (Laughing) The teacher said we can't find it on a website, and we can't just put a website on it.

R: So, you can't use a website?

P: No. I don't think so.

R: OK. But you used a website?

P: (Laughing) Yeah ... (long pause looking into her lap).

R: I'm confused. OK. So how did you find the sources?

P: I Googled.

R: You went on Google, and then?

P: And then I just pick one. For example ... (long pause) ... (she opens a document on her computer that is saved on her USB).

R: (Reading the Word document and looking for any reference information) Who is the author?

P: It should be just the facts.

R: Can you use this in your essay?

P: Yeah.

R: There is a lot of useful information?

P: Yeah, facts and details about the historic status and ...

R: OK, so if you use information from here, then how can you cite it?

P: Oh yeah, how can I cite it? That's a good question.

R: Yeah, that's a good question, right?

P: (Laughing) Yeah, that's the problem. (Interview 2)

What sense emerges from this exchange between the researcher and Mia? One way of reading this passage, in relation to the above except from Amy's interview, is that the students may have been unsure about textual formats and types of academic content required for this assignment. From their earlier testimony, their teacher (supposedly) made clear that students were limited to academic books or journal articles, and not Wikipedia or website material. We might wonder if their doubt could have been avoided if the students had been provided with additional guidance and support in finding sources, or if they were more familiar with academic search engines. What if they had been required to use only print texts? Or what if students had been required to submit copies of print text attached to their preliminary bibliography? In hard-copy form, perhaps there would be less uncertainty whether the text was in the format of a book, magazine, or academic journal article. Perhaps the intangible nature of the text undermined the importance of medium (academic/non-academic text). Or perhaps the fact that the preliminary reference list was not given a weighted grade minimized the importance of the task. Otherwise, would students have been more careful in selecting their sources?

I imagine the instructor presumed that students could make these distinctions in digital texts; however, that might have been the case, leading to the question, what happens when students are expected to perform a task they are not prepared for? How might the integration of technology disrupt the information search process and the subsequent composition of the research paper? Might the ambivalence in the early stages of the assignment contribute to later events? These questions guide the reader towards the element of technology and how technology may be operating as a force that shapes the students' information search process and overall engagement with digital texts.

Another interesting element in Mia's testimony is her treatment of citations. It is possible that Mia was satisfied with finding information that would be useful for her assignment while forgetting the necessity to evaluate and document the author's credentials.⁶⁷ As Mia explained, "*It should be just the facts.*" Interestingly, Mia also justified the merit of media sources: Her instructor had approved them; she needed them; and it "*looks like a book's name.*" Might Mia's search strategies and the perceived legitimacy of the sources relate to the medium and the fact that it is available for free online? We can then begin to think of how the materiality of language shapes the L2 writing assemblage (a point explored further in Cartography 4).

I return to this notion of free information and information protected through paid subscription at a later point, but to continue with Mia's treatment of internet content, her testimony parallels the concern that novice L2 writers may have difficulty discerning the credibility of internet information (Radia & Stapleton, 2008; Stapleton, 2005) or source ownership (e.g., Barrie & Presti, 2000). Early research on the use of digital source-texts in student writing reterritorializes Mia's testimony, normalizing her oversight of source attribution, but at the same time, it brings to mind the fear that many teachers have of student writers unwittingly borrowing from the internet without attribution. I remind myself to look beyond the ready-made tracing of what has been actualized and what can be directly interpreted to what might happen next once Mia was faced with the problem of having to cite the source author in her paper. What would happen now that Mia had acknowledged the problem of having to cite? I return to these questions at a later point. Now, I digress to explore another possibility that emerges from the vignette.

Mia's process of selecting academic texts connects to Amy's testimony. They both reterritorialize the students' pre-writing process as one where the students were clearly unprepared and/or unwilling to engage with the academic resources expected by the instructor. What signs were they encountering in their learning process, and how did these signs shape their learning process? From my reading of the transcripts, it seems that their noncompliance with the instructor's guidelines did not cause them concern, but at the same time, from the participants' expressions of confusion and denial, I sensed nervousness and shame. I read discomfort and awkwardness in their responses. Might it be the

⁶⁷ Mia's testimony connects to Kuhlthau's theory of information search (1991) and the distinction between a topic-driven approach and an issue-driven approach to searching for information. A topic-driven search is characterized by finding and selecting content based on subject relevance, and an issue-driven one involves a more critical reading of author intention, tone, and audience (Kuhlthau et al., 2008). Issue-driven information selection involves critical reading and evaluating the merit of the knowledge claims therein (Kuhlthau et al., 2008). In topic-driven searching, because the source text simply "says so" guarantees credibility.

reproach of admitting less than ideal behaviour? Were they embarrassed about being perceived as non-studious? Or might it be something else? At this point in the interview process, I realized that with some of the participants above, I would have to rethink how I asked interview questions, as a direct question might not lead to a direct answer.

Vignette 3: "I just a little bit cheating."

Academic integrity and responsibility in relation to technology in academic writing is further de/reterritorialized when it connects to Woody Allen's description of her search process. Similar to Amy and Mia, Woody Allen expressed a less-than-ideal-attitude towards selecting academic sources for the preliminary bibliography. In the interview transcript below, she recited which source materials were allowed (academic journals and books) and prohibited (newspapers and websites), yet when asked about her preliminary reference list, she openly admitted to fabricating the name of the source texts on her reference list:

*P: ... it is one book and no journals. **The others are from the internet, internet sources and I just a little bit cheating. I found information from the internet and put the book's name.***

R: OK. Do you know how to search in the library?

P: You mean on the online library? Yeah, I know.

R: OK. Are you going to find sources from the online library?

P: No. (Laughing)

R: Why not?

P: Yeah. Maybe, maybe.

R: You can try.

*P: Yeah. **I can try, but it is so many information. And it is in English, and it is too hard to find.***

(Interview 1)

Like her peers, Woody Allen relied exclusively on Google to search for information even though she had access to and had been instructed to use the university library. This behaviour is not atypical, especially for novice writers and newcomers to higher education (Thompson et al., 2013). Furthermore, convenience- and topic-driven source text selection is also typical of novice students (Kuhlthau et al., 2008). There is the possibility that the students lacked the digital literacy skills to conduct academic information searches on official university library databases, to identify academic materials, and to evaluate the credibility of digital texts, both academic and non-academic. At the same time, there is an impression that the students viewed the task of searching for online materials as a non-academic activity to which the norms of academic integrity do not apply; perhaps on this basis Woody Allen can

justify her “just a little bit cheating.” We might wonder if the students asked the instructor (or anyone else such as a librarian) for assistance. Perhaps the students viewed the information search process as unimportant because real learning and legitimate information are transmitted in person by the teacher and materialized in paper form. Or perhaps the students had not forgotten that the main assessment for passing or failing the course rested on a final handwritten exam, where more conventional reading-to-writing skills would be assessed. Bearing in mind these connections and the potential of the virtual to transform the actualized interview data into something else, let’s consider how other elements in the assemblage may be contributing to their learning.

Preparing for Academic Readiness and the (Non)working Outlines

Past and current conditions such as the writing task, topic, assignment design, instructor, instruction, class dynamic, and resources available, as well as language proficiency and academic literacy, connect and transform to re/shape the writing/learning assemblage. As noted above, in the Winter 2017 cohort, one unique element was the assignment design, which was geared towards promoting academic readiness. According to the instructor, incorporating the learning objective of academic readiness into this composition task would teach students the technical skill of academic writing while simultaneously fostering the autonomy necessary for university-level study:

P: So, at the beginning of the session, I gave them a list of instructions—for this project, this is the process that we are going to follow—and then I asked the students to identify the deliverable and come up with a working outline and schedule on when they were going to deliver what. Because for me learning autonomy is important, I wanted them to be able to develop the timetable for themselves, and B, be responsible for that timetable, and C, be able to complete tasks. (Interview 1)

Russ’s approach contrasted with that of the fall cohort instructor, who followed a more teacher-determined structure. Fixed deadlines were set in advance, and each step of the information search, outlining, and drafting process task was evaluated and assigned a grade. Russ, on the other hand, encouraged students to regulate themselves. Academic readiness as a competence to be developed had just recently been introduced into the EAP program and contrasted with the normative teacher-led approach in EAP. What did the academic readiness component and the self-designed working outlines produce in the students’ writing assemblage? How might this component of the assignment reshape students’ learning and the working of technology within their assemblage?

Many students had never managed their own long-term project, devised their own working schedule, or set their own deadlines. Through the working outline procedure, students chose when to

submit their work, but they had to make a schedule and tell the teacher in advance when they would complete each section. For example, Woody Allen's outline (Figure 7) shows the approximate dates when she planned to submit the following deliverables:

Figure 7: Woody Allen's Working Outline

Working Outline
February 13–19
Abstract and Introduction
Settle abstract
February 21–30
Body Paragraph1 and Research Questions
March 1–10
Body Paragraph2
March 11–20
Body Paragraph3
March 21–30
Conclusion
April 1–5
Source
April 5–10
Reference

Because the expectation to self-regulate and self-schedule might still be new to students, it was not surprising that the student participants held mixed views about the benefits of this approach. In Interview 2, Amy welcomed the opportunity to make her own schedule: *"I don't have to follow the plan ... I can organize everything myself, and if I have any questions, I can go to the office to ask the teacher."* Some of the participants disagreed, preferring greater structure, smaller tasks, and fixed deadlines: In Mia's words, *"if you leave me to set my own timetable, I will be lazy, and I will forget it. It will be not so serious to me"* (Interview 2). Interestingly, Mia, viewed the working outline approach not as pedagogically informed but rather as a strategy of convenience by the teacher to prevent a pile-up of 20 assignments to be graded at the same time. Mia went further in doubting the teacher's intention and ability to utilize the self-scheduled system by hinting that the teacher hadn't followed through on his end of the bargain. In Interview 2, Mia giggled as she told me that the teacher had been late in giving feedback. These comments connect to Woody Allen's view that the teacher didn't have time to grade the papers, and therefore, it didn't count. Woody Allen explained this in Interview 3:

P: Last semester, my friend told me that in the end of the semester, we did a research paper and handed it in to the teacher, and after the final exam, my friend didn't pass, and my friend asked the teacher, what is my mark of the research paper, and the teacher said, I haven't looked at it yet, and so, that doesn't make sense, so I think that the research paper doesn't count for marks.

R: So your friend failed, and the teacher said that they didn't look at the research paper?

P: Yeah. I think the research paper is handed in one week before the final exam, so I think that they don't have the time to look at it (giggling). (Interview 3)

How might such speculation contribute to the students' writing assemblage, and how might this connect to plagiarism?

Vignette 4: "I didn't do anything ..."

By the third interview, Amy's opinion regarding the working outline had transformed. Like Mia, she now expressed skepticism about the working outline because she hadn't managed to stay on track: ***"I didn't do anything, and I haven't got back the feedback from my professor, so I don't know if I am on the right track or if I have to change some of the stuff, so ... I didn't do anything"*** (Amy, Interview 3). These comments make me wonder whether the students had abandoned their working outlines (and the assignment in general) because they also suspected that the instructor had abandoned it. Just as the promotion of student academic readiness and overall academic integrity had transformed the students' responsibilities, it had also reconfigured the role and expectations of the teacher. If students are to be responsible and timely in submitting their work, instructors must do the same when providing feedback. How would it have been different if the instructor had provided prompt feedback? How would it have been different if the instructor had scrutinized Amy's preliminary reference list and demanded detailed evidence of learning? How would it have been different if Woody Allen had not revealed the rumor that instructors did not have time to grade the final assignments?

On this point, the academic readiness initiative seems peripheral to the use of technology throughout the assignment; however, might they somehow connect? The perceived lack of supervision associated with the working outline scheme might connect with the triviality of digital texts. This may have further shaped students' perceptions of academic integrity and the treatment of plagiarism. Indeed, it is difficult to identify how the signs encountered by the students contributed to their learning. Based on the actualizations in the interview data, at this point, perhaps the students believed that in learning with less supervision, there is less accountability. In fact, perhaps the students were learning very little in terms of language, literacy, academic skill development, and writing. Perhaps the students were experimenting to see how closely the instructor was monitoring them and how far they could go in terms of noncompliance with the academic expectations.

Deleuze (1994) warned that learning only happens through encounters with problems, and to be able to respond creatively to new encounters, the student should not attempt mimicry or devout obedience but rather experiment in the real. For learning to occur, the teacher is not the "emitter of

signs” who will then provide the student with the correct answers. In learning through experimentation, the teacher guides students “in the art of discovering problems, an art that can only be mastered by practicing it” (Bogue, 2013, p. 31). Then, from this perspective, might the students be learning how to independently navigate the research writing process irrespective of whether their approach aligned with institutional expectations? Perhaps they were realizing the benefits of prioritizing how they spent their time preparing for tasks that would be thoroughly evaluated and of direct consequence to their final grade.

In many ways, the participants in the winter cohort were distinct from the fall cohort. As we see in Blue’s testimony, not all participants were elusive in their interviews, nor were all respondents “cheating” a little. Some students appeared to take the assignment very seriously, or at least purported to do so. This makes the trivialization of academic integrity even more disruptive. Blue and Macaw, in the fall class, gave credence to the diligence expected from all students. Their conduct creates an intense contrast to the testimonies of Amy, Mia, and Woody Allen. For example, Macaw felt more comfortable using Google rather than the university database to find journal articles; however, to ensure that he was using only peer-reviewed sources, he employed strategies to check the credibility of internet material by scrutinizing the webpages’ content for indicators (ISSN numbers, index ratings, and editorial board listings). Then, while some participants were willfully blind to the task requirements, others were hypervigilant in ensuring compliance. Macaw’s ambition to engage with academic texts is further affirmed in the following statement:

Because I do believe that those articles are written by some professional students and PhD, you know, someone like that, so involved with difficult words and use so professional words. It is hard to understand. I have to check my dictionary again and again just to fully understand one sentence. ... [I am] exhausted. (Interview 2)

It might be tempting to reduce the difference in how Macaw and Woody Allen treat the assignment to their individual attributes, but it is prudent to consider the relationality of the instructor not by simply reducing instructor difference to pre-established traits. We cannot say with certainty that Woody Allen, Mia, or Amy would have responded the same way if they were being evaluated (as per the fall instructor), nor can we presume that the fall instructor would have implemented step-by-step evaluation if Woody Allen, Mia, or Amy had been her students. These dynamics were produced through relationality.

Although Mia, Amy, and Woody Allen did not exercise the same degree of tenacity as Macaw, if according to Deleuze learning is not about following orders or mimicking behaviour, then we cannot

conclude that the students were not learning because they did not deliver the expected content or exhibit the required knowledge. Certainly, as an educator, it is difficult to resist drawing judgement: Conventional indicators of language and literacy development are simply not actualized in select points of Mia, Woody Allen, and Amy's data. However, resistance to common-sense interpretation is exactly what working from a Deleuze-inspired approach demands. These actualizations of lackadaisical behaviour should not be considered as representative of the students' current state of mind or their future ability. They are only one of many events actualized in the data collection process, and each event is limited to only what is actualized. If one accepts that reality is more than what is directly experienced and that learning is more than what is immediately perceived, then one must refrain from passing judgement. We cannot see the potential connections in the virtual that can instantaneously produce uncanny transformations.

The Unexpected Events That May Contribute to Learning

Vignette 5: "Do you know what kind of websites I can go to find these sources?"

Unlike Macaw, Amy decided not to work with peer-reviewed journal articles because the "words are too difficult." Amy instead opted for books but given the length of each book (one of which she claimed was 8,000 pages), Amy realized that she did not have enough time to find suitable information to use as supporting evidence in her essay. She needed information from appropriate sources that were relevant to her thesis statement, and she needed language and content that she could properly paraphrase. Amy encountered a problem: She must find an alternative to books or academic journals. In our third interview, Amy explained that she could not use internet material, but she was not sure if she could use newspaper articles. She would have to check with the instructor. Finding relevant material that was accessible in terms of language yet credible in terms of content proved to be a long, frustrating process: *"I keep on finding sources, searching, doing research, and I hate it"* (Interview 3). Interestingly, when at the end of our interview, I asked Amy if she had any questions for me, she responded:

P: Do you know what kind of websites I can go to find these sources?

R: I can tell you that there is a lot written on this, so you will have many options ...

P: How about newspapers? Can I use newspapers? Will it make it easier?

*R: I can show you. No, I wish I can show you, help you, but I shouldn't because I am only supposed to observe, but ask the library about **grey literature**, like government and non-government reports. There should be a lot of information there, and make sure to check with your teacher that it is OK to use those sources. (Interview 3)*

Returning to learning as experimentation and the disruptive force of technology in Amy's writing of this research paper, the difficulty she had in finding appropriate material perhaps led her to ask the researcher for assistance. Might this be an encounter with a problem that produces learning? Might Amy be learning how to ask for help?

The next time I met Amy for Interview 4, she told me that she had formed a new outline based on new information. I was surprised to see that this new information came from grey literature—public documents (government and nongovernment organizations and institutional reports)—as mentioned in our previous interview. Amy had followed up on the advice to use grey literature and incorporated an institutional report as the primary information source for her paper.

Despite the progress she had made so far, Amy went on to explain that she was still having difficulty working with these sources and that it was taking her several hours to write the content (body) paragraphs:

Those sources, because it is a government report, a lot of things are there, so I have to pick out the main point ... so there is a lot of stuff that is not important, so, from each source, I can only pick around three sentences that are suitable for my paper. (Interview 4)

The disproportionate amount of time Amy spent on finding sources is not atypical.⁶⁸ Her earlier problem of finding appropriate texts had now transformed into finding sentences that she could correctly paraphrase. In the wealth of information available online, Amy still couldn't seem to find the perfect sentences that she was looking for. This thought leads me to wonder about the dependency that Amy was placing on technology to produce material that was suitable for her cause. Had the instant convenience of technology contributed to the notion in Amy's mind that everything one could ever need is available on the internet? Did Amy believe that the internet functions as a repository of "correct" language that students can substitute for their own linguistic production? Might this consciously or unconsciously bind Amy to her precarious strategy of searching for suitable sentences rather than reading for overall comprehension? Rather than attempting to work with her own linguistic knowledge (to read for the main idea and summarize or paraphrase the text), Amy remained committed to finding

⁶⁸ In Paul Stapleton's (2010) case study of Andrea, an L2 writer and graduate student, nearly one-quarter (24%) of the total composing time was allocated to searching, reading, and copying source texts, with an additional 33% attributed to formulating thoughts into language.

what she expected to be a suitable sentence to paraphrase.⁶⁹ On a broader level, we might wonder how access to linguistic input online deterritorializes how language is used in academic writing.⁷⁰

Amy explained her strategy of searching for sentences to paraphrase, and she did not mention the term “plagiarism.” Plagiarism is not actualized in the interview data, but plagiarism may be operating in the virtual. Amy clearly wanted to avoid working too closely to the text, and this relates to the fact that if her written work was too similar to the original, it might be considered plagiarism. Might Amy’s search for sentences that she could confidently paraphrase connect to plagiarism avoidance? Might it also connect to Amy’s strategy of searching for each sentence on Google to ensure it did not appear elsewhere on the internet? Consequently, while technology may facilitate the borrowing of text, might it also contribute to ensuring that borrowed texts cannot be traced? Amy’s learning as experimentation points to a strategic use of the internet to navigate academic writing. While it is easy to chastise Amy for not engaging in careful reading and holistic summary writing, we cannot rule out the developmental potential of her practices; perhaps she was making progress towards achieving language and literacy skills at a later time. Maybe she was learning how to write from texts in a different way.

Vignette 6: “I want a perfect paper to hand in to my professor.”

As seen in Cartography 1, Amy was committed to impressing her professor:

P: I want a perfect paper to hand in to my professor. I want it to be no grammar mistakes, so when he reads it, it will be like, well, if I were him, then I would be very happy because there are not mistakes, and it is interesting. (Interview 4)

Her determination to produce a perfect paper included searching for each sentence on Google to ensure that it would not appear as a “copy” of online content. How might this quest for perfection operate in the assemblage?

⁶⁹ Howard et al. (2010) described this strategy as writing from sentences, and it may be used to circumvent reading the entire text, thus saving time and energy. It may also relate to a genuine inability to carefully read and analyze the text, discern and identify main ideas from supporting details, and articulate the key arguments. Searching for accessible sentences to paraphrase may be a strategy to avoid inadvertently plagiarizing or patchwriting from more complex passages. Yet, as Howard et al. (2010) warned, the strategy of using sentences divorced from the context in which they originally appeared not only promotes a disregard for careful reading and consideration of the author’s intention, which increases the likelihood of incorrect interpretation of meaning, but also places students “in constant jeopardy of working too closely with the language of the sources and thus inadvertently plagiarizing” (p. 177). Then, while Amy may have been using this strategy to avoid plagiarism, she may have been inadvertently increasing her likelihood of patchwriting.

⁷⁰ Skaar (2015) and Wrigley (2017) observed a similar phenomenon in their L2 writing classrooms, where students, when given the chance, would immediately go online to search for ideas and linguistic input. Students would also search for relevant passages, directly copy them, and then de-plagiarize by changing vocabulary and sentence structure rather than attempting to acquire a holistic understanding of the text and reformulating the relevant ideas into their own words (Wrigley, 2017).

The final screencast video shows Amy adding in-text citations to her essay. A closer look at the names of authors reveals that Amy misstated source attribution in her in-text citations and falsified authorship in the reference list. As Table 11 indicates, Amy listed two individuals as the authors of a document that should be listed under the name of the association that published it. Examining the source document, *K. Miller and K. Benson* are nowhere indicated as authors.

Table 11: Misrepresentation in Amy's Reference List

Source as listed in the reference list	Actual source reference
Miller, K., & Benson, K. (2017). The Simple Truth about the Gender Pay Gap.	American Association of University Women. (2017). <i>The simple truth about the gender pay gap</i> . AAUW Educational Foundation.

Miller and Benson are listed on page 3 of "The Simple Truth about the Gender Pay Gap" document in the acknowledgements as reflected in Figure 8:

Figure 8: Excerpt from Source Text (Amy)

The Simple Truth about the Gender Pay Gap was written by AAUW Vice President of Research Catherine Hill in 2011. It was substantially revised by Senior Researcher Kevin Miller and Research Associate Kathleen Benson in 2016.

Yet, somehow, Miller and Benson were cited as source authors and were included in in-text citations as reflected in Figure 9, taken directly from Amy's final paper.

Figure 9: In-Text Author Misrepresentation (Amy)

Unequal employment refers to the unequal job opportunity in the employment. Although women's and men's choices on choosing their type of jobs are different, women who have family responsibility or children usually influence their job or are at disadvantages in their careers (**Miller, K., & Benson, K., 2017, as cited in Goldin, 2014**). Many research studies show that employers are unlikely to hire mothers compared to women without family responsibility. AAUW's Behind the Pay Gap Reports discovery that 23% of mothers were out of workplace, and 17% worked part time. On the other hand, there were only 1% of fathers were out of the

The inclusion of Miller and Benson as authors could be interpreted as a novice mistake if not for the fact that Miller and Benson were never listed as authors in the source text. Furthermore, Goldin (2014) is cited in the AAUW (2017) report, a fact incorrectly stated in Amy's writing. In these misrepresentations of authorship, what learning is actualized?

One possibility is that Amy was customizing her assignment to meet the instructor's expectations and the assignment specifications to draw exclusively on peer-reviewed texts. Might we consider this as an actualization of Amy co-adaptively learning through her encounter with signs (i.e., assignment requirements) that produced problems? For Amy, it was important to have a plagiarism-free paper, but was this perfection extended to in-text citations and references? How might avoiding one academic transgression only to engage in another relate to other elements in the student writers' assemblage?

Toward the final stages of the research paper, all the participants in the winter cohort turned their attention to citing and referencing. The participants were certain that the instructor would check for the presence of citations and references, and therefore, it was imperative that reference to an author of a published source be present in the final research paper. It was important for the participants to ensure that their papers contained no traces of plagiarism. Amy was not the only student participant that placed particular value on in-text citations and references. Below, Woody Allen explains the function of citations in her work in relation to plagiarism detection software:

R: What did he tell you about the plagiarism software?

P: He told us don't plagiarize on your paper because I will use the plagiarism software to search your paper, and if you use one plagiarism in your research paper, then the whole research paper will be count for zero.

R: OK. Do you think that you will have a problem with that in your research paper?

P: You can see in my research paper how many in-text citations. So many. Because I spent three nights and the first night, I just finish them, and the second night, I just add some information. And the third night, I just check for my grammatical errors and if there is anything wrong with my in-text citations. (Interview 6)

One way of reading Woody Allen's testimony is that she believed citations (albeit incomplete or misrepresented, as in Amy's case) would satisfy the instructor. The presence of in-text citations served a unique function as evidence of having consulted source texts ("I have read this material") and as proof against the accusation of plagiarism ("I have read this material and did not borrow from it, or any other texts, inappropriately"). However, experienced writing instructors will agree that the presence of in-text citations does not mean that borrowed ideas and language are correctly attributed. Issues with patchwriting and working too closely to the original without using quotations are not resolved through citing alone. Likewise, misrepresentation or falsification of references, as in Amy's case, is beyond the issue of forgetting to include an author's name but is more in line with a student's attempt to create a

favorable impression on the teacher. Woody Allen's testimony draws attention to the relationality between tasks, texts, citations, instructors, and the process of learning. Perhaps Woody Allen realized that she needed to include in-text citations to show that she wasn't plagiarizing.

Diverting back to the earlier point of Amy's misrepresentation of authorship, can this be read as an effort to obscure the fact that she relied primarily on different editions of one non-academic report in her research paper? Amy might have believed that including individual names to replace that of an organization could create the illusion of a plagiarism-free paper. And/or perhaps Amy thought the presence of citations would create the illusion of a well-researcher paper. Perhaps the use of academic sources, or what seemed more like academic sources as opposed to Wikipedia or publicly accessible website content, was just as important as plagiarism-free writing. In terms of academic violations, for some instructors, the textual transgression of misrepresenting sources is just as serious as plagiarism. Both are considered a betrayal of reader/writer trust.

For the instructor, students' engagement with "academic" content was a defining feature of the research paper assignment. In my mind, Russ was proud to announce that his students were working with peer-reviewed academic texts and the learning that was taking place in this process:

The research paper is going well. ... I think that there is a good interaction going on between me and the students, and I think that learning will take place when they ask questions and when we are getting feedback. Just the rhetoric of them saying, "I'm writing a research paper," is helpful in itself because they know that they have to in the future. ... They are showing me peer-reviewed articles and asking, "Russ, I think that this is a very good reading, what do you think about it? I think that it lends itself well to my paper. What do you think about it?" (Interview 1)

Towards the end of the assignment, Amy was eager to impress her instructor. Perhaps Amy's rewriting of source attribution emerged from the intersection of especially intense forces in her writing assemblage: the intensity to produce a perfect paper; the intensity to use academic peer-reviewed content; the intensity to avoid plagiarism; the intensity of the internet to produce an overwhelming amount of unfamiliar information; the intensity to use English correctly. In this entanglement of elements, what if Amy had tried from the start to engage with the source texts? What if she hadn't spent so long trying to find relevant information that she could read and properly paraphrase from? What if Amy had discovered the wealth of digital tools that could facilitate her reading-to-writing (as seen in Cartography 3) rather than searching for sentences to paraphrase? What if Amy was not so scared of automated plagiarism detection software—would she still have misrepresented her sources to prove that she was following the teacher's instructions?

Learning L2 Writing Through Plagiarism and Technology

The position taken in this project is that plagiarism is more than an actualization of inappropriate textual borrowing. The order-word of plagiarism carries productive force and generates affects that can transform how writing takes place. At the same time, we might question how technology transforms students' treatment of texts. We might also question how technology shapes students' view of authorship and how citations and references function to avoid allegations of plagiarism. Here, the question is not whether any of this would have happened if the task was pencil- and paper-based, but rather how plagiarism and technology operated as separate but connected forces, assistive at times and disruptive at others, in reconfiguring the writing process. Furthermore, it is not a question of how technology was used (by the students or the instructor) to avoid plagiarism, but rather how technology worked (with the students and the instructor) in the writing process, and how plagiarism contributed to the unfolding of this process. Technology (not alone) was an active force that shaped the writing assemblage. Technology (not alone) shaped how students perceived the importance of the preliminary reference list task: how students selected source texts; how they worked from source texts; and how they distributed their time, energy, and attention throughout the research paper. Technology could create a sense of informality, different from real "learning" (in-class, unassisted, and monitored by the teacher). This informality was expressed in the nonchalance exhibited in the early stages of the project. Conversely, technology could also create an impression of authority by providing correct and enhanced linguistic input and scientific tools for plagiarism detection software.

Such thinking returns us to the concept of learning as experimentation and how the requirements of the research paper assignment may also have been transformed through technology, as evidenced in how the two instructors managed the assignment in very different ways. Might EAP curriculum developers, instructors, and students be collectively engaged in a process of learning through experimentation?

In this cartography, I highlight key elements in the student writers' assemblage: the requirement to write an 800- to 1,000-word research paper, to work independently so as to promote academic readiness, to navigate the internet and exclusive digital library collections, to draw exclusively on academic source texts, to adhere to the APA citation conventions, and to pass the course, all while avoiding plagiarism. I contrast the experiences of students from the fall and winter cohorts to highlight the variability, singularity, and contingency of learning. Focusing on the less-than-ideal conduct in the winter cohort, Amy, Mia, and Woody Allen's interview transcripts allow us to think of the possible transformations that might have unfolded in their process of learning to write a research paper in the

striated space of academic writing. Who might Amy become once she had submitted her perfect paper with misrepresented source attribution? The relationality between learning, evidence of learning, and evaluation of learning would transform, where the writing process and the learning that unfolded were not reflective of the final written product as evaluated by the instructor. This is because learning to write is more than what is actualized in the student's written text.

Learning, for Deleuze, is not the acquisition of knowledge or mastery of skill, but rather, learning takes places through encounters with real-life problems. Learning as an encounter with problems involves encounters with signs, some of which may cause confusion, frustration, and despair. Signs may also facilitate, enhance, and inspire. Amy encountered signs when conducting a search for academic material on a topic and task she did not fully understand. She encountered further signs when finding relevant information from source texts she could not effectively write from. She encountered still more signs in ensuring her paper would receive a passing grade and not be penalized for plagiarism. What learning took place, and what did this learning produce?

When we think of learning as an encounter with a problem, then we can account for more than the cognitive labor and linguistic resources that go into the production of correct answers. We can appreciate the dynamic, contingent, and co-constructed nature of learning, which can then open up the discussion of L2 source-based writing and plagiarism to more than the usual variables of individual students' language and literacy skills and textual relations, extending to the broader context and circumstances in which they occur. By interrogating actualizations in L2 composition, including the presence or absence of plagiarism or other textual infractions, we can see past normative indicators and towards the working of the virtual. On that point, we can consider how the threat of plagiarism shaped how Amy read, wrote, and cited. We can consider how Amy learned what works and what doesn't in reaching her goal of producing a perfect paper and passing the course. There might be more involved in the production of a plagiarism-free paper than individual intention and linguistic/academic ability to quote, paraphrase, and summarize correctly. Without attuning to what has yet to be actualized, micro-level ruptures may go unseen. When we focus on the obvious, singularities and potentiality are obscured. Firm conclusions on how a piece of writing came to be cannot be determined by the final product, just as capacity cannot be determined by past behaviour. It is the tendency to emphasize what can be documented and measure in educational practices that requires further scrutiny, for without such critical reflection, it is impossible to appreciate the complexity of student learning, plagiarism, and writing as experimentations in the real.

from texts in a certain way: read for the main idea, read for a more detailed understanding, highlight important sections and key information, decide how this information would be used in the argument, summarize and paraphrase information, note source details, create an outline of the main argument with supporting evidence, and so forth. As Cartography 2 demonstrates, source-based writing is complicated for L2 novices, who may be more prone to draw on sources for either content knowledge or linguistic support without proper referencing, an error that can be conflated with plagiarism.

Cartography 3 (Figure 10) explores how the molar norms in EAP L2 writing create striated space. In EAP and higher education, there are expectations of what constitutes good source use, and in contrast, what constitutes plagiarism. As Cartography 1 demonstrates, from the perspective of the institution and instructor, these norms may seem clear, yet for students learning L2 academic writing, they are far more ambiguous. Demarcations of appropriate/inappropriate source use further reveal the depth of molarity in academic writing: Appropriate paraphrase involves accurately restating the ideas from source texts in different language followed by appropriate referencing. When students work too closely to the source language by copying strings of words, their writing may be considered as failed paraphrase and tantamount to plagiarism (Jamieson, 2016). Typically, a direct copy indicative of plagiarism involves no lexical modification, no quotation marks, and no source attribution (Pecorari, 2003). The distinction between failed paraphrase and plagiarism depends on the standards and expectations of the assessor: For novice students, one lexical modification followed by a citation may be accepted as patchwriting (Howard, 1995). Keck (2014) offered a more detailed typology of paraphrase: A string of five or more copied words reflects near direct copy; a string of three or four words reflects minimal revision, a string of one- or two-word phrases reflects moderate revision. For more advanced students, for whom a greater range of linguistic proficiency is expected, a string of three words without attribution may qualify as direct copy (Gebril & Plakans, 2013), and in more extreme cases, plagiarism.

Counting the number of consecutive borrowed words with/out corresponding citations, either manually or through automated software, is typically how plagiarism is detected. Recall that Amy did exactly this by checking Google to see if any of her sentences could be found on the internet. What happens to the students' writing process when they know that teachers will check for plagiarism? At the same time, what happens when teachers cannot trace the source text to count borrowed language? How might technology in the L2 student writers' assemblage complicate plagiarism and plagiarism detection? Furthermore, how might students use technology to write to avoid plagiarism detection?

In L2 writing, especially in EAP writing, although digital tools are recognized as necessary for the development of learner autonomy as students learn how to solve communicative problems (Ware et al.,

2018), there are firm guidelines regarding the use of technology. Among the online resources available to L2 student writers are bilingual tools such as L1/L2 dictionaries, web-based concordance tools, spelling- and grammar-checking software, and machine translation. These tools can facilitate students' discovery of new ways of using language while simultaneously reinforcing their existing linguistic repertoire (Goodwin-Jones, 2018; Yoon, 2016). Digital tools assist students in developing their L2 writing skills (Clifford et al., 2013; Lee, 2020); however, many instructors are concerned about excessive use that can lead to over-dependence on L1 translation, external input, and failure to develop one's own language proficiency (Nino, 2009). Language instructors are also apprehensive about how digital tools can dramatically enhance L2 writers' performance and misrepresent the students' linguistic proficiency. This is an important point in EAP, where accuracy in assessment is vital to ensure that students have achieved a requisite command of English academic language to succeed in their future university studies. Accordingly, EAP programs often rely on formal writing assessments designed to measure students' independent proficiency, that is, students' language proficiency unmediated by digital tools or external aids (Oh, 2020). In the EAP program at the center of this study, all writing exams are either pencil- and paper-based or situated in a controlled computer lab.

Entering the student writers' assemblage from the restricted use of technology, we might wonder how digital tools problematize how L2 writing is assessed in terms of individual authorship, own language, and source attribution. How might digital tools blur the demarcations between original language, borrowed language, and the traceability of language and ideas? In such cases, where the genealogies of language and ideas come into question and are obscured through technology, how can plagiarism be regulated?

Vignette 1: "I translate them myself"

With these questions in mind, let's return to Mia's writing assemblage and consider how technology relates to her becoming in the striated space of EAP. For the students in the winter cohort, the instructor suggested that they choose a topic related to the material covered in the class. The students selected their topic within the first month of the course, and the main topic covered up to that point was social movements, particularly, women's rights. Incidentally, all four female participants from the winter cohort framed their assignment around gender inequality. Mia chose to do a historic comparison of the status of women in China before and after the Cultural Revolution.

In Interview 3, I asked Mia about her screencast recording and if there was anything in particular that she wanted to talk about. In response, she explained how she had used Chinese source texts to write her essay.

R: ... So, was there anything you wanted to tell me in particular?

P: Hmmmm ... maybe I can tell you how I translated the information. Sometimes I will find the information in English, and sometimes I will find the information in Chinese and get the meaning, and then I translate it into English.

R: OK. So, some of the sources you used are Chinese sources.

P: Yeah. I translate them myself to get the meaning and sometimes I copy the whole paragraph into the translation (tool) and translate it into English and get the meaning.

R: OK.

P: It is OK. Is that paraphrase?

R: Uhm ... well ... You find some material, and it is written in Chinese, and you put it into a translation software. Which one do you use? Google?

P: Google translation. I think that Google translator is good.

R: So you take the information from Chinese and you put it into Google Translate, and then it is easier to read it?

P: Yeah. It is easier to understand and get the meaning.

R: Really?

P: Yeah. I get the meaning and paraphrase the sentence.

R: OK. And then how do you cite it?

P: How to cite it?

R: Yes.

P: I have a reference below. And I will cite by the author. The author's name.

R: But if you take it from a Chinese source, can you cite it in English? Or would you have to put the source in Chinese?

P: Translated by yourself. (Interview 3)

In L2 learning, free ubiquitous translation tools such as Google Translate allow students to find and confirm vocabulary instantly. For advanced academic reading tasks, translation tools support comprehension and meaning-making (Clifford et al., 2013; O'Neill, 2012). According to Mia, she used Google Translate to decode the meaning of a text written in her L1. For an EAP instructor, this raises concerns on multiple grounds. Reading-to-writing tasks assess both of the named skills; therefore, it is implicit that the source text be in the L2. When Google Translate is used to produce a translation, the student is not the only agent of translation. In the Deleuzian assemblage, distinctions of individual agency are secondary to what is produced through collective agency. The question of who did the

translating, the student *or* the software, is reframed as both the student *and* the software produced the translation; however, in EAP writing, L2 writing is framed as an individual independent task, and these distinctions matter.

From reading Mia's account of how Google Translate was operationalized, we can also think about how language functions in the interview transcripts. It is unclear if she translated the text in her mind (for overall meaning) or in written form first at the micro level word by word, or if the translation software did it completely and automatically. Despite my efforts to clarify Mia's testimony, it was difficult to get a clear picture of how the automated translation was used in her work. Yet, the issue of individual production as distinct from machine-generated translation is paramount in allocating credit for academic work, a principle that extends from a linear cognitive-based process of reading. Conversely, we can think about Mia's transcribed testimony from a Deleuze-inspired perspective of reading where each text is more than a series of written words, static and stable, with predetermined meaning, but a contingent machinic assemblage that connects (to) elements to produce something new. Recall that for Deleuze, texts are "pre-personal asignifying machines. Text reterritorializes through an assemblage of heterogeneous forces that come together in a particular time and place" (Masny, 2018, p. 7). With this view of text as a productive force, the emphasis is not on how Mia's paraphrase of the Chinese source-text came to be or whether it qualifies as a legitimate paraphrase. Instead, when text is asignifying, the more relevant fact is that Mia offered information about her questionable practice to the researcher. What deterritorializations are produced when Mia's testimony connects to the L2 student writers' assemblage and the researcher's assemblage?

Vignette 2: "I am Chinese, why can't I just put Chinese ...?"

Given that the focus of this dissertation is on plagiarism, technology, and L2 writing, once Mia had told me that she used the notation of "self-translated" to indicate where translated portions were included, I attempted to look through her work for this tracing. We were sitting side by side in the interview room. She had her laptop out and was opening a document. I leaned in to get a closer look at the document that Mia had opened on her computer (I expected to see indications of self-translated sections). According to the university academic integrity guidelines (Cartography 1), the use of translated material must be cited as such. I read over the text on the screen again, and following my gaze, Mia scrolled down the page to the references list at the end of the document. I then asked:

R: Oh, OK. But these ones (pointing to the reference list in the "primary draft" that the participant had opened on the computer) are all in English.

P: These ones are all in English, yeah.

R: OK. I got it. OK. So for example, here in this part (pointing to the main body of text for question 1 in the primary draft), was there any part that you did using that method?

P: No. Here ... all this information is from an English website. I didn't translate from Chinese.

R: OK. So these ones are all from the English websites? (Pointing to text in response to question 1 appearing on the computer screen.) And so, where are the ones that are translated [from] Chinese? I am just curious.

P: In question 2. It like how the women's participation in the workforce, it's better to find it in Chinese. It's really easy to find the results.

R: Oh really. Why?

P: Uhhh ... I don't know.

R: Do you think it is because of the topic?

P: Also, it is easier for you to understand the results.

R: Uh, OK. I see. That's OK. And do you think that you would use that technique for other assignments? Have you used that technique, strategy before?

P: No, no. It's the first time.

R: It's the first time. Why do you think you are using it this time?

P: I don't know. I was just very, very confusing about the question. I was like, oh my God, I can't find any resources, I can't find any results. I am Chinese, why can't I just put Chinese into the index—because I am Chinese—and find the results?

R: Yeah, yeah.

P: It seems like much easier.

R: OK. Did the teacher say anything about that?

P: I think it's OK because Russ said you can find something in Chinese website but you need to translate it for me because I can't understand the information in Chinese. (Interview 4)

In Plateau 3, I refer to Masny's observation that "Learning literacies do not take place in a progressive linear fashion. ... They happen in response to problems and events that occur in life" (2009, p. 15). If we think of learning through an encounter with problems, we can reconceive Mia's engagement with texts, the writing task, and Google Translate differently: Mia had to find academic source texts on her topic, read them, and integrate the source ideas into her own writing. The use of L1 source texts as a substitute for peer-reviewed academic journal articles is typically not permitted in formal EAP training programs because it takes away from opportunities for learners to engage with the disciplinary scholarship and research community, which, as academics in training, they presumably seek

to join. She could not find any relevant information in English, so she asked her instructor for permission to access L1 sources. The use of translation tools is also implicitly prohibited because they allow students to circumvent the mental exercise of reading texts in the L2 that are beyond their immediate grasp. Furthermore, translation tools are especially thorny because of the propensity for excessive use and, like ghostwriting, their ability to evade detection (Jones & Sheridan, 2015). A literal interpretation of Mia's transcript suggests that she had difficulty understanding the meaning of the L1 text, and so she used Google Translate to help her understand. Once she understood the meaning, she then paraphrased it into her essay. If translation (either human or nonhuman) is included in academic writing, the student writer is obligated to clearly indicate which passages or which source have been borrowed. In the draft that Mia showed me, the notation of self-translated was not present, nor was there reference to any L1 source. This is one way that Mia's encounter with problems could have unfolded. Rather than deciphering exactly what happened, it is more important to consider what learning took place and what might happen next.

Mia's use of Google Translate, combined with her rationale for using it—*"I'm Chinese, why can't I just put Chinese into the index"*—connects to the concept of smooth space. In Mia's writing assemblage, what might be happening to the rules and norms in EAP and L2 writing when she admittedly worked in the L1? Perhaps Mia was aware of the questionable nature of the use of translation tools. Perhaps Mia was uncomfortable with my questions and my search for a self-translated notation in her draft. We might also consider how Mia's reference to her Chinese identity deterritorialized the interview and transformed the research assemblage. Her statement certainly put an end to my questions and drew my attention to other elements in the L2 writers' assemblage, namely how L2 students use technology in reading-to-writing and how this might relate to L1 use. I wonder how Mia's encounter with problems could have been actualized differently.

Online Reading and Paraphrasing: What Students Do and What Teachers See

Mia was not the only student who had difficulty reading and paraphrasing academic texts. In Cartography 2, we see that Amy also encountered challenges. In response, Amy decided to find shorter and simplified texts from which she could select sentences that she could restate in her own words without making grammatical errors. Macaw also struggled in writing from academic source texts; working at the word level, he relied on his dictionary to check new vocabulary so that he could understand each sentence. What is interesting in Macaw's case, when connected to Mia's use of Google Translate, is that Macaw refrained from using automated translation even though he knew it would

make the task easier. Macaw was concerned with following the rules, even confirming with the interviewer whether he was allowed to use a device he called a translational dictionary:

P: Actually, do you mind if I use the translational dictionary?

R: You can use whatever you like. Yeah, yeah, yeah. You are allowed to. Yes of course, don't worry about me. If you use a translation dictionary, then use it. It is good for me to see what the students are doing because that is what I am interested in

P: Because I think that lots of the Chinese people do that, and not just the Chinese people, each person will translate their reading into their language. (Macaw Interview 2)

We might wonder what elements contributed to Macaw's request for permission to use the translational dictionary. How might Macaw's experience as an L2 student writer and his perception of his responsibility and role as a student have shaped this exchange? Likewise, how might Mia's experience as an L2 student writer and her perception of her responsibility and role as a student have shaped her approach to using L1 sources and Google Translate? Like Mia, Macaw had difficulty reading and writing about his topic. Some of these linguistic and academic challenges experienced by Macaw are described in the following vignette:

Vignette 3: "Bird migration will affect the climate change"

In our first interview, Macaw described the topic he had selected for the end-of-term research paper as his favorite, a topic he had been introduced to in high school:

*P: The topic, the general topic is about climate change. And my personal topic is about climate change and how acoustic noise pollution affects bird migration. **And the bird migration will affect the climate change.***

R: How did you pick that topic?

P: Because I got some knowledge base in my mind, and it just instantly came up.

R: OK, so you learned about this before?

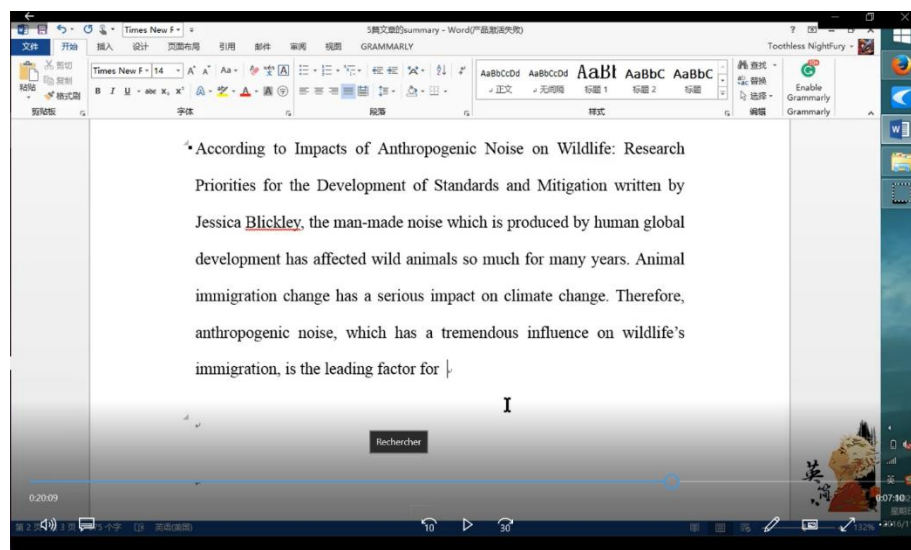
P: Yeah, yeah ... I know the name of the bird in Chinese but not in English, and they migrate from, you know, south to north and north to south, like, when the spring begins and when the fall ends. (Interview 1)

Only when transcribing the interview did I realize the implausibility of Macaw's proposition that "bird migration affects climate change." At that point, I reasoned it was a simple linguistic error confusing the dependent and independent variables and that Macaw meant climate change affects bird migration, a common-sense claim that most (experts and laypersons) would agree with. Interestingly, however, when reviewing Macaw's screencast recordings and drafts, I found that he rearticulated this

claim in his writing and further attributed it to an article by Jessica Blickley. In screencast 1, pictured below (Figure 11), Macaw is seen writing the following:

*According to Impacts of Anthropogenic Noise on Wildlife: Research Priorities for the Development of Standards and Mitigation written by Jessica Blickley, the man-made noise which is produced by human global development has affected wild animals so much for many years. **Animal immigration change has a serious impact on climate change. Therefore, anthropogenic noise, which has a tremendous influence on wildlife's immigration is the leading factor for climate change. [Bold to emphasize contentious section.]***

Figure 11: Screenshot from Macaw's Screencast Recording: Summary



Watching Macaw type the last two sentences calls attention to his reading of Jessica Blickley's research. In the screencast recording, Macaw is moving between the introductory paragraph of Blickley's article (entitled "Impacts of Anthropogenic Noise on Wildlife: Research Priorities for the Development of Standards and Mitigation" and posted on the Research Gate portal) and the Microsoft Word document in which he is typing. To confirm the accuracy of Macaw's reading, I later searched that article (PDF format) for the term "climate change." Blickley did not mention climate change. Instead, the content of that publication is about anthropogenic noise's effects on wildlife. Then, one might wonder how and why the notion of animal migration impacting climate change gets included in Macaw's writing.

Macaw's instructor provided feedback on his draft. Interestingly, the instructor did not comment on Macaw's misrepresentation of Blickley's text. Certainly, one very practical limitation of evaluating students' research papers, especially when the topic is open for personal selection, is that the evaluator would probably not have read the source texts referenced in the students' work. Teachers

may not have expert knowledge on the topic and therefore may refrain from commenting on the truthfulness of content. Evaluating the accuracy of the paraphrased and summarized content would require extensive investigation on the part of the instructor. Referencing Blickley, Macaw repeated the claim that animal migration impacts climate change in two drafts. In both drafts (Figures 12 and 13), the teacher's comments do not address the statement that animal migration "has a serious impact on climate change." Instead, the teacher's comments focus on linguistic errors and the fact that Macaw had not carefully edited his writing.

Figure 12: Screenshot from Macaw's Screencast Recording: Draft 1

Anthropogenic Noise on Wildlife: Research Priorities for the
Development of Standards and Mitigation written by Jessica Blickley, the
man-made noise which is produced by human global development has
affected wild animals ^{ed} so much ^{how much?} for many years. Animal ~~immigration~~
change has a serious impact on climate change. Therefore, anthropogenic
noise, which has a tremendous influence on wildlife's ~~immigration~~, is the
leading factor for climate change. In the article, the author briefly
introduce^s the sources of man-made noise^s and the potential impact^s on } what a
wildlife. For instance, depending on different characteristics that animals } they?

Figure 13: Screenshot from Macaw's Screencast Recording: Draft 2

Anthropogenic Noise on Wildlife: Research Priorities for the
Development of Standards and Mitigation written by Jessica Blickley, {reference
the man-made noise ^{that} which is produced by human global development
has affected wild animals tremendously for hundreds of years. Animal
immigration change has a serious impact on climate change. Therefore, ^{↑?} inappropriate
anthropogenic noise, which has a tremendous influence on wildlife's ^{transiti}
immigration, is the leading factor for climate change. In the article, the
same mistakes I have already corrected

As seen in the handwritten comments, the teacher corrected Macaw's use of immigration/migration rather than the accuracy of the paraphrases and the logic of statements.

I connect Macaw's drafts to Mia's use of Google Translate to think about how the digital-reading-to-writing process could have unfolded otherwise. Macaw did not fully comprehend the texts that he was reading. He described the challenges of working with English scientific texts as follows:

P: Uh ... grammar, and you know. It's the logical thinking, I have to make sense. That's the hardest part, I think. And nobody, you know, I don't have much friend here. So that is another problem to me. If I got national speaker, I mean native speakers here, you know, I can make friends with him or her, you know, it will be easier.

R: How do you think it will be easier?

*P: Like we can talk about the logic, logical, logic, you know, it is quite different when we create the sentence and the format and the grammar something. ... I mean, not just chat with each other. It is associated with the topic, **I mean the academic part, you know, what does this sentence structure mean, you know in some informal ways, translate it to me.** And I can understand that easier. At least one person with, uhm ... like ... one person to be my partner, and it will be easier. (Interview 2)*

Without someone to help him make meaning of the texts, Macaw used a bilingual dictionary to facilitate comprehension. How digital tools operated in the L2 writing assemblage was contingent on multiple elements: the students' L2 proficiency; the topic; access to L2 source texts; access to other forms of language and academic support; instructor guidelines, expectations, and feedback; perceptions of good writing; and perceptions of student rights and responsibilities. In the same respect, how digital tools functioned in the students' L2 writing assemblage transformed their writing process and product. We can imagine how Macaw's writing could have unfolded differently if he had used Google Translate. Perhaps his instructor would have found fewer linguistic errors in his writing. Perhaps he would not have written that animal migration contributes to climate change. Perhaps he would have received a better grade on his assignment (he received 3/5, a failing grade, for the first and second drafts of his research paper, which he found very disappointing). Perhaps the assignment would have been less stressful and exhausting. Perhaps he would have learned something different, or perhaps he would have approached his future writing assignments differently. Likewise, how would Mia's writing assemblage have operated differently if she hadn't used Google Translate? Perhaps she would have received a different grade on her assignment. Perhaps she would have made a different impression on her instructor and on the researcher.

These questions resist the molarity of L2 source-based writing assessment and reveal the potential for molecular flows to disrupt the presumed unilateral alignment between students'

performance and their language proficiency. Academic writing's evaluation typically centers on the quality of the writing in terms of language, organization, structure, argument development, source attribution, and academic writing conventions. Indeed, the rubric used by Russ in the Winter 2017 cohort did not include criteria to assess the accuracy of paraphrase, that is, whether students correctly restated the original author's intended meaning. Even in writing assignments that adopt a process-oriented approach, there is little consideration in formal evaluation for the development of strategies, attitudes, and dispositions that encourage learning as experimentation. Evaluation is primarily based on what appears in the students' written product, not how that piece of writing came to be. Then, while Macaw's data actualizations reflect "studious" conduct, following the rules, asking for permission, emphasizing effort over product, it is unclear whether he was rewarded (academically) for this ethic. On the other hand, Mia's approach can be viewed as a molecular break from molar norms: She gained permission from her instructor to use L1 sources, and she legitimized the use of Google Translate. What would happen next for Mia in terms of her academic progress in the course? In other words, how might she become?

Authenticity: How Did This Writing Get There?

Returning to Mia's writing assemblage (many months after our interview) and reading her final draft submitted to her instructor for evaluation, I noticed the sections marked as "Self-translation." Did my questions to Mia about how to cite contribute to this actualization? Rereading these sections and connecting them to other bits of data from the research assemblage are deterritorializing, as it is impossible to tell whether these passages were written by Mia alone. This possibility comes to mind when connecting her written work to that of Macaw (above) or Sally (in the subsequent vignette). Reminding that the research objective of this project is not to evaluate the participants' writing for what might be considered as transgressive, I include these sections of Mia's final draft to point to the complexity of reading a piece of students' writing as representative of individual production and proficiency:

"The Revolution of 1911 laid the ideological foundation for the liberation of women. Democracy, equality, freedom and other progressive ideas successfully got a wide spread, and played a significant role in promoting the movement of women liberation (Self-translation)".

"On September 29th, 1949, the first plenary session of the Chinese People's Political Consultative Conference (CPPCC) adopted the Common Program as the provisional constitution to proclaim the equality between women and men. As the Common Program specified in its sixth article, the

People's Republic of China abolishes the feudal system that constrained women. Women should have equal rights with men in all aspects of political, economic, cultural, educational and social life (Self-translation)".

Mia's teachers did not question the authenticity of her writing. In her final interview, Mia mentioned how she had received praise for her research paper, as it was exceptional. However, in cases where teachers suspect that their students' writing is not authentic, they often embark on a quest to prove or disprove original authorship. After hearing that Mia had used Google Translate and seeing that she did not include the name of the L1 source in the final draft, I won't deny that questions of authenticity crossed my mind. These thoughts were reignited a year after the 2017 winter data collection, when I received an email from a colleague teaching the 400 level of the EAP.

In February 2018, my colleague contacted me regarding a current student in her class (herein referred to by the pseudonym Kathy) who had also been in my 300-level course the previous semester. The teacher suspected that Kathy was not the (sole) author of the work she was submitting. Kathy's current instructor sent me a copy of a writing assignment, and as Kathy's previous instructor, I was asked whether I believed it to be consistent with Kathy's previous work. The instructor doubted the authenticity of the writing assignment because of Kathy's weak oral proficiency: in essence, how could she write so eloquently when she her spoken fluency was so fragmented? Furthermore, instructor asked whether Kathy plagiarized in my course. To alleviate her suspicion, the instructor planned to assign an in-class writing task where she could monitor Kathy's written production, but in the meantime, sought insight from Kathy's previous instructors to understand how such strong written work could be produced by a presumably weak student.

In my reply, I conceded that Kathy had limited oral fluency, which I attributed to nervousness, but she had been a consistent writer throughout my course. My colleague, however, was not convinced with my response and sent me another email 2 weeks later to verify whether I believed that two very different writing samples could be written by Kathy alone. One sample was a recent in-class writing exam (under strictly controlled conditions), and the other sample was the piece of outside-of-class writing she had previously sent. This time, the instructor maintained that the two writing samples could not have been written by the same person, thus validating her suspicion that Kathy was not writing alone. While the instructor explained that she was not trying to prove that Kathy was cheating, she needed to ensure fairness within the class, at which point Kathy's conduct would have to be addressed.

Returning to the questions above: What happens when teachers are unaware of how a particular student learns? Or what happens when an instructor cannot "see" how a student produced a

particular piece of writing? Despite controlling the conditions for the writing assessment to obtain a recent independent writing sample, my colleague was still not convinced that Kathy wrote the assignment in question. Reading and comparing Kathy's two writing samples, I was also not certain how they were produced; however, from my experience as Kathy's instructor, I did not encounter the dilemma of having to balance the suspicion of plagiarism with dynamics of the class, the course, and the curriculum. Personally, I did not suspect inauthenticity in Kathy's writing; rather, I found her to be a bright, hardworking student, always prepared, sitting in the front of class, willing to participate, but noticeably shy. Then, how does mistrust between the teacher, the student, and the text reshape the students' writing assemblage? Moreover, how does it connect to this inquiry on the interconnection between technology and plagiarism?

I included this event from outside the formal data collection procedures to (again) highlight the disparity between how learning in L2 academic writing takes place and how it is evaluated. If, as discussed in Cartography 2, learning how to write is like learning how to swim, we can presume that multiple elements contribute to how a text is produced, yet it is only evaluated based on one artefact. From a Deleuzian perspective, what can be inferred about a student's learning from a written assignment depends on more than the quality of the assignment's contents; it is also contingent on the instructor's perception of that student's capability.

To determine the authenticity of student writing (which is different from plagiarism detection), one mode of textual analysis is to compare the lexical, syntactic, and grammatical features of the "self-translated" sections to other passages in her draft. In Mia's case, the linguistic style and accuracy in the self-translated portions correspond to Mia's overall draft, blending well with the other sections of her work. For some, this consistency would suggest that Mia *could* have written the passage on her own (without having to work too closely to the automated translation). At the same time, it doesn't mean that is what happened. A fundamental assumption in learning assessment is knowing how the work was produced. When transparency is obscured, instructors begin to doubt the authenticity of the text, and they may take extra measures to control student writing. As such, in policing academic integrity, the default position in some classrooms is that students need to be tightly monitored because of instructors' inability to detect all possible transgressions. In this case, Russ (as confirmed in his interview) had approved Mia's use of L1 sources and Google Translate based on the rationale that it promoted autonomous learning and encouraged students to solve their own language learning problems. Yet, Russ's permission does not guarantee that Mia *did* self-translate. Moreover, it does not guarantee that other sections of the paper were not also translated (by either machine or human) in the paper and

unattributed. Indeed, Mia's use of Google Translate transforms the writing assemblage as it relates to L1 use, technology, and plagiarism because it brings to light the possibility that students' writing may not be traceable and therefore may be unregulated.

Bilingual Online Dictionaries and Language Re-use

Mia was not the only student in the winter cohort whose topic related to their L1 context. As will be explained below, Sally's research paper was a comparative analysis on the sociopolitical status of South Korean women in contemporary history; however, Sally did not use Google Translate or L1 academic source-texts. Then, we can think about how the technology in Sally's L2 writing assemblage operated in different ways to produce her research paper.

Vignette 4: "So I just read, and copy and paste and fix and fit it into my essay."

As noted above, Sally did not use Google Translate in writing her source-based research paper. Instead, she relied extensively on an online bilingual Korean–English dictionary. In L2 writing, the use of bilingual dictionaries is typically not as contested as machine translation, yet in this case, Sally's excessive textual borrowing from this tool provokes the concern of excessive language reuse bordering on transgression. In her fourth interview, Sally told me about how she was using the Naver Korean–English dictionary:

R: When you were writing the essay, did you have any problems?

P: With some grammar structure. I know, I already know the answer in my own language, but I don't know how to write the sentence in English.

R: OK.

P: So, I go to my country website, and see the example.

R: OK. What's your country website?

*P: The Korean website, Naver.com, and you look up the word and they give some meaning and then they give an example, thousands of examples, so if I am looking for "what if," if I put the "what if" it gives a lot of examples. So I just use it for something, I type in woman things, **so I just read, and copy and paste and fix and fit it into my essay.***

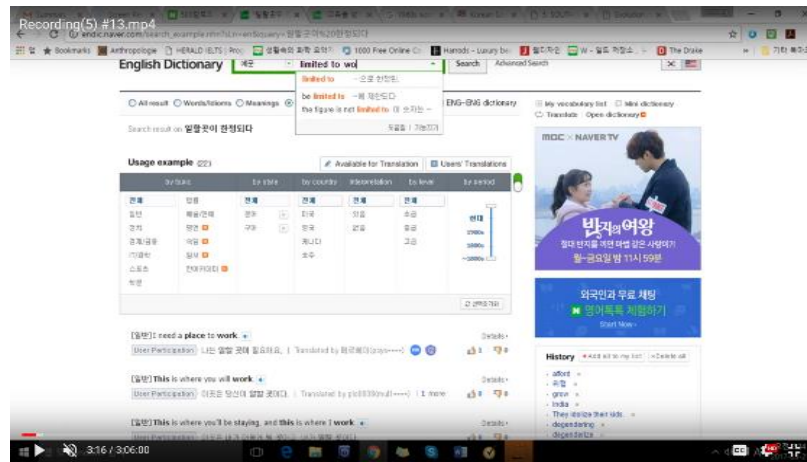
R: Is it like a translation service?

P: No, it's not. I think that translation service the grammar is not good. It is really bad. (Interview 4)

Sally's third screencast video (Figure 14) shows how she used the online bilingual Korean–English dictionary for lexical and sentence-level support. At this point, she was writing the body

paragraphs of her research paper. In the background of her screencast recording, we can hear an upbeat pop song playing as she works on her assignment.

Figure 14: Screenshot of Naver Online Korean–English Dictionary



Sally went to the Naver Online Korean Dictionary (already opened in a tab). In the search bar, Sally entered the expression “limited to work,” and the results that appeared below included English sentences related to the search term with a Korean translation. Sally scrolled up and down the page surveying the results. Sally typed in another search term and again scanned the results. From her actions, I suspected that she was searching for English expressions that she could incorporate into her draft. What was striking about Sally’s screencast recording was the frenzied pace at which she typed, searched, scanned, scrolled, and then repeated with another query. In just the first 4 minutes of the screencast recording, Sally entered seven terms into the search bar: “go to school,” “education,” “work,” “place to work,” “limited to work,” “get limited” and “have limited choices to work.” Simultaneously, she moved between the online dictionary, the Microsoft Word document that she was typing in, and three other online texts (PDF files). In a matter of minutes, she had moved between these five pages 17 times. For a few seconds, Sally opened a PDF file entitled “Evolution of Women’s Participation in the Work Force” written by Lee Kye Woo, Visiting Professor of Economics, Seoul National University. The cursor moved up and down the page, highlighting and un-highlighting various sections, before it returned to the online dictionary and the Microsoft Word document. Switching between websites, documents, scanning, and searching suggests a different type of reading, a nonlinear, less-detailed reading. I wonder how Sally was engaging with the text.

On L2 reading, Neil Anderson (1999) observed the complex and unpredictable relationality between text and reader in meaning-making. L2 reading is

an active, fluent process which involves the reader and the reading material in building meaning. Meaning does not reside on the printed page, nor is it only in the head of the reader. A synergy occurs in reading which combines the words on the printed page with the reader's background knowledge and experiences. Readers move through the printed text with specific purposes in mind to accomplish specific goals. (p. 1)

How Sally connected to the search results in the Naver dictionary, the PDF article on Korean women in the workplace, the other websites and windows open on her computer, and the sentences she was writing can be conceived of as reading intensively and immanently. According to Masny (2013a), intensive reading refers to reading critically, where forces beyond the individual reader's cognition shapes how the text is taken up. Immanent reading refers to what is produced and how a specific text can contribute to the creation of something new. Through reading intensively and immanently, sense emerges and becoming happens (Masny, 2014a). Reading immanently and intensively operates on the actual (what we can see) and the virtual (what we can't see) and better accounts for the confusion of the moment as I watch the movements between windows, documents, tools, and files. From these actualizations, I can't piece together how the linguistic input from Sally's dictionary search connects to the sentences she is writing. I wonder if this is the mysterious gap in the line of becoming that passes between points coming up in the middle, where one cannot observe or theoretically deduce how the elements connect or the implications of the connection (Deleuze & Guattari, 1987).

After nearly 4 minutes of searching terms, scrolling results, and weaving between pages, Sally has written one sentence and slightly modified another. Then there is a long pause from 3:56 to 7:52 with no movement. Over the music in the background, there is the sound of paper pages being turned. At 7:52, Sally inserts an in-text citation referencing "Renshaw, 2011." Bold indicates modifications and additions. Table 12 documents the changes to that specific section of Sally's text.

Table 12: Sally's Text at 00:20 and 7:59

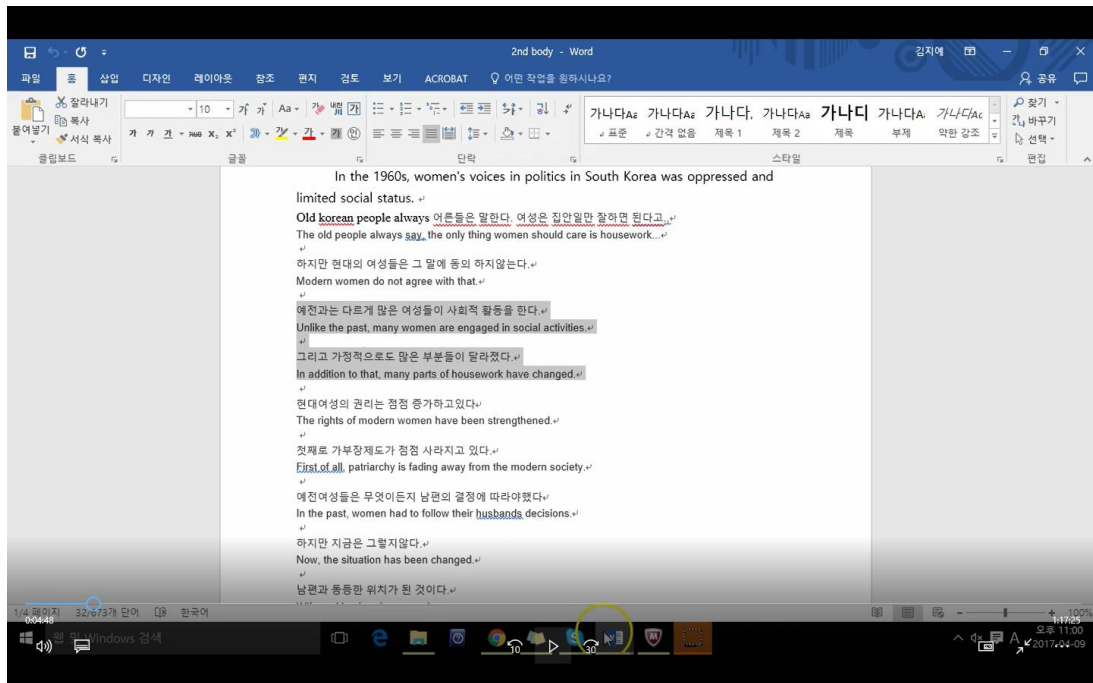
Section of text at 00:20	Section of text at 7:59
Korean women did not receive enough education because only men could go to school.	Korean women did not receive enough education because only men allowed to go to school.
They usually worked in factories	Without education, workplaces for women were limited (Renshaw, 2011)).
	They usually worked in factories

Sally's movement between websites, documents, and search terms deterritorializes my expectations of how students in the 400-level course perform L2 source-based writing. Her dependence on the dictionary for basic linguistic input suggests a limited vocabulary and range of expression. Typically, students at the bridging level preparing to transition into university programs require advanced linguistic proficiency to read disciplinary texts and integrate this content coherently into their own writing.

Vignette 5: Difference in the Same

In Sally's last screencast recording, she was working on the final stages of her essay. She had multiple Microsoft Word documents open, and she was writing the second half of her final paper. Sally opened a Microsoft Word file entitled "2nd body" and scrolled to the bottom of the file, where there was a list of expressions presumably taken from the Naver Korean–English online dictionary.

Figure 15: Screenshot from Sally's Screencast Recording of Document Containing Copied Sentences



From the view on the screencast (Figure 15), I counted 39 expressions related to the topic of women's roles and obligations. Table 13 shows the textual analysis of Sally's final draft and the 39 listed expressions showed how the language collected from Naver.com was reused in her own work. The first column specifies the expression from the Naver Online Dictionary, and the second column illustrates how the expression reappears in Sally's work. The underlined sections in column 2 indicate direct copy of language from Naver.com.

Table 13: Language Reuse in Sally's Research Paper

Example expression from Naver Online Dictionary	Page 3, paragraph 2
Unlike the past, many women are engaged in social activities.	<u>Unlike the past, many women are engaged in social activities.</u> They have acquired an economic power (Renshaw, 2011). Therefore, women's family roles have changed. <u>First, patriarchy</u> and Confucianism are <u>fading away from the modern society</u> (Deuchler, 1992). <u>In the past, women had to follow their husbands' decisions,</u> but <u>now, the situation has been changed.</u>
First of all, patriarchy is fading away from the modern society	
In the past, women had to follow their husbands' decisions.	
Now, the situation has been changed.	

The rights of modern women have been strengthened.

... patriarchy is fading away from the modern society.

Women's participation in social activities is increasing.

In the past, women thought that they only get married and be good at house work.

Consequently, modern women have many rights and the rights will increase.

It is hard to say that women and men are equal now.

However, compared to in the past, it has been changed dramatically.

Page 6, paragraph 1

Women's lives are completely changed compare to the past. The rights of modern women have

been strengthened. Confucianism and patriarchy

have been fading away from the modern society.

Family roles of women have altered and wife

battering has decreased. Women's participation

in social and political activities has increased. In

the past, women thought that they only get

married and be good at housework. In the 21st,

Women work and involve in political issue.

Consequently, modern women have become

independent of their husband. It is hard to say

that women and men are exactly equal. However,

compared with the past, it had been changed

dramatically.

This actualization provokes concern over excessive and unattributed borrowing. Sally's borrowing is further complicated by the possibility that her language reuse is untraceable because the copied language originated from a machine-generated source.

Sally's textual borrowing produced an intense affective response: Sally was surprisingly text-dependent for a student in the 400 level of the program; she was also surprisingly candid in exposing this vulnerability; and most striking was her ingenuity in writing so closely from untraceable texts. We might wonder why she was borrowing language from the online dictionary rather than the source texts which she was referencing. There are multiple ways to read this datum. From a striated perspective of what is expected in academia, it may be read as transgressive. Yet, a closer look at the textual borrowing invokes another line of thought. To what extent does the copied language in her writing qualify as the "same" as the original? In other words, it is a question of difference and the recontextualization of borrowed language. Looking back on the list of expressions compiled from the online dictionary, the individual sentences are largely decontextualized and presented as standalone examples of correct usage. For instance, Sally writes the following sentence: "Unlike the past, many women are engaged in

social activities. They have acquired an economic power (Renshaw, 2011).” The underlined portion is a direct copy from the list taken from Naver. In terms of content, the first sentence borrowed from the Naver dictionary is arguably general enough to not warrant citation because it does not specify which women, where, and when. Yet, in the striated domain of academia, there are clear rules that govern source use. In EAP source attribution pedagogy, this is a direct copy of language and thus demands quotations marks.

However, if we are to consider this issue in a smooth space where we can problematize the normative and experiment with possibility, the copied sentence is transformed in meaning when connected to the second statement, “They have acquired an economic power.” Though the words are identical, its function has changed when it refers to “they” as modern Korean women. Similarly, Sally copied the expression, “First of all, patriarchy is fading away from the modern society,” from the online dictionary. On page 3, paragraph 2 of her draft, this is transformed to “‘First, patriarchy and Confucianism are fading away from the modern society’ (Deuchler, 1992).” She then repeated this thought on page 6, paragraph 1: “Confucianism and patriarchy have been fading away from the modern society.” Repetition of “patriarchy ... fading away from the modern society,” when read through a striated lens of academic writing conventions, qualifies as plagiarism because it is a short string of duplicated and unattributed language. However, in the smooth space of this experimentation, we might think of this reuse as a process of what Hull and Rose (1989, p. 151) contended is the inevitable process of appropriating others’ language to fit into a community. In this case, might Sally be “trying on” the language she is exposed to in the source texts and the online dictionary and attempting to create her own meaning (Hull & Rose, 1989, p. 151)? We might also read Sally’s work as patchwriting from the dictionary as a survival strategy to integrate the ideas of others into her own words while maintaining correct linguistic form.

In terms of procedural issues and how and what to cite, on what basis does Sally’s incorporation of the borrowed language warrant citation, and citation of whom? Sally was aware that she must include citations as evidence of having read scholarly texts and included references in earlier sections of her work. In this case, where directly copied passages come from the online dictionary, should Sally have quoted this digital source with a URL link and date? Even if Sally had included a URL link, if the Naver online dictionary database is constantly updated and reconfigured based on popular search terms and usage, would the link be operable at a later time? On that point, is the online dictionary an authored source, or is it an electronically generated compilation of expressions taken from unlisted sources?

This line of questioning turns attention to the fuzziness in determining what deserves source attribution and which author should be given credit. It also problematizes the value placed on in-text citations as representative of a genuine human-authored source that deserves credit. Furthermore, as in the case of Macaw, who erroneously attributed statements to Blickley, or Amy, who misrepresented authorship by including false names, it problematizes the symbolism of citation as an accurate representation of the original idea. It is only through rupturing the expectations of transparency in students' writing that we can begin to appreciate the complexity of plagiarism when digital tools are involved. In Sally's case, does all language that can be borrowed and attributed derive from an original human author? From this perspective, one can argue that all language, to some extent, is borrowed.

In writing instruction, correctly paraphrasing source ideas demonstrates that the student understands the texts and that they have acquired the language and literacy skills to communicate the same ideas in their "own words." Students are expected to show overt signs of difference in their writing because excessive similarity can be taken to mean that the student doesn't understand, is incapable of restatement, or is too lazy and irresponsible to properly appropriate the content. Often, different language is conflated with the term "own" language, that is, words that come from within the writer as opposed to directly from an external source.

Appropriating the language of others is especially relevant for, but not exclusive to, L2 learners who are still dependent on existing linguistic input to produce output. Instead, appropriation is inherent to all language acquisition:

We are born and develop, learn to speak, read and write, awash in the words of others. ... Our words are always someone else's words first; and these words sound with the intonations and evaluations of others who have used them before, and from whom we have learned them.

(Lensmire & Beals, 1994, p. 411)

Then, in the assemblage of technology, plagiarism, and L2 writing, exposure to and uptake of linguistic form by L2 writers is an expected part of learning. However, L2 writers must be vigilant and ensure that they use "different language" or sufficiently modified language to paraphrase the respective source content. They should not reuse the most recently consumed source that is sitting conveniently in front of them, but they should draw on language input encountered earlier, at any undefined point in their language learning process, to avoid judgements of incompetence or immorality.

We can see through this logic that there is no consideration of the virtual and how connections between language use may be more than what is immediately actualized. The fact that the screencast shows the directly borrowed passages from the online dictionary saved in a Word document and later

transferred into Sally's essay would lead many readers to a simple conclusion: The presence of direct tracing is transgressive. How can this be thought of differently? Might we be able to look beyond the tracing of form, that is, the exact copying of language, and consider the premise of language as heterogeneous and in constant circulation, mutating in meaning? This notion of language without pre-established fixed meaning ruptures the notion of an individual author who can possess language that can be borrowed and stolen (Pennycook, 1996).

On this basis, scholars have urged the recognition of intertextuality as inherent in all communication, where difference in meaning and function outweighs sameness in form: "that to copy, repeat, and reproduce may reflect alternative ways of approaching creativity ... [and] to look at student writing practices not as merely deviant or overly respectful, but rather as embedded in alternative ways of understanding difference" (Pennycook, 2007, p. 589). In their piece "Assemblage, Originality, and Plagiarism," Johnson-Eilola and Selber (2007) made this very point:

From our perspective, composition still focuses too heavily on the evaluation of performance—in particular, performance tied to the display of one extremely limited and outdated version of originality. We want to change the goal of writing from performance to action or effect in context. That is, we want to lend some weight to a movement that shifts the terrain of the assignment by shifting our approach to writing instruction and assessment: What if the "final" product a student produces—a text—is not concerned with original words or images on a page or screen but concerned primarily with assemblages of parts? (p. 380)

This view of textual borrowing connects to the Deleuzian concept of difference for the sake of difference, rather than difference as a difference from the same. In EAP, which serves to develop students' academic language proficiency, sameness in form is received negatively. What happens when EAP moves away from an uncritical privileging of sameness in form to the potential of difference? How might this rupture the molar in striated space?

Returning to Sally, further deterritorializations await. At the final interview, she did not mention the list of sample expressions borrowed from the dictionary.⁷¹ Instead, she proudly explained how she thought her writing had improved:

⁷¹ Because the screencast recording was submitted at the final interview, the researcher was unaware of the contents.

P: I think that I improved my writing because I want to make less grammatical mistakes, so I read again, read again. ... I think the paraphrasing is really hard. The reading is OK, but changing it into my own words, it is really hard. (Interview 5)

Furthermore, despite the unattributed sentence-level copying in two sections of her paper, Sally was not concerned about plagiarism detection, but rather was apprehensive about hastily using quotations despite her teacher's caution to not be lazy and simply quote.

R: Do you think that you will have any problems with plagiarism in your paper?

P: I want to, but I'm so lazy at the end that I just put quotations on the part. Two, just two. I tried to change it into my own words, but the rest of the part, I was so lazy, so I just used quotations ... maybe he will catch me.

R: Has he (the teacher) said anything before?

*P: No, but he says, he emphasizes, don't plagiarize to everyone. Not just me. **Don't be lazy and just use quotations.***

R: All right, so you're just worried about using quotations and looking lazy and not plagiarism?

R: Yeah. (Interview 5)

Sally's use of Naver.com, her understanding of plagiarism, and her perceptions of the instructor's expectation disrupt and point to the messiness of students' digital composition. The data vignette points beyond intention and what Sally knowingly engaged in, for it is quite clear that Sally did not perceive her writing as transgressive. Indeed, the moral failing, in Sally's view, is her use of quotations when the instructor wanted the students to practice paraphrasing. Returning to Mia, how might the instruction to avoid using quotations contribute to her use of Google Translate? Perhaps Mia was also concerned about paraphrasing L2 academic texts. Perhaps she was concerned about working too closely to the text or relying on quotations to convey complex meaning. Perhaps the use of L1 sources and Google Translate was a preferred and safer option. However, both Sally and Mia's conduct, if measured by the departmental definition of plagiarism set out in Cartography 1, would be deemed unacceptable.

Smooth Space and Virtual Plagiarism

Commenting on the striation of contemporary higher education, Deleuze's (1995) observation incidentally rings true for the conditions of EAP:

What now seems problematic is the situation in which young philosophers, but also all young writers who're involved in creating something, find themselves. They face the threat of being stifled from the outset. It's become very difficult to do any work, because a whole system of

“acculturation” and anticreativity specific to the developed nations is taking shape. It’s far worse than censorship. (p. 27)

How might this observation, written over 20 years ago, connect to the writing practices actualized in the participant data? What might happen when student writers invent creative strategies in source-based writing to avoid plagiarism and plagiarism detection? The context of EAP invokes a heavily striated space, but might there be unexpected molecular movement in unexpected smooth spaces? Might there be (greater) possibility for creativity and lines of flight as students work alone, at home, unsupervised, with unregulated access to technology, and beyond the striated (physical) space of the EAP classroom and the instructor’s watchful gaze?

The vignettes presented above complexify the relationality between plagiarism, technology, and L2 writing. In EAP, there are expected norms of appropriate language learning and language use: Students are expected to work primarily in the L2 and draw from L2 materials. Students are expected to carefully read, understand, and take notes from the source texts that are working from. Students are expected to draw on their own linguistic and cognitive resources to paraphrase and restate source ideas. Students are expected to be transparent and accurate in attributed the respective source texts. The actualizations presented above call into question the use of L1 and bilingual digital tools in the reading-to-writing process.

Working independently beyond the instructor’s watchful eye, Mia and Sally engaged in practices that could be labelled as transgressive. Mia used Google Translate and the in-text citation of “self-translated” to signify sections that had been borrowed from L1 sources. Though it is unclear whether Mia fully accounted for all the translated sections and if Mia did in fact self-translate and not machine-translate, Mia’s practices are discomfiting largely because they are untraceable. In Vignette 2, Sally’s borrowing of language from the Naver online dictionary without attribution can be identified, in a traditional sense, as transgressive. In both cases, the sections of unattributed texts are impossible for the teacher to determine without access to the primary texts and digital tools. Even with access to both, the automated reconfiguration of corpus and lexical combinations in the linguistic database of online tools does not guarantee that search or translation results will be duplicated. Algorithms change over time and with use, making a piece of computer-generated text untraceable. For educators staunch in ensuring the transparency of textual borrowing, Google Translate and bilingual online dictionaries may prove to be vexing (Akbari, 2020). The untraceability of Google Translate text also disrupts the research assemblage. Just as the instructor is denied transparency in how the text is produced, so is the

researcher. In the research assemblage, the intractability of text deterritorializes the researcher and leaves her in the uneasy position of really not knowing how something came to be.

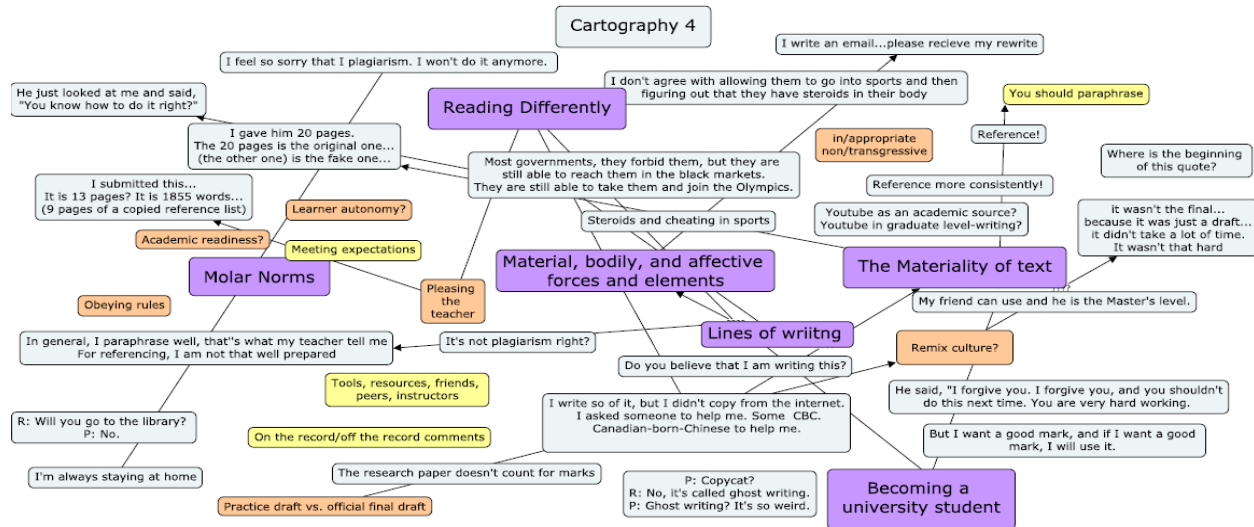
Though online corpus-based tools may be disruptive for instructors trying to control the conditions in writing assessment, these tools are also essential resources for L2 writers, and the use of digital tools is largely endorsed in the language learning pedagogy. Novice language learners are encouraged to use corpus-based tools to expand their vocabulary and ensure lexical and grammatical accuracy. Then, use of such tools becomes problematic only when originality in authorship is at stake. Perhaps, rather than work too closely to the source text and risk patchwriting or the accusation of plagiarism, Sally and Mia preferred to work with source language that was less traceable. We might wonder if the strategies employed by Sally and Mia were shaped by the threat of plagiarism detection.

In posing this question, I do not attempt to assign intent to either actor. Rather, it is done to explore how the actualizations presented in the vignettes might be part of a contingent interconnection of multiple heterogeneous forces, elements, and affects colliding in the assemblage. Furthermore, I do not seek to explain the students' conduct through causality between easily identifiable forces but rather to explore the unforeseen relationality in virtual connections. Sally did encounter plagiarism in the course, but Mia was reportedly not concerned about plagiarism. Moving beyond what is actualized, we can imagine how Mia, as a novice to academic writing with reportedly no prior training in English academic literacy, may have been intimidated by the expectation to read and write from academic texts in English. At the same time, we might wonder why Macaw did not use Google Translate instead opting for a bilingual dictionary for word-level translation? Even though Macaw believed that translation could help him better understand the texts, he proposed peer translation through dialogue with a friend rather than machine-based automated translation. Might Macaw's aversion to more complex assistive technology relate to the molarity of EAP and its treatment of technology in L2 writing?

Sally, on the other hand, was explicit about both her weaknesses as an L2 writer and her dependence on the online bilingual dictionary. We might wonder, if plagiarism was not an issue in her class, and if grammatical accuracy was not a central element in the assessment rubric, and if Sally was not deeply concerned about failing the course, would she have written her essay differently? Moreover, we might consider what else could have been learned if Sally had been free to experiment with texts and languages without fear of being accused of plagiarism. What if smoothness and openness and non-judgement could emerge in a traditionally striated space? How could this have transformed Sally's writing assemblage—how we read her screencast, interview, and textual data? Just as plagiarism is plugged into the student writers' assemblage, what happens when the threat of plagiarism is taken out?

Cartography 4: The Materiality of a Writing Assignment and Related Bodies

Figure 16: Cartography 4



Writing Alone With Others

To experiment further with plagiarism and technology in L2 writing, this cartography (Figure 16) attends to the material⁷² and affective elements within the students' writing assemblage. For Deleuze,

⁷² For Deleuze, materialism differs from the commonly received meaning of materialism as reductive where matter can be reduced to their common element, molecules and atoms (Hein, 2016). Rather than privileging one strata over the other (molecular as superior to molar), Deleuze and Guattari (1987) draw on the concept of abstract machines where the molar, such as order-words, can materialize without tangible form (i.e. the announcement of a judge's verdict of guilt). Abstract machines are not dependent on physical elements and mechanical functions, but rather on the "'vital' principle... which is that of making new connections..." (Marks, 2010, p. 159). Matter, whether in material or immaterial form, exist on the same plane, the plane of immanence where they interact and integrate (Hein, 2016). As such, the binary between the human/non-human and tangible/intangible in terms of materiality is secondary to the affects that can be produced. Images or spoken words (which cannot be reduced to atoms) possess the potential to affect, and are not devalued in comparison to tangible material such as written words printed on paper, or intangible material such as digital text that can be typed on a screen and then deleted with no trace. In the same respect, Deleuze's use of the word molecule, or molecular, departs from its conventional meaning. For Deleuze, molecular is not a particle or entity, but for "microscopic things, in the tiny perceptions or inclinations that destabilise perception as a whole" (Conley, 2010, p. 178). Again, it is an issue of connectivity and potential.

writing is more than the act of a lone individual. Writing is also more than an expression of stable thought and representational language. Writing is active, produces/is the product of affects and becomings, and surveys things to come. In the assemblage, the act of writing, the writer, and the written text cannot be separated or viewed in isolation (Deleuze & Guattari, 1987). Then, “not only in theory but also in practice, we have much to gain in recognizing writing as a complex and dynamic gathering of ‘things’ and pieces of ‘things’—ideas, people, memories, events, and experiences” (Preston, 2015, p. 13).

Writing as productive, emergent, and contingent relates to this study on plagiarism and technology by extending the range of elements and interactions that contribute to a piece of writing being labelled as (non)transgressive writing.

For the participants in this study, this final research assignment was conceived of as an individual writing task. It was not a collaborative project to be completed in pairs or small groups, yet many elements aside from the individual students’ cognition directly contributed to the final written product. Some of these additional elements include tools either physical or digital. For example, access to library resources determined the range of source material the students could incorporate into their assignment. Relevant course material prepared and distributed in paper form by the teacher in class or posted on the course’s digital platform (Blackboard) for the students to access was also directly related to the students’ writing process.

In a similar way, the absence or presence of human actors such as friends, peers, and tutors re/shaped the students’ writing assemblage. For instance, in high school, Sally had been assigned a school-affiliated tutor to support her with her homework. When she moved to the university campus, she had planned to hire a private tutor to help her with her EAP courses but wasn’t able to find one. Perhaps the absence of a tutor impacted her academic performance. Would Sally have approached her research paper differently if she had had someone to help her with her writing? Would she have used the Naver online dictionary in the same way?

Amy grappled with the isolation and vulnerability of being alone in a new city. She had limited interaction with her classmates outside of class and only went directly from class to her off-campus apartment, where she lived alone. Amy’s daily routine becomes relevant when we consider her reluctance to visit the university library to consult with a librarian on how to find academic sources for her research paper. Amy’s loneliness in Canada was frequently raised in the interviews. Aside from time with her two co-national friends studying at other universities, Amy spent all of her time alone. How might space, matter, and bodies have contributed to Amy’s learning? We might imagine what could

have happened if Amy spoke Mandarin and not Cantonese and if she didn't consider herself as different from the majority of her mainland Chinese classmates. Would she have joined the Mandarin-speaking WeChat group that Macaw mentioned? Would she have been more prone to making new friends, as Macaw aspired for? How could her capacity to expand her social and academic support network have reconfigured her writing assemblage?

Peer support was more available to other students; Macaw was part of a robust community of Chinese Mandarin-speaking international students who, like him, had graduated from English-medium high schools. Macaw maintained daily communication with many of his peers and classmates on the Chinese social media site WeChat, which they used to discuss homework assignments, compare classes, and so forth. Perhaps Macaw's involvement in the WeChat network contributed to his belief that one way to improve his comprehension of complex academic texts was through making friends with another student who could explain or translate the content with/for him. Though it was not actualized in the data, perhaps Macaw did consult others to assist him with reading and understanding the technical language in the journal articles he selected for his essay.

Nowhere is the relevance of space and bodies more apparent than in Woody Allen's resourcefulness. Woody Allen, like Amy, had been in the city for several months and had already taken (and failed) the Level 400 writing course in the fall session. Unlike Amy, who preferred to stay home alone when not in class, Woody Allen was eager to interact in the community, even taking a part-time job at a trendy organic juice bar so she could practice her English and meet new people. Though it was not actualized in the data, we might wonder how the intensity of Woody Allen's curiosity and confidence in her new context contributed to her writing assemblage. Woody Allen was unique in her approach to learning in the EAP program. Recall that in *Cartography 2*, Woody Allen (based on information from her friend) suggested that the instructors did not carefully read through the research paper because they didn't have time. We might imagine how this information, plus all the other elements in the assemblage, contributed to her future writing.

As has been illustrated so far, authorial transgressions may be more than the actions and intentions of a lone student writer. Student plagiarism may become more than an issue of unattributed text. The vignettes presented below connect to *Cartography 1* and the notion of plagiarism as multifarious. The vignettes also reconnect to *Cartographies 2* and *3* and the function of the reading, the instructor, instruction, and feedback in the writing process. Students alone are held accountable for the presence of plagiarism in their work, but are they the only actors or elements that contribute to its manifestation? The vignettes below explore the incorporeal transformations that occur when

instructors, and the researcher, responded to students' textual transgressions. Here, occurrences of plagiarism are read as events manifesting only because of the connections occurring in the virtual. The students' transgressions cannot be explained by conventional reading of the data. One cannot deduce a cause/effect relationship between the most immediate and presumably directly connected actualizations. Instead, we must imagine the virtual relationality between seemingly discrete external bodies, materiality, and affective elements.

Vignette 1: Do you believe that I am writing this?

In Interview 2, Woody Allen explained how she had enlisted a friend to write her thesis statement for her essay. One of the "deliverables" in the writing process was to formulate a concise thesis statement. First, the students were to pick a topic and narrow it down. Then, they were to find appropriate academic sources related to their narrowed topic. Students were then expected to begin reading the texts to get a general idea of the focus of their assignment. Finally, the students would draft a preliminary thesis statement, based upon which they would read further, organize their main points, and incorporate source ideas to support their proposed argument. Woody Allen submitted a draft of the thesis statement written by someone else, a native English speaker of Chinese descent. The instructor recognized that the draft thesis statement was not Woody Allen's own writing. In the following interview transcript, Woody Allen explained the situation:

P: My teacher gave me some feedback on my research paper about the sources and thesis statement. He said, about my thesis statement, it is OK, but I didn't give him the references, and he didn't believe that I write it.

R: What did your teacher say?

P: The teacher said that I did not give him the references about what I am writing on the thesis statement.

R: OK.

P: Because he didn't believe that it is my own writing. So he asked me to give him the references on the thesis statement.

R: OK. Do you have a copy of this draft here?

(Woody Allen searches on her laptop for a copy of the draft in question.)

P: (Still searching) Yeah, it is this one. This is what I gave him.

R: (Reading from the draft) Thesis statement: The wage gap between male and female is often thought of as unrepairable, but there are numerous ways to minimize this inequality. A key concern of feminists is the prominent wage gap between genders, and how best to narrow and

eliminate this disparity. Reducing and eliminating the wage gap has been a pressing matter among both genders and requires action and support across all professions.

P: Do you believe that I am writing this?

R: No.

P: (Laughing out loud).

R: Did you write it?

P: (Shakes head).

R: No?

P: But I write of some it, but I didn't copy from the internet. I asked someone to help me. Some CBC—Canadian-born Chinese—to help me.

R: OK. And this is what they wrote? When you gave this?

P: But it is not plagiarism, right?

R: No. But we have another word for that.

P: What? Copycat?

R: No, it is called ghostwriting.

P: Ghostwriting? It is so weird. (Interview 2)

This vignette produces multiple affects which lead to divergent lines of thought. One deterritorialization is the blatant admission of having a friend help her, and the transformations it produced in the researcher's assemblage. Woody Allen was keen on discussing this event with the researcher. She immediately raised the issue in the beginning of the interview, had the respective document on hand, and tested the interviewer with the question: "Do you believe that I am writing this?" Reflecting on my answer to her question, I wonder how the interview and data collection could have unfolded differently if I had answered otherwise. What if I had said, "Yes, I believe you wrote it"? This is not to place undue significance on my role in co-constructing data but to contextualize my engagement with the data. For example, if I had seen Sally's screencasts and how she patchwrote her sentences, then perhaps I would have believed that Woody Allen, alone with digital tools, could have composed the thesis statement in question. If I had seen Mia's use of Google Translate, then again, I might have believed that Woody Allen could write with such clarity and accuracy "alone." Similarly, if I hadn't encountered Woody Allen's CBC experience, I might not have considered the possibility that Sally's use of the online dictionary or Mia's use of Google Translate could relate to plagiarism detection and traceable/non-traceable text.

Without knowing the potential of digital tools in transforming students' writing and just based on the linguistic limitations in Woody Allen's oral communication (during the interviews), I doubted her ability to compose complex prose free of grammatical errors. Her instructor also suspected that it was not Woody Allen's own writing, but interestingly, her instructor did not label the transgression as plagiarism. Instead, the instructor asked Woody Allen to provide references as evidence of authorship.

Here, it was the researcher that labelled Woody Allen's writing as ghostwriting. This actualization deserves scrutiny. The instructor questioned whether the thesis statement was Woody Allen's own writing, but rather than an outright accusation of academic dishonesty, he asked Woody Allen to include references to show which source texts were used. Inadvertently, the instructor's response conflates the issue of source attribution with taking credit for someone else's work. A list of references for the passage does not negate the fact that Woody Allen did not write it. Woody Allen could very well have included in-text citations and produced a comparable reference list to alleviate the instructor's suspicion. More interestingly, Woody Allen interpreted the instructor's request otherwise when she conceded that "he doesn't believe I wrote it," even though he didn't directly say that.

Woody Allen's admitted use of a friend's writing transforms the research assemblage, for not all plagiarism is technology-related, and not all transgressions can be detected through technology (either through plagiarism detection software or by simply tracking the original source online and analyzing it for copied text). While the work of another may be suspected, it is extremely difficult to prove. Knowing that, perhaps the instructor intentionally avoided that allegation. The fact that the instructor did not directly identify the questionable text as a transgression further transforms the research assemblage, a point taken up in subsequent vignettes.

Another interesting omission in this exchange between Woody Allen and her instructor is the absence of written feedback. We have no knowledge of what the instructor said aside from Woody Allen's account, and this creates fertile ground for exploring virtual connections. Might the absence of concrete written feedback allow for different interpretations of Woody Allen's thesis statement and how she should proceed next? Later in the interview, Woody Allen justified enlisting the assistance of a friend to articulate the thesis statement and considered it acceptable because it was "just the thesis statement" (Interview 4). In the following transcript, Woody Allen contests the researcher's suggestion that the ghostwritten sections be removed.

R: So, you gave this to him, and he said, "That is not your writing." So, now what are you going to do?

P: I thought it was perfect for my thesis statement. I don't want to change it. It was so good.

R: It was really good, but the problem is that it is not yours. And at the end of the day, what they want is a good thesis statement, but they want a good thesis statement that you wrote.

P: But I want a good mark, and if I want a good mark, I will use this one.

R: But I think the teacher says no, you can't use it.

P: He didn't say that, but he just say, he just looked at me and said, "You know how to do it, right?" (Interview 4)

Woody Allen's response creates another intense deterritorialization in that she defies the order-word of novice international students as L2 writers as passive subordinates adhering to the rules determined from above. Woody Allen further disrupted the presumed power dynamic between the researcher/participant by posing uncomfortable questions (to the interviewer), testing the interviewer's ability to determine authentic writing, and challenging the interviewer's interpretation of academic integrity and academic writing conventions. According to Woody Allen, the teacher left it up to her to decide how to correct the issue.

In this entanglement of task expectations, ghostwriting, drafts, instruction, and instructor, what underlying conditions might be contributing to Woody Allen's understanding of responsible authorship? How might her view of using one's own writing connect to the instructor's indirect treatment of plagiarism? Perhaps, in Woody Allen's mind, what is in/appropriate and non/transgressive is negotiable. Students are invited to experiment and test the boundaries of what a teacher is willing to accept. Perhaps this connects to what Woody Allen understood as learner autonomy and academic readiness. Perhaps students recognize that different phases, stages, and components of academic writing demand different degrees of responsibility and ethics. This was a thesis statement and not the complete assignment. When citations were included, it became legitimate and could be integrated into the larger assignment. Returning to Cartography 1 and the introductory vignette, Jack may have presumed that direct copying without proper attribution was acceptable when taking notes or composing "drafts," but not in the "official final" version of the assignment. Woody Allen may have believed that a ghost-written thesis statement was acceptable at this point of the writing process because it was only one part of the draft stage and not an essay or a complete assignment.

What else might the instructor's response have produced in relation to Woody Allen's understanding of plagiarism? Might it connect to her treatment of citations as evidence of plagiarism-free writing? Recall in Cartography 2 that Woody Allen explained she was confident her assignment was plagiarism-free because she had "many in-text citations." Might Woody Allen's inclusion of ghostwritten material connect to her perception that "the research paper does not count for marks" and that the

“instructor does not have time to read all the papers,” as stated in Interview 2? Might Woody Allen have believed that including citations was sufficient to earn a passing grade? We might then wonder what, in Woody Allen’s opinion, counts as learning, and if this is different from what counts for marks.

Vignette 2: “I feel so sorry that I plagiarism.”

Not all of Woody Allen’s instructors were as accommodating as Russ. Woody Allen began Interview 4 by explaining how she had received a failing grade on her homework assignment. In her account of the incident, more troubling than the failing grade was the teacher’s anger and refusal to allow Woody Allen to redo the task:

P: ... The teacher is very mad at me. She said that if I saw you do that one more time, I will bring you to, I don’t know that teacher’s name, but I will bring you to see the manager and you cannot stay in the EAP anymore. I went home and I was very upset, but I thought, I can’t stay upset anymore, so I write an email to that teacher. I said dear teacher, I feel so sorry that I plagiarism. I won’t do it anymore. Here is my rewrite. Could you please receive my rewrite?
(Interview 4)

There are many different ways to read this datum. What is striking in this passage is not that Woody Allen was accused of plagiarism. By the fourth interview, Woody Allen had engaged in multiple forms of textual transgressions, openly admitting to copying and pasting and using (what I defined as) a ghostwriter. One more encounter with digital plagiarism seemed redundant and territorializing. Instead, what is interesting is Woody Allen’s disappointment and insistence to be allowed to rewrite the assignment. As a resolution, Woody Allen wrote a formal apology and attached the revised assignment. Woody Allen’s approach was unexpected. What might have contributed to her presumption that a written email and revised assignment would please her teacher, who had caught her plagiarizing again?

Thinking about Woody Allen’s response within the research assemblage, I wonder how it might connect to her experiences with textual transgressions in Russ’s class. In the second half of Interview 4, Woody Allen described her progress on the research paper. She had just submitted her completed introduction and two paragraphs. I include the full transcript to convey the affective intensity of the interview to deterritorialize. Below, she explains her progress and the draft of her paper which she just submitted:

R: How is your research paper?

P: I finished the introduction and two paragraphs. And I changed my original ... (Participant is looking for her paper on her laptop.)

R: Do you have it here?

P: Here. (Opens the document on her computer.)

R: (Looking at the screen.) So you wrote an abstract and thesis statement. There is your introduction.

P: I didn't finish it, so I just write some titles.

R: (Scrolling through the document.) And you are going to include these graphs? How many pages is it? Thirteen pages?

P: Here are the references.

R: OK. Did you change your references?

P: No.

R: It is the same. Oh, you added some more. You added so many. What is this? (Referring to the nine pages of references included in the document.)

P: I just copied and pasted. I didn't see the article whether it is useful for my research paper.

R: Yes, I see. Did you give this to your teacher?

P: Yeah.

R: You gave him all of the them?

P: Yeah (giggling). But he asked us to give him the research paper before Tuesday, so I just did it quickly.

R: So you gave him 13 pages like this?

P: It is 13 pages?

R: It is 1855 words. Did you give all of it? Did you print or give it to him by email?

P: I printed it. (Interview 4)

Woody Allen submitted a draft of her introduction and two body paragraphs to her instructor, which constituted the first four pages of the document. However, the document she submitted also included an additional nine pages of a directly copied reference list. From one perspective, it produces the impression that Woody Allen was extremely confused and/or careless. What might have contributed to Woody Allen thinking that duplicating the reference list of a published article was acceptable? Might this somehow connect to the instructor's earlier demand that she "include references" to prove that the work she was submitting was her own writing?

Let's return to the earlier line of questioning about how Woody Allen's confusion and carelessness with this draft connect to the instructor's response to her thesis statement. How might this relate to Woody Allen's original impression that the assignment did not count for marks? And/or her belief that the presence of citations equated to plagiarism-free writing? And/or her general view of

student responsibility in academic writing and academic integrity? In reading Woody Allen's data, I am struck by the materiality of written text. Woody Allen insisted that her thesis statement was valid irrespective of how it came to be. She didn't accept the interviewer's suggestion that the text needed to be written by the student "alone." For Woody Allen, the presence of the text was sufficient because she "want(s) a good mark, and if I want a good mark, I will use this one." She also believed that the presence of citations was evidence of plagiarism-free writing. Furthermore, Woody Allen distinguished between an oral apology and an emailed apology. Perhaps the materiality of a digitally composed apology gave it greater sway. Might written communication be more convincing or authoritative? Woody Allen submitted nine printed pages of copied references. Perhaps she believed that a long list of references could attest to the authenticity of her writing. For Woody Allen, writing works. It does something aside from conveying meaning. It doesn't seem to matter so much what the text says or how it got there, but its physical form alone produces affects. In the research assemblage, might reading the data operate in a similar way? It's not a question of interpretation or representation, but of function and the affects it produces.

Connecting the data vignettes to other data bits from Woody Allen's interview creates additional entry points and ruptures. In Woody Allen's final interview, she mentioned instructor forgiveness again. Forgiveness, as an active affective element in Woody Allen's assemblage, comes to mind my mind from two different sets of data: first, there is the email apology asking for forgiveness, and secondly, there is a passage in Woody Allen's fifth interview where she explains the feedback received from Russ on the second draft of her assignment:

R: OK. Do you want to tell me anything about your essay, about how you wrote this?

P: Yeah. How I wrote this. I just search some peer-reviewed journals on the Google Scholar and just downloaded them and then just quick look. (Giggling.) Get some information and do in-text citation. But it is much better than last time. Because last time I didn't look at all. This time, I took a quick look.

R: So last time, you didn't look at all. And what did the teacher say?

*P: Actually, last time, I gave about **20 pages** to the teacher, and then I finished it and I print a little one. Before the day he asked us to hand in the first draft, I gave it to him.*

R: You gave it to him the day before? You printed 20 pages?

*P: No, no. The 20 pages is the original one. It is the **fake one**, but when I finished this one, I gave him before the day, and on Friday he said, **I forgive you. I forgive you, and you shouldn't do this***

next time. I won't mark the original one, but I will give your mark on the new one. Then he said that you are very hardworking, so I forgive you. (Interview 5)

Consistent with Woody Allen's earlier communication, some statements are incomprehensible. Nothing comes through (in my mind) when she says "little one" or by the "fake one." I wonder if she is confused by the concept of process writing and the submission of incomplete drafts of smaller sections for formative assessment, and not for a final grade. Recall in Cartography 2 that Russ used a working schedule and student-determined "deliverables" as stages of the research paper process. Perhaps Woody Allen didn't realize that each deliverable was a legitimate part of the research paper. Or might the "original" 20-page version constitute part of the 13-page draft, including nine pages of copied references? I can't connect what Woody Allen meant by "fake one"; this was not the only passage that created confusion and destabilized the research assemblage.

Despite my gentle probing, Woody Allen did not clearly explain what the instructor meant by "I forgive you." Which transgression were they talking about? What did she do to earn his forgiveness? Even with the move away from literal interpretation and problematization of language, voice, and representational truth, the messiness of this datum troubles me. There are many unanswered questions that de/reterritorialize the research assemblage. Perhaps there are some things in the data that cannot be accounted for, and this might be a limitation of plagiarism research, L2 research, or more broadly, qualitative research. Indeed, I am left wondering what affect was produced when she repeated that Russ forgave her three times.

Reflecting on these thoughts, I relate to forgiveness in my own academic experience, and I can only think of one time when I asked for, or hoped for, pardon. Students are expected to obey their superiors, be they instructors, academic advisors, or senior colleagues. Some students who are more averse to risk may take initiative and, in doing so, overstep their boundaries. In my early years of graduate studies, one mentor was constantly reminding me to be more proactive. He would say, in academia, it is better to ask for forgiveness than for permission. It is better to try and fail than not try at all. Don't worry so much. It will get accepted, and if it doesn't, deal with it then. On one occasion, I was entrusted to submit a proposal for a joint conference presentation for myself and a more senior professor (this particular mentor). I didn't know how to adapt our research to the theme of that small and highly specialized conference. Coincidentally, he was away on sabbatical, and I was too embarrassed to disturb him with this issue. I reasoned he must be busy with another project and might not notice if this conference proposal was not submitted. After all, it was only one small, lesser-known conference among dozens of upcoming dissemination projects he was working on. With this in mind, I allowed the

deadline to approach without notifying him that I had yet to submit a proposal. On the deadline for the conference submission, he emailed for an update, upon which I confessed that I had not worked on the proposal for the aforementioned reasons. He expressed surprise and disappointment, but to my relief, he “forgave me,” advising that next time, I should tell him if I didn’t know how to do something. Would it have been better if I had scrambled at the last minute to submit a hastily drafted submission? Should I have submitted even if I doubted its scholarly merit? Is it better to submit something irrespective of its quality than nothing at all?

Recalling this experience reframed my reading of Woody Allen’s data. Up until this point, Woody Allen’s conduct would be considered by most in higher education as problematic. We, as educators, might be quick to label her behaviour. Indeed, I intuitively did that by characterizing her thesis statement as ghostwriting. From her earlier interview and what I read to be her craftiness and boldness, I read her thesis statement differently than her instructor. A thought comes to mind: Rather than cunning by having a friend complete her work for her, maybe Woody Allen was trying to follow the rules. Maybe she was trying to avoid plagiarism and working too closely to the text. Maybe she drew upon her friend’s linguistic and academic skills to rewrite source content, thinking this would be a better alternative than patchwriting or using quotations.

With this in mind, we can see how the label of ghostwriting transforms Woody Allen’s writing assemblage. Vignettes 1 and 2 can be read differently once we take out the term ghostwriting, and Woody Allen becomes something different if her datum is read as non-transgressive. We can go further with this line of thought by connecting it to the concept of learning as experimentation. Might this be a part of learning how to write a research paper through experimentation, where Woody Allen is testing what works and doesn’t work in her assignments? Perhaps she is engaging in behaviour that she knows is less than ideal, but is unsure of its consequences? This may be a part of learning how to survive in a new university or how to establish herself in a new country, a new language, and a new community. All these possibilities come to mind when I consider Woody Allen’s eagerness to participate in local life via a part-time job at the organic juice stand, her curiosity to learn local languages other than English by seeking out a French roommate, her insistence on winning her instructor’s approval and forgiveness, and the pressure to pass because she had already failed the course once. Engaging with Woody Allen’s data through an orientation to read differently creates new ways of thinking about writing, materiality, and transgression. Actualizations of textual transgression do not imply intentionality or lack thereof but are only one of many elements in an entanglement of matter, bodies, affects, and expression.

The Materiality of Instructor Feedback: The Power of Written Feedback

Woody Allen's data assemblage raises the issue of materiality in writing, namely the instructor's written feedback on writing tasks. How would the research assemblage operate differently if Russ had included written feedback on Woody Allen's work? Omission of written feedback is important when we consider that students expect that their errors will be identified. What does the absence of written feedback produce, and how does this relate to students' understanding of plagiarism? To address this question, I turn to the fall cohort and Jack's data assemblage. In the fall cohort, the research paper assignment was divided into the following eight stages: (1) preliminary topic selection; (2) final (revised/specific) topic selection; (3) list of references; (4) first draft of summary (literature review); (5) final/revised summary (literature review); (6) essay outline and intro paragraph; (7) first draft of full research paper; and (8) final research paper. Jack was not struggling in the course, and he chose a topic that he was interested in: the dangers of steroid use among elite athletes.

Vignette 3: "Like my opinion is not going to be scientific. It's like what I think about it."

In each interview, I asked the participants about their writing process, including any difficulties they were having. In the vignette below, Jack explains the challenge of finding academic source material that reflects his view on steroid use in sports.

R: Do you anticipate any challenges in writing the essay?

P: For now, there is no challenges. Well, I have to start writing; it is going to be different than what I think. Because I have some concerns in mentioning my opinion because I am not supposed to put my opinion there.

R: Where are you supposed to put your opinion?

P: In the conclusion, I think. My opinion is not going to figure out the issue here. The professor said we should leave like in the conclusion we should mention things from the past and the present and leave the future alone. Leave it like an opening because we are doing the researcher review and we don't know the solution of what they are talking about; that is why she said we have to leave an open ending.

R: OK. Have you, your opinion, have you read it? Like, do other researchers have the same opinion as you?

P: Uh ... no.

R: They say something different?

P: Like, my opinion is not going to be scientific. It's like what I think about it. (Interview 4)

Jack could not find source material that expressed his point, and he went on to question the restriction of source materials to academic texts. At the end of each interview, after I had turned off the recorder, I would ask the participants if there was anything that they would like to share off the record. The research diary entry below details the discussion we had after the recorder had been turned off.

Research Diary

Nov. 24, 2016

After I turn off the recorder, Jack asks me about using YouTube and documentaries as sources. I ask him if I can record this part of the interview, and he agrees. In the recording, I explain that YouTube is often not considered a credible source, the content on YouTube is not "peer-reviewed" for accuracy the same way scholarly journals are, or even the content of scholarly books that are part of book series. Anyone can post YouTube content, and for that reason, YouTube might be considered more as opinion than fact. Jack seems to agree, and I stop the recorder. Then again, once the recording is stopped, he tells me about a friend of his studying in a master's-level program at the university, and how the professor of that class allows students to use YouTube and documentaries in their assignments. I gather that Jack is questioning the logic behind the instructor's decision. If they can use YouTube at the master's level, then why can't we use it in a pre-university program? I realize that Jack does not want this exchange recorded, so I don't ask to turn the recorder back on. I explain that source materials can be used in different ways and that he should ask his instructor about the use of videos for his essay.

This event produced an intense deterritorialization. Initially, I was confused by the off-the-record comments, and why Jack waited for the recorder to turn off before broaching the use of YouTube. I wondered if it was intentional. Of course, it had to be, because he did it twice, but remember that I do not need to account for motive or rationale. Still, my hunch is that it was strategic, and that Jack did not want certain comments, especially those that questioned the legitimacy of the teacher's instruction, recorded.

Why did Jack wait (twice) until the recorder was off to share these comments? What difference does it make if the recorder is on or off? I wonder if he considered recorded interviews as official and unrecorded conversations as unofficial? This makes me wonder if the presence of technology and the permanency of the audio recording shaped his behaviour during the entire series of interviews. How might this thought connect to Jack's written work? Recall that Jack's written drafts contained significant portions of plagiarized text, yet his final paper was rewritten to be plagiarism-free. Perhaps Jack distinguished between drafts as informal writing and the final copy as formal writing. In the same vein,

did the idea that the final submission might undergo greater scrutiny such as plagiarism detection contribute to how Jack might treat writing a draft as opposed to writing the final paper?

From my reading of Jack's data assemblage, there was no evidence to suggest that Jack was a struggling student. Conversely, Jack seemed to be considered as a strong, mature, and responsible learner. This impression emerged from his interview testimony, in which he told me about the feedback he had received from his instructor regarding the first draft of his literature review:

R: Can you tell us about the work that you have done in the past week ...?

P: Well, first, we were writing summaries about the references that we found, and then we submitted them to the professor, and yesterday, we have our feedback about the references. The summaries I mean, and the feedback was, in my case, I had to, I had like, in case of talking about the summaries, I had to summarize and focus on the main idea and include everything in the reference that I needed. I needed to mention more main ideas. That was the main feedback.

R: Did you find that feedback useful?

P: Yes, it was. So now I can work on my summary skills and apply them. ... My next step is to find the main ideas in the reference and paraphrase them and write a summary. Yeah, and submit it again.

R: And do you have an idea how to do that?

*P: I know summarizing, but sometimes I make mistakes. Like, sometimes when I want to reference and cite my source, I am still not prepared for this part. **But in general, I paraphrase very well, that's what my professor was telling me, but as for referencing, I am not that well prepared.** (Interview 2)*

In this transcript, Jack's account of his strengths and weaknesses in summarizing and referencing seems relatively straightforward. He seems to have a good grasp of what is required as he moves forward in writing his paper. In contrast to Woody Allen's interview transcript, Jack's explanation seems uncomplicated. Throughout the interviews, actualizations of plagiarism were not present in Jack's writing: He did not express concern about plagiarism, nor did his instructor identify plagiarized text in his work. However, months after the interviews were completed, when I was reviewing Jack's written drafts, plagiarism appeared. In Jack's final draft of the summary (literature review), there are substantial portions of borrowed text, some indicated with quotation marks (though not appropriately formatted) and others blended into the summary as a paraphrase. As with Macaw's drafts, instructor feedback pertained to language and grammar errors. However, in Jack's case, the instructor also identified

sections with incorrect textual borrowing and source attribution. Table 14 summarizes the instructor's feedback on Jack's draft.

Table 14: Summary of Instructor Feedback on Jack's Draft

Source, paragraph #	Instructor's comment	Location of instructor's comment
Source 1, paragraph 1	<i>"(Year) Use appropriate forms of reference"</i>	In the top right-hand margin.
Source 2, Paragraph 2:	<i>"Reference"</i>	Placed next to article and authors' names to suggest missing year.
Source 3, Paragraph 3:	No comment made on referencing; only one comment: <i>"Sentence fragment"</i>	
Source 4, Paragraph 4	<i>"Where is the beginning of the quote?"</i>	At the end of the paragraph, which ends with closed quotation mark.
Source 5, Paragraph 5	<i>"You should paraphrase"</i>	With brackets around the last four sentences, which are presented as a direct quotation.

Table 14 highlights the instructor's approach to calling attention to citation errors and questionable textual borrowing. Similar to Russ, who avoided morally loaded terms such as "plagiarism" or "copied," Jack's teacher did not directly identify the duplications as transgressions, instead making suggestions such as "You should paraphrase." Technical errors with formatting, including the appropriate form for introducing a source (in paragraphs 1 and 2), were treated with the same tone as more substantive errors such as omitting quotation marks (paragraph 4) or exact word-for-word for copy instead of paraphrase (paragraph 5). Arguably, the most substantive error in Jack's summary assignment was his failure to do exactly that, summarize and paraphrase the source texts in paragraphs 4 and 5. Then, in contrast to Sally and Woody Allen's instructor, who clearly identified directly copied sections of text and took a more punitive stance for repeat offences, Jack's instructor framed the errors as issues of procedural knowledge of citation conventions. Figures 17 and 18 (below) are copies of Jack's

final draft of the literature review with the instructor's handwritten comments where we can see how the instructor conveyed her feedback. What affects are produced when we see the abbreviated handwritten comments running off the margins? On this point, how does the instructor's feedback function in Jack's writing assemblage? What does it do, and what does it produce?

Figure 17: Page 1 of Final Draft of Literature Review (Jack)

According to Christian J. Cook, Blair T. Crewther and Liam P. Kilduff in their article "Are free testosterone and cortisol concentrations associated with training motivation in elite male athletes?"
 (year) ← use appropriate forms of reference

Testosterone (T) has an essential social effect such as motivation. Testosterone (T) can increase human motivation and lower the fear of visual stimuli. People who have higher concentrations of T take risks in both financial and physical fields in a larger scale than those who have less. Cortisol has an ability to enhance performance as well. Participants completed a 5-week progressive exercise program involving 3 resistance-training sessions per week. The result was that T gets elevated from pre to post and post workout. The conclusion was that the salivary free T concentrations of elite male athletes presented before normal training sessions were strongly associated with subsequent voluntary workload selection, thereby indicating a possible link to training motivation.

For a research paper this length please use full words

unclear

[http://journals1.scholarsportal.info.proxy.bib.uottawa.ca/pdf/14690292/v14i0006/882_aftacctmiema.xml]

In "Psychiatric and Medical Effects of Anabolic-Androgenic Steroid Use" Harrison G. Pope, Jr, MD, David L. Katz, MD, JD show the psychiatric effects of using steroids. 88 athletes who used anabolic-androgenic steroids and 68 control athletes who did not use steroids. Steroid users carried weights for a longer period than nonusers and they were 8 lb heavier than nonusers. Steroid users generally exhibited few medical

(reference)

sent fragments

Figure 18: Page 2 of Final Draft of Literature Review (Jack)

performance and can provide benefits to those who use them. On the contrary, a large information and ^{presence} credibility gap concerning anabolic steroids between the athletes and the medical and scientific ^{fragmen} communities.

http://journals2.scholarsportal.info.proxy.bib.uottawa.ca/pdf/03635465/v12i0006/469_asarotl.xml

According to "A retrospective 30-year follow-up study of former Swedish-elite male athletes in power sports with a past anabolic androgenic steroids use: a focus on mental health" At least 20% of the former athletes admitted previous AAS-use. They had more often sought professional expertise for mental problems and had used illicit drugs compared to those not having used AAS. The AAS-users also differed in former sport activity pattern compared to non AAS-users.

<http://bjsm.bmj.com.proxy.bib.uottawa.ca/content/47/15/965.full#xref-ref-1-1>

According to ^{Is this the title of the article?} "Adverse effects of anabolic steroids in athletes: A constant threat". Strength and muscle improvement are the result of anabolic steroids. Stamina, strength, bulk, muscle definition, and self-image can be achieved. However, there is ^a risk. "Anabolic steroid users and potential users should be aware that many of the adverse effects of anabolic steroids might be present without obvious warning signs. Nevertheless, ^{space} one should present youth with both the risks and the benefits of anabolic steroids use, hoping that this will ^{if you should} ^{paraph}

By Interview 5, Jack had submitted and received feedback on his first full draft of his paper. This draft was significantly longer, with additional content not included in his previous summary/literature review assignment. Again, the majority of the instructor's comments relate to multiple errors in his referencing and use of in-text citations. Table 15 outlines the specific comments related to textual borrowing and source attribution. Table 15 also refers to the summaries included in Jack's literature review to indicate which topics were already reviewed by the instructor in earlier drafts.

Table 15: Summary of Instructor Feedback on First Full Draft

Page, Paragraph	Topic	Comments
Page 1, paragraph 1	History of steroid use (not included in the summaries)	Paragraph is too long and must be broken up—selective correction of language
Page 2, paragraph 2	World Anti-Doping Agency (WADA) (not included in the summaries)	(p._____)—after first quotation (year, p._____)—after second quotation Reference—at the end of the paragraph

Page 2, paragraph 3	Testosterone, steroids and motivation to train (Cook et al., 2013) included in summaries	<i>Reference!</i> After sentence detailing the design of the study.
Page 3, paragraph 4	Psychiatric and medical effects of steroid use (Pope & Katz, 1994) included in summaries	<i>(year)</i> to be included after in text reference to the study
Page 3, paragraph 5	Rules governing antidoping violations (not included in summaries)	? and <i>circling</i> 514 L.D. Bowers (<i>p. _____</i>) at the end of the paragraph after a quotation. Reference more consistently! at the end of the paper

Figures 19 and 20 are photocopies of Jack's draft which show the placement of the instructor's handwritten comments.

Figure 19: Page 1, Paragraph 1 of Full Draft (Jack)

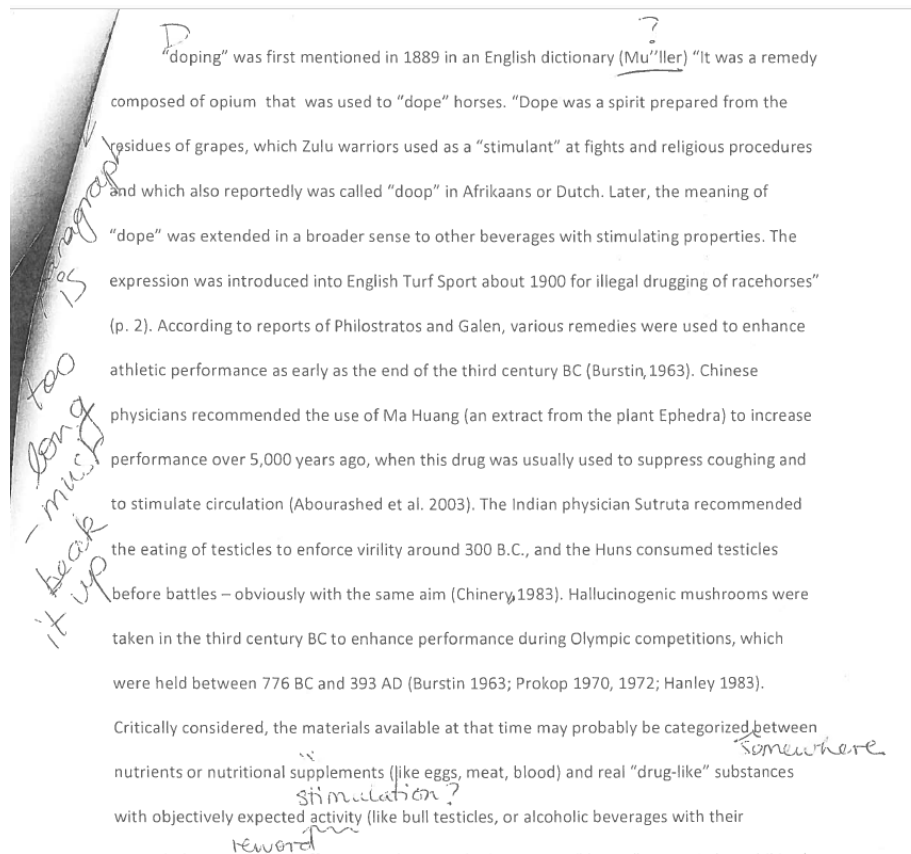


Figure 20: Pages 1–4, Paragraphs 2–6 (Jack)

nevertheless ^{reword} two-edged effect on performance). This antique "doping" was strictly prohibited by the rules of the classic Olympic Games, just as today. ^{it's} The sanctions were, however, much more severe in the old Greek Olympics as well as in horse doping: Prokop (2002) mentions that even death penalties were given. When Emperor Theodosius abolished the ancient Games in

the year 395 AD, the reasons he gave were that they had become "a hotbed of cheating, affronts to human dignity and doping" (Dirix and Sturbois 1998).

The World Anti-Doping Agency (WADA) defines blood doping as "the misuse of certain techniques and/or substances to increase one's red blood cell mass, which allows the body to transport more O₂ to muscles and therefore increase stamina and performance."¹ Prohibited procedures include the use of synthetic O₂ carriers, the transfusion of red blood cells (RBCs), the infusion of hemoglobin (Hb), and the artificial stimulation of erythropoiesis. This review

the infusion of hemoglobin (Hb), and the artificial stimulation of erythropoiesis. This review focuses on erythropoietic substances and RBC parameters that are affected by blood doping and provided the basis for WADA's "Athlete Biologic Passport Operating Guidelines."² Synthetic O₂ carriers, such as Hb-based O₂ carriers or perfluorocarbons, are not considered here. The topic is timely. Experts ^{that} having knowledge in the fields of clinical hematology, laboratory medicine/ hematology, and physiology/hematology may become involved in the evaluation of athletes' blood profiles. The experts must be able to analyze and certify whether a blood value abnormality is the result of doping or the result of an acute disorder, respectively, a genetic variation. ^{reference}

Testosterone has an essential social effect such as motivation. Testosterone can increase human motivation and lower the fear of visual stimuli. People who have higher concentrations of Testosterone take risks in both financial and physical fields ^{on} in a larger scale than those who have less. Cortisol has an ability to enhance performance as well. Participants completed a 5-week progressive exercise program involving 3 resistance-training sessions per week. The result ^{reference!} was that the concentration of Testosterone in the blood gets elevated after the workout. The

conclusion was that the salivary free T concentrations of elite male athletes presented before normal training sessions were strongly associated with subsequent voluntary workload selection, thereby indicating a possible link to training motivation.

In "Psychiatric and Medical Effects of Anabolic-Androgenic Steroid Use" Harrison G. Pope, Jr, MD, David L. Katz, MD, JD show the psychiatric effects of using steroids. In the study 88 athletes used anabolic-androgenic steroids, while 68 control athletes did not use them. Steroid users carried weights ^{extra} for a longer period than nonusers, and they were 8 kg heavier than nonusers. Steroid users generally exhibited few medical abnormalities but displayed more frequent gynecomastia (increased fat in chest area), decreased testicular size, and elevated ratios of total cholesterol to high-density lipoprotein cholesterol compared with nonusers. The difference between users and nonusers was in psychiatric morbidity: 23% → reference

According to "Science And Rules Covering Antidoping Violations" "the evolution of the antidoping rules, advances in analytical technology made the laboratory an increasingly important part of ^{the} antidoping policy. 514 L.D. Bowers In 1966, the Union Cycliste Internationale and Fe'de'ration Internationale de Football Association were among the first international sports federations to introduce tests for doping substances into their respective World Championships. The first doping tests at an Olympic Games occurred in Mexico City in 1968. As chemical testing technology evolved, including the development of radioimmunoassay and the introduction of commercial gas chromatography-mass spectrometry instruments, these techniques were incorporated into the few laboratories that were performing antidoping testing". (p.)

reference more consistently!

4/5

<http://www.bloodjournal.org/content/bloodjournal/118/9/2395.full.pdf>

<http://clinchem.aaccjnl.org/content/clinchem/43/7/1262.full.pdf>

http://journals2.scholarsportal.info/proxy.bib.uottawa.ca/pdf/03784274/v158i0003/167_aeasia.x

ml

Table 15 and Figures 19 and 20 illustrate the instructor's concern regarding the referencing practices in Jack's draft. From the instructor's written comments (e.g., "Reference!"), it seems that she is aware of

the inadequate source attribution, but the written comments do not draw attention to the extent of the plagiarized texts. As mentioned in Cartography 1, Jack's draft contained significant portions of directly copied and unattributed texts. Below, in Table 16-18, the first column represents the content of Jack's draft. The underlined sections indicate direct copy and the bold indicates the teacher's comments. The second column represents the passages from the source text:

- Page 1, line 1 to page 2, line 2, is directly taken from the first two pages of Rudhard Klaus Muller's chapter "History of Doping and Doping Control" in D. Thieme and P. Hemmerbach (Eds.) *Doping in Sports: Handbook of Experimental Pharmacology*, available online through Google Books.

Table 16: Directly Copies Sections in Jack's Draft (Pages 1–2)

Page 1, line 1 to page 2, line 2	Muller, R. K. (2010). History of doping and doping control. In D. Thieme & P. Hemmersbach (Eds.), <i>Doping in sports</i> (pp. 1–18).
<u>"Doping" was first mentioned in 1889 in an English dictionary (Mu"ller) "It was a remedy composed of opium that was used to "dope" horse. "Dope was a spirit prepared from the residues of grapes, which Zulu warriors used as a "stimulant" at fights and religion procedures and which also reportedly was called "doop" in Afrikaans or Dutch. Later, the meaning of "dope" was extended in a broader sense to other beverages with stimulating properties. The expression was introduced into English Turf Sport about 1900 for illegal drugging of racehorses"</u>	Although attempts to enhance athletic performance are probably much older, the word "doping" was first mentioned in 1889 in an English dictionary. It was a remedy composed of opium that was used to "dope" horse. "Dope" was a spirit prepared from the residues of grapes, which Zulu warriors used as a "stimulant" at fights and religion procedures and which also reportedly was called "doop" in Afrikaans or Dutch. Later, the meaning of "dope" was extended in a broader sense to other beverages with stimulating properties. The expression was introduced into English Turf Sport about 1900 for illegal drugging of racehorses.
• Page 2, lines 3–15 are taken directly from Wolfgang Jelkmann and Carsten Lundby's (2011) article "Blood Doping and Its Detection," available online through the Semantic Scholar Portal.	

Table 17: Directly Copied Sections in Jack's Draft (Page 2)

Page 2, lines 3–15

The World Anti-Doping Agency (WADA) defines blood doping as “the misuse of certain techniques and/or substances to increase one’s red blood cell mass, which allows the body to transport more O₂ to muscles and therefore increase stamina and performance.” Prohibited procedures include the use of synthetic O₂ carriers, the transfusion of red blood cells (RBCs), the infusion of hemoglobin (Hb), and the artificial stimulation of erythropoiesis. This review focuses on erythropoietic substances and RBC parameters that are affected by blood doping and provided the basis for WADA’s “Athlete Biologic Passport Operating Guidelines.” (Year, P ____). 2 Synthetic O₂ carriers, such as Hb-based O₂ carriers or perfluorocarbons, are not considered here. The topic is timely. Experts having knowledge in the fields of clinical hematology, laboratory medicine/hematology, and physiology may become involved in the evaluation of athletes’ blood profiles. The experts must be able to analyze and certify whether a blood values abnormality is the result of doping or the result of an acute disorder, respectively, a genetic variation. (Reference)

Jelkmann, W., & Lundby, C. (2011).

Blood doping and its detection. *Blood Journal*, 118(9), 2395–2404.

The World Anti-Doping Agency (WADA) defines blood doping as “the misuse of certain techniques and/or substances to increase one’s red blood cell mass, which allows the body to transport more O₂ to muscles and therefore increase stamina and performance.”¹

Prohibited procedures include the use of synthetic O₂ carriers, the transfusion of red blood cells (RBCs), the infusion of hemoglobin (Hb), and the artificial stimulation of erythropoiesis. This review focuses on erythropoietic substances and RBC parameters that are affected by blood doping and provided the basis for WADA’s “Athlete Biologic Passport Operating Guidelines.”²

Synthetic O₂ carriers, such as Hb-based O₂ carriers or perfluorocarbons, are not considered here. The topic is timely. Experts having knowledge in the fields of clinical hematology, laboratory medicine/hematology, and physiology/hematology may become involved in the evaluation of athletes’

blood profiles. The experts must be able to analyze and certify whether a blood value abnormality is the result of doping or the result of an acute disorder, respectively, a genetic variation.

Page 3, lines 12–20 are taken directly from Larry D. Bowers’s chapter “Science and the Rules Governing Anti-Doping Violations” in D. Thieme and P. Hemmerbach (eds.), *Doping in Sports: Handbook of Experimental Pharmacology*.

Table 18: Directly Copied Sections in Jack’s Draft (Page 3)

Page 3, lines 12–20

According to “Science And Rules Covering Antidoping Violations” “evolution of the antidoping rules, advances in analytical technology made the laboratory an increasingly important part of the antidoping policy. 514, L.D. Bowers? in 1966, the Union Cycliste Internationale and Federation Internationale de Football Association were among the first international sports federations to introduce tests for doping substances into their respective World Championships. The first doping tests at an Olympic Games occurred in Mexico City in 1968. As chemical testing technology evolved, including the development of radioimmunoassay and the introduction of commercial gas chromatography–mass

Bowers, L. D. (2010). Science and the rules governing anti-doping violations. In D. Thieme & P. Hemmerbach (eds.), *Doping in sports: Handbook of experimental pharmacology*.

In parallel with the evolution of the antidoping rules, advances in analytical technology made the laboratory an increasingly important part of antidoping policy. In 1966, the Union Cycliste Internationale and Federation Internationale de Football Association were among the first international sports federations to introduce tests for doping substances into their respective World Championships. The first doping tests at an Olympic Games occurred in Mexico City in 1968. As chemical testing technology evolved, including the development of radioimmunoassay and the

spectrometry instruments, these techniques were incorporated into the few laboratories that were performing antidoping testing”.

(P....) Reference more consistently! 4/5

introduction of commercial gas chromatography–mass spectrometry instruments, these techniques were incorporated into the few laboratories that were performing antidoping testing.

Tables 16-18 reveal the extent of direct and unmodified borrowing for source texts. In total, only nine sentences of Jack’s draft were paraphrased. The overwhelming majority of the assignment was directly copied from source texts and not indicated as direct copies. The bold sections, indicating the instructor’s handwritten comments, reveals awareness that more complete source attribution is required, but the comments also fail to address the extent of direct copying. To his credit, Jack did include the links to all sources (without the names of the authors and titles of the works) on an untitled, non-formatted page in what might be considered a haphazard reference list.

The extent of Jack’s unattributed borrowing deterritorializes. Furthermore, the instructor failed to recognize the nature of the textual borrowing. Or did she recognize it and address Jack in person, similarly to how Russ addressed Woody Allen’s questionable thesis statement? Jack never mentioned this in the interview, but we cannot rule out that possibility. Or maybe the instructor recognized this pattern among other students in the class and addressed it collectively without calling out each transgression? Perhaps she reviewed plagiarism and textual borrowing conventions to remind students how to write from sources. Without evidence of this, we still should not dismiss the possibility. Nonetheless, the glaring omission of the term “plagiarism” in the instructor’s feedback makes me wonder whether the label of “plagiarist” was intentionally avoided. As discussed in Cartography 1, the label of plagiarism functions as an order-word that compels obedience. It demands compliance from the student and the instructor: Typically, the student will redo the assignment, and the instructor then re-evaluates the student’s work. Indeed, the comment “reference more consistently!” commands a different response from both the instructor and student, one that requires no further disciplinary redress.

What does the instructor’s failure to provide written feedback on the plagiarized text in the earlier stages of writing do? In contrast to the earlier assignment, the second piece of writing is significantly more problematic, as it involves rampant digital copy-and-pasting of entire paragraphs, indicated by the presence of “514 L.D. Bowers,” which is the copyright marker for the text (Figure 15)

The instructor noticed this by circling it and placing a question mark next to it. Perhaps she didn't realize that was an indication of direct copy and paste, or perhaps she did and again decided not to directly address the origins of the text. Just as we explored what the order-word of plagiarism can do (in Cartography 1), here we might consider what the absence of the order-word can do. How could these events have been actualized differently? What if the instructor had identified this section of Jack's writing as plagiarism? How could that have reconfigured the assemblage? Even more, what if she had been quick to write a large "F" for "fail" on a student's paper for one copied sentence, as in the case of Woody Allen, Sally, and Amy, all of whom had experienced the shame of a plagiarism accusation on homework assignments? If Jack had been reprimanded for the excessive and inaccurate use of quotations in the earlier draft of his summary, would he have been more careful in subsequent drafts? How could the order-word of "plagiarism" written on his work have transformed the assemblage?

Another thought comes to mind: What is the relationality and affective force of the order-word "draft" as opposed to "final draft" in Jack's writing assemblage? Recall how Woody Allen distinguished between "fake one" and "original one." Also, recall how Jack strategically waited for the interview to end before asking particular questions about the appropriateness of YouTube videos in academic writing. Might Jack differentiate between what can be said on and off the record? Might Jack also have treated "drafts" as practice exercises compared to the "final," which was the real test? Then, how did the order-word "draft" transform how Jack approached his responsibility as an author? What if it wasn't called a "draft"—would Jack have engaged in it differently? Indeed, in Interview 5, Jack acknowledged the persistent difficulties he had had with formatting borrowed texts and explained how he would avoid these errors in his final draft by being more careful. Interestingly, Jack attributed his citation and referencing mistakes to the fact that *"this wasn't the final, I still have more ideas to add. Because this was more like a draft. ... It didn't take a lot of time ... it wasn't that hard."* Jack's disregard for the draft assignment contrasts with the final complete draft submitted several days after the interview. Might the designation "draft" operate as an order-word transforming the importance, seriousness, and consequence of a particular assignment?

From Jack's seemingly confused understanding of citation protocol and concern over how and when to use in-text citations, the final draft of his essay was acutely transformed: The final essay submitted approximately 1 week after Interview 5 included significant rewriting and new content. Previously insufficiently attributed content was now paraphrased and fully documented. His final essay expanded from five paragraphs in the first draft to 14 paragraphs. Essentially, each sentence was followed by an in-text citation, with approximately four citations (of the same source) in each

paragraph. Techniques for integrating source texts included quotes with page numbers, page numbers with no quotation marks, and author and year as cited in secondary sources. Sections from the earlier summary exercise and the first draft that were direct or near-direct copies of the source text now included newly paraphrased sentences and quotations for exact reproductions with full attribution. In the final draft, there were fewer serious textual borrowing concerns, including patchwriting and omission of quotation marks for one short sentence of word-for-word replication. The final draft was largely plagiarism-free.

Experienced writing teachers may wonder how Jack's drafts transformed from heavy direct copy without source attribution to demonstrating proper source use and near-complete citation. One possibility is that Jack treated official writing (the final draft) with greater care than unofficial writing (rough drafts). Another possibility connects to Jack's opinion on steroid use in professional sports and institutional regulation and enforcement against cheating. In an earlier interview, Jack explained that he couldn't find any academic text to cite that confirmed his opinion on the use of steroids. For Jack, this was frustrating because he could not include his opinion as supporting evidence in his research paper. Jack explained his opinion as follows:

P: Like, my opinion is not going to be scientific. It's, like, what I think about it.

R: Like, these scientists that say steroids are dangerous, do you agree with them?

*P: Yes. For sure. I agree with them. ... But, like, after elite athletes use them, like, in terms of, because sometimes when they get the steroids, **like in most of the governments, they forbid them, but they are still able to reach them in the black markets, and then they are still able to take them and join Olympics and all, but my position is how were they able to join and continue in their sport and the test didn't show that they had? It is weird.** And in this Olympic, 2016, the Russian team was disqualified from the sport because they injected steroids, but that happened after they started. It's weird, and that's why **I don't agree with the concept of allowing them to go to sports and then figuring out that they have steroids inside their body.***

R: Oh. So you think that they should stop it in the beginning.

*P: Yeah. **They should make it before.** (Interview 4)*

Jack questioned how and why athletes are allowed to cheat by taking steroids, how athletes are able to avoid detection of steroid use and enter the Olympics, and how at a later point, can they be held accountable for cheating by taking steroids. If it is not allowed, then why do they, presumably governments, allow it? Might Jack's opinion on steroid regulation in sports relate to his view of plagiarism in academic writing? Might he be wondering why teachers allow students to plagiarize in the

first place, only to punish them for plagiarizing at the final stage? Might this reasoning relate to the rampant plagiarism in the full draft after the teacher failed to call out the plagiarism in the earlier summary/literature review assignment? Might this reasoning also relate to the transformation of Jack's final essay from heavily plagiarized to one free of actualized plagiarism? Plagiarism actualized in the note-taking and draft stages did not lead to plagiarism in the final. Yet, we cannot rule out how the actualized plagiarism in the drafts also worked at the virtual level to reinforce the importance of a paper that is free of actualized plagiarism.

Plagiarism Not Actualized

At this juncture, I move away from a term used earlier in this project, "plagiarism-free," to indicate writing which contains no noticeable plagiarism, as this definition only attends to what has been actualized. Just because there are no actualizations of plagiarism, we cannot assume that plagiarism was not active or present in the formation of the actualization. For instance, scholars who have documented the appropriation of language in student writing over time (such as Villalva (2006), who looked at L2 language development among elementary school students) might argue that Jack's ability to write the final draft free of actualizations of plagiarism relates to his language reuse in earlier stages of the writing process. Jack's excessive borrowing may have functioned as the practice grounds where he could experiment with unfamiliar language and ideas. This line of thought reconnects to Cartography 3 and Sally's use of the online dictionary, where learning through imitation or patchwriting may not be detrimental to writing development. On the contrary, imitation can expand a learner's linguistic repertoire and may serve to enhance student writing and overall language proficiency (Howard, 1999). Then, what can happen when students are allowed to write from sources without the threat of plagiarism? What learning might take place?

Still, there is another way of reading Jack's data. We can never know how Jack's heavily copied second draft transformed into a very different document free of actualizations of plagiarism. After encountering Woody Allen's strategy of enlisting a native-English speaking friend to help her write her thesis statement, I cannot help but wonder if Jack also received assistance to transform his essay. This thought comes to my mind when I consider his opinion on cheating in sports. The affective force of the statement "*I don't agree with the concept of allowing them to go to sports and then figuring out that they have steroids inside their body*" brings me back to the notion that somehow, athletes are not the only ones responsible for their cheating, just as students may not be the only ones responsible for plagiarism. Who or what elements might be involved? Regarding his opinion on steroid use in sports,

Jack explained, *“like in most of the governments, they forbid them, but they are still able to reach them in the black markets, and then they are still able to take them and join Olympics.”*

Reading intensively and immanently, and not for literal interpretation, my thoughts take off in another direction to the paper-mill and contract-cheating industry that subsists on the competitiveness of higher education. Here, I remind that these notions, although part of a doctoral dissertation, must not be taken as “truth” or “facts” but consistently with the worldview that knowledge is always contingent. I do not purport to explain what happened or what any particular event might represent. Instead, I report these thoughts with hesitation, for I am aware that even the suggestion of fraud in academia carries irreparable harm. This is the power of materiality in writing. I raise this possibility in the name of scholarly research and the commitment to furthering our understanding of how plagiarism is treated in L2 writing, that is, to make clear the adverse consequences of confusing morality with pedagogy in the treatment of L2 student plagiarism. If, from the start, this project had not focused on the order-word of plagiarism, and if I had not discovered the heavily copied sections of digital text, then would I suspect that Jack’s final draft was written by or with someone other than himself. If I wasn’t looking for actualizations of plagiarism in the participant data, might the possibility of transgression have evaded me? Recall that both Jack’s instructor and Russ were careful not to include any notation of plagiarism in their feedback. Might this be the power of plagiarism in the student writers’ assemblage, that it only appears when it is named as such?

Arguably, both the instructors and the students were aware of the power that documented text could have. They were selective in what to make official, that is, to put in writing so that there is a material trace of language, and what should remain unofficial was only shared in undocumented spoken language. For Woody Allen, an apology to the teacher should be put in writing as an electronically recorded formal statement. Russ may have believed that discussion of Woody Allen’s thesis statement being written by someone else would be best communicated orally. Jack’s instructor did not give a written warning of plagiarism, but Jack was sure to submit a plagiarism-free final draft.

From the data vignettes above, we can see the entanglement of human (instructor/student) and nonhuman bodies (task requirements, academic writing conventions, pedagogy and instruction, regulations and protocol) at work. Might Jack have been on point when he questioned the legitimacy of policing steroid use among athletes? To some extent, writing and plagiarism are co-constructed when the instructor allows the conditions for plagiarism to happen. Plagiarism, then, becomes more than an issue of student academic integrity, but also one of instruction, pedagogy, curriculum, and policy in higher education (e.g., Sutherland-Smith, 2008). Scholars have argued this point in the past, but to date,

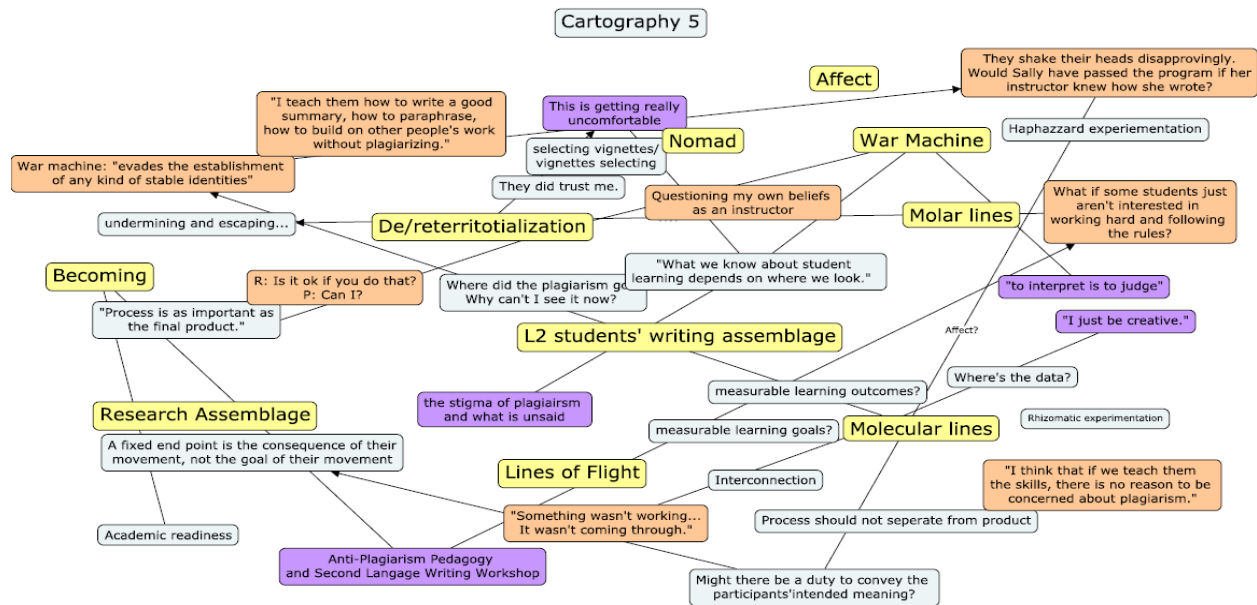
little has been done in university practice to holistically reframe student accountability, plagiarism, and academic integrity as interdependent. Indeed, it is unclear what collective accountability would look like, and when molarized into policy, how it would be practiced and enforced.

From a Deleuzian perspective, writing is more than language documented as written text and taken as representative of language; writing is a measure of what is yet to come (Deleuze & Guattari, 1987). Might writing be a measure of university policy, curriculum, and instructor practice just as much as it is a measure of Jack's language and literacy skills? Might it shape the potential of the university, the program, and the instructor as much as it shapes Jack's potential in his future academic studies? This is the utility of thinking about L2 writing pedagogy and practice through a Deleuzian perspective. It is not about what the student did, accomplished, or failed to do, but rather the potential for future action, because learning how to write does not stop once the final assignment has been submitted. These students are entering their university studies and will be reading, writing, and citing throughout their undergraduate and graduate studies, and perhaps even their professional careers. At the same time, we cannot ignore the role and function of the instructor, who may or may not address student plagiarism, nor can we ignore the curriculum, program, or departmental policies that contribute to instructor behaviour and pedagogical approaches. Both instructors will most probably continue to teach and will thereby engage with hundreds or thousands of future students. This opportunity to think ahead is critical if L2 writing pedagogy is to remain relevant and effective in an increasingly international and digitalized university.

In this cartography, the concepts of assemblage, affect, and becoming in relation to student writing allow us to think about how elements connect in unexpected ways, and how actualized connections do not always provide a full and accurate reflection of reality. Inconspicuous elements and forces may be at work that are not fully taken into account through traditional modes of empiricism. Transcendental empiricism invites us to look closer and interrogate the near-invisible fractures that lie dormant in molar structures. If we look closer and think differently, molecular forces and lines of flight can lead us to see that things are not what they might seem.

Cartography 5: Researcher Becoming

Figure 21: Cartography 5



Ongoing Deterritorialization

De/reterritorializations bear indeterminate affects. A deterritorialization may produce the smallest visible shift, one that may quickly be cast aside as inconsequential, but it may set in motion the conditions for extraordinary transformation (or not). Some transformations may be expected, others may be unforeseen. It is the ongoing accumulation of these minor “flections” (Roy, 2003, p. vii) that fuel the assemblage to continue to produce more de/reterritorializations and becomings. In thinking and writing about educational research differently, de/reterritorializations function as “a thousand tiny paradigms, little war machines ... working discontinuous interruptions that aggregate in excess of intending subjects and tidy categories or purposes towards a transvaluation of disciplinary formation” (Lather, 2006, p. 43). What might these de/reterritorializations produce in terms of researcher becoming? This cartography (Figure 21) maps the emergent lines within the L2 students’ writing assemblage and the research assemblage. Focusing on the meso-level interconnections across assemblages, it turns attention to the molar structures in EAP, higher education, and educational

research, which have prescribed the treatment of plagiarism in learning, teaching, and research. It also connects to the researcher's assemblage and the expectations of doctoral dissertation writing and meaningful scholarship. From these two lines of thought (among other things), the concepts of war machine and nomad enter the research assemblage. Ultimately, this discussion attempts to recontextualize the micro movements presented in the cartographies from the entry point of the researcher by mapping the de/reterritorializations that occurred throughout this project. By viewing writing as flows, and not codes, nomad and war machine inform the lines connecting the participant data, existing literature on L2 student plagiarism, the Deleuzian concepts and inspired research methods, the novice researcher, and the learning that takes place in doctoral training.

Writing a War Machine

The nomad and the war machine were not initially included in the concepts that I intended to deploy in this project. They emerged later from reading the participants' data and from my experience reporting the participants' data through vignettes. A war machine is "that which mutates and defines all forms of creativity" (Carlin, 2015, p. 4). As such, a war machine does not imply violence but rather a break from the rigid molar lines that stratify and predetermined what should happen next. Carlin (2015) explained:

As an external to the State, the war machine stands in opposition to the coded plane that functions alongside the State/society/capital nexus. To participate in a war machine is to participate in an uncoded radical form of difference that evades the establishment of any kind of stable identities. (p. 4)

The war machine, Carlin (2015) continued, "is always oriented toward undermining and/or escaping from the bureaucratic, administrative, and spatiotemporal formations of control that dominate any level of education where the State had become internalized" (p. 5). The war machine relates to the concept of the nomad, which for Deleuze and Guattari (1987) refers not to the received meaning of the term as an individual without fixed ground in constant search of new territory but to one who seeks escape from molarity and preconceived ways of doing and thinking.

When I began this research project, I had only just begun reading the works of Deleuze and the scholarship in the discipline of L2 composition studies. Theoretically, I could see the potential for a line of inquiry that merged novel post-humanist ontology with the highly molar field of EAP and its treatment of plagiarism. As I explain in the introductory chapter, my encounters with plagiarism as an EAP instructor contributed to my interest in and approach to this project. This is inseparable from how I read and think with the data and how Cartographies 1–4 have been reported. The data have the power

to affect, and the affects produced lead me to rethink the received ways that I have been viewing the L2 writing process, writing assessment, and plagiarism. Below, I map the de/reterritorializations of EAP instruction and L2 digital plagiarism research.

Disrupting the Researcher/Instructor

A common belief in education, including EAP, is that curriculum and pedagogy guided by evidence-based best practice enhance teaching and learning. Deleuzian concepts challenge this simple presupposition. If we think of learning as a rhizomatic experimentation, emphasis on predetermined indicators measured through standardized assessments can have unintended consequences: It “may also limit learning—circumscribing students’ and teachers’ possibilities to act and become when regarded as the final goal, the final destination of a linear process” (Westman & Bergmark, 2019, p. 796). As we have seen in the cartographies above, the process should not be separated from the product, and the product should not preclude the effects it produces. Nearing the end of this doctoral experimentation, I ask myself again if it is necessary to know (with certainty) how the research papers were produced, or if this line of inquiry simply leads us in the direction of tracing and ignoring potentiality.

In the one interview I was lucky enough to conduct with Russ, the instructor of the Winter 2017 cohort, he explained the learning outcomes of the research paper and the importance of developing the skill of “academic readiness,” as the students would be starting their undergraduate studies when they completed the course. Because I had experience teaching in that program and was currently working there as a teaching assistant when these data were collected, I was already familiar with Russ’s vision of promoting student academic readiness. Moreover, as a colleague, I had attended meetings earlier that year (Fall 2016) where the new curriculum was introduced. In those meetings, I openly voiced support for this initiative. More than 6 months later, in our interview, I asked Russ how the academic readiness component related to teaching L2 writing:

R: How do you think that [the academic readiness component] has changed how you teach writing?

*P: I’m not the writing teacher. I am only responsible for the research paper, but one of the things I can say [about] my overall teaching style is that **the process is as important as the final product**. Right now, the whole process is equally important, so what we do is, we have deliverables, and they have to deliver a portion of that, and they have to talk about how they reached that portion. I think that it is more process-oriented. ... we strongly believe that they*

learn how to write a research paper or term paper no matter what their major is. So, focusing on process is probably the biggest change. (Interview 1)

During the interview, transcription of the interview, and earlier reading of the interview data, these comments did not produce any notable deterritorialization. Russ's statements emphasize learning as an ongoing process of development, which was also consistent with my own orientation toward writing instruction.

What happens when we connect Russ's testimony to the participants' data? Although the assignment was designed as process-based, with sequenced stages leading to the final product, it is unclear whether the instructors were aware of how the students met each requirement. What might this uncertainty produce for the students, the instructor, and the researcher? The interview excerpt above reminds us that despite an instructor's best intentions, carefully designed curriculum, and conscientious delivery, it is impossible to say how someone learns. In the data vignettes presented in Cartographies 1–4, we see how learning breaks away from the expectations of mimicry (classroom teacher-led practices) and obedience of rules. Might this be the nomad-student? The students' learning becomes something that is inexplicable. Hamon (2011) explained this break from the molarity of learning like a small stream extending from a main water source. For Deleuze (1988), there are three lines: the molar, the molecular, and lines of flight. Molecular deterritorialization can either return to the molar or momentarily escape reterritorialization through a line of flight that enables us to think otherwise and resist over-codification (Deleuze, 1988). Now that I've seen how student learning can unfold differently, might this molecular break produce a line of flight? Might it produce researcher becoming as I come to question my own beliefs of what a teacher should expect and work towards?

This question comes to mind when I look back at my researcher diary entry about a professional development workshop that I presented at the EAP program in March 2016, nearly 3 years before writing this cartography:

Research Diary

March 11, 2016

This afternoon I led a small workshop entitled "Anti-Plagiarism Pedagogy and Second Language Writing" for the EAP instructors at the semi-annual PD workshop. In the workshop, I wanted to share different approaches to structuring and guiding students through outside-of-class source-based writing activities that could also be used to teach students how to avoid plagiarism. The focus was on careful assignment design and ways that instructors can raise students' awareness of how to write from sources without unwittingly plagiarizing, and if textual transgressions were

present in students' work, how to use those errors as pedagogical opportunities to reinforce good source use. Much of the content in my workshop was adapted from different university online resources for course instructors and anti-plagiarism pedagogy guidebooks. I expected my audience of peers to be curious and receptive, which they respectfully were throughout the first hour and a half, but towards the end, there was also an unexpected hostility, for I, a graduate student coming from the Faculty of Education with scant experience teaching EAP in university bridging programs who hasn't experienced the challenges these teachers had in controlling their students' compulsion to plagiarize, did not appreciate the battle that the instructors faced. The final quarter of my workshop turned into a venting session as veteran teachers recounted how students' defiance and desperation fuelled pervasive academic dishonesty in their classes. All agreed that most students do not intend to cheat, and that students need to be taught correct source use, but my message of pedagogical interventions to reduce student plagiarism was drowned out by the voice of practitioner experience; what if some students just aren't interested in working hard and following the rules?

In the earlier days of this project, my understanding and treatment of student plagiarism was pedagogy-focused. Was I naïve in thinking anti-plagiarism pedagogy could address the issue? Instruction plays an integral role in how students learn, but even the most conscientious and receptive instructor cannot control the power of affect. Indeed, L2 plagiarism may be more that an issue of what an instructor can do: How an instructor is affected by and affects L2 student writing and plagiarism exceeds humanist centering and pre-established logic.

Let's return to Cartography 4 and the treatment of Woody Allen's writing. Even when an instructor doubts the authenticity of a student's text, as in the case of Woody Allen's thesis statement, the student writer, the instructor, the assignment, the writing process, and the treatment of academic integrity are de/reterritorialized in unforeseen, unexpected, and unpredictable ways. The same occurs when plagiarism is not identified and/or not addressed, as in Jack's case. What sense can be made of how his paper went from heavily copied to free of actualizations of plagiarism? Attempts to guide learning through set goals (or what Russ described as "deliverables") and to measure achievement through learning outcome-driven rubrics becomes even more complicated when plagiarism is involved. Measurable learning goals and outcomes are necessary in ordering educational practices, but from the data vignettes, we see that they are limited in their capacity to categorize learning. Instructional procedures to teach plagiarism avoidance and guide students in the writing process mask the openness, creativity, complexity, and intricacy of learning digitally mediated source-based academic writing. Like the expanding roots of the rhizome that grow beneath the surface, the learning that is occurring as

students work with technology in the privacy of their own homes remains hidden from the teachers' (and researcher's) view. In other words, we don't know for certain how the L2 student learning-machine works.

At the time of the interview, Russ's orientation towards writing instruction and student plagiarism resonated with my own views.

*R: You asked me if I teach writing; I do. I teach them how to write a good summary, how to paraphrase, how to build on other people's work without plagiarizing. I think that international students plagiarize not out of intention. In most cases, they do not know that they are plagiarizing; they think that if they say, "author's name 2017 states," and says exactly the same thing, they are not plagiarizing. They are only learning now that this is plagiarism. I think that at the university level, is that we need to incorporate writing at the graduate level not only for the international students but also for the Canadian students. The only advantage for the Canadian students is that they learn these things at the high-school level, college level, and bachelor levels. But that is not the same for these international students. I think that the conditions are there. We keep talking about what do you think of this. **They see examples of poorly paraphrased sentences or paragraphs as opposed to well paraphrased paragraphs; I think that if we teach them the skills, there is no reason to be concerned about plagiarism.** (Interview 1)*

His view of student plagiarism and plagiarism prevention, later transcribed and reread, did not warrant pause, for I too shared this understanding of plagiarism. In this experimentation, I attempted to think otherwise, and it wasn't until much later, towards the end of my analysis, that the de/reterritorialization produced new thought. I include this passage to highlight yet another important instance of my own becoming. Learning how to avoid plagiarism might be more than the acquisition of procedural knowledge and development of academic literacy and citation skills. Plagiarism might be operating in the virtual, invisibly shaping/reshaping how students engage in reading and writing. We can think of plagiarism not as a learning objective or an outcome but as a force with the capacity to affect and be affected. What can plagiarism do? Might the nomad-students be forming a war machine that resists capture from the striation of academic writing?

Nomads Writing in Between

Nomads do not follow fixed paths between connected endpoints. Nomad-students do not learn through prescriptive linear trajectories of development. Even though there may be some semblance to compliance with instruction, meeting task requirements, and achieving learning outcomes, nomad-students get there a different way, their own way. Deleuze and Guattari (1987) explained this seeming

pattern of order: Although the nomad seems to follow fixed paths between connected points, these fixed paths

are strictly subordinated to the paths they determine, the reverse of what happens with the sedentary. The water point is reached only in order to be left behind; every point is a relay and exists only as a relay. A path is always between two points, but the in-between has taken on all the consistency and enjoys both an autonomy and a direction of its own. The life of the nomad is the intermezzo. (p. 380)

I take this to mean that for a nomad, reaching a fixed endpoint is a consequence of their movement, not the goal of their movement. In the same way, while the students were committed to writing a passing research paper, a successful paper was a co-produced result of their assemblage, and not just their autonomous self alone, a point that will be explored in relation to the researcher's assemblage in the following section. For the nomad-student writers, there were ceaseless deterritorializations along the way to completing their assignment, and what distinguishes a nomad from the sedentary are the lines of flight that occurred in these movements transporting them (and their thoughts) into unknown realms. As such, "nomads have no points, paths, or land, even though they do by all appearances. If the nomad can be called the Deterritorialized par excellence, it is precisely because there is no reterritorialization afterward" (Deleuze & Guattari, 1987, p. 381). Deleuze and Guattari introduced the concept of nomad not to explain human behaviour but to emphasize nomadic thought, which follows the principles of the rhizome: It has no beginning or end. It exceeds definition and method. It is always in the middle, growing, and mutating in unexpected ways (Holland, 2013). Connecting back to the concept of the war machine, the war machine operates nomadically in smooth space outside of the striation of the state as "an assemblage that makes thought itself nomadic" (Deleuze & Guattari, 1987, p. 24).

The nomad and war machine enter the research assemblage when I try to articulate researcher-becoming. Without these concepts, I don't think I would have read the data in the same way. To clarify, nomad and war machine were not used to read the participant data, but I can only explain my relationality to the participants and data through these concepts, which actualized towards the end of this project. In hindsight, they were there all along:

Research Diary

Feb. 17, 2017

Today I tried to work on my upcoming conference presentation at the AAAL (American Association for Applied Linguistics). Last July, I submitted a proposal entitled "Screen Capture Software: A

Behind the Scenes View on Plagiarism, Technology and Second Language Writing,” based on a rhizomatic reading of Macaw and Blue’s data. It made sense when I wrote the proposal, and I guess I articulated my argument well enough, but looking at the data, my mappings, my preliminary rhizoanalysis, and the extensive notes that I had made, I can’t see how I saw plagiarism in here to start off. Where did the plagiarism go? I can see the nonlinearity and unpredictability in their writing process. I can see segments in their production that are inexplicable. I can see it is rhizomatic, but where is the plagiarism? Why can’t I see it now? How can an element so central to my analysis just vanish? Plagiarism must have been there for me to submit a conference proposal on these preliminary findings. I think I am going to have to take the word plagiarism out of the title if I am going to present this there.

In this embarrassing researcher diary entry, the concept of nomadic thought comes to mind. One may lament my carelessness in submitting an abstract based on an unsubstantiated preliminary analysis, but in retrospect, I wonder if this misgiving was nomadic thinking and moving towards an unintended endpoint as a consequence, and not a goal, of my efforts. My deterritorialized thinking and rhizomatic lines of flight may have landed me on the conference schedule. That accomplishment was just a fleeting reterritorialization, only to be deterritorialized again when I realized that I was not sure how to make this proposal work. I doubt that my experience is unique, and indeed, some may reason that with knowledge of the conference proposal genre, a skilled writer/researcher can craft a compelling and convincing abstract. This is not the point, for it is not a question of intention or individual (in)competence that produced the conference abstract. In other words, plagiarism from my research was working in unexpected ways while I drafted the original proposal. Plagiarism might be operating within the research assemblage, working against over-coding and the striation of how research and research dissemination take place.

Affects That Won’t Let Go

Years later, I attached the label of nomad and war machine to the thinking process that had been haunting me all along. This time, I was responding to my supervisor’s comments on my draft cartographies, editing out data vignettes that were not directly (enough) related to plagiarism. After writing draft upon draft, I was advised that “something wasn’t working. ... It wasn’t coming through” (Bangou, personal communications, Oct. 3, 2019), and to make it work, I decided to realign my mappings more to the guiding research questions on the intersections between plagiarism and technology in the assemblage. However, there were select bits of data mapped onto my drafts that I couldn’t part with. I was stubbornly holding onto data bits that were not producing the required affects

for my reader. Affect works in unpredictable ways and cannot be replicated, but for this dissertation to work, I needed to create the conditions for particular affects to emerge. That, I presumed, was part of reporting cartographies: to provoke thinking.

One particularly affective piece of data was Sally's self-described attempt to be creative. In Cartography 3, I ask how a culture of acculturation and anti-creativity operates in the L2 student writers' assemblage. There, I explored the smooth and striated space of EAP, where an established model of language acquisition dominates the learning of L2 writing and how to write from sources. In the EAP curriculum, learning is broken down into a series of developmental stages (Hyland, 2004; Wette, 2017). Pedagogy is prescribed, and students are expected to adhere to instructional strategies that will lead to development of requisite skills and knowledge. The students are learning how to summarize and paraphrase academic source texts. There are clear criteria. In the following interview transcript, we can see how unclear this can be for student writers.

Vignette 1: "I Just Be Creative."

At her fourth interview, Sally and I met as usual in the private room I'd booked at the back of the student resource center. Before starting the interview, Sally showed me some of the work (on a piece of A4 lined paper) that she had completed for her 9-hour teacher, a short summary of a four-paragraph passage on gender discrimination in the workplace which received a failing grade. The task required students to identify the four major effects (one for each paragraph) of gender discrimination. Handwritten by the teacher in the top corner of Sally's paper was "Please see me???" Reading over Sally's paper and the source text (a photocopied passage printed on A4 paper), I asked for her permission to turn on the recorder to document this interaction:

R: So, Sally is supposed to write and explain what each effect is. The first thing I see and also written on Sally's paper is that the teacher says "please see me" with a question mark.

P: Yeah.

R: And in the introductory paragraph, Sally writes (reading from her paper) "During the world war two, America women started to work for a living." (Pause) ... Sally, where does it say World War II? (Referring to the assigned passage to be summarized?)

P: It comes from my knowledge.

R: It comes from your knowledge. What does that mean?

P: After World War II, women started working, so I wanted to connect. I wanted to write that in the introduction.

R: OK. Why would you do that if the question does not ask for that?

*P: **Maybe I got it wrong.** I want to make a more big introduction. Like a more strong introduction.*

R: OK. So you wanted to make a stronger introduction.

*P: **So, I just be creative (giggling).***

R: Did you think that being creative would make a stronger introduction?

*P: **Yeah, I think, but I don't know.** (Interview 4)*

Though the passage did not mention World War II, Sally injected this idea to embellish her summary. Perhaps Sally didn't understand the purpose of a summary task, or perhaps this was Sally's nomadic thought. In reading Sally's data, I cannot let go of her stated initiative to "just be creative." Sally did err in her assignment by adding her own "creativity" to the summary task, but looking beyond the assignment requirements and received views of literacy, what might Sally's erroneous creativity produce?

In (re)reading the participants' data assemblages, one event that struck me was Sally's ability to integrate source texts. Sally admittedly was not the strongest writer. She had previously failed the EAP Level 400 course and was concerned with her linguistic and academic abilities, such as how to paraphrase, write topic sentences, organize ideas, think critically, and apply correct grammar and syntax. However, unlike her counterparts in this study, Sally was able to draw selectively on seemingly contradictory ideas and manipulate evidence to support her thesis statement. In Interview 2, she explained her topic and the difficulty she was having finding supporting source material. Her topic was gender equity in South Korea, and most of the material online argued against her proposed thesis statement, that Korean women have achieved equity in the workplace. Sally explained, *"It is hard to get the information for the online because the online source is against my thesis statement, my topic, because I believe that they changed dramatically and that women achieved equality as men. So it is really hard to find sources online"* (Interview 2). Still unable to find supporting materials, Sally considered switching her topic or reformulating her thesis to fit the online content. Instead, at the fourth interview, Sally explained she would stay with her original argument because she could manipulate the information to support her point:

*P: ... From my topic sentence, doesn't fit into the research. Like research shows another idea. For example, I say that I didn't support it, but the research it says that they support it. ... **I just bring the idea only which is my, looks like support my idea.***

R: What do you mean?

P: Maybe, they say, for example ... the gender income gap between men and women in Korea is 35% now days, but it is really high, but in the past, it is more higher than that so I say that it reduce. Even though article talks about the negative things about gender inequality, but I say, you can see more reduced now days.

R: Is it OK if you do that?

*P: **Can I?** (Interview 4)*

Might Sally's "creativity" have contributed to her strategic manipulation of statistics? Analyzing disciplinary texts and drawing upon select information to support a contradictory argument is a complex maneuver which requires prior knowledge, awareness of linguistic and rhetorical devices, and a sense of authorship. She explained as a Korean woman who had lived in Korea that gender equity has improved, making her "lucky" in comparison to women in the past. Despite failing to find English academic sources that support her view that Korean women have achieved equality, Sally remained determined to use the information available in ways not intended by its authors to validate her experience. Going back to Sally's failed summary task, it is easy to think that Sally did not understand how to summarize a short passage. Sally's error as an act of creativity can be read as something else, that is, the intellectual ability to adapt and transform source information to support her view of the world. Sally's reading, thinking, and writing process relates to the notion of nomad and nonlinear movement that evades molar trajectories. Learning to use text creativity operates rhizomatically, and we cannot trace the precise cause and effect.

After long deliberation, this vignette was deleted from Cartography 3 because I could not connect it to plagiarism. Nevertheless, I still somehow felt compelled to include it, for in my mind, its affective capacities demonstrate Sally's agency, passion, and authenticity as a novice L2 writer proud of her country and proud of herself.

Research Diary

April 10, 2018

I'm working in the resource center today, reviewing Sally's screencast data and trying to log the details of each movement actualized in the recording. Two of my colleagues come over to chat, and I show them the section of Sally's recording that I am working on⁷³. It is the first 8 minutes of the third screencast, which shows her using the bilingual dictionary and moving between pdf files and

⁷³ All participant identifiers were removed from the screencast recording making it impossible for the viewers to identify the student writer.

windows frantically just to write one sentence. Their mouths drop. I didn't expect that reaction, but it reassures my initial instinct, that something was peculiar about Sally's dependency on the dictionary. They ask if she is at the bridging level (400 level), if she passed the course, if she had failed the course in the past, and speculate about her ability to succeed in her university, given her weak writing skills. I tell them that grammar and vocabulary are her primary weaknesses, and that she seems to be able to comprehend texts and communicate complex meaning, albeit in simplistic language. They are still appalled and baffled at how she could make it through the entire course and pass if writing one sentence is such an ordeal. They shake their heads disapprovingly. Would Sally have passed the program if her instructor knew how she wrote?

Passing judgment on Sally based on her screencast recording is easy for instructors who hold idealized views of how good students write and how good writing is produced. For this reason, the interview transcripts presented above transforms into a data vignette that problematizes literal reading. Taken in its literal form, the interview transcript reveals Sally's resourcefulness in finding supporting material. When plugged into the research assemblage, the same datum deterritorializes her questionable writing practices presented in Cartography 3. Recognizing Sally's creativity ruptures the image of her as an incompetent, unqualified student. If I am responsible for presenting the participant data, I too must be responsible for the impressions I create of the participants. The student writers, as nomads, should not be pinned down to fixed identities in the reporting of their data. The student writers trusted me with their vulnerabilities, and I feel compelled to present the good and bad potentiality of their becoming. Perhaps if I didn't also feel the vulnerability of writing a dissertation on an unfamiliar topic (my prior academic training was not in composition studies) and I spent many years learning how to speak the language of Deleuze, I would relate to the participants and the data differently.

Tracing to Ward Against Judgement

To avoid the trap of interpretation and representation in Deleuze-inspired research, I am warned not to judge, as "to interpret is to judge" (Masny, 2016, p. 667). Judging is akin to coding, that is, placing a pre-established static label on a non-static element:

To judge is to take the material of our experience and to fit it into categories we already possess. ... When we make a judgement, it is always through a recognition of what is there, a fitting of what is there into representational categories that we already possess. (May, 2005, p. 78)

There are many perils of judgement. We have all been warned, yet how can we experience, explain, and report affective connections without some trace of judgement? Certainly, explicit

judgement, common-sense judgement, instinctive judgement, prejudicial judgement, and even evidence-based judgement as front-line strategies to data reading should be resisted by anyone attempting to put Deleuze's philosophy to work. Like trees and rhizomes which are not binary opposite, might this be a question of degrees on a continuum with constant transformations: Affects can turn into judgement even among the most thoughtful researchers when, judgement interrupts rhizomatic, and conversely, tracing can turn into mapping. Take for example my instantaneous response to Woody Allen's writing as ghostwriting. Troubling the affects that transform into judgement was part of my own process of learning, which unfolded over countless months (almost 3 years) of data analysis, and through the many conferences where I shared my research with the language education and composition studies community.

This line of thought entered the research assemblage after two conference presentations, the first being my short oral communication presentation entitled "Writing to Avoid Plagiarism: Computer-Mediated Source-Based Writing in a Pre-University EAP Program" at the Symposium on Second Language Writing (SSLW) 2018 in Vancouver, and the second, my talk "Pedagogical Implications of L2 Digitally Mediated Source-Based Writing and Plagiarism Avoidance: A Socio-Material Perspective" at the American Applied Linguistics Association (AAAL) 2019 in Atlanta, Georgia. At these conferences, excerpts of Sally's use of bilingual tools were presented and, interestingly, received different responses from the respective audiences. At the SSLW conference, Sally's use of the Korean-English dictionary drew condemnation. The data produced intrigue and offense.

Conversely, the same data presented through the concept of assemblage at AAAL received a more sympathetic reaction, with audience members emphasizing the "hard work" put in by Sally and the learning that was occurring through her detailed patchwriting of texts. Irrespective of whether Sally "intended" to copy from the online dictionary, and whether she "knew" that it would be viewed as a transgressive, or whether she was simply attempting to circumvent paraphrasing the source text "by herself," few would doubt that in the process of moving between texts and languages, reading, thinking, writing, and citing, valuable learning took place. Sally's writing practice only becomes an issue of plagiarism if that is what we are looking for. As Haggis (2009) contended, "what we know about student learning depends on where we look" (p. 388). Rather than emphasizing the directly copied sections, Sally's effort can be praised as painstaking, resourceful, and autonomous.

Divergent readings of Sally's data reconfigure the researcher's assemblage by affirming the unstable nature of data. The fact that the same screencast recording could produce such disparate reactions within the small field of L2 composition in my mind confirmed the utility of transcendental

empiricism and Deleuze-inspired research methods to the study of L2 digital-plagiarism. It also confirmed the inherently collaborative nature of thinking and writing. Many of my ideas unfolded through encounters with colleagues, supervisors, peers, editors, and any possible audience I could muster to listen to my research. This brings me back to my impulsive reaction to Woody Allen's collaborative writing: Perhaps I also cannot always escape the molarity of my training.

Demonstrating the potential of becoming was a particularly heavy burden weighing on the back of my mind throughout. At the same time, I felt I had an ethical responsibility to trace the participants' intended "truth." Even if in a Deleuzian ontology there is no absolute truth, might there be a duty to convey the participants' intended meaning? Despite the invitation to read data differently, what are the consequences of not doing so, especially when the participants' data could draw such strong negative reactions?

Research Diary

Sept. 23, 2018

This is getting really uncomfortable. I feel like I'm writing up a character assassination by imagining connections and possibilities that aren't evidence. Would the participants agree with my presentation of their writing process? Most probably, they wouldn't want to be painted as "sneaky" or "calculating," nor would they appreciate me dissecting and piecing back together data to show things that they may have intentionally censored. In past qualitative research projects, I've used participant member checks to review the accuracy of my interview transcriptions and the credibility of participant profiles and interpretation of their data. In the past, participants have disagreed with my application of critical discourse analysis to reconstruct their meaning and experience, and though disappointed, respectfully, I modified or removed any interpretation of data that was not approved. What if their intended meaning is misconstrued? Is that forgiven in the name of problematizing educational theory? I know this question sounds incompatible with Deleuzian ontology, as truth is never absolute but only unfolds immanently, but I can't shrug off the obligation I feel to participants that have shared so much with me. They did trust me.

Who might I become as a researcher that represents the actions and deeds of her trusting participants in ways that are unagreeable to them? To counter this peril, I sought to contextualize the participants' data as much as possible with extended excerpts from multiple interviews coupled with any additional screencast or textual data to highlight the complexity of their writing assemblage. This meant limiting Cartographies 3 and 4 to fewer participants in order to present the audience with multiple entry points to better inform their reading of the data.

One consequence of my concern for truthfulness was privileging the intensity of tracings, not as a representation of the participants' truth but as a window (additional entry points not to be confused with complete transparency) into the research assemblage. I knew that tracing should be avoided, but tracing⁷⁴ was vital in my engagement with the data and communicating the relationality between elements in the research assemblage. Tracing was necessary to open the range of possible affects that the research audience can experience in order to guard against the temptation of judgement. Tracing (I reasoned) allows the reader to experience the data (to some extent) for themselves. To avoid a complete de-contextualization of the conditions and complexity from which the participants' data were produced, I include tracings, that is, data that do not function as a disruptive vignette (at that particular point but may at a later time). It is never entirely one or the other, a tracing or a map (Deleuze & Guattari, 1987).

Masny (2017) reminded that "the mind is not responsible for selecting vignettes even though the experience of connectivity takes place in the mind" (para. 20). Vignettes happen, they emerge through rhizomatic ruptures in the research assemblage when affect de/reterritorializes the researcher and the data, leading to lines of flight (Masny, 2017). For Gale (2014), vignettes operate as a continuous verb:

vignetting, of actively and performatively bringing the world into becoming through attention, through blurring the peripheral for a moment to sharpen and clarify the central, through interfering with false binaries to represent in the play of making temporally and spatially hesitant the real. It is momentary; it lives in the wink of an eye. (p. 1000)

Tracing data differs from data vignettes in that the former does not seek to deterritorialize, even though it may do so for another reader. For the researcher, tracing territorializes as representations, albeit incomplete, of the research assemblage; however, tracings that transform into vignettes possess greater force to disrupt, shatter, and produce new lines of flight. In this project, the research participants exposed their vulnerabilities, such as clandestine writing practices, and they did so with the expectation of impunity, of freedom from judgement. To some degree, that trust needs to be respected. As such, I worry that mapping may de-contextualize the data from the assemblage in which it emerged. Likewise, I disclose my ethical and scholarly reservations about mapping and tracing with the hope that

⁷⁴ To remind, tracing is "an overcoding structure or supporting axis, something that comes ready-made" (Deleuze & Guattari, 1987, p. 12), and is inferior to mapping.

they too will not be de-contextualized from the assemblage, and furthermore, that they will not be unnecessarily labelled and judged.

Where's the Data?

As alluded to throughout this program, another intense affective force operating within the research assemblage was the sensitivity and stigma surrounding student plagiarism research. The challenges to conducting situated research on student plagiarism have been duly noted (Shi, 2004). From the outset of the research project, a looming concern was the taboo nature of plagiarism. Given the naturalistic context in which the study was situated, students could feel pressure to conceal from the researcher strategies or attitudes that would be considered transgressive. I was aware of this and, consistent with the ethical guidelines prescribed by the institutional ethics board, was conscious to prevent situations where participants could feel uneasy.

Despite being aware of the exigencies surrounding plagiarism discourse, intense disruptions unfolded. For example, Jack's drafts contained extensive unattributed direct copying of source text, but in his interview, he reported confidence in his ability to paraphrase and summarize. Might this be Jack's nomadic movement? Grappling with these contradictions destabilized my confidence as a researcher. St. Pierre (2011) warned that post-qualitative research does not offer "a recipe, an outline, a structure ... another handy 'research design' in which one can safely secure oneself and one's work" (p. 613). Given the perceived academic jeopardy that students could face through an accusation of plagiarism, there may be clear incentive for students to use discretion when speaking about the topic with the researcher. My task as a researcher was to gather sufficient materials to address my research questions. For traditional qualitative research practice, the unexplained contradictions in Jack's data call into doubt the trustworthiness of my data and strike at the overall credibility of the research project, and though I know to refuse what I've learned in my traditional qualitative methods training (St. Pierre, 2013), some assumptions are so deeply engrained and intertwined with my understanding of research that swift eradication is simply not possible.

The point I wish to make here is the disparity between procedural knowledge and affect. Even though I know that in Deleuze-inspired research, the measures of quality which govern traditional qualitative inquiry should no longer apply (I propose different criteria in Plateau 4), I still feel uncomfortable. I must consciously remind myself (again and again) that the ontology that guides my study is one that works against traditional humanist qualitative orientations, and the contradictions in participant data function differently, lending to the notion of language as nonrepresentation, whereby

what the participants express in the interview cannot be taken for its representational meaning. Embracing rather than denying this discomfort is part of the process.

Still, it is difficult to shake the comfort of precision and safe truths. In the earlier stages of the data collection and analysis, I was plagued by the abstractness of nonrepresentational reading. The degree to which possible self-incrimination shaped the participant interviews and research assemblage is incalculable, and incalculability in scholarly researcher is traditionally unwelcomed. For me, uncertainty over the “truthfulness” of the participants’ testimony shocked me out of my previous qualitative research coding practices and reminded me throughout my engagement with the data that there may have been more occurring than what was reported and observed. In one respect, the students’ responses affirmed the order-word of plagiarism. When asked about their experiences with plagiarism, I received the normative response, but consistent with a Deleuze-inspired research agenda, instead we must look outside to exteriority and ask, “How does the discourse of plagiarism relate to how plagiarism functions and is produced?”

Take for example Blue, Jack, Macaw, and Mia, who did not express concern about plagiarism as they worked on their essays. Plagiarism did not actualize in their data in its expected form. Nevertheless, might connections be present in the virtual? Though I lacked concrete evidence of plagiarism in their testimony, my doubts remained as “uncomfortable affects that swarm among [my] supposedly rational arguments” (MacLure, 2013b, p. 172), bringing me back to the question: Might plagiarism be operating discretely through heterogeneous elements such as language and literacy skills, academic readiness, the research topic, deadlines and time constraints, the pressure to pass, perceptions of official and unofficial drafts, and perceptions of the instructor’s attitude toward policing plagiarism? Often, I felt guilty reading the testimony with doubt. Reading and rereading the participant data with these questions in mind, I also questioned the extent to which I was actively constructing the data in my desperation to see beyond the obvious. Frankly, in the earlier stages of data analysis, I worried that nothing might emerge, for if plagiarism weren’t actualized, then how could this study be about plagiarism? Indeed, I was relieved to encounter the heavily copied text in Jack’s drafts, and I felt further vindicated when the text somehow transformed into a plagiarism-free final draft. However, this was a serendipitous discovery, and I do not forget that Jack did not *have* to share his drafts (and only did at the end of the semester). What would have happened if Jack had not provided any copies of his drafts? What if the evidence of textual plagiarism was not present?

Haphazardly, I experimented with this question weeks before the textual plagiarism actualized in the research assemblage. It was at the 2017 Congress for the Humanities conference at Ryerson

University in Toronto, where I presented preliminary analysis of Jack's writing assemblage at the Canadian Association of Discourse and Writing Studies. In my presentation entitled "What Plagiarism Does: Affective Connections in a Student Writer's Assemblage," I focused on the interconnection between Jack's off-the-record query about using YouTube videos as source information in his research paper, views of authorship, and plagiarism. I suggested that Jack's difficulty in finding source information, and his persistence in seeking permission to use YouTube as source information, extended from the demand to write from academic print material without plagiarizing. At that conference, I did not include the complete dataset, and neither I nor the audience was aware that extensive passages of plagiarized text did appear in Jack's work. Without this information, the audience response was mixed, with most insisting that without actualizations of plagiarism in his own written texts, there was no plagiarism, and that use of media and literacy are distinct from issues of textual borrowing and plagiarism. Might the audience have thought differently if evidence of Jack's plagiarism had been introduced, even though there was no claim of cause and effect between the elements? And/or might the audience have thought differently if I had communicated my message better?

This connects back to the challenge of working with the virtual and what has yet to be actualized in contrast to the concreteness and security of tracing, interpretation, and direct application. In other words, as I engaged with the data, my first priority was to attend to the intense and immanent forces in reading, that is, to attempt to read differently or otherwise. Through this process, lines of flight emerged, some of which inadvertently took me off course, away from the anchoring elements of technology and plagiarism. I was reminded (by my supervisor) to return to the guiding research questions, which centered my thinking on the lines of entry to the L2 student assemblage. Then, rereading and engaging in the data again from the standpoint of the research questions, I opened my thinking to actualizations of plagiarism and technology, working outward and forward to what else might be occurring. In that analytical process, I overlooked an important question which guides rhizoanalysis: What needs to be actualized and articulated in order to produce the affect necessary for a successful dissertation? What "evidence" must be present in order for "valid" conclusions, or in Deleuzian language, affects, to emerge?

We can imagine how different this discussion and entire dissertation would be without actualizations of Jack's plagiarism, but while actualizations of plagiarism via speech or in written text are essential to plagiarism research, their presence alone does not provide a complete picture of how plagiarism operates in student writing. Absence of plagiarism in the actual does not negate its presence in the virtual. Instead, one has to look beyond molar and over-coded manifestations of plagiarism and

explore how plagiarism may be working in less than obvious ways as it connects to other elements in the assemblage. The treatment of plagiarism in practice and in research centers on manifestations of inappropriate textual borrowing. The war machine connects to plagiarism research and practice by moving beyond static tracings of what something is to what something can do:

It is not that there are proper beings, each with their identity, that must then be distributed according to their essence and definition, and that they enter into relation. It is not, for example, that there are masters who then dominate and govern the slaves or slavish; rather, one becomes a master through an exercise of force and in so doing the master–slave relation is effected, a certain distribution occurs in and through the act. (Colebrook, 2010, p. 187)

Instructors trusted with teaching and regulating L2 writing, including plagiarism, may do otherwise. Their perceptions and definition of good writing and how students develop as writers may change, and they might approach instruction and evaluation of students' work differently. Students expected to obediently follow instructions and broader academic norms may also do otherwise. They may discover novel ways of producing writing that exceeds instructor expectations, and these strategies may transform over time, space, context, and conditions. Participants in a research study may be forthcoming in sharing their experiences, or they may be elusive. They may withhold or reveal depending on the circumstances, either real or perceived, conscious or unconscious. A graduate student researcher may read the book and faithfully follow the outlined principles to demonstrate mastery through adherence. Or she may experiment and create new methods and ways of presenting data that challenge theory and epistemology and risk being reprimanded for misunderstanding and misapplication. The war machine and the nomad allow for movement from the outside, movements through de/reterritorialization that are contingent, volatile, and potentially disruptive to existing order. They allow for novice researchers to problematize received methods and interpretations of how research, including Deleuze-inspired research, should be conducted. The war machine poses the question that ruptures the order-word of novice: What can a novice do?

Plateau 6: Returning to the Research Questions

In this plateau, I return to the research questions to address how plagiarism and technology intersect in the student writers' assemblage and what this produces for student writers and for the researcher. Traditionally, a discussion section of a dissertation would draw on the data presented in the results section and reconnect them to the theoretical principles and conceptual framework guiding the study. Accordingly, I begin by revisiting the data vignettes and mappings laid out in Cartographies 1, 2, 3, 4, and 5 and consider how they collectively inform the guiding research questions: (1) How do plagiarism and technology connect in the assemblages of a group of L2 student writers? (2) What is produced through these connections in relation to the L2 student writers? And (3) what is produced through these connections in relation to the researcher?

Intersections of Plagiarism and Technology in the L2 Student Writers' Assemblage

Technology in the L2 Student Writers' Assemblage

Technology was used by students through their own personal computers and built-in word-processing software with spelling and grammar check functions. Students also accessed internet-based applications such as Google Translate, search engines (Google and Baidu), and online dictionaries, which served as sources of linguistic input. This is the traditional view of technology consistent with the cognitivist/constructivist orientation toward digitally mediated academic writing, where technology promotes autonomous learning by providing linguistic input which the students can integrate into their own writing (Ware et al., 2018). From the digital text-dependency demonstrated by select participants, we can infer that they perceived the language input made available through technology as superior to their own command of the L2 in terms of linguistic accuracy and complexity. The participants also used these digital tools in their own creative ways: Sally patchwrote from the online dictionary rather than working too closely to the source text; Mia used Google Translate to "check" her paraphrase, although one might suspect that the translated version operated as more than confirmation but also primary input; Woody Allen also used Google Translate to check the overall cohesion and logic of her own writing; Amy used the Google search engine to self-check for similarity/plagiarism.

These examples of digitally enhanced writing reflect a humanistic view of students as fully agentic and actively determining the use of technological tools to serve their purpose. Arguably, such a view undermines the intricate co-constituted relationality between student writers and technology (Gourlay, 2015). As Gourlay (2015) argued, "all reading and writing is particular rather than abstract, and

involves human subjects engaged in material processes which are socially, politically, and temporally, and physically, situated” (p. 485); therefore, we must consider how technological affordances shape how students approach their reading-to-writing tasks. To guard against privileging the human actor over their material conditions in the entanglement of elements in the assemblages, rather than ask, “How do students use technology in their writing?” the question should be reoriented to “How do students and technology work together in the writing process?” Through the latter, we can see that the contingency of the digital components of the assignment produced a range of contradictory affects: convenience, impatience, confusion, clarity, ambivalence, and fidelity. These affects produced further offshoots moving the writing process in one direction or another. Following this line of thinking, we can explore how technology and students connect and transform each other in the writing assemblage.

Aside from the more obvious and intended use of technology for linguistic support in paraphrasing and drafting, technology operated in less obvious ways by shaping students’ predispositions toward the reading-writing process. On this point, the expectations of speed and convenience associated with online access and digital resources reconnect to Sally’s screencast recordings. In *Cartography 3*, Sally was writing the body paragraphs of her essay. Actualizations in the recording show her zipping through websites, PDF files, and the online dictionary as she frantically typed search terms into the online dictionary search engine, scanned files and websites, highlighted passages, and added and deleted text.

Daniel Keller (2013) defined the speed at which students read and write as a consequence of a “culture of acceleration” facilitated through technology that allows for the loading of multiple sites, texts, and applications; the rapid consumption of information through scrolling and automated search; and the ability to immediately identify, transfer, and store texts. Speed in reading and writing is “demanded and celebrated” (Williams, 2017, p. 154). Students expect

technologies to work quickly and accurately every time ... the emphasis on speed and the sense of frustration when a program is simply momentarily slow is a more recent concern in how it influences a sense of agency when reading and writing. Expectation of speed facilitated by digital media shapes the literacy experiences of all of us, creating emotional dispositions and autobiographical memories that privilege the rapid accomplishment of a task, and perceive working slowly as a problem, perhaps even a failing. (Williams, 2017, p. 154)

With that thought, we might wonder if this orientation for speed and instantaneous results contributed to the haste demonstrated in the students’ preliminary reference list. We might wonder

how predispositions in online practices transformed how students approached other aspects of their assignment.

The expectation of convenience and accuracy was also expressed by Amy as she searched for sentences she could paraphrase. Rather than reading the entire text for holistic meaning, or perhaps even reading sections of the texts, a process which Amy believed would require greater time and effort, Amy “foraged,” that is, she engaged in “a purposeful wandering across texts, evaluating and possibly gathering and using materials along the way” (Keller, 2014, p. 117). Foraging counters in-depth careful reading, but the point here is not to criticize Amy’s reading strategies as inferior to deeper engagement with the text. Instead, we can consider what might happen when students approach digital reading with the predisposition for speed and instant results. Amy couldn’t find exactly what she wanted, and to her frustration, the search for sentences took hours if not days. Amy’s commitment to finding suitable sentences to paraphrase reflects the expectation that “ideal” information is available online and can be found. Jack echoed a similar frustration about not being able to find any scholarly material reflective of his opinion on the topic. As such, Jack canvassed with the researcher the viability of YouTube as an appropriate source of information for an academic paper. Jack and Amy’s quest to find online content that matched their ideal expectations leads to the question of how students respond to texts and information that do not satisfy their pre-established demands. Indeed, I wonder if Jack’s extant directly copied text in his drafts relates to the fact that he couldn’t find information that reflected his opinion on the topic. Perhaps Jack was not as invested in writing about the topic from a perspective that he didn’t believe in. Or perhaps, like Amy, Jack had misallocated his time by looking for specific information, and this futile search contributed to lower engagement with available texts.

Not being able to find expected information also relates to the notion of human agency in navigating the internet and the potentially rhizomatic nature of the human–internet entanglement. Deleuzian scholars (e.g., Buchanan, 2009) have acknowledged the arborescent connectivity of the internet as “the stratified flow of information according to popularity by using statistical algorithms that organize in tree-like hierarchy ... and cookies filter the searches and adjust them to the user’s own taste” (Hess, 2008, as cited in Hostaker, 2017, p. 156). More recently, web stratification has expanded to include social networks such as Facebook, Instagram, and Twitter (Hostaker, 2017). Then, even though individuals possess the agency to enter search terms into their selected search engines and “surf” from one website to another, the degree to which the surfer controls the conditions of the ocean reminds that individual internet users are subject to the waves surrounding them (Buchanan, 2009). Deleuze makes this very point in commenting on the contradiction of the term “surfing” the internet, for in the

sport of surfing, the “key thing is how to get taken up in the motion of a big wave, a column of rising air to ‘get into something’ instead of being the origin of the effort” (Deleuze, 1995, p. 121).

Going back to Sally’s screencast video of her zipping through websites, hastily searching for words, expressions, ideas, or whatever else could help her write a sentence, I wonder if she was indeed “taken up in the motion” and “get[ting] into something” other than herself. Likewise, with Amy’s obsessive search for a suitable sentence from which she could safely paraphrase, Amy can hardly be viewed as the agent controlling the sea of information. The same can be said for Blue, who encountered many useful sources, but oddly, they were commercial, requiring paid subscriptions which she was not willing to purchase. As such, what affects might the internet produce when connected to an overwhelmed novice student tasked with writing about an unfamiliar topic in an unfamiliar way? Furthermore, because of the individualization of algorithms that guide the internet search process, might instructors underestimate the disruptive potential of the students’ information search process? This is an important point in how teachers can contribute to the students’ learning as experimentation.

Rhizomatic relationality between technology and digital academic writing was also apparent in the students’ confusion and ambivalence in the early stages of the information search process. The assignment required students to draw exclusively on academic sources; however, many of the participants included non-academic texts in their preliminary reference lists. Participants, especially in the winter cohort, underestimated the significance of this stage, perhaps because of their weak information search skills coupled with the overwhelming amount of information available and unclear direction on how to evaluate the appropriateness of source material. Their haphazard attempt to find academic texts may have been further aggravated by the delayed feedback the students received from this instructor.

Most educators would agree that instructor feedback is fundamental to learning. Feedback might become even more pronounced when learning is digitally mediated, given the speed and range associated with technology. Perhaps, as with online communications, the students expected an immediate response to their writing akin to the spontaneous exchanges experienced in social communication. With this in mind, we can consider how technology functioned to produce student expectations of how the writing process would unfold. For instance, recall how Blue’s selection of sources transformed after her instructor drew attention to the fact that two of her sources were not academic (Cartography 2). In this case, the instructor promptly evaluated Blue’s work by sending her an email with corrections and comments made through Microsoft Word’s track changes function. This was actualized in Blue’s screencast recordings. I note the uniqueness of this exchange because Jack and

Macaw did not receive emailed feedback on their work. We might wonder how the digitally facilitated response contributed to how Blue responded to her instructor's feedback. In other words, how might the instructor's prompt feedback communicated instantly via email contribute to Blue's taking responsibility for the textual borrowing in her work? To be clear, Blue never stated that her attitude and approach towards the assignment was shaped by her instructor's use of email to provide feedback, but how might this have unfolded differently if electronic feedback hadn't been provided? Would Blue have realized in the earlier stages of her assignment the fundamental role of finding appropriate source texts for her research paper?

Conversely, Woody Allen submitted 13 printed pages of directly copied references (Cartography 4). How do Woody Allen's revised drafts relate to the fact that written feedback was not provided in the earlier stages of the writing process, especially when she was accused of textual transgression? How might this lack of documentation connect to technology (the unmet expectation of a response plus the affordance of copy and paste, plus the massive amount of information made available through the internet) to contribute to her submitting 13 printed pages of directly copied references? Indeed, we can see how technology may be operating in discrete, unassuming ways when it collides with other elements and bodies in the student writers' assemblage. Perhaps when working with digitally mediated academic writing tasks, instructors need to be extra cautious in reminding students of the academic community's norms and standards of textual borrowing. Composition scholars (e.g., Evans-Tokaryk, 2014) have warned of remix culture (Lessig, 2008), where technology may be operating discretely to blur authorship of digital texts; however, technology in/and L2 student academic writing may also be operating in other unexpected ways.

Plagiarism in the L2 Student Writers' Assemblage

The second component of the first research question focuses on the function of plagiarism in the L2 student writers' assemblage. Like technology, plagiarism functioned as a dynamic heterogeneous element being transformed by as well as transforming the elements it came into contact with. Plagiarism first emerged as an order-word, defining the expectations of academic integrity as stipulated on the university website and in the EAP program course syllabus. Plagiarism was conceived of as a textual transgression and a violation of academic integrity. Early in the interviews, participants detailed their encounters with plagiarism. Most of the participants had had, or knew someone who had had, at least one encounter (either wittingly or unwittingly) with plagiarism in either high school or the EAP course. Respondents expressed how plagiarism had been introduced as an ethical transgression that must be avoided and how awareness of plagiarism avoidance was operationalized through detection

and correction. All the participants were able to articulate, to some extent, the declarative rules governing plagiarism, and at the beginning of the assignment, most participants were not concerned about the threat of plagiarism in their own writing or the consequence that an allegation of plagiarism could bring.

Plagiarism operated differently at different times for each participant. For example, Woody Allen was repeatedly accused of a variety of textual transgressions, all of which involved varying degrees of intent. Woody Allen described how she had borrowed unattributed internet content for a homework assignment and been penalized for her internet plagiarism:

P: Yesterday, she [the teacher] asked all of us to rewrite this essay, and we stopped our class earlier so that we could rewrite it. So, I used 10 minutes to write it and print, and I gave it to her, and she said that I can't accept it, so in this class, only me cannot rewrite it, and she said it is your punishment because of your plagiarism. So I was so sad.

R: Why were you so sad?

P: I thought that I got a zero, and if I rewrite it, then it is OK. I thought that it is not a big deal ...

R: Do you agree with the teacher? Do you understand why the teacher said no?

P: I understand. OK. But I thought that it is not such a big deal just in China (laughing).

R: It is not a big deal in China?

P: Yeah, it is OK, but we have to put a quotation mark. I forgot to put the quotation mark, and I didn't put the citation.

R: OK. Why did you use the internet? Why did you go online to find other information on air pollution?

P: The teacher asked us to write something about the impact of air pollution, and I don't know how to write it. I know nothing about the chemicals. (Interview 4)

Woody Allen's presumption that a little bit of plagiarism wouldn't be a big deal and her expectation of redoing the assignment despite having plagiarized (again) point to her degree of confusion regarding academic writing norms. Her testimony also points to the disparity between her perceptions of plagiarism and the instructors' discretion in their treatment of plagiarism. Student misunderstanding (e.g., Gu & Brooks, 2008) and divergence between student and instructor expectations (Blum, 2010; Roig, 1997) have been well documented in the student plagiarism scholarship. Like Woody Allen, other participants were uncertain of how their instructors would respond to student plagiarism, that is, whether or not it would be identified by the teacher and how it would be treated.

As suggested in Cartography 2, learning how to avoid plagiarism can be conceptualized as an encounter with signs, instructor feedback, source-texts, language, and digital tools, all working towards the co-production of the research paper. Here, plagiarism redefined the relationality between instructor, student, and texts. In their interviews, the participants referred to the instructor's responsibility to teach students how to avoid plagiarism. The fall cohort felt confident in their ability to avoid plagiarism. From the winter cohort, Mia was the only participant who expressed certainty in regard to plagiarism avoidance. Simply put, she expressed that plagiarism was not a problem because she "would not do that" (Interview 1).

Plagiarism as an order-word distinguishes not just the student writers accused of plagiarism from their counterparts who haven't been accused of this transgression, but also scrupulous and exacting instructors, such as the instructor who continuously identified plagiarism in the winter cohort's homework assignments, from others (Russ) who addressed transgression informally (orally, with no written trace), from others who presumably did not call attention to excessive copying. Plagiarism as an order-word emphasizes its power to affect through categorization. Horner (2008) contended that plagiarism is political, and that the

recognition of a particular writing as plagiarism (and the recognition of a particular text as not plagiarism) is not a matter of disinterested, objective examination of texts but the result of concrete reading practices exercised as part of a contract a reader decides to make with a text, usually as a result of, and to maintain, particular relations of power obtaining between the reader and the writer. (p. 176)

When assessing students' writing, instructors must take multiple criteria into account, including accuracy and a range of orthographic, linguistic, discursive, and rhetorical features. Textual borrowing and source attribution are just two of the many elements of good writing, but when plagiarism becomes a central element in assessing the quality of a student's work, then it is difficult for the reader to see past this characteristic. Recall how Amy was penalized for borrowing one sentence without correct attribution. Amy received a "zero" grade for her infraction, negating her performance on all the other aspects of the assignment and jeopardizing her final grade for the course. In contrast, Jack's instructor noticed a failed paraphrase and commented with one word: "paraphrase." She also noted the lack of references and commented, again with one word: "reference." Jack's errors were not penalized.

These actualizations could have unfolded otherwise. The contingency and inexplicable variability actualized in the instructor/student/text/plagiarism entanglement bring me back to the early stages of participant recruitment for this project: Might instructors also be uncomfortable with plagiarism? The

threat and stigma of plagiarism among instructors may somehow connect to my failure to obtain access to the classroom for recorded observations of plagiarism-avoidance instruction. Perhaps, then, plagiarism is not as clear-cut as suggested on the university website or in the EAP course outline. Perhaps plagiarism is operating in less than obvious ways yet to be actualized.

Intersections of Technology and Plagiarism in the Student Writers' Assemblage

Plagiarism and technology connect in unexpected ways which are different for each student at each time. The students used a range of digital tools which correlated with actualizations of plagiarism, such as search engines to check duplicate texts, translation software, bilingual dictionaries, and direct copy and paste of digital content. Plagiarism also connected with technology in the constant warning from the winter cohort instructor that automated plagiarism detection software would be used on their final submission. Here, the notion of virtual plagiarism begins to emerge through the possibility that students might be transforming their writing in response to the explicit introduction of plagiarism detection software into the assemblage.

Automated tools to deter and detect plagiarism have become increasingly common in the academic community (Burton & Childers, 2016). One favored tool is a commercial web-based text-matching tool called Turnitin which compares the textual similarity of students' assignments to a massive database of periodicals, journals, media sources, websites, and archived student papers (Mphahlele & Mckenna, 2020). Although products such as Turnitin do not self-advertise as plagiarism detection software, text-matching software often functions as a plagiarism detection tool because its main purpose is to identify exact duplication between texts, based on which a numeric value is calculated showing the percentage of duplication. This percentage represents the extent to which the students' writing is linguistically original and not directly copied from an existing source. However, scholars have been critical of text-matching software in identifying textual plagiarism because of two types of errors: false positives, such as duplication of sources listed in a bibliography or extensive use of quotations, and false negatives, where textual borrowing is not identified because source texts are not included in the program repository (Deborah Weber-Wulff, 2016).

Adding to the technical limitations of determining originality by ruling out similarity, Introna (2016) and Introna and Hayes (2011) questioned the ethical ramifications of automated technology in evaluating the quality of students' writing. Because software, such as Turnitin, detects similarity when a series of consecutive characters can be matched to another source, modifying the ordering of characters through strategic editing can make an extended passage of direct copy undetectable. Avoiding plagiarism detection then becomes the act of a linguistically skilled editor who knows the bare minimum

that needs to be modified in order to evade detection. As such, text-matching software operates through programmed algorithms that identify “the *difference between skilful copiers and unskilful copiers*. What this algorithmic governance enacts is a particular understanding of originality and plagiarism, as well as subjects who conceive of ‘good’ writing practice as the composition of undetectable texts” (Introna, 2016, p. 36). Novice writers and language learners who lack the vocabulary and grammar to rework existing sentences are then more susceptible to detection (Roig, 2001). Whose work and the type of work that is more likely to be detected reifies the characteristics of linguistic originality in academic writing as paramount (Introna & Hayes, 2011). Then, language learners and weak writers that work too closely to the text are more likely to be labelled as plagiarists, while advanced writers who borrow ideas and content without sufficient attribution but who can rewrite the passage at the sentence level are considered successful.

At the university where this study was conducted, no license for Turnitin or any other originality checking software was available. Although the instructors knew that an institutionally approved plagiarism detection software could not be administered in either the fall or winter cohort, the students in the winter cohort were repeatedly warned that plagiarism detection software would be used. Educational practices that emphasize plagiarism detection as the primary means of ensuring quality learning may be inadvertently fueling academic alienation by “treat[ing] writing as a product, ground[ing] the student-teacher relationship in mistrust, and requir[ing] students to actively comply with a system that marks them as untrustworthy” (Zwagerman, 2008, p. 692). We might then wonder how this warning functioned in the student writers’ assemblage.

Then, in response to the first research question of how plagiarism and technology intersect in the students’ writing assemblage, we can see the disruptive potential for both plagiarism and technology to become something other than what they were expected to be. Not all the students treated plagiarism in the same way. The winter cohort participants were preoccupied with plagiarism avoidance, while the fall cohort did not express the same concern. Plagiarism becomes a heterogeneous element mutating through the contingency of the assemblage: It transforms from an order-word to a password, especially when it comes into contact with technology. By the same accord, technology operated heterogeneously, functioning as more than a tool used to facilitate plagiarism, plagiarism avoidance, or plagiarism detection. When connected to plagiarism, technology determined the qualities of good writing and how students engaged with texts, read, outlined, drafted, and edited. The intersection of plagiarism and technology functions as an event that “carries no determinate outcome, but only new possibilities, representing a moment at which new forces might be brought to bear”

(Stagoll, 2010, p. 91). The concept of event highlights the contingency surrounding plagiarism and plagiarism detection. An event, for Deleuze, is “not as a disruption of some continuous state, but rather the state is constituted by events ‘underlying’ it that, when actualized, make every moment of the state as a transformation” (Stagoll, 2010, p. 90), which brings us back to the notion that in every piece of plagiarized or non-plagiarized text, multiple elements, forces, flows, and intensities were at work. On this basis, it is necessary to interrogate how actualizations of plagiarism, as well as actualizations of non-plagiarism, emerge and what they produce.

What Can Plagiarism and Technology Produce?

To address the second research question, what is produced in the student writers’ assemblage when plagiarism and technology intersect, first, I’ll introduce and unpack a concept that emerged in this research, that of virtual plagiarism. Then I will explain how virtual plagiarism functions rhizomatically in the student writers’ assemblage to produce the untraceable.

Virtual Plagiarism

Deleuze never directly wrote about plagiarism; however, his view of writing, language, and intertextuality sheds insight on how it may be conceived. Deleuze (1995) considered “writing as a flow, not a code ... one flow among others, with no special place in relation to the others, that comes into relations of current, countercurrent, and eddy with other flows” (pp. 7–8). If writing cannot be considered outside of the context in which it emerges, then neither can the language and text within it. Deleuze’s view of language as heterogeneous, nonrepresentational, and different emphasizes that even though written words may be identical, it is their function, not their form, that is most important: “flows of content and expression don’t depend on signifiers: language as a system of continuous flows of content and expression, intersected by machinic arrangements of discrete discontinuous figures” (Deleuze, 1995, p. 21). As such, duplicated text with language in the same form produces different affects each and every time. Replicated texts are no more similar than the affects they produce.

From the actualizations in the student writers’ assemblage, this was not how writing and textual borrowing were treated within the EAP program. Students were very worried about reproducing traceable language because some of the instructors were regulating textual borrowing. Furthermore, for Deleuze, every word written or spoken has already been used before, making it meaningless to emphasize originality of form over affect and function (Deleuze & Guattari, 1987). Again, this view of borrowed language runs counter to the norms of the EAP instructors in this study and to the broader academic community, where plagiarism is characterized by duplicated text. This approach to originality is related to the empirical tradition of measuring difference based on the sameness of existing substance

and form. From a Deleuzian ontology of becoming, difference, though perhaps not directly or immediately observable, manifests in the virtual and how the repeated text gets taken up. As May (2005) reminded, “What there is is difference” (p. 21). Again, it is an orientation toward future potential and not the past that allows us to see difference in what at the surface level looks the same.

The concept that emerged in the entanglement of L2 student writing, plagiarism, technology, and the research assemblage is virtual plagiarism. Virtual plagiarism attends to the affective, what is not yet seen, and what is not actualized in the data. It takes into account the nonlinearity and unconsciousness nature of learning. As such, virtual plagiarism considers more than what is directly stated, that is, the explicit instruction of plagiarism avoidance skills, such as proper notetaking, annotating while reading, summarizing, paraphrasing, and using quotations, skills and strategies which, if taught effectively, will presumably translate into correct application. Virtual plagiarism also moves beyond the characterizations of plagiarism in students’ work, feedback, and comments that direct students towards appropriate textual borrowing and source attribution by taking into account the multiple voices, discourses, materials, instruments, and tools that contribute to the writing process. Through this entanglement of elements, forces, flows, and intensities, learning is unpredictable, as we do not know how any particular instruction, feedback, text, or language will be taken up. This is especially relevant when we consider the role of the reader or evaluator of students’ writing, the instructor whose responsibility it is to teach students how to avoid plagiarism. An actualization of inappropriate textual borrowing, whether identified (or overlooked) by the instructor, produces affects that transform. A warning to avoid plagiarism or threat of academic repercussion (whether implemented or forgotten) deterritorializes both the student and the instructor. Virtual plagiarism conceives of plagiarism as more than student intent, student understanding of the plagiarism protocol, detection software, or manifestations of plagiarism in text, but an element of a striated writing process governed by molar norms of what good writing should be and how good writing should be taught, developed, and practiced. Virtual plagiarism works in different ways for different students and is never repeated the same way twice. It is present in EAP source-based academic writing, though perhaps not readily apparent. Virtual plagiarism allows us to think about more than actualizations of plagiarism and to think of how plagiarism has the power to affect and be affected.

Virtual Plagiarism and the Principles of the Rhizome

The concept of virtual plagiarism follows the principles of the rhizome. The first two principles of connectivity and heterogeneity refer to the growth of the rhizome and its unexpected and heterogeneous connections to other nodes. The principle of multiplicity refers not just to the multiple

facets of each element but to the notion that each element is interrelated and contingent, thus shaping and reshaping each other. Each element can only be viewed in relation to each other and the whole, and each element takes on different function and potentiality when it connects to another:

A multiplicity has neither subject nor object, only determinators, magnitudes, and dimensions that cannot increase in number without the multiplicity changing in nature. ... An assemblage is precisely this increase in dimensions of a multiplicity that necessarily changes in nature as it expands its connections. There are no points or positions in a rhizome, such as those found in a structure, tree, or root. There are only lines. (Deleuze & Guattari, 1987, p. 8)

The principle of multiplicity requires the concept of virtual plagiarism to grow, spread, and transform as it connects to more and different elements of the assemblage. The fourth principle of the rhizome, asignifying rupture, refers to the sudden death of the trajectory in its current function and transformation into a line of flight:

A rhizome may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines. ... Every rhizome contains lines of segmentarity according to which it is stratified, territorialized, organized, signified, attributed, etc., as well as lines of deterritorialization down which it constantly flees. There is rupture in the rhizome whenever segmentary lines explode into a line of flight, but the line of flight is part of the rhizome. (Deleuze & Guattari, 1987, p. 9)

Connections may be shattered; however, this stoppage may, or may not, be temporary, and the dormant connection can breathe new life through new formations. This potential takes this discussion in directions beyond the mapping of the data assemblages presented in Cartographies 1, 2, 3, 4, and 5. These first four principles of the rhizome relate to virtual plagiarism and how plagiarism and technology operate in unsuspected ways.

Virtual Plagiarism + Citations and References

Beginning with the premise that the student participants in the winter cohort were concerned with plagiarism detection and worried about writing too closely to the source, avoiding plagiarism became a central part of their writing process and shaped how they engaged with the texts and how they used technology in novel ways to avoid traceability. For example, Amy searched for sentences from which she could safely paraphrase and then later went on to check the originality of her writing by Google searching each sentence to ensure that a direct match could not be traced. Many elements contributed to Amy's decision to adopt both strategies, and these strategies also produced equally unpredictable affects, such as misstating references. In that sense, virtual plagiarism connects to the

actualizations of textual borrowing and source attribution practices such as adding false citations and falsifying source authorship in the reference list. Amy's inaccurate listing of references can be read as a compensatory strategy to create the impression (in her instructor) that she had in fact incorporated academic source texts into her writing, but it also can be read as something else: Perhaps she was mentally exhausted from the intensive searching and reading involved in checking each sentence of her nearly 1,000-word essay. Maybe the inaccuracies in the reference list and in-text citations result from physiological symptoms such as blurred vision, difficulty concentrating, and mental exhaustion that come from extended periods of intense cognitive focus. These explanations are only two of the many possibilities. Amy's treatment of plagiarism and her misrepresentation of authorship are rhizomatic in terms of connectivity: This relationality is not straightforward or self-evident but is a possibility when excessive emphasis is placed on ensuring that novice writers comply with a complex set of source attribution rules that they do not conceptually understand.

Virtual plagiarism and the fear of being accused of plagiarism also connect to Woody Allen's belief that her final paper was plagiarism-free because it included "so many" citations (Interview 5). Woody Allen's response suggests that the mere quantity of citations eclipses the requirement of accuracy in source attribution. Ironically, Woody Allen may be correct in that readers may be less suspicious of plagiarism if there is ample referencing than if there is little to none. How did Woody Allen learn this? I cannot identify one specific encounter or a logical sequence of happenings that can account for Woody Allen's statement. It is only through a series of affective connections that emerged from ongoing de/reterritorialization in the writers' assemblage that somehow, Woody Allen realized that inserting citations could prove an assignment was plagiarism-free. Again, this complexity points to the discrete yet fundamental power of the virtual to shape how the world is experienced.

Virtual Plagiarism + Instructors + Technology + L1 Use + Assessment Validity

A rhizome grows and expands with lines spreading off into different directions. Likewise, virtual plagiarism proliferates as it connects to other elements, and these connections transform the assemblage. We see this when we turn our attention to the function of the instructor, the function of assessment, and the possible consequences of missed learning opportunities. Here, we can imagine how virtual plagiarism may be operating when the element of the instructor as a reader/regulator/evaluator is introduced.

Cartography 3 problematizes how instructors were not fully aware of how students were using technology in drafting their research papers, but at the same time, these instructors were responsible for evaluating their students' performance. The gap between student practices and instructors'

perceptions of student practices de/reterritorializes the traditionally teacher-led domain of EAP. What might happen when students are allowed to use technology in the privacy of their own homes for their academic writing assignments? One emergent possibility is heightened instructor suspicion and distrust of outside-of-class writing, not just in terms of plagiarism, but also in relation to L1 use, translation tools, and computer-assisted solutions to writing problems. These elements become particularly poignant when the issue of unsanctioned L1 use is also introduced into the student writers' assemblage.

In the field of EAP, virtual plagiarism connects to the lasting influence of the direct method in language instruction, an approach which prohibits the students' L1 use based on the assumption that L1 use causes interference and impairs L2 language development (Cook, 2010). In EAP, instruction and learning are conducted exclusively in the L2, and although weaker students may draw on L1 translation in order to understand the meaning of complex texts and to successfully integrate new L2 language items into their repertoire, students are generally encouraged to "think in English" (Cook, 2010). At first glance, students' L1 use does not directly connect to student L2 plagiarism, especially when plagiarism typically denotes the instant copying and pasting of digital text; however, L1 use connects to the unsanctioned use of digital translation tools. Here, the boundaries of ethical writing are de/reterritorialized, and the concept of virtual plagiarism disrupts the demarcations between striated and smooth space, original and borrowed language, and learning and demonstrations of learning.

These tensions can be seen in Sally's drafting process, where she used a bilingual online dictionary to compile model sentences which she later integrated into her essay. Most educators and language researchers would endorse students' use of a dictionary as an aid in L2 writing (Chen, 2010; Tang, 1997), especially when the dictionary supports students' writing by increasing accuracy, developing ideas, and improving overall effectiveness in conveying the intended meaning. Sally used the dictionary in novel ways, including building a small collection of relevant sentences that she could integrate into her essay. This document was actualized in the final minutes of the final screencast recording. Again, most language educators recognize the pedagogical value of maintaining a vocabulary log to record new language for later reuse as an effective strategy for lexical development for novice learners (Flowerdew & Li, 2007); however, in Sally's circumstance, her dependence on the online dictionary was disruptive, given the supposedly advanced proficiency that students at the EAP bridging level should demonstrate and the extent of directly borrowed language.

The instructor's expectations of the L1 and the use of external language resources are paramount in gatekeeping programs, such as this pre-university EAP course, which are designed to prepare incoming students for university-level education. A central construct in L2 language assessment

and teaching is the notion of language proficiency, that is, an individual's ability to naturally and spontaneously draw on internal linguistic resources (Oh, 2020). Proficiency includes not just knowledge of grammatical structures and linguistic forms but also the ability to apply linguistic knowledge to accomplish communication goals. Traditionally, the cornerstone of language testing comprises the principles of "validity, reliability, practicality and fairness" (Lockwood, 2015, p. 187), all of which are necessary to establish the legitimacy of the assessment method as an accurate reflection of students' linguistic and academic competence. If the assessor is unaware of how a piece of writing was produced, that is, whether the writing was mediated through an online dictionary, automated translation tools, or even a contracted ghostwriter, then the validity of the assessment tool is called into question. Especially in the domain of commercial language testing services, such as the International English Language Testing Systems (IELTS) Test of English as a Foreign language (TOEFL), operated by agencies such as Educational Testing Services (ETS) that serve as gatekeepers for university admission, the construct of validity is fundamental to ensure the test score is a reliable indicator of the test-takers' linguistic and academic competence. Clearly, underpinning construct validity in language assessment is the notion of language performance as an accurate reflection of a stable entity known as linguistic competence. For that reason, language testing is usually conducted in controlled contexts where test-takers have little to no access to external tools or linguistic input.

Virtual Plagiarism + Instructors + Technology + Student's "Own" Words

Standardized language testing is different from the type of formative or summative assessments provided by teachers in classroom contexts, however in the EAP program, the notion that a student's writing is an accurate reflection of an individual's ability is deeply entrenched in the program curriculum. This is an important point because just as there is a stigma surrounding plagiarism in higher education, there is also a stigma against using L1/bilingual tools such as online dictionaries in EAP, and this might relate to the notion of "own words" and "original language." Recall Macaw asking the researcher if it was OK to use a "translational dictionary" in writing his research paper (Interview 3). For the research-paper assignments, students were not prohibited from using dictionaries, and borrowing words using a dictionary typically is not defined as cheating unless the context prohibits the use of dictionaries for that particular task. However, as Macaw's question highlights, students may face confusion over expectations of L1 use and originality in language. For novice L2 writers, the expectation to work without external aids and to produce original language can be counterproductive to learning by limiting their opportunity to develop an understanding of the linguistic forms through replication by trying them in their own writing, deriving their own meaning, and manipulating the language to serve their

communicative purpose (Hull & Rose, 1989). Close reliance on source language, be it that of the source text or that of an alternative source, is a necessary stage in the development of L2 academic writing (Howard, 1995, 1999). When students are expected to expand their linguistic and academic repertoires and begin to integrate new ideas and language into their work, they must undergo the process of making unfamiliar words their own (Bakhtin, 1981). This might include using a dictionary (or other digital tools) to check the spelling or meaning of new words while writing a research paper.

Indeed, this is clearly different from plagiarizing extended sections of published texts; however, these distinctions are only in terms of degree, and not in nature, from demarcating original and borrowed language. Whether the words are the students' "own" does not imply that the words were copied from another author, but in EAP and L2 language assessment, "own" can also mean that the words were not spontaneously produced by the students and were not already fully integrated into their internal language system. Such a notion of "original" as language that has not already been internalized broadens the scope of how textual transgressions are conceived in the broader educational community.

Differentiating and governing students' "own words" from the "words of others" have a long tradition in this EAP program. Recall that the research paper assignment was only formally introduced as a required learning outcome in the EAP curriculum in the Fall 2016 semester, and prior to this research project, most of the students' reading-to-writing tasks were in-class and paper- and pencil-based, where aids of any sort were not permitted. At the time of data collection, the EAP program was strongly oriented toward principles in language assessment and test validity, where students' performance on a task was considered representative of their independent language knowledge and proficiency, that is, their own spontaneous and internally derived language resources. Like many other pre-university EAP programs designed to prepare international students for university-level study, the final assessment required students to achieve a specific score on a hand-written final exam that was then blindly evaluated by an affiliated language testing center. Interestingly, Mia, who performed well on her research paper and was considered a strong student by her instructor, was worried about failing the course. After our final interview, she explained this concern, which I noted in my research diary:

April 11, 2017

Mia thinks she failed the speaking exam and the writing exam ... for the writing exam, she used the "verb" "adequate" incorrectly in three places. She thought adequate meant insufficient, and not sufficient. Now her response won't make any sense. ... I explained that evaluators usually look at the entire written text and not only vocabulary. That made her feel better.

Seeing that she had used Google Translate to read and write from L1 source texts, we might (or might not) wonder about her ability to engage successfully with academic content without assistive tools.

Virtual Plagiarism + Digital Writing + Instructor Suspicion

This context and orientation toward second language writing assessment connects to virtual plagiarism in that instructors may expect heightened transparency in students' writing in order to prepare them for the final writing exam. Instructors may be especially vigilant in safeguarding the authenticity of students' writing when the writing task is conducted in conditions beyond the instructor's control. In that respect, instructors may be wary of plagiarism or other forms of digital tools in text production that take away from writing as representative of one's internal and independent language proficiency. Instructors might suspect violations of academic integrity even when there is no evidence of inappropriate textual borrowing. A student's writing may be deemed unauthentic and invalid simply because the piece of writing is not consistent with the instructor's expectations of what that particular student's writing should look like. For example, when a piece of writing is exceptionally strong, yet the student does not demonstrate comparable strength in classroom performance, instructors may have doubts. This was expressed in an email from a colleague reported in Cartography 3.

Conversely, plagiarism may very well be present but not garner the attention of an unsuspecting instructor, as in the case of Jack, who had been repeatedly praised by his instructor as a strong writer. Virtual plagiarism operates as a multiplicity because when it is active in a student writer's assemblage, it has the power to affect even before textual plagiarism is actualized by reinforcing the expectation that L2 student writing is representative of the student's independent ability and unmediated by external tools and influences. In the EAP program, the students' language use must be original, that is, it must come from the students' own internal resources, and when it is not, then the writing is unauthentic. Clearly, from a Deleuze-inspired view of language, this logic is faulty, for all language is shared and collectively produced; however, in EAP and language education in general, arborescent demarcations and stratification between L1, L2, original language, borrowed language, beginner, advanced, strong, and weak prevail.

Returning to Sally, Sally would be categorized as a weak writer, and the likelihood of a weak writer passing the final exam and successfully completing the course is low. Indeed, throughout her interviews, Sally expressed concern about failing the course again. Furthermore, the likelihood of weak writers finding themselves accused of textual plagiarism is not coincidental, for they are more likely to

write too closely to the source (Howard, 1995), and this type of intertextuality is more likely to be detected through text-matching software (Introna & Hayes, 2011). Using digital tools as a substitute or a solution, and not just as assistive tool, may involve excessive duplication of existing language, not just from the source text. This can function as another form of textual plagiarism, albeit one less likely to be traced.

Virtual Plagiarism and the Principles of Mapping and Tracing

The implications of virtual plagiarism on L2 students' writing, instruction, and assessment can be understood through the final two principles of the rhizome, decalcomania and cartography. Decalcomania, tracing, attempts to represent what is experienced. The final principle of the rhizome, cartography, allows for the possibility of what has yet to be actualized: "constructed, a map that is always detachable, connectable, reversible, modifiable, and has multiple entryways and exits and its own lines of flight" (Deleuze & Guattari, 1987, p. 21). Tracing always comes back "to the same," that is, language and ideas that are the same in form, and thus tracing always involves an alleged "competence," whereas the map has to do with performance, difference, and what it might become (Deleuze & Guattari, 1987, pp. 12–13).

What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an experimentation in contact with the real. The map does not reproduce an unconscious closed in on itself; it constructs the unconscious. ... It is itself a part of the rhizome. (Deleuze & Guattari, 1987, p. 12)

If the final objective of teaching/learning is to assess competence, as represented in a final written product, then tracing satisfies; however, when we take into account the variability in the instruction, instructors, learners, learning conditions, learning processes, and learners' output that go into how a piece of writing came to be, then we need to look beyond representative texts. From the perspective of mapping, the question is not what the piece of writing represents (which would be tracing), but what the piece of writing produces.

Looking back at Mia and Sally, who worked from digital tools such as the online dictionary and Google Translate rather than writing too closely to original source texts, we might think about how technology operates to make text traceable or untraceable, and how this feature contributes to the use of select tools. Existing plagiarism detection software is significantly less effective in detecting machine translations and other types of text-spinning tools (such as online paraphrasing tools) specifically designed to obfuscate the source of the text (Foltynek et. al., 2020). Text from machine translation and online paraphrasing tools evades word matching software when the writer uses an undisclosed source

(Prentince & Kinden, 2018). This was the case with Mia, who did not include the name of the L1 source she “self-translated” from. Simply put, it would be very difficult to trace the source text from which the translation originated. In the case of the participants in this study, online paraphrasing tools were not actualized, but similar to Google Translate, Sally’s bilingual online dictionary was also untraceable because of the constant algorithmic updating of search results based on popular user search terms and selections.

To be clear, neither Sally nor Mia believed their actions to be transgressive, but at the same time, they were probably both aware that their strategies were not ideal. The use of online tools in this manner functioned to address the challenges they faced in writing the research paper. Furthermore, while both expressed that their instructor was aware of their use of technology, both may also have been aware that many other EAP instructors would decry students’ use of L1 tools for L2 writing. This stigma of L1 digital tools reifies the striation of EAP writing and pushes the use of digital resources further into the margins. Is it then a coincidence that the only student who used direct copy and paste of digital texts did so with an instructor who did not mention the word plagiarism or the threat of plagiarism detection? At the same time, is it a coincidence that students in the winter cohort all made sure that certain sources they were working with were untraceable?

Digital traceability of student writing to source texts emerged as an unexpected theme in the research assemblage. Recall that Woody Allen consulted with a friend, identified as a “CBC” (Canadian-born-Chinese), who could assist her with her writing. With her friend, Woody Allen wrote a thesis statement, which the instructor quickly identified as uncharacteristic of Woody Allen’s novice ability. In her interview, Woody Allen defended her ownership over what other observers (including myself earlier in this project) might consider as “ghostwritten” content; however, in her final interview, she conceded that she wouldn’t have her CBC friend help her write her essay anymore. Instead, her friend would only check her grammar so that she wouldn’t get in trouble again. What is interesting in Woody Allen’s testimony is her strategy for ensuring that she met the assignment requirements by drawing on external tools and resources. In other words, she avoided the risk of working too closely to the source text, or any other publicly available materials that were traceable through plagiarism detection software. The instructor could not simply run an originality check on Woody Allen’s work to determine the extent to which she used her “own” language.

The notion of originality and language among the winter cohort was pronounced. As another example, even after using the bilingual English–Korean dictionary, Sally was confident that she would not encounter an allegation of plagiarism. In fact, Sally was more concerned about having included two

direct quotations, a practice that her instructor characterized as “lazy.” This brings us back to the question of traceability and plagiarism. The bilingual dictionary language is not traceable, but the quotations from source texts are. Indeed, Sally may have perceived the use of the dictionary as non-transgressive; might that view be related to the traceability of language? If the automated bilingual dictionary is absent of a human author, is there an author to cite? Perhaps in plagiarism research, tracing alone would suffice if student writers were working exclusively from traceable texts, but as seen in the participant data, a significant proportion of source materials involved untraceable language, via either self-updating algorithms or publicly produced undocumented authorship (i.e., ghostwriting).

The traceability of text and plagiarism as a textual manifestation are intertwined. Lucas Introna and Naill Hayes (2005, 2011) made this case by uncovering the socio-material agency of automated plagiarism detection software in constructing the term “plagiarism” and label of “plagiarist.” Without a stable traceable text, plagiarism cannot exist. Now that technology allows for language applications such as Google Translate or concordance type databases such as the online Korean–English dictionary to automatically update language input, the exact language patterns that appear on a particular site at any given instant would vary as new searches are conducted and search results selected. There is no guarantee that a search will produce the same results twice. Current plagiarism detection software designed to identify matches on a word-for-word basis to an external source may be looking for configurations of text that have subsequently been revised and replaced. In line with the trend of untraceable text, Jones and Sheridan (2015) raised alarm over a practice called “back-translation” where source texts are processed through automated translation tools so that the concepts of the original source texts have been rephrased in different words. Jones and Sheridan suggested that for ESL students, back-translation is particularly useful because grammatical errors in the translated text can match the language errors seen in the work of novice L2 writers, making plagiarism detection more elusive. Simply, back-translation avoids the suspicion that ghostwriting might draw, where the submitted text is inconsistent with the students’ own writing patterns.

The discussion above interrogates the relationality between plagiarism, technology, and L2 writing in EAP. Plagiarism, as primarily a textual transgression of incomplete source attribution, is ruptured and reconceptualized not as a characteristic of written text but as an active force that shapes how L2 students write and how instructors teach and assess writing. Plagiarism and the demand for originality in language connect to technology and the vast array of assistive digital language tools that students can manipulate to fulfil their communicative needs. Here, we can rethink the role of the instructor, not necessarily as an active agent determining how to use technology in response to

students' conduct but as a decentered element in the student writers' assemblage contingent on the surrounding forces, flows, and affects. Therefore, just as the question of how students use technology in their writing was reframed in section 1 of this discussion to account for a post-humanist orientation toward the material world, at this juncture, we should ask how L2 writing instructors work *in* technology and plagiarism—that is, how do technology and plagiarism reshape the instructor in the L2 students' writing assemblage, and what might that produce?

Technology + L2 Student Plagiarism in the Instructor Assemblage

L2 writing pedagogy needs to account for the prevalence of digital tools: “Pretending that software systems that provide feedback are not part of students' writing processes and not part of a broader ecology of available writing tools in the second decade of the 21st century, is simply naïve” (Whithaus, 2013, p. vii, as cited in Lockwood, 2015, p. 187). Many instructors are unsure of how to deal with the digitalization of L2 academic writing except for completely controlling digital tools' use or applying automated plagiarism detection software to verify the originality of students' work. Without any viable recourse to identify the excessive use of digital tools, manifestations of traceable plagiarism operate in the student writers' assemblage as an easy target, one that can be automatically detected. This makes it all too convenient to revert to old practices of over-coding students' writing and student writers.

The problem with this approach to the treatment of student plagiarism is that it overshadows the ontological complexity in distinguishing between original language and borrowed language, one's own words and words offered by an external aid, and the place for learning to use a language, especially when it theoretically was never considered your own (Dell & Kaposi, 2012). In academia, where novice students are still learning the target language but are required to adopt the discourse of the disciplinary community they seek to join, borrowing language items before contributing their own (language and ideas) can only be expected (Bazerman, 2004). When all good writing must be original writing (Pecorari, 2003), and when policing originality in students' text is central, it creates a learning environment founded on mistrust and perceived unfairness. As Introna and Hayes (2005) observed, students face the consequences of these incompatible tensions:

practices that might be termed plagiarism are often the outcome of many diverse and complex influences, especially for students who find themselves in unfamiliar and difficult terrain. On one hand, the ideological basis of the notion of plagiarism and the alienation from the assessment task (due to learning skills, language, perceived unfairness, and so forth) may lead students to feel justified when they plagiarize. On the other hand, when students sincerely try to cope with

the situation by patchwriting and “borrowing of words,” they may be further alienated by attempts to impose rigid categories of judgment, which may lead to an increased sense of powerlessness and of being justified in the first place. (p. 229)

The data vignettes presented in Cartographies 1, 2, 3, 4, and 5 reflect this complexity, as the participants’ behaviours and identities cannot be easily categorized for quick judgement. Mapping their writing assemblage over the course of their research paper assignment, the participants and their writing process escape label: Is it being resourceful, is it diligence to ensure accuracy, is it learning to work between languages, is it a natural response to the pressure to pass, is it intentional and inexcusable deceit, is it simple oversight, is it ghostwriting, is it sloppy notetaking, is it patchwriting, is it self-translation, is it fraud? Here, it is vital to work against tracing the image of thought and what we as educators believe to be appropriate writing and instead to imagine forward and map the possibilities of what virtual plagiarism may produce in terms of language learning and digitally mediated L2 writing. Might such thinking spell the end of treating digital plagiarism as the unattributed borrowing of easily traceable texts?

The Research Machine

Educational research has long been guided by a humanist orientation toward empiricism that seeks to systematize and refine research methods in order to get closer to the “objective truth” (Martin & Kamberelis, 2013; St. Pierre, 2011). Humanist orientations center the researcher as the primary agent imposing reason, theory, and methods onto the “data” in an attempt to create a complete and orderly understanding of the world (Fox & Alldred, 2015b). In contrast, in a Deleuzian philosophy of immanence, reality is not separate from how we experience and understand the world, as one cannot step outside of oneself and gaze down on the research subject from above. Experience as reality is predicated on an ontology of fluidity, connectivity, multiplicity, possibility, singularities, and difference, where the researcher and the researched are inseparable events (Deleuze & Guattari, 1987). Colebrook (2002a) explained that “singularities are the impersonal events from which we compose the world into actual bodies” (p. 33). Referring to cinema, Colebrook (2002a) continued:

A cinema of singularities would present colours, movements, sounds, textures, tones and lights that are not connected and organised into recognised and ordered wholes. In so doing it would take us back from the ordered world we view at a day-to-day level and allow us to think the singular and specific difference from which life is lived. (pp. 33–34)

Singularities allow us to recognize difference, not in contrast to measures of sameness but in terms of potential to take off on a new path. With regard to the research assemblage, this means that

we should not attempt to tease apart the intersection between plagiarism, technology, students' writing, the participants, the researcher, the interview protocol and transcripts, the screencast recordings, students' written drafts, the research site, the institutional culture, academic norms, and all the other elements operating simultaneously and co-productively. Instead, we can embrace the singularity and difference that emerge when we think of how the actualization presented in the cartographies could be otherwise.

Another way of thinking of the research assemblage is that its unfolding is irreducible to individual elements or any one specific relation. Adding to the list of elements operating within the research assemblage are less obvious elements: human bodies such as supervisory committees and ethics review boards; conceptual bodies such as theoretical frameworks, methodologies, and related scholarship on that specific topic which inform the research design; physical bodies, as in the spaces, buildings, offices, and classrooms that make up the research site; and material bodies like the technologies that shape affordances, tendencies, and possibilities. Researchers inspired by the writing of Deleuze have described the research assemblage as "machines" that bring together diverse components to operate in unpredictable ways to produce an indeterminate outcome (Fox & Alldred, 2015b). While the immediate outcome, instantly actualized, may seem apparent, the orientation towards possibility, what might happen next, or what is happening that has yet to be actualized means that an all-encompassing finite picture of the research assemblage is unattainable.

With these caveats, it is impossible, and undesirable, to discern the (non)linearity and (un)intentionality of presumably causal connections. For instance, the fact that a specific behaviour or conduct was observed in the screencast research does not promise that in the mind of the observer/researcher, a clear and accurate interpretation of that actualization will follow. Likewise, another observer may read a particular piece of video data differently and think something else. This is the impersonal power of data to affect/be affected in indeterminate ways. Moreover, it is impossible to assert with absolute certainty the how or why behind any actualization, just as it is impossible to predict the affects it will produce in relation to the researcher. Breakage in logic, representation, and interpretation is a consequence of transcendental empiricism in the research assemblage, and this is what allows the Deleuze-inspired researcher to think anew. When the purpose of research is to avoid reproducing what is already known so as to reach an ultimate truth, Deleuze-inspired thinking is warranted.

Thinking of how research assemblages work and what they might produce lends to the question of "What can a research assemblage do?" This section addresses the third research question: "What do

the intersections of technology and plagiarism in the L2 students writers' assemblage produce in relation to the researcher?" To address this question, we must return to how data were collected, analyzed, and reported in the messy middles of the research assemblage.

Data Collection Machine

Stigma and shame surrounding the transgression of student plagiarism and the participants' engagement in the data collection process operated silently as an intense force in the research assemblage. At the outset of the project, I was aware of the apprehension participants might feel regarding the research topic. Despite the research context being a research-intensive university, it was unexpectedly difficult to recruit instructors to (fully) participate in the study. Recall that the instructor of the fall cohort withdrew after initially expressing interest in participating, and the winter instructor only conducted one audio-recorded interview and none of the requested classroom observations.

Self-censorship among the student participants was another issue. From a student perspective, talking about plagiarism in their current coursework could lead to perceived self-incrimination, even though ethical protocols ensured anonymity, confidentiality, and no academic advantage or disadvantage from participating in the study. These safeguards connect to the materiality of the interview context; the interviewer, armed with an audio recording device, was also affiliated with the EAP program. As such, we cannot view the interview participants as fully autonomous, operating separately from material elements. Situating the interview process and participants' utterances within the research assemblage reconceives interview data not

as something that *is*, but rather as something that *becomes* in an emergent intra-action with other agents in the agentic assemblage. That is, we moved away from positioning voice as simply spoken words emanating from a conscious subject ... to voice as constituted in the entanglement of things. (Mazzei & Jackson, 2016, p. 6)

Voice as *doing* (Mazzei & Jackson, 2016) reconnects to the participants' willingness to participate in the interviews; they were generous with their time, meeting regularly, but were less likely to share artefacts that documented their writing process, such as copies of their written drafts and screencast recordings. Again, we might wonder how the materiality of these artefacts as static representations of their work factored into their decision to share. Of course, we cannot presume that not providing evidence implies an attempt to conceal, but we may interrogate how the medium (printed text, video recordings, audio recordings, and emails) may have contributed. For example, Jack was careful to keep certain discussions off the record, only asking select questions once the audio recorder had been turned off. Jack and Macaw also did not share copies of their written drafts until the end of

the semester, once their final grades for the course had been submitted. Woody Allen did not offer any screencast recordings, and the only screencast recording from Jack was 15 minutes in length, showing a blank screen and a very slow patchwriting of an article abstract.

Failure to share written drafts and screencast recordings in a timely manner made it impossible to engage the participants in stimulated recall questioning. Furthermore, none of the student participants submitted any audio journal recording suggesting that certain aspects of the data collection were perhaps more intrusive or perhaps viewed as less significant. I sympathize with the participants. At the research proposal stage, committee members suggested including video-recordings of myself thinking, reading, analysing, and writing, a recommendation that I rejected because I personally don't feel comfortable in front of a camera. Furthermore, at that point, I didn't foresee the benefits that multiple entry points into the research assemblage could provide. Both reasons, I concede, are not based on logic, but are perhaps shaped by my own molar formations, habits, assumptions, tendencies, and idiosyncrasies that do not easily die.

My timidity and reluctance to record my own writing process contributed to the data collection machine. Sensing that the students might be apprehensive about sharing their drafts, I only asked once and did not persist. Furthermore, questions regarding academic transgressions took the shape of conversations rather than unidirectional interrogation aimed at eliciting predetermined responses. Often, I just asked about their progress on the research paper and if there was anything particularly interesting, challenging, or unexpected in their work and/or their instructor's feedback. Allowing for the participants to share what they wanted led to an open-ended exchange. For instance, Woody Allen's interviews involved substantial small talk covering a range of informal, not directly related topics from the latest celebrity gossip about Jennifer Lawrence penning an op-ed calling for gender equity in Hollywood to gossip among her classmates and who was dating whom and what gifts they were buying for their new love interests. Amy also spoke at length about her friendship circle, lack of friends in the EAP program, and two best friends at another college, one of whom was using all her tuition money to travel around Canada with her boyfriend. Amy wanted my opinion on how she could persuade her friend to return to school. The students solicited help on other homework assignments, asked for advice regarding their academic program of study, and, unsurprisingly, sought guidance on their research paper.

The data collection machine connects to data analysis and the reporting machines because these conversations remind that in all academic research, using excerpts of interview transcripts that purport to

let readers “hear” participants’ voices and present their “exact words” as if they are transparent is a move that fails to consider how as researchers, we are always already shaping those “exact words” through the unequal power relationships present and by our own exploitative research agendas and timelines. (Mazzei & Jackson, 2012, p. 746)

As explained in Cartography 5, from all the field materials that the participants shared with me, what is included in the cartographies shows their vulnerabilities as novice L2 writers simply because the focus of this research is on plagiarism and technology.

Data Analysis Machine

In the research assemblage, affective connections occurring during the data collection process slip over into the analysis and reporting stage. In Deleuze-inspired research, data are not passively waiting to be discovered or manipulated. Data reshape the research assemblage before they are neatly transcribed, inputted in qualitative analysis software, and processed to fit the theoretical concepts guiding the study. Unconsciously, flows of affect run within and between the data collection, analysis, and reporting machines through lines of becoming. For Deleuze and Guattari (1987), “a line of becoming is not defined by points it connects ... on the contrary, it passes *between* points, it comes up through the middle” (p. 293). Becoming is an invisible and undefinable potential where the connecting elements become something other than what they were before. What might the researcher and the data become?

Engaging with a text requires the reader to enter into a contract with the text and the author (Horner, 2008), and likewise, I entered the data analysis machine guided by the research questions and objectives. At first, I was looking for actualizations of plagiarism, not limited to the presence of textual plagiarism in the drafts but also including discourse surrounding plagiarism, testimony of encounters with plagiarism, or simply any mention of how plagiarism shaped their writing process. Without actualizations of plagiarism, I had been warned that the project would no longer be about plagiarism.⁷⁵ From the data collected in the fall cohort, actualizations of plagiarism in the interview were rare, and I was often left wondering whether or not the data would be sufficient to adequately address the

⁷⁵ I first received this advice from my advisory committee, who read my dissertation proposal and doubted its feasibility. What if there was no plagiarism in the students’ writing? This advice was also offered by the ethics review board president in a meeting held in early December 2016 to discuss my modification application to re-recruit participants in the Winter 2017 semester. Without plagiarism, how could this study be about plagiarism? No plagiarism—that is, omission of data—is not enough to carry a dissertation. I heard this advice again, as described in Cartography 5, when I presented a paper at a conference and plagiarism was not actualized in the data.

research questions. With this unease, in late October 2016, partway through the first round of data collection, I applied for a modification to my ethics certificate to re-recruit participants again in the winter term.

Indeed, this was before my discovery of the directly copied material in Jack's drafts. Initially, I wondered whether the second round of data collection would have happened if I had known about the presence of plagiarism in Jack's work; however, that thinking is what I now recognize as molar formations from my previous training, where measurable actualizations are necessary evidence of a phenomenon. Even in writing the final sections of this dissertation, I continue to remind myself to resist the tendency to center on the substance of Jack's newly detected plagiarism as the focal data. The analysis machine involves more than searching for manifestations of textual plagiarism or discoveries that can be made from students' writing, interview transcripts, or screencast recordings. Analysis must focus on relationality, and the de/reterritorializing capacities produced as elements, forces, and flows collide (Fox & Alldred, 2015a). Then, it is not an issue of the quantity or quality of data collected, but what emerges from engagement with the data. It is what the data *do*, not what the data are. Jack's direct copying was powerful. It was intensely disruptive. As such, I begin Cartography 1 with that as the introductory vignette, not because of its linguistic or material features, or any of its inherent characteristics, but rather for its affect as a deterritorializing movement that forces the reader to think of *how plagiarism functions*. For me, it is sensational, intriguing, and demands attention.

Returning to my earlier apprehension about not having enough data relating to plagiarism, what I had initially perceived to be an issue of insufficient "data collection" led me to erroneously anticipate the outcome of "data analysis" (i.e., If there isn't enough plagiarism in the data, what can I analyze?). To emphasize, this is another example of how received views of more traditional qualitative research practices influence even when one tries to forget them, and though St. Pierre (2015) advised "to leave conventional humanist qualitative methodology behind, to refuse it. Those of use who've learned it too well will just have to try to forget it" (p. 86). Abandoning the knowledge and tools that have worked in the past is especially painful when dealing with the looming uncertainty of writing a dissertation. I wonder if clinging to familiar strategies in qualitative research design relates to other forces and flows in the research assemblage: I cannot forget that this project has to meet the exacting standards of a doctoral dissertation. Additionally, I don't deny my insecurity about resisting over-coding and categorization (an ongoing battle expressed in my quest to (not) trace the writing in the students' drafts). Finally, the challenges of communicating nonrepresentational logic through written language cannot be ignored (Honan, 2014; Maclure, 2013a; Mazzei & Jackson, 2016). I presumed that collecting

the “right” data could facilitate analysis and reporting and that the presentation of the “right” data presented in the “right” way could strengthen my overall argumentation. Then, my previous training plus my unfamiliarity with Deleuzian research plus the pressure to produce a compelling dissertation are elements in the research assemblage that may have been just as active as Jack’s actualized plagiarism. Might thinking and writing through the messiness of the research assemblage be an expression of research/er-becoming?

Below, I explore another possible line of research/er-becoming, that is, (not) escaping the molarity of reading, and doing, the expected. The direct copying in Jack’s drafts was not identified by the instructor, nor was it mentioned by Jack in the interviews. Though I had read over Jack’s dataset countless times (even presenting the preliminary data at two academic conferences), I had not checked Jack’s work earlier because I trusted his teacher’s comments and feedback as accurate (a molar formation) and his interview testimony as representative of his actual practices (another molar formation). Just as forgetting your previous training in qualitative research methods is difficult, breaking free from molar formations that have shaped my experience as an L2 writing instructor is equally daunting. Escaping molar reading of student writing and plagiarism data includes challenging our own expectations of a good instructor, a good student, a good participant, a good writer, and a good method.

Moreover, this includes rethinking the molarity of how technology facilitates student plagiarism and the role of technology as the antidote to student plagiarism. This is something that I intended to do and thought I had achieved, but my actions might show otherwise. Here, we see the intricacy and paradox of the research assemblage, for the only way that I could ensure that textual plagiarism wasn’t present in the students’ writing was by doing what the instructor did not do, that is, by using Google to check originality. Furthermore, the only way I quickly detected Jack’s borrowing was because it was from a digital source. What might the research/er become now that molar thinking and tracing had hijacked this experimentation? Drowning in an entanglement of tracings and molar lines, I am inspired by the fourth principle of the rhizome, asignifying rupture, when the rhizome resists molar over-coding and escapes on a line of flight.

Data Reporting Machine

Above, I recount the pervasiveness of molar lines. Below, I discuss how an equally heavy dose of problematizing is one way to undo the habit of falling into common-sense assumptions, representation, and linear thinking. To remind, problematizing, in a Deleuzian sense, is not to be mistaken for finding a solution to a problem, nor is the act of deconstruction for the sake of critique. Problematizing tree thinking is especially complicated when working within the parameters of academic research and the

limitations of printed text. One challenge goes back to the privileging of interviews in qualitative research, where the spoken word, the recorded word, the transcribed word, and the printed word are one and the same. Mazzei (2013) challenged the duality between discursive and material and the limitations of transposing the speaking subject into fixed words on a page through the concept of “voices without organs” and the notion of a collective assemblage of enunciation where words cannot be reduced to one speaker. Recognizing the multiple voices embedded in an utterance is the act of reading, for which printed or spoken words should not be limited to literal translation with predetermined meaning but should be read with the potential to produce new thought. Masny (2013a, 2016) called this reading immanently and intensively. This is the type of reading we are encouraged to do through rhizoanalysis (Masny, 2013a).

To work within the limitations of the printed page, other Deleuze-inspired researchers have experimented with different mediums to conduct and communicate research. Honan (2014) included audio recordings of interview transcripts and a screenshot image on a public YouTube channel; Bangou (2019) invited readers to enter and transform the research assemblage by expanding the conversation through commenting on a video vignette uploaded to YouTube. For a long time, I also considered embedding hyperlinks to participants’ screencast video vignettes for the reader to experience the data vignettes in a medium similar to what I had. When I had played video clips of screencast recordings in various academic conference presentations, I noticed a shift in audience attention: Perhaps something more was happening when the audience could see and hear the data in a less-mediated form. Including audio/visual vignettes also appealed to me early on, as I believed it could provide transparency in research methods. At this point, I was contemplating whether including hyperlinks to participant data in this dissertation would increase transparency, a thought that I mention here to draw attention to micro-details of researcher-becoming.

Transparency, I’ve read, has no place in Deleuze-inspired methods. Elizabeth St. Pierre cautioned that when embarking in post-qualitative inquiry, “we must refuse order-words that enforce the present and, in this case, methodological order-words like method, systematicity, transparency, representation, validity objectivity, and so on. These words force us into *is*” (2015, p. 85). These words collide with the ensuing molarity of doctoral dissertation writing in educational research and the affects from the L2 students’ writing assemblage.

Earlier in this discussion, I explore how academic writing transparency contributes to ensuring academic integrity. If the reader can envision how the writing was produced, then there is confidence that the writing is legitimate. Might these affects connect to the reporting of how this research unfolds?

Here, the research assemblage and student writers' assemblage intersect. It is difficult for me to distinguish myself as a graduate student writing a dissertation in an unknown language (that of Deleuzian ontology) and unfamiliar genre (Deleuze-inspired research), from the student participants' writing in an L2 to the conventions of their new academic community. What happens when I engage at length with the participant data and entangle myself with writing practices that may be labelled as transgressive? Might this un/consciously affect my research and writing? Might it conjure my training as an instructor in higher education (teaching EAP academic writing, among other subjects) and as a conventional qualitative researcher, for whom transparency is central to establishing credibility and representation is inherent to how transparency is practiced? What if others (readers and evaluators of this dissertation) engage with the data and don't have the same impression? From a Deleuzian perspective, this question might be unnecessary because the same is never repeated and achieving commonality is not the point, but from the view of a dissertation evaluator, this is an important concern. As such, in Plateau 4, I propose an alternative set of criteria to redefine quality in post-qualitative inquiry. I don't know if my suggestions will be accepted. These contemplations express the instability of research/er-becoming.

"Build a War Machine!"

Strom and Martin (2017) remind of the molarity in academia and academic scholarship. Even though Deleuze-inspired research may break from more traditional qualitative research in terms of substance and purpose, its form and how it is communicated leave conventional norms largely intact:

To produce a book, one must be able to impose order, to organize thoughts and information in particular, conventional ways, to generate a text composed of linear sentences stacked on top of another. Thus, eventually, one presents an interpretation, printed on a piece of paper, which turns the initial research inquiry into a representation—a tracing. (Strom & Martin, 2017, p. 26)

Tracing closes down thought. What is encouraged is mapping. However, tracing and mapping are not dichotomous, as both constitute the final principles of the rhizome. Mapping involves tracing, and tracing must always be put back on the map. Privileging the practice of mapping in smooth spaces makes Deleuze-inspired research possible in the striation of educational research.

A smooth space is open, expansive, and full of possibilities (Lenz Taguchi, 2010). A smooth space is the messiness of my data collection and analysis and non-conventionality of my report writing, as well as the creativity and questionable practices expressed by the student writers as they composed their research papers outside of class. The final written product, neatly typed, printed, and stapled together, submitted to the instructor for formal evaluation, serves as striation, organizing the messiness into a

compartmentalized whole. Likewise, the reporting of the research project moves into striated space from the smoothness of my own fumbling and experimentations behind closed doors. Smooth and striated space exist together (Deleuze & Guattari, 1987, p. 474), but for a novice researcher seeking to escape label of an order-word and the striation of reporting research, how can smoothness be found?

To this question, Krejsler (2016, p. 1482) advised, “Build a war machine!” to resist the striation of academic writing and allow for rhizomatic research to be reported without excessive coding.

Referring to Gilles Deleuze’s *Desert Islands and Other Texts* (2004), Elizabeth Done, Mike Murphy, and Helen Knowler explained resistance, the war machine, and undoing coding:

Deleuze (2004b) argues that resistance means “getting something through,” or past, those bureaucracies which would seek to recode all that “ceaselessly tends to become uncoded” (p. 253). It is a question of inventing a body, and this includes a body of writing on which something can “pass and flow”; this something is thought that will not allow itself to be “recoded” and that, therefore, constitutes a “war machine.” (Deleuze, 2004, p. 253, as cited in Done et al., 2014, pp. 275–276)

In academic writing, there are too many codes: good writing, copied writing, intentional plagiarism, unintentional plagiarism, patchwriting. Likewise, there are too many codes to identify students: diligent, a strong writer, a weak writer, a proficient speaker, an autonomous learner, a developing reader, a cheat, etc.

To resist the tendency to code by attaching a signifier, Masny (2016) recommended to keep problematizing in order to produce further questions, concepts, and new lines of thought. Indeed, the codes listed above were utilized throughout the cartographies, but not as order-words that attempted to pin identity. We cannot avoid using shared language to communicate; rather, it is how language is used that is of importance. The terms were used in an ongoing problematization of representation: It could have been one of the categories, or the other, or yet another.

More often than not, I was unsure of what was occurring in the research assemblage or how to “read” the data. For example, in Cartography 1, I was unsure of why Amy was so determined to submit a “perfect” paper, and why she used Google to search each sentence to verify that a close match could not be found. In Cartography 2, I don’t know what contributed to Amy’s misrepresenting the source texts in her in-text citations and reference list. From Cartography 3, I still cannot decipher how Mia was using Google Translate in her writing and how this might connect to plagiarism. For Cartography 4, what Woody Allen meant by “he forgives me,” referring to the instructor, or why she submitted 13 pages of a copied reference list, still evades comprehension. Moreover, how this testimony relates to plagiarism

again is uncertain. Finally, how Jack's writing transformed from heavily copied to plagiarism-free in the final stages of the research paper assignment remains unknown.

For certain, there are many unknowns in this study, but arguably, this is the value of Deleuze-inspired research, that is, to acknowledge, with humility, that the actualizations expressed in data are only fragments of reality. What is occurring in the virtual, yet to be actualized, is unknown, and this is the uncertainty where possibility grows. Moreover, teasing out the essence of any one element and its causality in the assemblage is futile. We must accept the research assemblage and data actualized in the student writers' assemblage as a whole: "The rhizome includes the best and the worst: potato and couchgrass, or the weed. Animal and plant, couchgrass is crabgrass" (Deleuze & Guattari, 1987, p. 7). This includes all the singularities and differences accumulated over the years from drafting the initial research proposal, two semesters of data collection, months of analysis and even more months writing this report, and all the bodies, elements, affects, forces, flows, and intensities that emerged along the way. I can't reduce the multitude of actualizations and the unseen potentiality of the virtual into neat step, stages, or outcomes and connect them back to student writers' assemblage. Rather than attempt to ascertain a definite blueprint of what happened in the research assemblage that led to the final written manuscript, we can focus on the affective flow and thoughts provoked when reading it. Luckily, for Deleuze, full comprehension is not essential to learning, doing or thinking. What is more important is to look forward to ongoing becoming.

Plateau 7: A Non-Conclusion and New Openings

This project set out to experiment in the real, the process of learning, by designing, conducting, and reporting a qualitative empirical study that connects the Deleuzian philosophy of immanence and an ontology of becoming to technology and L2 student plagiarism in an EAP program. One objective of this project was to disrupt molar thinking and practices of the treatment of plagiarism in digitally mediated L2 academic writing research by moving beyond representative tracing to mapping the virtual. Another objective sought to ontologically complicate the humanist tradition in empirical research by decentering the researcher in a plane of immanence where all elements operate free of predetermined status. Achieving these research objectives was not an easy feat.

In this plateau, I attempt to do what a conclusion chapter should do: offer a retrospective and prospective gloss of the study. I begin by reflecting on my apprehension about rhizomatic writing and how to report the messy middles in a doctoral dissertation. I then return to the research questions and consider how the re/deterritorialization in the student writers' assemblage and the research assemblage can disrupt pedagogic and research practices in L2 academic writing. Next, I offer suggestions to inspire further disruptive thinking and experimentation in L2 writing classroom, and lastly, I address the limitations of the study.

Reflecting on Writing-Becoming

Most doctoral candidates will attest that dissertation writing pushes you to your limits. Throughout this manuscript, I have detailed the many de/reterritorializations, molar/molecular lines, and smooth/striated spaces that confined, destabilized, and at the same time challenged my thinking. The process of detailing the de/reterritorializations in the research assemblage and what emerged through the intersections of plagiarism, technology, and the student writers' assemblage was difficult to think and write about. My first challenge in reporting this study was accounting for the self within the research assemblage. This is of particular controversy among education scholars experimenting with Deleuzian concepts. Masny, in her reading of *A Thousand Plateaus*, noted, "in an assemblage, there is no 'I'" (2018, p. 6), for the human subject, in the assemblage, is decentered. I take this statement to mean the received view of "I" as a complete distinct personal entity defining a stable individual subjectivity. If we are to acknowledge reality as immanent, then as Martin (2018) explained, we must accept that the received construct of "'I' fails to encompass the contradictions, differences, irrationalities, and incoherencies maintained and enacted by the self" (p. 10). Through the intermezzi linking plateaus, I think I have been faithful in disclosing my multiplicity in never-ending becoming as I moved between

stages of the research process. To further account for the decentered “I” in my writing and thinking, I reminded myself to continue looking outward (and not inward) at the relationality between myself and the elements within the research assemblage. This means that I selected data and vignettes not to reflect what they meant to me or what they produced in/for me, but for how the data connected to and operated in conjunction with other elements in the assemblage. Likewise, data and vignettes were presented not as a reflection of me but in a view of perpetuating further affective flows between the research assemblage, the research manuscript, and the audience to come (Masny, 2013a).

Another challenge in reporting this research was to organize rhizomatic thinking into a logically ordered dissertation. Although the reader will progress through the pages, moving forward in one way or another, I wouldn’t classify the writing style as linear. I admit that over the many years spent writing this, I often did not know how one idea would connect to another. The reader may have already noticed the repetition and redundancy of key ideas, which arguably is necessary in writing a rhizome. They may have also noticed the digressions, circularity, and/or disconnects, which again may be part of rhizomatic writing. My formal training in academic writing has taught me to avoid these qualities, but in learning the language of Deleuze and what Deleuze-inspired research entails, I wonder if this might be nomadic inquiry unfolding (St. Pierre, 1997). St. Pierre called this writing as inquiry, where “inquiry is accomplished in the writing because ... writing *is* thinking, writing *is* analysis, writing *is* indeed a seductive and tangled *method* of discovery” (Richardson & St. Pierre, 2005, p. 967).

Related to the confusion of getting lost in rhizomatic thought is remaining on point, when I wasn’t sure at the outset what point I was trying to make. Traditionally, writers are taught to make a clear outline with sections and subsections for the themes to be covered (a model that I could not follow). This notion of pre-established linearity goes hand in hand, in my opinion, with coding practices, which in the past I have used to organize sections of a manuscripts and academic essays. Each section neatly presents one full idea that leads into the next contained section. However, for this dissertation, I couldn’t outline my thinking and stick to it as I wrote. New thoughts emerged, taking my thinking and writing in unanticipated directions. Even when I attempted to map my thoughts visually (with CmapTools), I still couldn’t decide on how the elements connected and how to connect the elements. Recalling her own experience, St. Pierre reassured (me) that this uncertainty is part of rhizomatic inquiry:

I used writing as a method of data analysis by using writing to think; that is, I wrote my way into particular spaces I could not have occupied by sorting data with a computer program or by analytic induction. This was rhizomatic work (Deleuze & Guattari, 1980/1987) in which I made

accidental and fortuitous connections I could not foresee or control. My point here is that I did not limit data analysis to conventional practices of coding data and then sorting it into categories that I then grouped into themes that became section headings in an outline that organized and governed my writing in advance of writing. *Thought happened in the writing*. As I wrote, I watched word after word appear on the computer screen—ideas, theories—I had not thought before I wrote them. Sometimes I wrote something so marvelous it startled me. *I doubt I could have thought such a thought by thinking alone*. (Richardson & St. Pierre, 2005, p. 970)

Thinking and writing can go on and on as they connect with other elements (more recent readings of theory and literature, newer encounters with L2 digital plagiarism in teaching, and surprisingly different affects with/from the data). Indeed, each time I read what I've written so far, I can think of another series of trajectories to explore and ways to express becoming. That, I can do at a later time. Now, I have to (non)conclude this manuscript.

Empirical Transformations

Plagiarism and technology operated rhizomatically through unpredictable connectivity that transformed the student writers' assemblage. This dynamic relationality is expressed in the ongoing mutation of concepts. For instance, plagiarism in the introductory plateau is framed in its received treatment, as a pervasive problem for L2 student writing, instructors, and higher education administrators. In Cartography 1, the complexity of plagiarism unfolds: Plagiarism operates as an order-word but also as a password and an event. Through Cartographies 2, 3, 4, and 5, plagiarism is de/reterritorialized in relation to learning, technology, materiality, and the entanglement therein. Plagiarism actualized via discourse or textual manifestations transforms into an affective force, virtual plagiarism, with the power to affect/be affected in the student writer and researcher's assemblage. The same can be said for the role of technology in relation to plagiarism in the student writers' assemblage.

Technology entered this project as an element related to students in their writing. Previous research detailed in the literature review (Plateau 2) on digitally mediated writing pointed to technology as a tool that facilitated plagiarism in terms of easily copied texts and/or confused plagiarism by blurring digital authorship, and for instructors, technology enables plagiarism detection via automated detection software. However, in Plateau 3, technology is deterritorialized from a tool manipulated by human actors to an element that could bear indeterminate affects. The cartographies invite new possibilities: technology as cheating machines, technology as a source of confusion, technology as a sign of informality, technology as language authority, technology as enforcing objectivity, technology as materialized documentation, technology for convenience, technology as unlimited capacity, technology

as an enemy to authentic writing and learning, technology as a weapon for/against plagiarism detection. Technology is inseparable from the students' writing process and the research process.

Plagiarism and technology connect in unexpected ways that are different for each student at each time. The participants used a range of digital tools which correlated with actualizations of plagiarism, such as search engines to check for duplicated texts, translation software, bilingual dictionaries, and direct copy and paste of digital content. Plagiarism also connected with technology in the constant warning that automated plagiarism detection software would be used in their final submission. Collectively, these de/reterritorializations might be conceived of as encounters with signs that contributed to the students' experimenting with tools, text, languages, and bodies, an experimentation in learning how to compose an L2 digitally mediated writing source-based research paper in their EAP course.

If we accept learning to avoid plagiarism as an experimentation, then might this dynamic process evade prescriptive models of both L2 writing development and anti-plagiarism pedagogy? For instance, Rosemary Wette (2017) offered a description of the reading to writing process in L2 writing as multiskilled:

Moving from reading/thinking processes to writing, a combination of cognitive (critical/reflection) and metacognitive thinking skills (planning, reflection, assessment and repair) are needed in order to compose a successful summary or paraphrase citation. These require the writer to draw on their prior knowledge, existing English language resources and personal composing strategies in order to successfully synthesize source content using superordinate terms such as *these circumstances*, *these practices*, *this situation*, or *this belief*. In doing so, the writer reconceptualizes source content by bringing it into contact with other sources, and with the writer's own ideas; however, in the process of integrating citations with their own positions, writers need to also clearly indicate the boundaries between the two in order to establish an authorial voice, and a dialogical relationship between themselves and their sources (Hyland, 2012; Shi, 2010). (p. 101)

Here, it is interesting to note that plagiarism is not included in how students learn to write from sources, yet the threat of plagiarism is acute when there is questionable source use. Technology is also not accounted for, as if the process of L2 writing from sources were free of technological influence. Increasingly, educators are beginning to recognize the intricacy of technology, student writing, and plagiarism, a trend that coincides with the growing popularity of plagiarism pedagogy, interventions that address plagiarism either through explicit instruction (of how to avoid plagiarism) or by teaching source

use and referencing in greater depth. Both approaches rest on the assumption that engaging in or avoiding plagiarism is a matter of procedural knowledge and literacy skill (Pecorari & Petric, 2014). As such, they maintain the view that the student should be trained to fit into the norms of the academy (Kaposi & Dell, 2012) without consideration of how conceptualizations of plagiarism, technology, and student writing might be mutating over time and space (Chandrasoma et al., 2004). Furthermore, neither approach accounts for the affective, material, and bodily forces and elements inherent to writing and learning in higher education and the potentiality for writing to be more than stable text representative of student learning. Yet, as this study demonstrates, plagiarism and technology in L2 writing operate in discrete but powerful ways.

Concept Creation: Virtual Plagiarism

Virtual plagiarism emerges through the possibility that students may be transforming their writing in response to their instructor's treatment of plagiarism and warnings about detection software. We might wonder how the threat of plagiarism detection reshapes how students engage in reading and writing: how plagiarism, plagiarism detection, and plagiarism detection software, or the absence thereof (as in the case of the Fall 2017 cohort), interconnect with a host of other elements, forces, flows, and intensities that complexify the situation.

In the students' writing assemblage, we never fully know how these elements connected or what affects were produced. This uncertainty is not a shortcoming of research design, data collection, or analysis. Instead, Deleuze and Guattari affirmed this predicament:

We know nothing about a body until we know what it can do, or other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body or to destroy that body or to be destroyed by it, either to exchange actions and passions with it or to join with it in composing a more powerful body. (Deleuze & Guattari, 1987, p. 257)

Virtual plagiarism takes into account the affective forces and flows in the L2 student writers' assemblage that have yet to actualize. Students' textual production, transgressive or non-transgressive, as representative of student ability is too narrow and fails to take into account the operations of the virtual. The cartographies demonstrate how L2 writing was more than a representation of the individual writer's linguistic capacity. Instead, language, knowledge, and skill functioned as one element, among many others, in the student writers' assemblage. Rethinking plagiarism and/in L2 writing "demands an ontological shift toward writing in relation to languages *and* the material *and* affectual *and* rhetorical *and* audience *and* ..." (Zapata et al., 2018, p. 496). This is especially relevant in EAP pathway programs

that act as gatekeepers to higher education, whose fundamental purpose is to ensure that graduating students demonstrate the necessary mastery of linguistic form, function, meaning, and use. Policing language, thus, is always political:

Forming grammatically correct sentences is for the normal individual the prerequisite for any submission to social laws. No one is supposed to be ignorant of grammaticality; those who are belong in special institutions. The unity of language is fundamentally political. (Deleuze & Guattari, 1987, p. 112)

To resist the oppression of linguistic purism, Zapata et al. (2019) went on to call for an ethical imperative to rethink L2 writing “as intricate and dynamic relations that emerge under particular conditions of possibility,” and therefore, to attend “to the entanglement of writing and its multiple productions rather than focusing on human pursuits alone” (p. 479). Focus then shifts away from textual production as representative of knowledge, skill, or competence towards the potential of writing and writers to become something else. Here, Jacqueline Preston (2015) offered inspiration to college composition instructors and suggested reading students’ writing for attributes other than accuracy and rhetorical quality, but for “its relevancy, its contingency, and, of particular importance, its *becoming*” (Preston, 2016, p. 39).

Thinking of writing as becoming is to recognize that writing is:
something unstable, always heterogeneous, in which style carves differences of potential between which things can pass, come to pass, a spark can flash and break out of language itself, to make use see and think what was lying in the shadow around the words, things we were hardly aware existed. (Deleuze, 1995, p. 141)

Perhaps L2 student writing can breathe new life. Perhaps instructors can see something new, but only if they are open to receiving it. The virtual-not-yet-actualized allows us, as educators, to question how teaching and learning realities are produced; why we, as educators, perceive what we perceive; and how reality can be otherwise. If we accept that technology is inseparable from how students learn L2 writing, then this orientation is imperative to further theorize plagiarism, technology, and L2 writing.

Virtual plagiarism operates through the principles of the rhizome: connectivity, multiplicity, heterogeneity, asignifying rupture, tracing, and mapping. As such, virtual plagiarism emphasizes the complexity, unpredictability, and singularity of the presence or absence of textual transgression by drawing into the fold the multiple elements, (human and nonhuman) forces, flows, and intensities that come together in student writing. Virtual plagiarism problematizes the received view of plagiarism as

something that “is” absent/present in student writing, as well as the strategies for plagiarism avoidance as a stable set of skills and knowledge that can be taught, acquired, mastered, and demonstrated. Rather than defining the meaning of plagiarism or its features, virtual plagiarism poses different questions: How does plagiarism work? What can it do to L2 students’ writing? This includes how plagiarism functions in terms of instruction and assessment. In that sense, virtual plagiarism as a concept is intentionally abstract to encompass the unforeseen ways that the molar formation of plagiarism in EAP affects and is affected in student writing.

From virtual plagiarism, the rhizomatic principles of tracing and mapping are especially relevant. Tracing plagiarism in students’ writing has been the normative approach to detecting student plagiarism, a practice evidenced in the widespread popularity of automated plagiarism detection software in higher education. However, the data vignettes presented in the cartographies call into question the efficacy of such measures, especially when technologies are allowing for new forms of digitally mediated writing that evades traditional notions of tracing. Tracing plagiarism is only possible when written text is stable, but with advances in artificial intelligence and machine learning, widely used tools such as Google Translate, a tool that emerged in the students’ smooth spaces of academic writing, are constantly self-updating, making textual output non-static. The possibility that students’ text may not be so easily traced has triggered alarm in higher education, with academic integrity officers warning of the rising trend of spinning tools, such as machine translation and online paraphrasing tools and ghostwriting (Akbari, 2020). These affects transform the relationality of plagiarism, technology, and L2 student writing yet again by highlighting the function of the instructor and existing plagiarism policy within the academy in identifying and treating suspected transgressions.

Becoming (Again) in the Research Assemblage

Arguably, the scholarly value of this dissertation lies in its epistemological consistency and commitment to examining the complexity of plagiarism and technology in L2 writing through an ontology of becoming, a philosophy of immanence and difference, and the belief in a world that contains more than what we directly perceive. Through a philosophy of immanence, where the research is not separate from the researcher or the researched, we can engage with the data without being bound to pre-established labels and presumed relationality. As seen in the mappings of vignettes, this is vital to this project because of the power of order-words and molar interpretations that can lead even the most prudent observer to overgeneralize judgments, such as myself in labelling Woody Allen’s collaborative writing as ghostwriting.

What is produced in the researcher's assemblage is an encounter with the problem of plagiarism, a problem not to be solved, but one that provokes thinking and encourages others to do the same. From a Deleuzian perspective, this means problems in education cannot be eliminated through prescriptive models or evidence-based interventions (Masny, 2016). Instead, problems in education require "attention to the affective dimensions of teaching and learning ... and that consideration of affect is only useful to the extent that its connection to power and resistance is acknowledged" (Done et al., 2014, p. 269). Attuning to affect within the research assemblage connects to the war machine and creative resistance to molar structures and arborescent thinking. The war machine accounts for the micropolitics of education, which privileges the molecular and "allows for connections that are local and singular" (Surin, 2010). As expressed throughout the cartographies and preceding discussion, there was always the threat of misreading, but this is a lesser offence than closing down thought altogether. This is because on a plane of immanence, the dualism of correctness and falsehood dissolves. Writing about his collaborations with Felix Guattari, Deleuze (1995) acknowledged that "each of us falsifies the other, ... each of us understands in his own way notions put forward by the other" (p. 129, as cited in Done et al., 2014, p. 260). Seeking truth is not the solution to any problem; rather, problems require thinking and the "making visible of things that would otherwise remain hidden" and choosing between opening or closing thinking by "embracing movement or blocking it" (Deleuze, 1995, p. 127). At each moment, there is the opportunity to chart a new path towards the unknown.

This does not mean to reject what has been established in the field to date. A philosophy of immanence and transcendental empiricism does not negate the value of perceived actualizations in educational research but offers an alternative paradigm through which L2 student learning can be understood. Traditional empiricism forms the essence of knowledge structures that contain and order our lives, and some semblance of order is necessary, especially in education, where future generations are trained—"A complex social situation such as a school needs routines and clear role expectations, to ensure efficient action"—but at the same time, we can ask what such complacency can produce if not a system running on presumptions and categoric repetition (Krejsler, 2016, p. 1475). Rather than deny the function of molar knowledge and structures that guide our everyday thinking, the purpose of philosophy is to create concepts that allow to think differently about the conventional and expected through highlighting the inconsistencies, the fractures, the in-between, and the potential that lies in commonplace processes (Deleuze & Guattari, 1994). Krejsler (2016) referred to this careful deconstruction as the art of caution, where "you can challenge habits, segmented knowledge, and roles, bit by bit, but never all at once" (p. 1478). I attempt this below.

Micro-implications for Theory, Practice, and Research

For Deleuze, “Thinking is never just a theoretical matter; it has to do with vital problems” (Deleuze, 1990/1995, p. 105). Concepts must be practical; they must be put to use to extend how knowledge can be experienced (Colebrook, 2002a). Theory, then, does not serve to explain a phenomenon or reaffirm already existing knowledge or practices. Theory expands thought by creating concepts for further experimentation. For theory to be of any meaningful purpose, it has to be used in its own unique conditions. It has to be practiced, and thus transformed each and every time it is deployed. Without uptake, engagement, and trial and error experimentation, even the greatest theory is useless:

If there is no one to use it, starting with the theorist himself, who as soon as he uses it ceases to be a theorist, then a theory is worthless, or its time has not yet arrived. You don’t go back to a theory, you make new ones, you have others to make. ... A theory won’t be totalized, it multiplies. (Deleuze, 2004, p. 208)

In addressing the policy and pedagogical implications of her dissertation, Waterhouse (2011), drawing on Deleuze and Guattari (1987), reasoned, “whenever we invent new concepts, we also open up different ways of thinking about problems. We become nomads. ... Nomadic education is never a prescriptive endeavour” (pp. 272–273). Accordingly, I do not propose a model or a set of principles to guide educators in their treatment of student plagiarism or educational researchers in their future investigations of L2 student plagiarism. Likewise, I do not offer a comprehensive approach, an evidence-driven intervention, or even a set of pedagogical tools to assist L2 writing instructors in teaching their students how to avoid plagiarism. Doing any of the above would work contrary to Deleuze’s mandate to resist molarity, prescriptive norms, and replication. Humbly, for the L2 writing instructor and EAP practitioners for whom this research may be of interest, my only recommendations are to (1) question preconceived notions of plagiarism that you encounter and (2) seize the opportunity to experiment with how plagiarism might be working in that particular case. Now that you have encountered the concept of virtual plagiarism, this is an invitation for educators and administrators in language education, EAP, and higher education to rethink how plagiarism functions in their classrooms. When an actualization of plagiarism occurs, rather than instinctively attempting to determine its cause, features, or meaning, one can ask a different series of questions: How does plagiarism work in this particular case, and what does it do to the text, the student, the method of assessment, the course, the role of the instructor (and so forth)? By interrogating how plagiarism functions, new thoughts and concept creation can emerge.

My recommendation is not new but rather builds on an established body of critical theory that has long called for alternative conceptualizations of student plagiarism to emphasize its textual and linguistic nature rather than its immoral connotation. Calls for a reorientation of student plagiarism to “textual borrowing” are not new (e.g., Pennycook, 1996). Chandrasoma et al. (2004) suggested reframing plagiarism as transgressive intertextuality, a move which centers the offence as textual in nature. Flowerdew and Li (2007) characterized copied language as “language reuse,” and Howard (2000) advocated for a complete reconceptualization of terminology to more accurately reflect the practices it encompasses: fraud, insufficient citation, and excessive repetition. Most relevant to the notion of virtual plagiarism is Amy Robillard and Rebecca Howard’s (2008) notion of plagiarisms as the variability and highly contextualized nature of the many textual and linguistic manifestations that can traditionally be defined as plagiarism. In educational practice, Robillard and Howard’s plagiarisms return teachers to teaching how to read and write and not policing transgressions. Plagiarisms entrust teachers with the capacity to use discretion and to “ethically and productively apply” their “nuanced knowledge” about reading, writing, and citing (2008, p. 3). Virtual plagiarism in practice allows teachers to consider the unique contexts in which textual borrowing is situated and to treat inappropriate attribution as an issue of pedagogy rather than morality. How would the students have written differently if they were not afraid of plagiarism detection and possibly failing the assignment/course?

The point here is not to deny the importance of ensuring academic integrity but, as stated in Plateau 3, to decenter plagiarism so that it is not (one of) the most important quality(ies) in student writing: “To reach not the point where one no longer says I, but the point where it is no longer of any importance whether one says I” (Deleuze & Guattari, 1987, p. 3). Johnson-Eilola and Selber (2007) argued this very point by reconceptualizing writing as an assemblage:

the assemblages do not distinguish between which parts are supposed to be original and which have been found and gathered from someplace else; assemblages are interested in what works, what has social effects. The distinction between original and existing fragments in a text is, if not meaningless, at least secondary. In essence, we are arguing for a reorganization that is actually if not valued in many rubrics for assessing writing by teachers who take a social approach: Rhetorical purpose can be addressed in context by either original or borrowed/quoted texts without a hierarchy of distinction between the two. (p. 380)

The notion of virtual plagiarism emphasizes performance and potentiality. Textual transgressions may be viewed as an attempt to deceive, but they may also be a necessary developmental step in the learning process (as in the case of Sally’s patchwriting). We can chastise

Sally's transgression of patchwriting, or we can applaud her ingenuity in finding ways to try on new language without being punished.

The concept of virtual plagiarism, if taken up in practice by educators whose day-to-day encounters with plagiarism provoke frustration and disillusion with what feels like an endless battle against transgressive writing may find relief in the power to challenge taken-for-granted presumptions in the treatment of plagiarism and to think beyond codified norms and expectations. By experimenting with the possibilities of what writing and plagiarism might become, instructors can free themselves from rules and expectations of how plagiarism should be treated by a "responsible" instructor. This may entail "comprehending the rigid organizational codes, rules, and procedures, while at the same time considering alternative ways of being and doing" so as to allow change to occur (Iyer, 2018, p. 126). They too may enjoy a molecular break from the striation of regulating academic integrity.

Limitations and Directions for Future Research

This study is not without limitations. Though perhaps not a limitation in terms of Deleuzian-inspired research and the measures of quality proposed earlier in Plateau 4, one of the more obvious shortcomings of this project relates to the absence of instructor participation in the data collection stage. Greater insight into the instructor-student-text-language-material-affective relationality would (perhaps dramatically) transform the mapping of the student writers' assemblage. Indeed, from the actualizations in the students' field materials, there are many unanswered questions regarding instructor feedback, assessment, and discretion. The inexplicability of these events points to the power of the virtual and the limitations of the actual. Just as I repeatedly pondered, "Who might the students become?" the same question extends to the instructor: "Who might they become?" The instructor's function in relation to technology and plagiarism in the L2 student writing is conceivably of greater relevance today with the shift to online delivery for university courses. In this domain, the comfort of assigning proctored on-site paper-and-pencil exams, or even computer-mediated testing in controlled lab conditions, has become untenable. L2 writing instructors must devise new approaches to teaching source-based writing and referencing skills. They must also create new ways to determine authenticity and maintain academic integrity while measuring the "learning" reflected in students' written text. In this new context, what might plagiarism, technology, L2 teaching, and L2 student writing become?

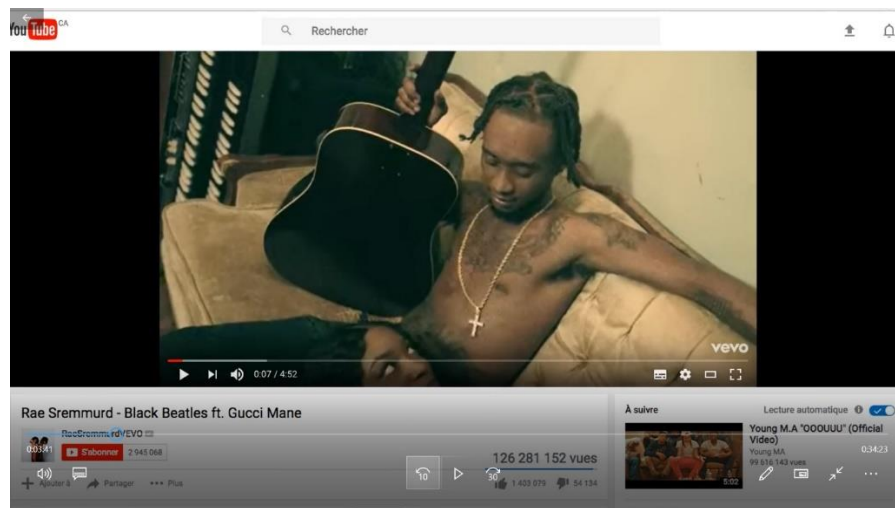
Another notable shortcoming of this project is its inconsistent treatment of technology in the L2 writers' assemblage and the research assemblage. Technology manifested in simple yet complex ways. Its presence was obvious, namely as the means through which both I and the student writers composed our texts, but such a generalized view of technology does nothing more than reify essence. Many times,

I could not articulate how it functioned in relation to plagiarism. Take for example the following data bits:

Gucci Mane, Kitchen in a Box, and “Yaasssssss”

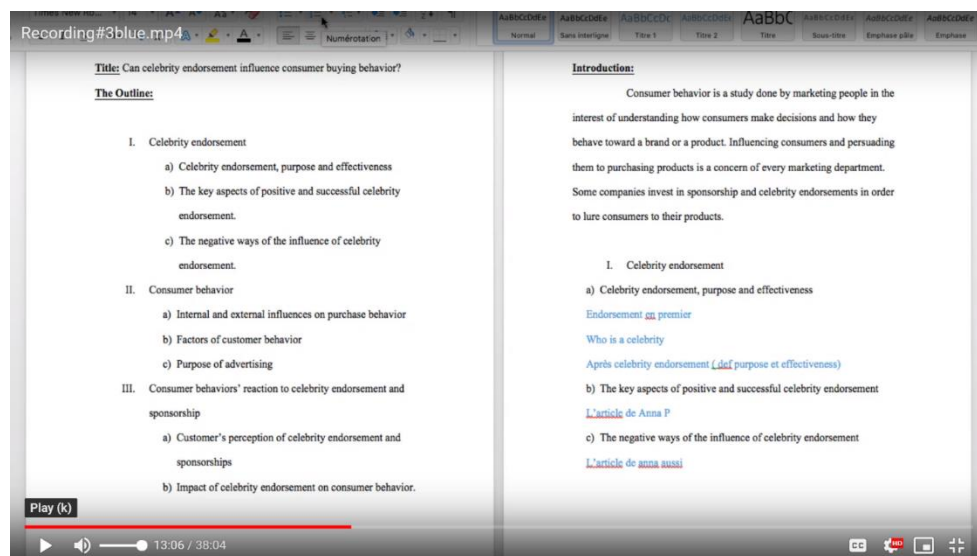
In Blue’s second screencast recording, she is working on her outline, going between multiple online reference sources (the Business English Dictionary, looking up definitions for terms such as “celebrity endorsement,” “advertising,” and “celebrity advertising”; her draft outline; and YouTube and Spotify, where she is listening to a song by the Black Beatles featuring Gucci Mane) (Figure 22).

Figure 22: Screenshot from Blue’s Screencast: Gucci Mane



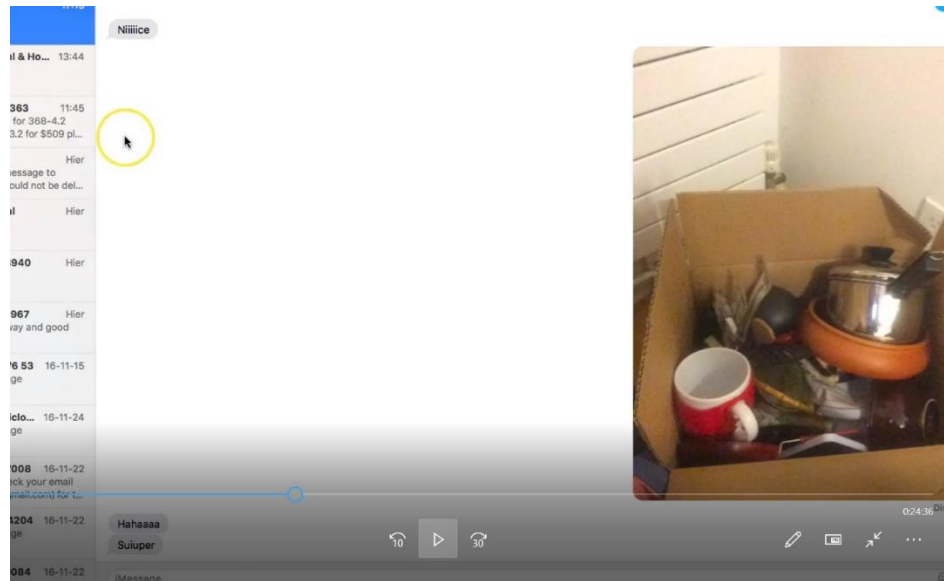
She slowly types out in bullet points the outline for her essay. Intermittently, she uses French to take notes (Figure 23).

Figure 23: Screenshot of Blue Revising her Outline



At 13:25–13:30, her work is interrupted. She goes on MSN Messenger to continue a conversation with her friends. Earlier, her friend wrote “niiiiice,” to which she posts the following image (Figure 24).

Figure 24: Screenshot of Blue’s Messenger Conversation



The response is “Hahaaaa” “Suiuper.” Blue writes back, “Haha” “Yaasssss.” She goes back to working on her outline.

Blue goes between conversations, media, online dictionaries, her outline, English and French, and multiple PDF files of source material, in a manner that seems so calm and controlled. We might then wonder how the elements, including the traditionally disruptive and distracting elements of music, online chatting, and multilingualism work together in Blue’s writing assemblage. We might also consider how the combination of these elements (re)configures the researcher’s assemblage. I cannot ignore the affective power of Gucci Mane or the photo of her kitchen packed into a box. Yet, at the same time, I cannot account for it. Rather than trying to explain the relevance and determine what these actualizations might mean, I consider how they might connect and what might be produced. This section was part of a cartography on “Reading and Digital Disruptions,” which I later deleted. In themselves, the data are powerful for their capacity to affect the researcher’s assemblage and to provoke thinking about the conditions and circumstances in which student writing unfolds. However, sense did not emerge in a way that connected them to technology and plagiarism.

Much of the participants’ data was not included in this manuscript. Actualizations of technology that could not be put to work in the mappings were omitted. This is not to underestimate the function of technology in the L2 writers’ assemblage, but rather to concede that despite its merit as “interesting,

important, or remarkable,” it is only partly relevant to the research question if its affects cannot meaningfully be put to use to meet the broader objectives of this project. Then the line of thought meets a dead end, at least for the time being. In terms of future research, experimentation with Deleuzian concepts, research design, and the digital reading-writing practices of L2 learners may be fruitful ground. There is much more to students’ digital writing than was expressed in this current study. Without actualizations of how technology and digital content and tools relate to students’ academic writing, we cannot begin to map how it might connect to plagiarism, but we should also not deny its possible relevance.

A Call for Experimentation and/With New Weapons

The call for more novel experimentation with digital literacy, academic literacy and plagiarism is imperative given the ubiquity of digital tools in formal learning. More specifically, in the literature on digital literacy and academic reading-to-writing, source attribution and students’ treatment of digital content have been problematized (Blum, 2010, Tokaryk-Evans, 2014). Scholars and educators have brought attention to the unique information sharing practices that students employ in their everyday online communications, from Napster filesharing in the early 2000s to the remixing of existing media content to produce new creations (DeVoss & Porter, 2006) to the unfettered sharing practices brought about through social media platforms such as Facebook and Twitter, where reposting information is as easy as pushing a button (Evering & Moorman, 2012). Exposed to innumerable digital media sources, students have unprecedented access to tools, resources, and information, all readily available for them to draw upon without hesitation or consideration of source attribution and copyright infringement (Selwyn, 2008). In stark contrast, textual borrowing in academia is unlike students’ everyday communication practices and therefore requires vigilance and staunch regulation to remind students of the expected rules and regulations.

Responding to the shifting information communication landscape that many incoming university students have grown up in, scholars in L1 composition and rhetoric (e.g., DeVoss & Porter, 2006; Johnson-Eilola & Selber, 2007) and L2 digital literacies (e.g., Bloch, 2012; Elola & Oskoz, 2010) have questioned the impact that out-of-school digital communication habits may have on in-school literacy practices, including the reconfiguration of authorship. Ten years have passed since Johnson-Eilola and Selber (2007) as well as Kutz et al. (2009) called for a de-privileging of “originality” and reconsideration of content reuse as expressions of individual work worthy of academic credit. Nearly 25 years have passed since Pennycook’s seminal piece “Borrowed Words” (1996), yet uptake in second language education has been slow. Especially in EAP, where English language learners and newcomers to higher

education are inducted, developments in theory, research, and pedagogy have been reluctant to embrace remix culture–inspired practices into the curriculum. In EAP, assumptions behind source-based writing and the skills of summarizing, paraphrasing, and synthesizing continue the romanticized notion of authorship as an individual act operating in isolation from the world (Scollon, 1995), where language systems (L1, L2, and so forth) operate separately from each other, privileging the target language (Cook, 2010), and where technology, the material, and the affective, as external influences, can be controlled.

This is not to say that EAP and language education in general have been impenetrable to advances in information communication technology. In the realm of language learning, computer assisted language learning (CALL) has flourished as a prolific sub-discipline in second language education. Research in CALL has yielded theoretical advances in self-study tools, inter-cultural communication, lexical development, gamification, virtual/augmented reality, machine-translation, and computer-based testing and automated evaluation. Most recently, Robert Godwin-Jones (2018) proposed research areas of growth in the application of technology to second language writing. Notable domains include wikis, collaborative writing, digital corrective feedback, and automated writing evaluation tools, and while the aforementioned (wikis and collaborative writing) do entail a reconceptualization of audience and authorship, in research and practice, these literacy activities are kept separate from the end-of-term research paper and EAP reading-to-writing formative assessment. Moreover, while Godwin-Jones did mention the use of digital tools by students to support individual writing, namely software and applications for language support (e.g., Grammarly), these tools are considered as additions to the writing process, and not transformative to/in the writing process, or what Ware et al. (2018) identified as cognitivist/constructivist application of technology in CALL. Then, EAP digital composition (and not just the use of computers in composition) has evolved to include novel collaborative tasks such as group writing, online peer-editing, writing for a public audience, and multimedia compositions, projects separate from the academic skills of paraphrasing, summarizing, synthesizing, and tasks designed to evaluate students' reading-to-writing competences.

This demarcation further reinforces the presumption of “traditional” L2 academic writing as the product of a sole individual working apart from worldly influence while also placing undue emphasis on one aspect of learning, the linguistic capacity of the writer. In L2 academic writing, there has been little movement in terms of revisiting the relationality between textual influences, the medium of communication, and the individual writer. The shifting terrain of social, digitally mediated information communication technologies and the striation of EAP provides ample ground for further research on the messy in-betweens of digitally mediated learning. What might research on plagiarism and technology in

L2 student writing become? Might we be able to reconceive L2 student plagiarism not just as an issue where students must master the pre-established conventions of academic writing so as to fit into a stable monolithic academy? Indeed, we might recognize that L2 student writing unfolds in connection to other elements, material, affective, and bodily, and collectively but singularly, these connections can transform how the academy treats plagiarism. In each opportunity to experiment with what could be otherwise, the molecular lines of flight become possible. It occurs slowly, bit by bit. Inviting all to consider the potential that further experimentation might bring should not be mistaken for hope for change or fear of stagnation but represents resistance to complacency. In the arena of academic writing in the academy, “there is no need to fear or hope, but only to look for new weapons” (Deleuze, 1992, p. 4).

References

- Abasi, A. (2008). *Writing under the gaze: Plagiarism policies and international ESL students patchwriting in graduate school* [Doctoral dissertation, University of Ottawa].
<http://dx.doi.org/10.20381/ruor-13105>
- Abasi, A. R., Akbari, N., & Graves, B. (2006). Discourse appropriation, construction of identities, and the complex issue of plagiarism: ESL students writing in graduate school. *Journal of Second Language Writing, 15*(2), 102–117.
- Abasi, A. R., & Graves, B. (2008). Academic literacy and plagiarism: Conversations with international graduate students and disciplinary professors. *Journal of English for Academic Purposes, 7*(4), 221–233.
- Akbari, A. (2020). Spinning-translation and the act of plagiarising: How to avoid and resist. *Journal of Further and Higher Education*. <https://doi.org/10.1080/0309877X.2019.1709629>
- Akerfeldt, A. (2014). Reshaping of writing in the digital age: A study of pupils' writing with different resources. *Nordic Journal of Digital Literacy, 9*(3), 172–193.
- Alvermann, D. E. (2000). Researching libraries, literacies, and lives: A rhizoanalysis. In E. A. St. Pierre & W. S. Pillow (Eds.), *Working the ruins: Feminist poststructural theory and methods in education* (pp. 114–129). Routledge.
- Angelil-Carter, S. (2000). *Stolen language? Plagiarism in writing*. Longman.
- Appleby, R., & Pennycook, A. (2017). Swimming with sharks, ecological feminism and posthuman language politics. *Critical Inquiry in Language Studies, 14*, 239–261.
<https://doi.org/10.1080/15427587.2017.1279545>
- Atkinson, D. (2014). Situated qualitative research and second language writing. In P. K. Matsuda & T. Silva (Eds.), *Second language writing research: Perspectives on the process of knowledge construction* (pp. 64–80). Routledge.
- Atkinson, D. (2002). Toward a sociocognitive approach to second language acquisition. *Modern Language Journal, 86*, 525–545.
- Atkinson, D., Crusan, D., Matsuda, P. K., Ortmeier-Hooper, C., Ruecker, T., Simpson, S., & Tardy, C. (2015). Clarifying the relationship between L2 writing and translingual writing: An open letter to writing studies editors and organization leaders. *College English, 77*(4), 383–386.
- Bailey, L. (2010). Validity, transgressive. In C. Kridel (Ed.), *Encyclopedia of curriculum studies* (pp. 927–928). Sage. <http://dx.doi.org/10.4135/9781412958806.n491>

- Bakhtin, M. (1981). *The dialogic imagination: Four essays* (C. Emerson & M. Holquist, Trans.). University of Texas Press.
- Bakhtin, M. (1986). *Speech genres and other late essays* (V. McGee, Trans.; C. Emerson & M. Holquist, Eds.). University of Texas Press.
- Bangou, F. (2014). On the complexity of digital video cameras in/as research: Perspectives and agencements. *McGill Journal of Education*, 49(3), 534–560. <https://doi.org/10.7202/1033546ar>
- Bangou, F. (2019). Experimenting with creativity, immigration, language, power, and technology: A research agencement. *Qualitative Research Journal*, 19(2), 82–92. <https://doi-org.proxy.bib.uottawa.ca/10.1108/QRJ-D-18-00015>
- Barad, K. (1998). Getting real: Technoscientific practices and the materialization of reality. *Differences: A Journal of Feminist Cultural Studies*, 10(2), 87–128.
- Barrie, J. M., & Presti, D. E. (2000). Digital plagiarism—the Web giveth and the Web shall taketh. *Journal of Medical Internet Research*, 2(1), e6. <https://doi.org/10.2196/jmir.2.1.e6>
- Bartholomae, D. (1985). Inventing the university. In M. Rose (Ed.), *When a writer can't write*. Guilford Press.
- Barton, D., & Hamilton, M. (1998). *Local literacies: Reading and writing in one community*. Routledge.
- Barton, D., Hamilton, M., & Ivanič, R. (2000). *Situated literacies: Reading and writing in context*. Routledge.
- Baugh, B. (2010). Transcendental empiricism + politics. In A. Parr (Ed.), *The Deleuze Dictionary* (2nd ed., pp. 289–290). Edinburgh University Press.
- Bayne, S. (2004). Smoothness and striation in digital learning spaces. *E-Learning*, 1(2), 302–316. <https://doi.org/10.2304/elea.2004.1.2.6>
- Bayne, S. (2016). Posthumanism and research in digital education. In C. Haythornthwaite, R. Andrews & J. Fransman (Eds.), *The SAGE handbook of e-learning research* (pp. 82–99). Sage. <https://dx.doi.org/10.4135/9781529716696>
- Baynham, M. (2004). Ethnographies of literacy: Introduction. *Ethnographies of Literacy: Language and Education*, 18(4), 285–290.
- Bazerman, C. (2004). Speech acts, genres, and activity systems: How texts organize activity and people. In C. Bazerman & P. Prior (Eds.), *What writing does and how it does it: An introduction to analyzing texts and textual practices* (pp. 309–339). Lawrence Erlbaum Associates.
- Benesch, S. (2001). *Critical English for academic purposes: Theory, politics, and practice*. Routledge. <https://doi.org/10.4324/9781410601803>

- Benesch, S. (2017). *Emotions and English language teaching*. Routledge.
- Bereiter, C., & Scardamalia, M. (1987). *The psychology of written composition*. Erlbaum.
- Bhatt, I., de Roock, R., & Adams, J. (2015). Diving deep into digital literacy: Emerging methods for research. *Language and Education*, 29(6), 477–492.
<http://dx.doi.org/10.1080/09500782.2015.1041972>
- Biswas, A. E. (2015). “I second that emotion”: Minding how plagiarism feels. *English Faculty Publications*, 25. https://ecommons.udayton.edu/eng_fac_pub/25
- Blair, C. H. (2011). Panic and plagiarism: Authorship and academic dishonesty in a remix culture. *Media Tropes*, 2(1), 159–192.
- Bloch, J. (2012). Plagiarism, intellectual property and the teaching of L2 writing. *Multilingual Matters*.
- Block, D. (2003). *The social turn in second language acquisition*. Georgetown University Press.
- Blum, S. (2010). *My word! Plagiarism and college culture*. Cornell University Press.
- Bogard, W. (1998). Sense and segmentarity: Some markers of a Deleuzian-Guattarian sociology. *Sociological Theory*, 16(1), 52–74. <https://doi.org/10.1111/0735-2751.00042>
- Bogue, R. (2013). The master apprentice. In I. Semetsky & D. Masny (Eds.), *Deleuze and education* (pp. 21–36). Edinburgh University Press.
- Bonta, M., & Protevi, J. (2004). *Deleuze and geophilosophy: A guide and glossary*. Edinburgh University Press.
- Borg, E. (2009). Local plagiarisms. *Assessment and Evaluation in Higher Education*, 34(4), 415–426.
- Boyle, C. (2016). Writing and rhetoric and/as posthuman practice. *College English*, 78(6), 532–554.
<http://search.proquest.com/docview/1799921751/>.
- Braidotti, R. (2006). *Transpositions: On nomadic ethics*. Polity Press
- Braidotti, R. (2013). *The posthuman*. Polity Press.
- Bright, D. (2020). Recognising students and teachers: Difference and identity in international classrooms. *Critical Studies in Education*, 61(1), 37–49. <https://doi.org/10.1080/17508487.2017.1327448>
- Bruton, S., & Childers, D. (2016). The ethics and politics of policing plagiarism: A qualitative study of faculty views on student plagiarism and Turnitin®. *Assessment & Evaluation in Higher Education*, 41(2), 316–330.
- Buchanan, I. (1999). *A Deleuzian century?* Duke University Press.
- Buchanan, I. (2009). Deleuze and the Internet. In D. Savat & M. Poster (Eds.), *Deleuze and New Technology* (pp. 143–160). Edinburgh University Press.

- Buchanan, I. (2015). Assemblage theory and its discontents. *Deleuze Studies*, 9(3), 382-392.
- Buchanan, I. (2017). Assemblage theory, or, the future of an illusion. *Deleuze Studies*, 11(3), 457-474.
- Burton, S., & Childers, D. (2016). The ethics and politics of policing plagiarism: A qualitative study of faculty views on student plagiarism and Turnitin®. *Assessment & Evaluation in Higher Education*, 41(2), 316-330. <https://doi.org/10.1080/02602938.2015.1008981>
- Campbell, C. (1998). Teaching second-language writing: Interacting with text. Heinle & Heinle.
- Carlin, M. (2015). Deleuze and Guattari: Politics and education. In M. Peters (Ed.), *Encyclopedia of educational philosophy and theory*. Springer. https://doi-org.proxy.bib.uottawa.ca/10.1007/978-9810287-532-7_372-1
- Carson, J. (1993). Reading for writing: Cognitive perspectives. In J. Carson & I. Leki (Eds.), *Reading in the composition classroom: Second language perspectives* (pp. 85-104). Heinle & Heinle.
- Chandrasoma, R., Thompson, C., & Pennycook, A. (2004). Beyond plagiarism: Transgressive and nontransgressive intertextuality. *Journal of Language, Identity & Education*, 3(3), 171-193.
- Chen, Y. (2010). Dictionary use and EFL learning: A contrastive study of pocket electronic dictionaries and paper dictionaries. *International Journal of Lexicography*, 23(3), 275-306.
- Clarke, J. (2002). A new kind of symmetry? Actor-network theories and the new literacy studies. *Studies in the Education of Adults*, 34(2), 107-122.
- Clifford, J., Merschel, L., & Munné, J. (2013). Surveying the landscape: What is the role of machine translation in language learning? *@Tic.Revista D'innovació Educativa*, 10, 108-121. <https://doi.org/10.7203/attic.10.2228>
- Colebrook, C. (2002a). *Gilles Deleuze*. Routledge.
- Colebrook, C. (2002b). *Understanding Deleuze*. Allen & Unwin.
- Colebrook, C. (2010). Introduction. In A. Parr (Ed.), *The Deleuze dictionary* (2nd ed., pp. 1-6). Edinburgh University Press.
- Colebrook, C. (2010). Nomadicism. In A. Parr (Ed.), *The Deleuze dictionary* (2nd ed., pp. 185-188). Edinburgh University Press.
- Coleman, R., & Ringrose, J. (2013). Introduction. In R. Coleman & J. Ringrose (Eds.), *Deleuze and Research Methodologies* (pp. 1-22). Edinburgh University Press.
- Colman, F. J. (2010). Affect. In A. Parr (Ed.), *The Deleuze Dictionary* (2nd ed., pp. 11-13). Edinburgh University Press.
- Conley, V. (2010). Order word. In A. Parr (Ed.), *Deleuze Dictionary* (2nd ed. pp. 198-199). Edinburgh University Press.

- Cook, G. (2010). *Translation in language teaching: An argument for reassessment*. Oxford University Press.
- Cremin, C. (2016). Molecular Mario: The becoming-animal of video game compositions. *Games and Culture*, 11(4), 441–458. <https://doi.org/10.1177/1555412015569247>
- Cumming, A., Lai, C., & Cho, H. (2016). Students' writing from sources for academic purposes: A synthesis of recent research. *Journal of English for Academic Purposes*, 23, 47–58. <https://doi.org/10.1016/j.jeap.2016.06.002>
- Cummins, A. (2018). Theoretical orientations to L2 Writing. In R. M. Manchón & P. Matsuda, P. (Eds.), *Handbook of second and foreign language writing* (pp. 65–88). De Gruyter Mouton.
- Currie, P. (1998). Staying out of trouble: Apparent plagiarism and academic survival. *Journal of Second Language Writing*, 7(1), 1–18.
- Davies, B. (2004). Introduction: Poststructuralist lines of flight in Australia. *International Journal of Qualitative Studies in Education*, 17(1), 3–9.
- Davies, L. J. P., & Howard, R. M. (2016). Plagiarism and the internet: Fears, facts, and pedagogies. In T. Bretag (Ed.), *Handbook of academic integrity* (pp. 592–606). Springer.
- De Jager, K., & Brown, C. (2010). The tangled web: Investigating academics' views of plagiarism at the University of Cape Town. *Studies in Higher Education*, 35(5), 513–528. <https://doi.org/10.1080/03075070903222641>
- Deckert, G. D. (1993). Perspectives on plagiarism from ESL students in Hong Kong. *Journal of Second Language Writing*, 2(2), 131–148.
- Deleuze, G. (1986). *Cinema 1: The movement-image* (H. Tomlinson & B. Habberjam, Trans.). University of Minnesota Press.
- Deleuze, G. (1988). *Foucault* (S. Hand, Trans.). University of Minnesota Press.
- Deleuze, G. (1990). *The Logic of Sense* (M. Lester, Trans.; C. V. Boundas, Ed.). Columbia University Press.
- Deleuze, G. (1992). Postscript on the societies of control. *October*, 59, 3–7.
- Deleuze, G. (1993). *The Fold: Leibniz and the Baroque* (T. Conley, Trans.). University of Minnesota Press.
- Deleuze, G. (1994). *Difference and repetition* (P. Patton, Trans.). Columbia University Press.
- Deleuze, G. (1995). *Negotiations* (M. Joughin, Trans.). Columbia University Press.
- Deleuze, G. (2004). *Desert islands and other texts 1953–74* (M. Taormina, Trans.; D. Lapoujade, Ed.). Semiotext(e).
- Deleuze, G., & Guattari, F. (1983). *Anti-Oedipus: Capitalism and schizophrenia* (R. Hurley, M. Seem, & H. R. Lane, Trans.). University of Minnesota Press.

- Deleuze, G., & Guattari, F. & Stivale, C. J. (1984). Concrete rules and abstract machines. *SubStance*, 13s(3/4), 7-19.
- Deleuze, G., & Guattari, F. (1987). *A thousand plateaus: Capitalism and schizophrenia* (B. Massumi, Trans.). University of Minnesota Press.
- Deleuze, G., & Guattari, F. (1994). *What is philosophy?* Columbia University Press.
- Deleuze, G., & Parnet, C. (1987). *Dialogues* (H. Tomlinson & B. Habberjam, Trans.). Athlone Press.
- Devlin, M. (2006). Policy, preparation, and prevention: Proactive minimization of student plagiarism. *Journal of Higher Education Policy and Management*, 28(1), 45–58.
- Devoss, D., & Porter, J. (2006). Why Napster matters to writing: Filesharing as a new ethic of digital delivery. *Computers and Composition*, 23(2), 178–210.
<https://doi.org/10.1016/j.compcom.2006.02.001>
- Dobrin, S. (2015). *Writing posthumanism, posthuman writing*. Parlor Press.
- Done, E. J., Murphy, M., & Knowler, H. (2014). Post-identitarian postgraduate pedagogy: Deleuzian mediation and resistance to ‘measuring up.’ *Power and Education*, 6(3), 268–282.
<https://doi.org/10.2304/power.2014.6.3.268>
- Duff, P. (2010). Language socialization into academic discourse communities. *Annual Review of Applied Linguistics*, 30, 169–192.
- Eakle, A. J. (2007). Literacy spaces of a Christian faith-based school. *Reading Research Quarterly*, 42(4), 472–510.
- East, J. (2010). Judging plagiarism: A problem of morality and convention. *Higher Education*, 59(1), 69–83. <https://doi.org/10.1007/s10734-009-9234-9>
- Elander, J., Pittam, G., Lusher, J., Fox, P., & Payne, N. (2010). Evaluation of an intervention to help students avoid unintentional plagiarism by improving their authorial identity. *Assessment and Evaluation in Higher Education*, 35(2), 157–171.
- Ellery, K. (2008). Undergraduate plagiarism: A pedagogical perspective. *Assessment and Evaluation in Higher Education*, 33(5), 507–516.
- Ellis, C., & Berger, L. (2002). Their story/my story: Including the researcher’s experience in interview research. In J. F. Gubrium & J. A. Holstein (Eds.), *Handbook of interview research: Context and method* (pp. 849–876). Sage.
- Elola, I., & Oskoz, A. (2010). Collaborative writing: Fostering foreign language and writing conventions development. *Language Learning & Technology*, 14(3), 51–71. <https://dx.doi.org/10.125/44226>

- Elola, I., & Oskoz, A. (2017). Writing with 21st century social tools in the L2 classroom: New literacies, genres, and writing practices. *Journal of Second Language Writing*, 36, 52–60.
- Engeström, Y. (2015). Learning by expanding: An activity-theoretical approach to developmental research. Cambridge University Press.
- Evans-Tokaryk, T. (2014). Academic integrity, remix culture, globalization: A Canadian case study of student and faculty perceptions of plagiarism. *Across the Disciplines*, 11(2), 1–40.
- Evering, L., & Moorman, G. (2012). Rethinking plagiarism in the digital age. *Journal of Adolescent & Adult Literacy*, 56(1), 35–44. <https://doi.org/10.1002/jaal.00100>
- Firth, A., & Wagner, J. (1997). On discourse, communication, and (some) fundamental concepts in SLA research. *The Modern Language Journal*, 81, 285–300.
- Flower, L. S., & Hayes, J. H. (1981). A cognitive process theory of writing. *College Composition and Communication*, 32, 365–387.
- Flowerdew, J., & Li, Y. (2007). Language reuse among Chinese apprentice scientists writing for publication. *Applied Linguistics*, 28(3), 440–465.
- Foltýnek, T., Ruas, T., Scharpf, P., Meuschke, N., Schubotz, M., Grosky, W., & Gipp, B. (2020). Detecting machine-obfuscated plagiarism. In *International Conference on Information* (pp. 816–827). Springer.
- Fox, N. J., & Alldred, P. (2015a). New materialist social inquiry: Designs, methods and the research assemblage. *International Journal of Social Research Methodology*, 18(4), 399–414.
- Fox, N. J., & Alldred, P. (2015b). Inside the research-assemblage: New materialism and the micropolitics of social inquiry. *Sociological Research Online*, 20(2), 122–140.
- Gale, K. (2014). Moods, tones, flavours: Living with intensities as inquiry. *Qualitative Inquiry*, 20(8), 998–1005.
- Gee, J. P. (1989). Literacy, discourse, and linguistics: Introduction. *Journal of Education*, 171, 5–17.
- Godwin-Jones, R. (2018). Second language writing online: An update. *Language Learning & Technology*, 22(1), 1–15.
- Goodley, D. (2007a). Towards socially just pedagogies: Deleuzoguattarian critical disability studies. *International Journal of Inclusive Education*, 11(3), 317–334.
- Goodley, D. (2007b). Becoming rhizomatic parents: Deleuze, Guattari and disabled babies. *Disability & Society*, 22(2), 145–160.
- Gough, N. (2004). RhizomANTically becoming-cyborg: Performing posthuman pedagogies. *Educational Philosophy and Theory*, 36(3), 253–265.

- Gough, N. (2005). Geophilosophy and methodology: Science education research in a rhizomatic space. In *Methodologies for researching mathematics, science and technological education in societies in transition*. UNESCO and SAARSTE (Association for Research in Mathematics, Science and Technology).
- Gourlay, L. (2015). Posthuman texts: Nonhuman actors, mediators and the digital university. *Social Semiotics: Objects and Language in Trans-Contextual Communication*, 25(4), 484–500.
<https://doi.org/10.1080/10350330.2015.1059578>
- Gourlay, L., Hamilton, M., & Lea, M. R. (2014). Textual practices in the new media digital landscape: Messing with digital literacies. *Research in Learning Technology*, 21(4), 21438.
<https://doi.org/10.3402/rlt.v21.21438>
- Grabe, W., & Zhang, C. (2013). Reading and writing together: A critical component of English for academic purposes teaching and learning. *TESOL Journal*, 4(1), 9–24.
<https://doi.org/10.1002/tesj.65>
- Greene, J. C. (2013). On rhizomes, lines of flight, mangles, and other assemblages. *International Journal of Qualitative Studies in Education*, 26(6), 749–758.
- Gregoriou, Z. (2004). Commencing the rhizome: Towards a minor philosophy of education. *Educational Philosophy and Theory*, 36(3), 233–251. <https://doi.org/10.1111/j.1469-5812.2004.00065.x>
- Grosz, E. (1994). *Volatile bodies*. Indiana University Press
- Ha, P. L. (2006). Plagiarism and overseas students: Stereotypes again? *ELT Journal*, 60(1), 76–78.
- Hacker, D. (1991). *The Bedford handbook for writers* (3rd ed.). St. Martin Press.
- Hafner, C., Chik, A., & Jones, R. (2013). Engaging with digital literacies in TESOL. *TESOL Quarterly*, 47(4), 812–815.
- Haggis, T. (2009). What have we been thinking of? A critical overview of 40 years of student learning research in higher education. *Studies in Higher Education*, 34(4), 377–390.
- Halasek, K. (2011). Theorizing plagiarism in the university. *College English*, 73(5), 548–568.
- Hamilton, M. (2011). Unruly practices: What a sociology of translations can offer to educational policy analysis. In T. Fenwick & R. Edwards (Eds.), *Journal of Educational Philosophy*, 43(1), 55–75.
- Hamon, K. (2011, November 30). #change11 the practical rhizome: Heterogeneity 2 [Blog post]. *Communications & Society*. http://idst-2215.blogspot.co.uk/2011/11/change11-practical-rhizome_30.html
- Harwood, N., & Petrić, B. (2012). Performance in the citing behaviour of two student writers. *Written Communication*, 29(1), 55–103.

- Hawk, B. (2007). *A counter-history of composition: Toward methodologies of complexity*. University of Pittsburgh Press.
- Hayes, J., & Flower, L. (1980). Identifying the organization of writing processes. In L. Gregg & E. Steinberg (Eds.), *Cognitive processes in writing* (pp. 3–30). Erlbaum
- Hayes, N., & Introna, L. D. (2005). Cultural values, plagiarism, and fairness: When plagiarism gets in the way of learning. *Ethics & Behavior*, 15(3), 213–231.
- Hayles, K. (1999). *How we became posthuman: Virtual bodies in cybernetics*. University of Chicago Press.
- Hayles, K. (2006). Unfinished work: From cyborg to cognisphere. *Theory, Culture, Society*, 23, 7–8.
- Hayles, K. (2012). *How we think: Digital media and contemporary technogenesis*. University of Chicago Press.
- Heath, S. B. (1983). *Ways with words: Language, life, and work in communities and classrooms*. Cambridge University Press.
- Hedgcock, J. S., & Ferris, D. R. (2009). *Teaching readers of English: Students, texts, and contexts*. Routledge.
- Hein, S. F. (2016). The New Materialism in Qualitative Inquiry: How Compatible Are the Philosophies of Barad and Deleuze? *Cultural Studies ↔ Critical Methodologies*, 16(2), 132–140.
- Hickey-Moody, A., & Malins, P. (Eds.). (2007). *Deleuzian encounters: Studies in contemporary social issues*. Palgrave Macmillan.
- Hirvela, A., & Du, Q. (2013). ‘Why am I paraphrasing?’: Undergraduate ESL writers’ engagement with source-based academic writing and reading. *Journal of English for Academic Purposes*, 12(2), 87–98.
- Hirvela, A. (2016). Academic reading to writing. In K. Hyland & P. Shaw (Eds.), *The Routledge handbook of English for academic purposes* (pp. 127–138). Routledge.
- Holland, E. W. (2013). *Deleuze and Guattari’s a thousand plateaus*. Bloomsbury.
- Honan, E. (2014). Disrupting the habit of interviewing. *Reconceptualizing Educational Research Methodology*, 5(1). <https://doi-org.proxy.bib.uottawa.ca/10.7577/term.929>
- Honan, E., & Bright, D. (2016). Writing a thesis differently. *International Journal of Qualitative Studies in Education*, 29(5), 731–743. <https://doi.org/10.1080/09518398.2016.1145280>
- Hornberger, N. H. (1989). Continua of biliteracy. *Review of Educational Research*, 59(3), 271–296. <https://doi.org/10.3102/00346543059003271>
- Horner, B. (2008). Afterword: Plagiarism, difference, and power. In R. M. Howard & A. E. Robillard (Eds.), *Pluralizing plagiarism* (pp. 171–178). Boynton/Cook Publishers.

- Høstaker, R. (2017). The rhizome, the net and the book. *Empedocles: European Journal for the Philosophy of Communication*, 8(2), 151–165. https://doi.org/10.1386/ejpc.8.2.151_1
- Howard, R. M. (1995). Plagiarisms, authorships, and the academic death penalty. *College English*, 57(7), 788–805.
- Howard, R. M. (2000). Sexuality, textuality: The cultural work of plagiarism. *College English*, 62(4), 473–491.
- Howard, R. M. (2015). Plagiarism in higher education: An academic literacies issue? Introduction. In T. Bretag (Ed.), *Handbook of academic integrity* (pp. 499–501). Springer.
- Howard, R. M., & Robillard, A. E. (2008). Introduction: Plagiarisms. In R. M. Howard & A. E. Robillard (Eds.), *Pluralizing plagiarism: Identities, contexts and pedagogies* (pp. 1–7). Boynton/Cook Publishing.
- Howard, R. M., Serviss, T., & Rodrigue, T. K. (2010). Writing from sources, writing from sentences. *Writing and Pedagogy*, 2(2), 177–192.
- Howard, R., & Watson, M. (2010). The scholarship of plagiarism: Where we've been, where we are, what's needed next. *Writing Program Administration*, 33(3), 116–124.
- Hrasky, S., & Kronenberg, D. (2011). Curriculum redesign as a faculty-centred approach to plagiarism reduction. *International Journal for Educational Integrity*, 7(2), 23–26.
- Hu, G., & Lei, J. (2012). Investigating Chinese university students' knowledge of and attitudes toward plagiarism from an integrated perspective. *Language Learning*, 62(3), 813–850.
- Hull, G., & Rose, M. (1989). Rethinking remediation: Toward a social-cognitive understanding of problematic reading and writing. *Written Communication*, 8, 139–154.
- Husain, F., Al-Shaibani, G., & Mahfoodh, O. (2017). Perceptions of and attitudes toward plagiarism and factors contributing to plagiarism: A review of studies. *Journal of Academic Ethics*, 15(2), 167–195. <https://doi.org/10.1007/s10805-017-9274-1>
- Hyland, F. (2001). Dealing with plagiarism when giving feedback. *ELT Journal*, 55(4), 375–381.
- Hyland, K. (2004). *Genre and second language writing*. University of Michigan Press.
- Hyland, K. (2010). Metadiscourse: Mapping interactions in academic writing. *Nordic Journal of English Studies*, 9(2), 125–143.
- Hyland, K. (2013). Second language writing: The manufacture of a social fact. *Journal of Second Language Writing*, 22(4), 426–427. <https://doi.org/10.1016/j.jslw.2013.08.001>
- Hyland, K. (2016a). Generic and specific EAP. In K. Hyland & P. Shaw (Eds.), *The Routledge handbook of English for academic purposes* (pp. 17–28). Routledge.

- Hyland, K. (2016b). *Teaching and researching writing* (3rd ed.). Routledge.
<https://doi.org/10.4324/9781315717203>
- Introna, L. (2014). *Towards a post-human intra-actional account of sociomaterial agency (and morality)*. In P. Kroes & P. P. Verbeek (Eds.), *The moral status of technical artefacts* (pp. 31–53). Springer.
- Introna, L. D. (2016). Algorithms, governance, and governmentality: On governing academic writing. *Science, Technology, & Human Values*, 41(1), 17–49.
- Introna, L. D., & Hayes, N. (2011). On sociomaterial imbrications: What plagiarism detection systems reveal and why it matters. *Information and Organization*, 21(2), 107–122.
- Ivanič, R. (1998). Writing and identity: The discursual construction of identity in academic writing. John Benjamins.
- Iyer, R. (2018). The rhizome of academic practice: Culturally and linguistically diverse students negotiating learning and belonging. In K. Strom, T. Mills & A. Ovens (Eds.), *Decentering the Researcher in Intimate Scholarship* (pp. 123–136). Emerald Publishing.
- Jackson, A. Y. (2013). Data-as machine: A Deleuzian becoming. In R. Coleman, & J. Ringrose (Eds.), *Deleuze and research methodologies* (pp. 111–124). Edinburgh University Press.
- Jackson, A., & Mazzei, L. (2013). Plugging one text into another: Thinking with theory in qualitative research. *Qualitative Inquiry*, 19(4), 261–271. <https://doi.org/10.1177/1077800412471510>
- Jakobs, E. M. (2003). Reproductive writing—writing from sources. *Journal of Pragmatics*, 35(4), 893–906.
- James, B. (2013). Researching student becoming in higher education. *Higher Education Research & Development: Alternative Methodologies in Higher Education*, 32(1), 109–121.
<https://doi.org/10.1080/07294360.2012.751089>
- Jamieson, S. (2008). One size does not fit all: Plagiarism across the curriculum. In R. M. Howard & A. E. Robillard (Eds.), *Pluralizing plagiarism* (pp. 77–91). Boynton/Cook Publishers.
- Jamieson, S. (2016). Is it plagiarism or patchwriting? Toward a nuanced definition. In T. Bretag (Ed.), *Handbook of Academic Integrity* (pp. 503–518). Springer.
- Jiang, J. (2016). Actor-network theory and digital literacy practices: An analysis on the “Actant-Pedagogy” for composition classrooms. *Journal of Global Literacies, Technologies, and Emerging Pedagogies*, 3(3), 516–532.
- Johnson, A., & Clerehan, R. (2005). A rhyme of one’s own: How ‘original’ do we expect students to be? *Journal of University Teaching and Learning Practice*, 2(3), 37–47.
- Johnson-Eilola, J., & Selber, S. (2007). Plagiarism, originality, assemblage. *Computers and Composition*, 24(4), 375–403. <https://doi.org/10.1016/j.compcom.2007.08.003>

- Jones, M., & Sheridan, L. (2015). Back translation: An emerging sophisticated cyber strategy to subvert advances in “digital age” plagiarism detection and prevention. *Assessment & Evaluation in Higher Education*, 40(5), 712–724. <https://doi.org/10.1080/02602938.2014.950553>
- Jones, R. H., & Hafner, C. A. (2012). Understanding digital literacies: A practical introduction. Routledge.
- Jordan, J. (2015). Material translingual ecologies. *College English*, 77(4), 364–364. <http://search.proquest.com/docview/1708516211/>
- Jordan, R. R. (1997). *English for academic purposes*. Cambridge University Press.
- Kalmbach, J. (2017). Beyond the object to the making of the object: Understanding the process of multimodal composition as assemblage. In K. Yancey & S. McElroy (Eds.), *Assembling Composition*. (pp. 60-80). Conference on College Composition and Communication of the National Council of Teachers of English.
- Kaplan, R. (1966). Cultural thought patterns in intercultural education. *Language Learning*, 16, 1–20.
- Kaposi, D., & Dell, P. (2012). Discourses of plagiarism: Moralism, proceduralism, developmental and inter-textual approaches. *British Journal of Sociology of Education*, 33(6), 813–830. <https://doi.org/10.1080/01425692.2012.686897>
- Kauffman, Y., & Young, M. (2015). Digital plagiarism: An experimental study of the effect of instructional goals and copy-and-paste affordance. *Computers & Education*, 83, 44–56. <https://doi.org/10.1016/j.compedu.2014.12.016>
- Keck, C. (2006). The use of paraphrase in summary writing: A comparison of L1 and L2 writers. *Journal of Second Language Writing*, 15(4), 261–278. <https://doi.org/10.1016/j.jslw.2006.09.006>
- Keller, D. (2013). *Chasing literacy: Reading and writing in an age of acceleration*. University Press of Colorado.
- Koro-Ljungberg, M. (2010). Validity, responsibility, and aporia. *Qualitative Inquiry*, 16(8), 603–610. <https://doi.org/10.1177/1077800410374034>
- Koro-Ljungberg, M. (2016). *Reconceptualizing qualitative research: Methodologies without methodology*. Sage.
- Koro-Ljungberg, M., Yendol-Hoppey, D., Smith, J. J., & Hayes, S. B. (2009). (E)pistemological awareness, instantiation of methods, and uninformed methodological ambiguity in qualitative research projects. *Educational Researcher*, 38(9), 687–699.
- Krejsler, B. J. (2016). Seize the opportunity to think differently! A Deleuzian approach to unleashing becomings in education. *Educational Philosophy and Theory*, 48(14), 1475–1485. <https://doi.org/10.1080/00131857.2016.1163247>

- Kristeva, J. (1980). The bounded text. In L. S. Roudiez (Ed.), *Desire in language: A semiotic approach to literature and art* (pp. 36–63). Columbia University Press.
- Kruger, F. J. (2015). *Mapping peace and violence in the TESOL classroom* [Doctoral dissertation, University of Pretoria]. Available at https://repository.up.ac.za/bitstream/handle/2263/52936/Kruger_Mapping_2015.pdf?sequence=1&isAllowed=y
- Kuhlthau, C. C. (1991). Inside the search process: Information seeking from the user's perspective. *Journal of the American Society for Information Science*, 42(5), 361–71.
- Kuhlthau, C. C., Heinstrom, J., & Todd, R. J. (2008). The 'information search process' revisited: Is the model still useful? *Information Research*, 13, 4. <http://www.informationr.net/ir/13-4/paper355.html>
- Kutz, E., Rhodes, W., Sutherland, S., & Zamel, V. (2011). Addressing plagiarism in a digital age. *Human Architecture: Journal of the Sociology of Self-Knowledge*, 9(3), 15–36.
- Landau, J., Druen, P., & Arcuri, J. (2002). Methods for helping students avoid plagiarism. *Teaching of Psychology*, 29(2), 112–115. https://doi.org/10.1207/S15328023TOP2902_06
- Lankshear, C., & Knobel, M. (2003). *New literacies: Changing knowledge and classroom learning*. Open University Press.
- Lantolf, J., & Poehner, M. (Eds.). (2008). *Sociocultural theory and the teaching of second languages*. Equinox.
- Lantolf, J., & Thorne, S. (2006). *Sociocultural theory and the genesis of second language development*. Oxford University Press.
- Lantolf, J. (2000). Second language learning as a mediated process. *Language Teaching*, 33, 79–96.
- Lather, P. (1993). Fertile obsession: Validity after poststructuralism. *Sociological Quarterly*, 34(4), 673–693.
- Lather, P. (2006). Paradigm proliferation is a good thing to think with: Teaching research in education as a wild profusion. *International Journal of Qualitative Studies in Education*, 1, 35–57. <https://doi.org/10.1080/09518390500450144>
- Lather, P. (2013). Methodology-21: What do we do in the afterward? *International Journal of Qualitative Studies in Education*, 26(6), 634–645.
- Lather, P. A., & St. Pierre, E. A. (2013). Post qualitative research. *International Journal of Qualitative Studies in Education*, 26, 629–633.

- Latour, B. (2005). *Reassembling the social: An introduction to actor-network theory*. Oxford University Press.
- Lave, J., & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*. Cambridge University Press.
- Law, J. (2004). *After method: Mess in social science research*. Routledge.
- Lea, M., & Street, B. (1998). Student writing in higher education: An academic literacies approach. *Studies in Higher Education*, 23(2), 157–72.
- Leander, K. M., & Rowe, D. W. (2006). Mapping literacy spaces in motion: A rhizomatic analysis of a classroom literacy performance. *Reading Research Quarterly*, 41(4), 428–460.
- Leask, B. (2006). Plagiarism, cultural diversity and metaphor—implications for academic staff development. *Assessment & Evaluation in Higher Education*, 31(2), 183–199. <https://doi.org/10.1080/02602930500262486>
- Lecercle, J. (2002). *Deleuze and Language*. Palgrave Macmillan.
- Leki, I., & Carson, J. (1997). Completely different worlds: EAP and the writing experiences of ESL students in university courses. *TESOL Quarterly*, 31(1), 39–69.
- Lensmire, T. J., & Beals, D. E. (1994). Appropriating others' words: Traces of literature and peer culture in a third-grader's writing. *Language in Society*, 23, 411–426.
- Lenters, K. (2014). Reassembling the literacy event in Shirley Brice Heath's "Ways with Words." In M. Prinsloo & C. Stroud (Eds.), *Educating for language and literacy diversity: Mobile selves* (pp. 153–172). Routledge.
- Leont'ev, A. N. (1981). The problem of activity in psychology. In J. V. Wertsch (Ed.), *The concept of activity in Soviet psychology* (pp. 37–71). M. E. Sharpe.
- Lessig, L. (2008). *Remix: Making art and commerce thrive in the hybrid economy*. Bloomsbury Academic. <https://doi.org/10.5040/9781849662505>
- Li, Y. (2012). Undergraduate students searching and reading Web sources for writing. *Educational Media International*, 49(3), 201–215.
- Li, Y., & Casanave, C. P. (2012). Two first-year students' strategies for writing from sources: Patchwriting or plagiarism? *Journal of Second Language Writing*, 21(2), 165–180.
- Lillis, T., & Scott, M. (2007). Defining academic literacies research: Issues of epistemology, ideology and strategy. *Journal of Applied Linguistics*, 4(1), 5–32.
- Lillis, T., & Tuck, J. (2016). Academic literacies. In K. Hyland & P. Shaw (Eds.), *The Routledge handbook of English for academic purposes* (pp. 30–43). Routledge.

- Lillis, T. (2003). Student writing as “academic literacies”: Drawing on Bakhtin to move from critique to design. *Language and Education*, 17(3), 192–207. <https://doi.org/10.1080/09500780308666848>
- Liu, G., Lin, V., Kou, X., & Wang, H. (2016). Best practices in L2 English source use pedagogy: A thematic review and synthesis of empirical studies. *Educational Research Review*, 19, 36–57. <https://doi.org/10.1016/j.edurev.2016.06.002>
- Lockwood, J. (2015). Writing assessment: Guest editorial. *Writing and Pedagogy*, 7(2/3), 187–195. <https://doi.org/10.1558/wap.v7i2-3.27788>
- MacDonald, R., & Carroll, J. (2006). Plagiarism—a complex issue requiring a holistic institutional approach. *Assessment & Evaluation in Higher Education*, 31(2), 233–245. <https://doi.org/10.1080/02602930500262536>
- MacLure, M. (2011). Qualitative inquiry: Where are the ruins? *Qualitative Inquiry*, 17(10), 997–1005.
- MacLure, M. (2013a). Researching without representation? Language and materiality in post-qualitative methodology. *International Journal of Qualitative Studies in Education*, 26, 658–667. <https://doi.org/10.1080/09518398.2013.788755>
- MacLure, M. (2013b). Classification or wonder? Coding as an analytic practice in qualitative research. In R. Coleman & J. Ringrose (Eds.), *Deleuze and Research Methodologies* (pp. 164–183). Edinburgh University Press.
- MacLure, M. (2016). The refrain of the a-grammatical child: Finding another language in/for qualitative research. *Cultural Studies ↔ Critical Methodologies*, 16(2), 173–182. <https://doi.org/10.1177/1532708616639333>
- Manchón, R. M., & Roca de Larios, J. (2007). On the temporal nature of planning in L1 and L2 composing. *Language Learning*, 27, 549–593.
- Marcus, S., & Beck, S. (2011). Faculty perceptions of plagiarism at Queensborough Community College. *Community & Junior College Libraries*, 17(2), 63–73.
- Marks, J. (2010). Materialism. In A. Parr (Ed.), *Deleuze dictionary* (pp. 158–160). Edinburgh University Press.
- Martin, A. D. (2018). Affective reverberations: The methodological excesses of a research assemblage. In K. Strom, T. Mills, & A. Ovens (Eds.), *Decentering the researcher in intimate scholarship: Critical posthuman methodological perspectives in education* (pp. 9–24). Emerald Publishing.
- Martin, A. D., & Kamberelis, G. (2013). Mapping not tracing: Qualitative educational research with political teeth. *International Journal of Qualitative Studies in Education*, 28, 668–679.

- Masny, D. (2009). Literacies as becoming. In D. Masny & D. R. Cole (Eds.), *Multiple literacies theory: A Deleuzian perspective* (pp. 13–31). Sense Publishers.
- Masny, D. (2010). Multiple literacies theory: How it functions, what it produces. *Perspectiva*, 28(2), 337–352. <https://doi.org/10.5007/2175-795X.2010v28n2p337>
- Masny, D. (2013a). Rhizoanalytic pathways in qualitative research. *Qualitative Inquiry*, 19(5), 339–348. <https://doi.org/10.1177/1077800413479559>
- Masny, D. (Ed.). (2013b). Cartographies of becoming in education: A Deleuze-Guattari perspective. Sense. <https://doi.org/10.1007/978-94-6209-170-2>
- Masny, D. (2014a). Disrupting ethnography through rhizoanalysis. *Qualitative Research in Education*, 3(3), 345–363. <https://doi.org/10.4771/qre.2014.51>
- Masny, D. (2014b). What is reading? In D. Masny & D. R. Cole (Eds.), *Mapping multiple literacies: An introduction to Deleuzian literacy studies* (p. 93–124). Bloomsbury.
- Masny, D. (2015). Problematizing qualitative educational research: Reading observations and interviews through rhizoanalysis and multiple literacies. *Reconceptualizing Educational Research Methodologies*, 6(1). Retrieved from <https://journals.hioa.no/index.php/term>
- Masny, D. (2016). Problematizing qualitative research: Reading a data assemblage with rhizoanalysis. *Qualitative Inquiry*, 22(8), 666–675. <https://doi.org/10.1177/1532708616636744>
- Masny, D. (2017). Rhizoanalysis as educational research. In M. A. Peters (Ed.), *Encyclopedia of educational philosophy and theory* (pp. 2043–2049). Springer.
- Masny, D. (2020). Becoming childhood nature: Experimenting a research assemblage. In A. Cutter-Mackenzie-Knowles, K. Malone, & E. Barratt Hacking (Eds.), *Research handbook on childhood nature* (pp. 241–258). Springer International Handbooks of Education.
- Massumi, B. (1987). Translators's foreword. In G. Deleuze & F. Guattari (Eds.), *A thousand plateaus* (pp. ix–xix). Athlone.
- Matsuda, P. K. (1999). Composition studies and ESL writing: A disciplinary division of labor. *College Composition and Communication*, 50(4), 699–721.
- May, T. (2005). *Gilles Deleuze: An introduction*. Cambridge University Press.
- Mazzei, L. A. (2013). A voice without organs: Interviewing in posthumanist research. *International Journal of Qualitative Studies in Education*, 26, 732–740.
- Mazzei, L. A., & Jackson, A. Y. (2012). Complicating voice in a refusal to let participants speak for themselves. *Qualitative Inquiry*, 18(9), 745–751.

- Mazzei, L. A., & Jackson, A. Y. (2017). Voice in the agentic assemblage. *Educational Philosophy and Theory*, 49(11), 1090–1098.
- McCabe, D. (2005). Cheating among college and university students: A North American perspective. *International Journal for Educational Integrity*, 1(1), 1–11.
- McCulloch, S. (2013). Investigating the reading-to-write processes and source use of L2 postgraduate students in real-life academic tasks: An exploratory study. *Journal of English for Academic Purposes*, 12(2), 136–147.
- McDonough, K. Crawford, W. J., & DeVleeschauwer, J. (2014). Summary writing in a Thai EFL university context. *Journal of Second Language Writing*, 24, 20–32.
- McQueen, H., & Shields, C. (2017). Where Facebook meets plagiarism: An investigation and an intervention. *Journal of Perspectives in Applied Academic Practice*, 5(3).
<https://doi.org/10.14297/jpaap.v5i3.260>
- Merriam-Webster. (2020). Become. <https://www.merriam-webster.com/dictionary/become>
- Mirow, M. C., & Shore, P. J. (1997). Plagiarism and textual ownership in the digital source environment. *Proteus*, 14(1), 41–43.
- Mphahlele, A., & McKenna, S. (2019). The use of Turnitin in the higher education sector: Decoding the myth. *Assessment & Evaluation in Higher Education*, 44(7), 1079–1089.
<https://doi.org/10.1080/02602938.2019.1573971>
- Nordstrom, S. N. (2015). A data assemblage. *International Review of Qualitative Research*, 8, 166–193.
- Nordstrom, S. N. (2018). Antimethodology: Postqualitative generative conventions. *Qualitative Inquiry*, 24(3), 215–226. <https://doi.org/10.1177/1077800417704469>
- Norton, B., & McKinney, C. (2011). An identity approach to second language acquisition. In Dwight Atkinson (Ed.), *Alternative approaches to second language acquisition* (pp. 73–94). Routledge.
- O'Neill, E. (2012). *The effect of online translators on L2 writing in French* [Doctoral dissertation, University of Illinois at Urbana-Champaign]. <http://search.proquest.com/docview/1447020851/>
- Oh, S. (2020). Second language learners' use of writing resources in writing assessment. *Language Assessment Quarterly*, 17(1), 60–84.
- Pecorari, D. (2003). Good and original: Plagiarism and patchwriting in academic second language writing. *Journal of Second Language Writing*, 12(4), 317–345.
- Pecorari, D. (2006). Visible and occluded citation features in postgraduate second-language writing. *English for Specific Purposes*, 25(1), 4–29.

- Pecorari, D. (2015). Plagiarism in second language writing: Is it time to close the case? *Journal of Second Language Writing*, 30, 94–99. <https://doi.org/10.1016/j.jslw.2015.08.003>.
- Pecorari, D. (2016). Writing from sources, plagiarism and textual borrowing. In R. M. Manchón & P. Matsuda (Eds.), *Handbook of second and foreign language writing* (pp. 329–348). De Gruyter Mouton.
- Pecorari, D., & Petrić, B. (2014). Plagiarism in second-language writing. *Language Teaching*, 47(3), 269–302. <https://doi.org/10.1017/S0261444814000056>.
- Pecorari, D., & Shaw, P. (2012). Types of student intertextuality and faculty attitudes. *Journal of Second Language Writing*, 21(2), 149–164.
- Pennycook, A. (1996). Borrowing others' words: Text, ownership, memory, and plagiarism. *TESOL*, 30(2), 201–230.
- Pennycook, A. (2007). The rotation gets thick. The constraints get thin: Creativity, recontextualization, and difference. *Applied Linguistics*, 28(4), 579–596. <https://doi.org/10.1093/applin/amm043>
- Pennycook, A. (2016). Reflecting on borrowed words. *TESOL Quarterly*, 50(2), 480–482. <https://doi.org/10.1002/tesq.294>
- Petric, B., & Harwood, N. (2013). Task requirements, task representation, and self-reported citation functions: An exploratory study of a successful L2 student's writing. *Journal of English for Academic Purposes*, 12(2), 110–124.
- Pickard, J. (2006). Staff and student attitudes to plagiarism at University College Northampton. *Assessment & Evaluation in Higher Education: Plagiarism: Prevention, Practice and Policy*, 31(2), 215–232. <https://doi.org/10.1080/02602930500262528>
- Pickering, A. (2001). Practice and posthumanism: Social theory and a history of agency. In T. R. Schatzki, K. K. Cetina, & E. von Savigny (Eds.), *The practice turn in contemporary theory* (pp. 163–174). Routledge.
- Pittam, G., Elander, J., Lusher, J., Fox, P., & Payne, N. (2009). Student beliefs and attitudes about authorial identity in academic writing. *Studies in Higher Education*, 34(2), 153–170.
- Plakans, L. (2008). Comparing composing processes in writing-only and reading-to-write test tasks. *Assessing Writing*, 13(2), 111–129. <https://doi.org/10.1016/j.asw.2008.07.001>.
- Plakans, L., & Gebril, A. (2012). A close investigation into source use in integrated second language writing tasks. *Assessing Writing*, 17(1), 18–34.
- Polio, C., & Shi, L. (2012). Perceptions and beliefs about textual appropriation and source use in second language writing. *Journal of Second Language Writing*, 21(2), 95–101.

- Porter, J. (1985). Intertextuality and the discourse community. *Rhetoric Review*, 5, 34–47.
- Prentice, F. M., & Kinden, C. E. (2018). Paraphrasing tools, language translation tools and plagiarism: An exploratory study. *International Journal for Educational Integrity*, 14(1)
<https://doi.org/10.1007/s40979-018-0036-7>
- Preston, J. (2015). Project(ing) literacy: Writing to assemblage in a postcomposition FYW classroom. *College Composition and Communication*, 67(1), 35–63.
- Purdue Online Writing Lab. (Nov. 15, 2017). *Avoiding plagiarism: Overview*.
https://owl.purdue.edu/owl/research_and_citation/using_research/avoiding_plagiarism/index.html
- Purdy, J. P. (2009). Anxiety and the archive: Understanding plagiarism detection services as digital archives. *Computers and Composition*, 26(2), 65–77.
- Radia, P., & Stapleton, P. (2008). Unconventional Internet genres and their impact on second language undergraduate students' writing process. *Internet and Higher Education*, 11(1), 9–17.
- Reid, A. (2017). Big-data assemblies: Composing's nonhuman ecology. In K. Yancey & S. McElroy, S. (Eds.), *Assembling Composition*. (pp. 26-41). Conference on College Composition and Communication of the National Council of Teachers of English.
- Richardson, L., & St. Pierre, E. A. (2005). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage handbook of qualitative research* (3rd ed., pp. 959–978). Sage.
- Risquez, A., O'Dwyer, M., & Ledwith, A. (2013). 'Thou shalt not plagiarise': From self-reported views to recognition and avoidance of plagiarism. *Assessment & Evaluation in Higher Education* 38(1), 34–43.
- Robillard, A. (2007). We won't get fooled again: On the absence of angry responses to plagiarism in composition studies. *College English*, 70(1), 10–31.
- Robillard, A. E. (2008). Situating plagiarism as a form of authorship: The politics of writing in a first-year writing course. In R. M. Howard & A. E. Robillard (Eds.), *Pluralizing plagiarism: Identities, contexts and pedagogies* (pp. 27–42). Boynton/Cook Publishing.
- Rogerson, A. M., & McCarthy, G. (2017). Using Internet based paraphrasing tools: Original work, patchwriting or facilitated plagiarism? *International Journal for Educational Integrity*, 13(1), 2.
<https://doi.org/10.1007/s40979-016-0013-y>
- Roig, M. (1997). Can undergraduate students determine whether text has been plagiarized? *The Psychological Record*, 47(1), 113–122.

- Roig, M. (1999). When college students' attempts at paraphrasing become instances of potential plagiarism. *Psychological Reports*, 84(3), 973–982. <https://doi.org/10.2466/PRO.84.3.973-982>
- Roig, M. (2001). Plagiarism and paraphrasing criteria of college and university professors. *Ethics and Behavior*, 11(3), 307–323.
- Roy, K. (2003). Teachers in nomadic spaces: Deleuze and curriculum. Peter Lang.
- Rudestam, K. E., & Newton, R. R. (2014). Surviving your dissertation: A comprehensive guide to content and process. Sage.
- Sandvik, N. (2010). The art of/in educational research: Assemblages at work. *Reconceptualizing Educational Research Methodology*, 1(1), 29–40.
- Savat, D. (2009). Introduction: Deleuze and new technology. In D. Savat & M. Poster (Eds.), *Deleuze and new technology* (pp. 1–14). Edinburgh University Press.
- Scheurich, J. J. (1997). *Research method in the postmodern*. The Falmer Press.
- Schmitt, D. (2005). Writing in the international classroom. In J. Carroll & J. Ryan (Eds.), *Teaching international students: Improving learning for all* (pp. 63–74). Routledge.
- Scollon, R. (1995). Plagiarism and ideology: Identity in intercultural discourse. *Language in Society*, 24(1), 1–28. <https://doi.org/10.1017/S0047404500018388>.
- Selfe, R., McKee, H. A., & DeVoss, D. N. (2009). *Technological ecologies and sustainability*. Utah State University Press/Computers and Composition Digital Press.
- Sellers, M. (2015). Working with (a) rhizoanalysis ... and ... working (with) a rhizoanalysis. *Complicity*, 12(1). <https://doi.org/10.29173/cmplct23166>
- Selwyn, N. (2008). “Not necessarily a bad thing ...”: A study of online plagiarism amongst undergraduate students. *Assessment and Evaluation in Higher Education*, 33(5), 465–479.
- Semetsky, I. (2004). The role of intuition in thinking and learning: Deleuze and the pragmatic legacy. *Educational Philosophy and Theory*, 36(4), 433–454. <https://doi.org/10.1111/j.1469-5812.2004.00079.x>
- Semetsky, I. (2006). *Deleuze, education and becoming*. Sense.
- Semetsky, I. (2007). Towards a semiotic theory of learning: Deleuze's philosophy and educational experience. *Semiotica*, 164, 197–214.
- Semetsky, I. (2010). Semiotics. In A. Parr (Ed.), *Deleuze dictionary* (pp. 243–245). Edinburgh University Press.
- Seror, J. (2013). Screen capture technology: A digital window into students' writing processes / Technologie de capture d'écran: une fenêtre numérique sur le processus d'écriture des

- étudiants. *Canadian Journal of Learning and Technology*, 39(3), 1.
<https://doi.org/10.21432/T28G6K>
- Shi, L. (2004). Textual borrowing in second-language writing. *Written Communication*, 21(2), 171–200.
<https://doi.org/10.1177/0741088303262846>
- Shi, L. (2006). Cultural backgrounds and textual appropriation. *Language Awareness*, 15(4), 264–282.
- Shi, L. (2012). Rewriting and paraphrasing source texts in second language writing. *Journal of Second Language Writing*, 21(2), 134–148.
- Silva, T. (1993). The distinct nature of second language writing: The ESL research and its implications. *TESOL Quarterly*, 27(4), 657–677.
- Silva, T. (1998). The author responds *TESOL Quarterly*, 32(2), 342–351.
- Sinclair, C. (2015). Students' perspectives on academic writing in the digital age. *TechTrends*, 59(1), 44–49. <https://doi.org/10.1007/s11528-014-0819-5>
- Skaar, H. (2015). Writing and pseudo-writing from Internet-based sources: Implications for learning and assessment. *Literacy*, 49(2), 69–76. <https://doi.org/10.1111/lit.12045>
- Spivey, N. (1990). Transforming texts: Constructive processes in reading and writing. *Written Communication*, 7, 256–287.
- St. Pierre, E. A. (1997). Circling the text: Nomadic writing practices. *Qualitative Inquiry*, 3(4), 403–417.
<https://doi.org/10.1177/107780049700300403>
- St. Pierre, E. A. (2000). The call for intelligibility in postmodern educational research. *Educational Researcher*, 29(5), 25–28.
- St. Pierre, E. A. (2011). Post qualitative research: The critique and the coming after. In N. K. Denzin & Y. S. Lincoln (Eds.), *SAGE Handbook of Qualitative Inquiry* (4th ed., pp. 611–635). Sage.
- St. Pierre, E. A. (2013). The posts continue: Becoming. *International Journal of Qualitative Studies in Education*, 26, 646–657.
- St. Pierre, E. A. (2014). A brief and personal history of post qualitative research: Toward “post inquiry.” *Journal of Curriculum Theorizing*, 30(2), 2–19.
- St. Pierre, E. A. (2015). Practices for the “new” in the new empiricisms, the new materialisms, and post qualitative inquiry. In N. Denzin & M. Giardina (Eds.), *Qualitative Inquiry and the Politics of Research* (pp. 75–95). Left Coast Press.
- St. Pierre, E. A. (2016). The empirical and the new empiricisms. *Cultural Studies ↔ Critical Methodologies*, 16(2), 111–124. <https://doi.org/10.1177/1532708616636147>

- St. Pierre, E. A. (2017). Deleuze and Guattari's language for new empirical inquiry. *Educational Philosophy and Theory*, 49(11), 1080–1089. <https://doi.org/10.1080/00131857.2016.1151761>
- Stagoll, C. (2010). Event. In A. Parr (Ed.), *The Deleuze dictionary* (2nd ed., pp. 89–91). Edinburgh University Press.
- Stapleton, P. (2005). Using the Web as a research source: Implications for L2 academic writing. *The Modern Language Journal*, 89(2), 177–189.
- Stapleton, P. (2010). Writing in an electronic age: A case study of L2 composing processes. *Journal of English for Academic Purposes*, 9, 295–307.
- Storch, N. (2009). The impact of studying in a second language (L2) medium university on the development of L2 writing. *Journal of Second Language Writing*, 18(2), 103–118. <https://doi.org/10.1016/j.jslw.2009.02.003>
- Street, B. (1984). *Literacy in theory and practice*. Cambridge University Press.
- Street, B. (1995). *Social literacies: Critical approaches to literacy in development, ethnography and education*. Longman.
- Strom, K. J. (2018). "That's not very Deleuzian": Thought on interrupting the exclusionary nature of "High Theory." *Educational Philosophy and Theory*, 50(1), 104–113.
- Strom, K. J., & Martin, A. D. (2017). *Becoming-teacher: A rhizomatic look at first-year teaching*. Springer.
- Stuhmcke, A., Booth, T., & Wangmann, J. (2016). The illusory dichotomy of plagiarism. *Assessment & Evaluation in Higher Education*, 41(7), 982–995. <https://doi.org/10.1080/02602938.2015.1053428>
- Surin, K. (2010). Micropolitics. In A. Parr (Ed.), *Deleuze dictionary* (pp. 164–166). Edinburgh University Press.
- Sutherland-Smith, W. (2005a). Pandora's box: Academic perceptions of student plagiarism in writing. *Journal of English for Academic Purposes*, 4(1), 83–95.
- Sutherland-Smith, W. (2005b). The tangled Web: Internet plagiarism and international students' academic writing. *Journal of Asian Pacific Communication*, 15(1), 15–29.
- Sutherland-Smith, W. (2008). *Plagiarism, the Internet and student writing: Improving academic integrity*. Routledge.
- Sutherland-Smith, W. (2011). Crime and punishment: An analysis of university plagiarism policies. *Semiotica*, 187, 127–139. <https://doi.org/10.1515/semi.2011.067>
- Swales, J. M. (1990). *Genre analysis*. Cambridge University Press.

- Taguchi, H. L. (2008). An 'ethics of resistance' challenges taken-for-granted ideas in Swedish early childhood education. *International Journal of Educational Research*, 47(5), 270–282.
- Taguchi, H. L. (2010). Rethinking pedagogical practices in early childhood education: A multidimensional approach to learning and inclusion. In N. Yelland (Ed.), *Contemporary perspectives on early childhood education* (pp. 14–32). Open University Press.
- Takayoshi, P. (2016). Methodological challenges to researching composing processes in new literacy context. *Literacy in Composition Studies*, 4(1), 1–23.
- Tang, G. M. (1997). Pocket electronic dictionaries for second language learning: Help of hindrance. *TESL Canada Journal*, 39–57.
- Taylor, C. (2017). Rethinking the empirical in higher education: Post-qualitative inquiry as a less comfortable social science. *International Journal of Research & Method in Education*, 40(3), 311–324. <https://doi.org/10.1080/1743727X.2016.1256984>
- Thompson, C. H. (2009). Plagiarism, intertextuality and emergent authorship in university students' academic writing. *PORTAL Journal of Multidisciplinary International Studies*, 6(1). <https://doi.org/10.5130/portal.v6i1.775>
- Thompson, C., Morton, J., & Storch, N. (2013). Where from, who, why, and how? A study of the use of sources by first year L2 university students. *Journal of English for Academic Purposes*, 12(2), 99–109.
- Tiessen, M. (2012). Actual & virtual. In R. Shields & M. Vallee (Eds.), *Demystifying Deleuze: An introductory assemblage of crucial concepts*. Red Quill Books.
- Toohy, K., Dagenais, D., Fodor, A., Hof, L., Nuñez, O., Singh, A., & Schulze, L. (2015). "That sounds sooooo": Entanglements of children, digital tools, and literacy practices. *TESOL Quarterly*, 49(3), 461–485.
- Unrau, N. J., & Alvermann, D. E. (2013). Literacies and their investigation through theories and models. In D. E. Alvermann, N. J. Unrau, & R. B. Ruddell (Eds.), *Theoretical models and processes of reading* (6th ed., pp. 47–90). International Reading Association.
- Usher, R. (1996). A critique of neglected epistemological assumptions of educational research. In D. Scott & R. Usher (Eds.), *Understanding educational research* (pp. 9–33). Routledge.
- Valentine, K. (2009). Plagiarism as literacy practice: Recognizing and rethinking ethical binaries. *College, Composition, and Communication*, 58(1), 89–109.
- Van Maanen, J. (2011). *Tales of the Field: On Writing Ethnography* (2nd ed.). University of Chicago Press.

- Villalva, K. E. (2006). Hidden literacies and inquiry approaches of bilingual high school writers. *Written Communication*, 23(1), 91–129.
- Voloshinov, V. N. (1973). *Marxism and the philosophy of language* (L. Matejka & I. R. Titunik, Trans.). Harvard Univ. Press.
- Vygotsky, L. (1978). *Mind in society: The development of higher psychological processes*. Harvard University Press.
- Vygotsky, L. (1987). *The collected works of L. S. Vygotsky* (R. Rieber & A. Carton, Eds. and Trans.). Plenum.
- Walker, C., & White, M. (2014). Police, design, plan and manage: Developing a framework for integrating staff roles and institutional policies into a plagiarism prevention strategy. *Journal of Higher Education Policy and Management*, 36(6), 674–687.
<https://doi.org/10.1080/1360080X.2014.957895>
- Walker, J. (2010). Measuring plagiarism: Researching what students do, not what they say they do. *Studies in Higher Education*, 35(1), 41–59. <https://doi.org/10.1080/03075070902912994>
- Ware, P., Kern, R., & Warschauer, M. (2018). The development of digital literacies. In R. Machon & P. Matsuda (Eds.), *Handbook of Second and Foreign Language Writing* (pp. 307–329). De Gruyter Mouton. <https://doi-org.proxy.bib.uottawa.ca/10.1515/9781614511335>
- Waterhouse, M. (2011). *Experiences of multiple literacies and peace: A rhizoanalysis of becoming in immigrant language classrooms* [Unpublished doctoral dissertation, University of Ottawa]. Retrieved from <http://hdl.handle.net/10393/19942>
- Weber-Wulff, D. (2016). Plagiarism detection software: Promises, pitfalls, and practices. In T. Bretag (Ed.), *Handbook of academic integrity* (pp. 625–638). Springer.
- Westman, S., & Bergmark, U. (2019). Re-considering the ontoepistemology of student engagement in higher education. *Educational Philosophy and Theory*, 51(8), 792–802.
<https://doi.org/10.1080/00131857.2018.1454309>
- Wette, R. (2010). Evaluating student learning in a university-level EAP unit on writing using sources. *Journal of Second Language Writing* 19(3), 158–177.
- Wette, R. (2017). L2 undergraduate students learning to write using sources: A trajectory of skill development. In J. Bitchener, N. Storch, & R. Wette (Eds.), *Teaching writing for academic purposes to multilingual students: Instructional approaches* (1st ed., pp. 99–112). Routledge
<https://doi.org/10.4324/9781315269665>

- Williams, B. (2018). *Literacy practices and perceptions of agency: Composing identities*. Routledge.
<https://doi.org/10.4324/9781315619095>
- Williamson, K., & McGregor, J. (2006). Information use and secondary school students: A model for understanding plagiarism. *Information Research*, 12(1).
<http://search.proquest.com/docview/57670813/>
- Wingate, U., & Tribble, C. (2012). The best of both worlds? Towards an English for academic purposes/academic literacies writing pedagogy. *Studies in Higher Education*, 37(4), 481–495.
<https://doi.org/10.1080/03075079.2010.525630>
- Wise, J. M. (2005). Assemblage. In C. J. Stivale (Ed.), *Gilles Deleuze: Key concepts* (pp. 77–88). McGill-Queen's University Press.
- Woessner, M. (2004). Beating the house: How inadequate penalties for cheating make plagiarism an excellent gamble. *Political Science and Politics*, 37(2), 313–320.
[https://doi.org/10.1017.S1049096504004287](https://doi.org/10.1017/S1049096504004287)
- Wrigley, S. (2019). Avoiding “de-plagiarism”: Exploring the affordances of handwriting in the essay-writing process. *Active Learning in Higher Education*, 20(2), 167–179.
<https://doi.org/10.1177/1469787417735611>
- Yancey, K., & McElroy, S. (2017). *Assembling composition*. Conference on College Composition and Communication of the National Council of Teachers of English.
- Yoon, C. (2016). Concordancers and dictionaries as problem-solving tools for ESL academic writing. *Language Learning & Technology*, 20(1), 209–229.
- Yorke, J., Lawson, K., & McMahon, G. (2009). Can we reliably determine intent in cases of plagiarism? *International Journal for Educational Integrity*, 5(2), 39–46.
- Zapata, A., Kuby, C. R., & Thiel, J. J. (2018). Encounters with writing: Becoming-with posthumanist ethics. *Journal of Literacy Research*, 50(4), 478–501. <https://doi.org/10.1177/1086296X18803707>
- Zhao, R., & Hirvela, A. (2015). Undergraduate ESL students' engagement in academic reading and writing in learning to write a synthesis paper. *Reading in a Foreign Language*, 27(2), 219–241.
- Zheng, B., & Warschauer, M. (2017). Epilogue: Second language writing in the age of computer-mediated communication. *Journal of Second Language Writing*, 36, 61–67.
<https://doi.org/10.1016/j.jslw.2017.05.014>
- Zwagerman, S. (2008). The scarlet P: Plagiarism, panopticism, and the rhetoric of academic integrity. *College Composition and Communication*, 59(4), 676–710.

Appendices

Appendix A: ESL 0400 Course Outline



Official Languages and Bilingualism Institute (OLBI)
Faculty of Arts
English Intensive Program (EIP)
 70 Laurier Avenue East, Room 101, Ottawa, Ontario K1N 6N5

ESL0400: Academic Bridging for Second Language Learners

Teaching Team: 9 hour: 6 hour: TA:	Course Schedule: Monday through Friday 8:30 to 11:30 am Monday 1:00 to 2:20 pm Tuesday 1:00 to 3:50 pm Wednesday 1:00 to 2:20 pm Holidays: *Office hours: After class or by appointment. You will be provided with a detailed weekly schedule that indicates your class times and locations.

Course Description

ESL0400 is an integrated four-skill course designed to improve students' overall competence in listening, speaking, reading, and writing. Vocabulary development, pronunciation, and grammar will also be addressed. Course activities will include pair work, small group and whole-class discussions, and communicative activities. Classroom instruction is 21 hours per week. Students are required to complete homework assignments and assessments to reinforce learning. Socio-cultural visits to local venues are an optional but recommended part of the course.

Program Learning Outcomes

- By the end of the English Intensive Program, students will be able to:
1. Apply listening, reading, speaking, and writing strategies and language knowledge to comprehend and communicate ideas effectively in an academic setting.
 2. Use a variety of study skills and educational resources to demonstrate academic readiness and learner autonomy.
 3. Apply critical thinking skills to interpret, evaluate, and analyze academic content from various disciplines.
 4. Use communicative skills to function effectively and confidently in groups.
 5. Demonstrate intercultural awareness and develop a sense of belonging in the university community by fostering social interactions and relationships with people from a variety of backgrounds.

Course Learning Outcomes ESL0400

By the end of this session students will be able to:

1. Identify main ideas, key words, important details, and implied meanings in authentic academic lectures and texts, and make logical inferences about abstract and complex academic subjects.
2. Demonstrate a high-intermediate level of language proficiency in writing and speaking.
3. Demonstrate an awareness of academic integrity and academic conventions in a Canadian university and be able to produce well-written or oral texts.
4. Write a short research paper or report (800-1000 words) incorporating the following skills:
 - a. Research a topic using a variety of valid sources and methods to collect information and data;
 - b. Cite and reference properly to avoid plagiarism;
 - c. Proofread for grammar, vocabulary, and reference errors.
5. Give an academic presentation incorporating the following skills:
 - a. Research a topic using a variety of valid sources and methods to collect information and data;
 - b. Prepare a well-organized and cohesive presentation;
 - c. Use appropriate pronunciation, fluency, and tone required;
 - d. Use interactive technology to create and deliver a well-structured presentation.
6. Actively collaborate with a group of peers to present a team project using the following skills:
 - a. Work with peers to divide and plan a project by dividing up tasks;
 - b. Work with peers to consolidate information and present it in either oral or written form.
7. Demonstrate academic readiness through the following skills:
 - a. Demonstrate self-awareness of strengths and weaknesses;
 - b. Utilize autonomous learning strategies such as time management techniques and study skills;
 - c. Possess a good understanding of academic expectations such as academic integrity, cultural norms and interactional competence;
 - d. Have a comprehensive knowledge of services, student clubs and organizations available on campus;
 - e. Have a firm grasp of the course website.

Textbooks and Required Materials

Textbooks

1. Zwier, L. & M. Vosters (2016) *University Success - Reading* (Transition Level). North York, ON: Pearson Education.
2. Cavage, C. (2016) *University Success - Oral Communication* (Transition Level). North York, ON: Pearson Education.

*Note: These books have been ordered at the **Agora** bookstore, 145 Besserer Street. You will be notified upon their arrival.

Other Material

- A 3-ring binder with dividers is required for class handouts
- Three-hole standard size lined paper, a notebook for vocabulary, pencils, and erasers
- English/English dictionary—recommended (e.g., *Oxford ESL Dictionary*)
- A USB flash drive

Evaluation

- Coursework (all teachers): 50%
- Midterm: 15%
- Final exam: 35%

N.B. Coursework includes tests, quizzes, in-class assignments, presentations, and homework.

To pass the course and enter undergraduate programs at the University of Ottawa, students require the following:

- a minimum final grade of 70%;
- a minimum grade of 70% on the final writing exam; and
- a minimum attendance of 85%.

Final writing exams for the bridging program are evaluated by Testing Services at the University of Ottawa. Based on the results of these exams, bridging students may not be permitted to enter undergraduate programs or be required to complete one or both of the following courses during their first year of undergraduate programs:

- a. ESL 2121: Reading and Writing Skills for Second Language Learners
- b. ESL 2361: Writing Skills for Second Language Learners: Advanced Level 1

Graduate students must contact advisors in their programs for information on bridging requirements.

Students must be in attendance for all midterm and final exams. Absences will only be excused for medical reasons and require a doctor's note. Travel is not considered to be an acceptable reason for missing an exam.

Attendance Policy

- As you are doubtlessly aware, attendance is expected in language courses at the Institute. A minimum of 85% attendance is required to pass a course in the EIP. The 15% of the hours students are allowed to miss include embassy and medical appointments, religious holidays, and illness.
- Attendance is counted from the first day of classes.

- Students are expected to arrive on time so as not to disturb the rest of the class. Students who arrive late should quietly take their seats without disrupting the lesson in progress.
- Students coming to class **any time after 8:30 / 13:00 (or arriving late after the break)** will be marked absent for 0.75 hours.
- Students may be excused for religious holidays recognized by the University of Ottawa. This day will not be counted as an absence. Students must advise their teachers **in a letter or by email** at least 1 week in advance.

Academic Standing

- Students who do not pass this level twice may not be permitted to register a third time

Other Expectations

- Students are expected to use only English in the classroom.
- Students are expected to turn off their cell phones during class sessions.
- Students are expected to spend up to two hours per day on homework assignments.
- Students are responsible for obtaining material they have missed.
- Late assignments will not normally be accepted. Unless they have valid reasons for lateness, students will lose marks or get a zero if they fail to submit homework assignments on time.
- Students will get a zero on every test they miss unless they contact the teacher to explain the reason for absence. For valid reasons only, make-up tests can be arranged.

Plagiarism

Academic dishonesty in any form is taken very seriously. The University defines plagiarism as: "...taking another person's words (written or spoken), ideas, theories, facts (that are not considered general knowledge), statistics, art work, etc., and passing them off as your own. Simply changing the language of the information you are using also constitutes plagiarism if you do not acknowledge your source." Plagiarism is a serious academic offence with serious consequences. You may lose the mark for the assignment or for the entire course. Students should familiarize themselves with the information at www.uottawa.ca/plagiarism.pdf and at the Academic Integrity Web Site.

Problem Resolution Policy

The goal of Second Language Intensive Programs is to create an environment that promotes academic, professional, cultural and personal growth. We are committed to providing you with an inclusive and harassment-free* learning environment.

When you have concerns about your learning environment, we take these very seriously. Therefore, we strongly encourage you to communicate with the teachers and staff at Second Language Intensive Programs if issues related to your grades, classroom experience, or personal life occur. Remember, we are here to help you.

The procedure for expressing concerns is as follows:

Step One: First, discuss the issue with your teachers. Most of the time teachers can help you resolve issues. Occasionally teachers will consult with the Program Manager or the Academic Services Coordinator when seeking solutions.

Stage Two: If after speaking with your teachers you still have concerns, discuss the issue with the Academic Services Coordinator. The Academic Services Coordinator will consult the Program Manager and/or teachers when seeking solutions.

Stage Three: If the issue is serious, the Program Manager and the Academic Services Coordinator will refer the case to the Director of the Official Languages Institute and/or various partners on campus. These include the following:

- Student Academic Success Service
- Access Service
- Sponsoring Agencies (if you are a sponsored student)
- Legal Services
- Protection Services

*In policy 67a, Prevention of Harassment and Discrimination, the University of Ottawa defines harassment as the following:

- Any behaviour that "intimidates, humiliates, undermines or dominates...by belittling, embarrassing, or demeaning... or involves the use of abusive or threatening language" is not tolerated.
- Any behaviour that creates a "poisoned environment", which means "a comment or conduct that creates a negative psychological and emotional environment for work or study" is not tolerated.

Second Language Intensive Programs will remove students from the program at any time should it be determined that their conduct towards teachers or other students constitutes harassment.

Sexual Violence: Support and Prevention

"The University of Ottawa does not tolerate any form of sexual violence. Sexual violence refers to any act of a sexual nature committed without consent, such as rape, sexual harassment or online harassment. The University, as well as student and employee associations, offers a full range of resources and services allowing members of our community to receive information and confidential assistance and providing for a procedure to report an incident or make a complaint. For more information, visit www.uOttawa.ca/sexual-violence-support-and-prevention."

Resources Available at OLBI

<http://www.olbi.uottawa.ca/julien-couture.php>

Multimedia activities, practice exercises and other reference documents (grammar books, dictionaries) are available at 70 Laurier Avenue East, Room 02.

Appendix B: Data Collection Technique, Procedures, and Objectives

Technique and Procedures	Objective
1) Classroom Observations Classroom observations would involve two components: 1a) First, I planned to observe the class during lessons related to the source-based essay. This includes instruction and review of citation and referencing practices to avoid plagiarism, introduction to the essay, prewriting strategies and topic selection, and lesson which focused on feedback on essay drafts. I would rely on cooperation from the instructor to be notified of when this content would be covered, and I would attend only on those specified dates. I would take field notes of the instruction as well as students' reactions, responses, and engagement with the material. I would also collect copies of any relevant material shared with the students. 1b) The second component of the class observation involved video-recording the student participants. This was a very delicate issue because it could compromise student participant confidentiality. The plan was to position a stationary camera to record the reactions/interactions between the three student participants during the lesson; however, this would have to be done without recording students that had not consented to participate in the study. Strategically, participants would be asked to sit together in a section of the room, and the camera would be facing that section; however, the camera's focus would be only on the participants. The length of observation and the recording would depend on the instructor, as the material may be covered in a shorter period (under 1 hour) or a longer period (2–3 hours).	The purpose of the classroom observations was to add another dimension to the student writers' experience. As such, the focus would be on student participants and not the instructor. The goal was not to document the lesson for the purpose of assessing the pedagogical quality and effectiveness of the instruction, nor was it to quantify the degree of transfer between class instruction with students' out-of-class writing practices and overall production. Classroom observation was to act as an entry point for interviews "to identify moments in the classroom that opened lines of flight in preparation for follow-up interviews with the research participants" (Krueger, 2016, p. 83). In the same respect, the video recordings would act as prompts for the student interviews; however, unlike the use of video recordings to elicit a type of "simulation recall" where participants comment on their thoughts, impressions, and intentions at the time of the recording, the objective here was to encourage the participants "to talk about thoughts, feelings and reactions in the moment as an immanent response" (Waterhouse, 2011a, p. 115). By connecting the recording to the present, new lines of movement within the student writers' assemblage may be made to explore connections and possible de/reterritorializations.

2a) Teacher Participant Interviews	
I planned to conduct four semi-structured audio-recorded interviews with the instructor at a location convenient to the participant (his/her office or the researcher's office). Interviews would be scheduled around specific stages of the source-based essay: Interview 1: It was anticipated that the instructor would have at least one lesson to review citation and referencing practices and plagiarism avoidance before introducing the essay. The first interview would be conducted after the plagiarism review class to discuss impressions, concerns, plans, strategies, and next steps that the instructor might have in relation to the essay assignment. Interview 2: The second interview would be conducted after observing the class in which the instructor introduced and assigned the essay. This interview would focus on any impressions, concerns, plans, strategies, and next steps the instructor might have regarding the assignment. Interview 3: The third interview would be scheduled after the classroom observation of feedback on the first draft of students' essays in order to discuss any impressions, concerns, plans, strategies, and next steps the instructor might have regarding the students' progress on the essay thus far. Interview 4: The last interview would be scheduled for the end of the semester after the teacher had returned the graded assignment to students to discuss any impressions, concerns, plans, strategies, and next steps now that the assignment had been completed.	Recognizing that the instructor is a critical force in student writers' assemblage, interviews would be conducted to explore how the instructor/instruction might be shaping the student writing. Consistent with the move away from representation and meaning, the protocol was not designed to uncover the instructors' intention for the assignment but rather for new connections and entry points to form. As such, the interview questions were carefully designed to emphasize movement and future possibility rather than meaning. For example, rather than asking the instructor, "Why is it important to teach students about plagiarism?" the question was rephrased as "What does teaching students about plagiarism do?" (as per Cummings, 2014). Orienting the interview questions away from instructor motivation, understanding, and experience was necessary so as not to default into subject-oriented interview questioning that probed for rationale and subjectivity.
2b) Student Participant Interviews	
I planned to conduct a series of six interviews with the student writers at different stages in their essay writing process. All interviews were audio-recorded and guided by semi-structured	Student interviews would be the main data source. The purpose of student interviews was to explore the connections, disruptions, and new lines of movement that occur between plagiarism

questions. Interviews were conducted in the EIP resource room. Student interviews were arranged as follows: Interview 1: The first interview would be scheduled approximately 1 week prior to the assignment of the source-based essay to obtain demographic information and to discuss students' prior and current experience with English academic writing and plagiarism. Interview 2: After the essay had been assigned, the second interview was conducted to discuss reactions, impressions, thoughts, concerns, plans, and academic writing strategies in response to the assignment. Interview 3: While the students were working on the essay, the third interview was conducted to discuss their experiences with searching, reading, and organizing their writing. Interview 4: The fourth interview was held once they had received initial feedback from the instructor to discuss reactions, strategies, and next steps. Interview 5: During the period of revising and preparing the final draft, the fifth interview was conducted to monitor progress. Interview 6: The final interview was scheduled once the assignment had been submitted.	and ICT as students produced a source-based essay. Because the actual act of researching, planning, and writing the source-based essay was an individual, solitary, and introspective practice, the interviews would be supplemented and guided by the other data sources. Moreover, though the interviews were associated with sequential "stages" in the writing process, the interview protocol was open to movement between "stages" from past to present to future possibilities, which was necessary to explore the relationality between surrounding but not directly related elements. Similar to the interview questions designed for the instructor protocol, the questions herein seek to explore the possible de/reterritorializations, affective connections, and transformations. In other words, the focus is on function and movement rather than meaning. For example, rather than asking the student, "Why did you choose that source?" the question is rephrased as "What led to this source being chosen?" and "What happened when you chose that source?" (as per Cummings, 2014). Therefore, the questions are not directed at students' thoughts and perceptions, but rather at what was happening, what happened to contribute to these events, and how these events might lead to subsequent happenings.
3) Screen capture and webcam audio/video recordings	
To examine how ICT functions in the student writers' assemblage, participants were asked to create screencast video-recordings using their webcams as they worked on their essays in the privacy of their home, or in the location that they chose (i.e., library, coffee-shop, etc.). Participants were asked to video-record all the time spent working on the essay, including researching sources, reading, taking notes, outlining, writing, and revising. To record their screens, they were required to download Screencast-O-Matic	As the focus of the study is on plagiarism, SLW, and ICT, it was critical to observe how the participants undertook the process of composing an academic essay. Screen capture software provides a behind-the-scenes view of the multiple and simultaneous literacy events involved in digitally mediated academic writing (Bhatt et al., 2013; Seror, 2013), allowing for a comprehensive and layered understanding that is grounded in actual moments of searching, reading, writing, and citing (Takayoshi, 2016). Screencast and webcam recordings are also necessary to observe the spatiotemporal

software. This software is free to download and known to be reliable and user-friendly. They were provided with guidelines on how to download and turn on their Screencast-O-Matic software and how to record and save their files.

While working on the essay, students were asked to keep their webcam microphones on to record their voices and a facial view of themselves while they worked on their essays. Participants were instructed to vocalize any actualizations, connections, thoughts, impression, or reflections. These instructions were provided in writing to the participants at the beginning of the study.

environment and the material, expressive, bodily, and affective forces that interact in the writing of the essay.

Indeed, these factors are often overlooked in humanist-oriented literacy research that focuses on either the written product and/or the cognitive process, leading to calls for a more ecological orientation toward writing research (Atkinson, 2014). Without due consideration of the affective, bodily, and material elements shaping the writing process, technological resources are framed as mere tools subject to human determinism (Gourlay, 2015). Questions of this nature might include, “What did you use this for?” and “What did you do with it?” rather than “What happened with this?” or “How did it function?”

Then, incorporating screencast data into the interviews was not done to entice recollection, interpretation, and meaning-making. Likewise, the purpose of vocalized actualizations—thoughts and comments expressed during writing—was not the same as think-dialogic meaning-making or the think-aloud protocol; it was not to achieve a deeper understanding so as to represent the thought process experienced in writing the essay.

Similar to the video-recorded classroom observations, the screencast recordings when plugged into the interviews allowed for the production of immanent responses and new lines of flight for the interview. Also, the screencast recordings, when plugged into the data analysis process, created new possibilities for engagement with the data and an additional layer in the role of ICT and plagiarism in the research assemblage.

Finally, it is also important to draw attention away from analysis that focuses on the textual products and intertextuality between the language and content in the source texts and the students’ own writing. Coding students’ intertextual practices is not the focus of this study, although recognizing patterns in students’ writing is important in addressing the research objective of what is produced. Evidence of (non)transgressive borrowing is not an end point. The question remains, what did this produce in

	the student/researcher/research assemblage now that this has been actualized?
4) Document Collection	
As the focus of this study is on plagiarism and ICT in SLW, it was critical to track the textual sources referred to in the production of the text. Documents, namely course materials, student notes, written drafts, and instructor feedback, and any printed source texts, were collected to analyze and map changes in what was produced during the writing sessions (see Appendix K). These materials were collected during the classroom observations and participant interviews.	As alluded to above, the purpose of document collection is not to perform textual analysis between source materials and students' writing to identify patterns of intertextuality or the presence of plagiarism. Likewise, documents and students' drafts were not used as evidence to map linear development through the writing process. Incorporating documents and students' drafts into the interview functions as prompts to guide the interviews and explore new connections. Likewise, in the data analysis stage, a constant self-reminder was needed to not search for obvious similarities or differences between documents looking for points of comparison but to explore immanent responses in interaction with the documents and all the other elements functioning within the assemblages.
5) Audio journaling	
To allow for spontaneous and unpredictable movements, student participants were invited to record any actualizations, connections, thoughts, impressions, or reflections on their phone or on a hand-held recording device provided by the researcher. See Appendix L for detailed instructions.	Recognizing that connections and actualizations of events and experiences that may relate to SLW, plagiarism, and ICT can occur spontaneously at any time and in any place, and as with the video-recorded observations and screencast recordings, the purpose is not to elicit simulated recall, but to explore and generate possibilities. Interview questions relating to the audio journaling might include, "Listening to the audio recording now, what comes to mind?" Again, I should be cautious to not default into posing interview questions aligned with constructivist/interpretivist paradigms, such as "Why did you make this recording?" and "When you say ... what do you mean?"
6) Research diary	
A research diary was used to document thoughts, impressions, disruptions (a) in preparation for data collection; (b) during classroom observations; (c) during interviews with instructors and students; and (d) after data collection, during data analysis and the preparation of the final report.	The purpose of the researcher diary is not to form a chronological narrative of events but to record impressions throughout the data collection process-affective connection between the elements. The research diary was vital in the data analysis stage, where connections between elements and events were explored.

Appendix C: Certificate of Ethics Approval

File Number: 04-16-28

Date (mm/dd/yyyy): 06/16/2016



Université d'Ottawa
Bureau d'éthique et d'intégrité de la recherche

University of Ottawa
Office of Research Ethics and Integrity

Certificate of Ethics Approval

Social Science and Humanities REB

Principal Investigator / Supervisor / Co-investigator(s) / Student(s)

<u>First Name</u>	<u>Last Name</u>	<u>Affiliation</u>	<u>Role</u>
Francis	Bangou	Education / Education	Supervisor
Eugenia	Vasilopoulos	Education / Education	Student Researcher

File Number: 04-16-28

Type of Project: PhD Thesis

Title: Researching plagiarism and technology in Second Language writing: "Becomings"

Approval Date (mm/dd/yyyy)

Expiry Date (mm/dd/yyyy)

06/16/2016

06/15/2017

Special Conditions / Comments:

N/A

Appendix D: Request for Organizational Participation

Université d'Ottawa | University of Ottawa

Request for Organizational Participation

Attn: Second Language Intensive Programs, English Intensive Program Manager
OLBI, Laurier Ave. Ottawa Ontario

RE: Request for Organizational Participation

Dear _____,

As a doctoral student at the University of Ottawa, faculty of Education, I am writing to inform your organization, the English Intensive Program in the Official Languages and Bilingualism Institute, of my doctoral research project entitled *Researching Plagiarism and Technology in Second Language Writing: 'Becomings'*.

Briefly, this study explores the intersection of plagiarism and technology as second language writers compose a source-based essay. Data collection focuses on the process of second language writers learning how to collect information from existing sources and incorporate it into their own compositions. I am seeking the volunteer participation of 1 teacher and 3 of his/her students over a 1 month period (maximum) during which the students are learning about, working on, and completing a source-based essay as a course requirement.

Teachers will be asked: (1) to participate in 4 interviews before, during, and after the students complete the assignment; and (2) to allow me to enter their classroom video record student observations of lessons, instruction, and feedback regarding this specific assignment. It is anticipated that there will be three lessons to observe: 1) review of citation practices and plagiarism avoidance; 2) assignment and explanation of the source-based essay; and 3) feedback on the first draft of the essay. The sequencing and length of each activity would be at the discretion of the instructor.

Student participants will be asked to: (1) participate in 6 interviews before, during, and after the students complete the assignment; and (2) be video recorded for the three activities/lesson described above; (3) maintain an audio journal in which they record their thoughts about the essay they are writing; (4) use screencast software to record their screen while they are working on their essay; (5) share all documents referred to in the production of their essay.

Faculté d'éducation
Faculty of Education
613-562-5804
1-800-860-8577
613-562-5963
education.uOttawa.ca
145 Jean-Jacques Lussier
Ottawa ON K1N 6N5
Canada



uOttawa

Further details in an abridged version of the thesis committee approved research proposal can be provided at your request.

As instructor class assignments and contact information are not publically available, I would kindly ask for you to forward the teacher recruitment letter to all Level 400 instructor. If a teacher expresses interest to participate in the study, I also ask for about 5 minutes of his/her class-time to invite students to participate as well. Instructor participation is contingent upon at least 3 of his/her students also volunteering to participate in the study.

I would also be happy to meet with you in person to discuss this research project. You may also address any concerns regarding this project to my thesis supervisor Dr. Francis Bangou at _____ or _____ Ext. _____

Thank you very much for your time and consideration of this project. I look forward to hearing from you soon.

Eugenia Vasilopoulos
Ph. D Candidate

Faculty of Education
Phone #: _____
Email: evasilop@uottawa.ca

Appendix E: Teacher Recruitment Form

Université d'Ottawa | University of Ottawa

Teacher Recruitment Form

RE: Request for Research Participants

Dear OLBI EIP Level 400 Teachers,

As a doctoral student at the University of Ottawa, faculty of Education, I am writing to invite your participation in my doctoral research project entitled *Researching Plagiarism and Technology in Second Language Writing: 'Becomings'*.

Briefly, this study explores the intersection of plagiarism and technology as second language writers compose a source-based essay. Data collection focuses on the process of second language writers learning how to collect information from existing sources and incorporate it into their own compositions. I am seeking the volunteer participation of 1 teacher and 3 of his/her students over a 1 month period (maximum) during which the students are learning about, working on, and completing a source-based essay as a course requirement. Teachers will be asked: (1) to participate in 4 interviews before, during, and after the students complete the assignment; and (2) to allow me to enter their classroom to conduct student observations for lessons, instruction, and feedback regarding this specific assignment. Further details in an abridged version of the thesis committee approved research proposal, can be provided at your request.

If you agree to participate, I would also ask for about 5 minutes of your class-time to invite students to participate as well. Note that your participation is contingent upon at least 3 of your students also volunteering to participate in the study.

If you are interested in participating or if you have any questions/concerns before agreeing to participate, please contact me directly at the contact info below on or before. If you wish, I would also be happy to meet with you in person. You may also address any concerns to my thesis supervisor Dr. Francis Bangou at _____ or _____.

Thank you very much for your time and consideration of this project. I look forward to hearing from you soon.

Eugenia Vasilopoulos

Ph. D Candidate

Faculty of Education

Phone #:

Email:

Faculté d'éducation
Faculty of Education

613-562-5804

1-800-860-8577

613-562-5963

education.uOttawa.ca

145 Jean-Jacques Lussier
Ottawa ON K1N 6N5
Canada



uOttawa

Appendix F: Student Recruitment Form

Université d'Ottawa | University of Ottawa

Student Research Participation Opportunity

You are invited to participate in the following research study done by Eugenia Vasilopoulos (Faculty of Education, University of Ottawa) as part of her doctoral research. She is looking for 3 volunteers for this class to participate in a one-month study.

The Research Study

The title of the study is *Researching Plagiarism and Technology in Second Language Writing: 'Becomings'*. It hopes to learn more about second language writing, plagiarism and technology. It seeks to understand how students as second language writers use technology to write English essays and how the threat of plagiarism affects how they write their essays.

What will participants have to do? How long will it take?

- Participants will be asked to participate in up to 6 audio recorded individual interviews to talk about your writing.
- Participants will be asked to download Screencast-O-Matic screen capture software onto their computers and use Screencast-O-Matic to record themselves working on their essays. They will also be asked to use their webcam to record themselves at the same time.
- Participants will be asked to submit the names of, and/or copies of paper documents that they referred to while composing the essay.
- Participants will be invited to use an audio journal to document their thought about writing this essay.
- Participants will be asked to sit together and be video recorded during 3 classes related to the preparation of this essay: 1) during the class lesson on citation and plagiarism review; 2) when the teacher assigns the essay; and 3) when the teacher gives feedback on the 1st draft of the essay.

Important Questions and Answers:

- If I begin the study, can I stop if I don't feel comfortable?

YES! Even if you agree to participate, you can stop your participation at any time if you feel uncomfortable.

- Does participation in this study affect my academic standing in any way?

Absolutely NOT! The researcher will not be evaluating your work.

Faculté d'éducation
Faculty of Education

613-562-5804

1-800-860-8577

613-562-5963

education.uOttawa.ca

145 Jean-Jacques Lussier
Ottawa ON K1N 6N5
Canada



- Will anyone see my face/picture from the recordings?

NO! Nobody except the researcher will see your face/image from the webcam recording. Your image will not be used in future conference proceedings or publications.

- Will anyone see my screenshot writing?

NO! Nobody will see what you are writing on the screen. What is on the screen will not be shared with your teacher or EIP administration. If your screen shot is used in future conference presentations/publications, nobody will know that it is yours because we will use a code name.

What do I get out of participating in this study?

You have the chance to:

- Become aware of your academic research, reading, and writing habits and strategies
- Be motivated to work on your assignment
- Practice your English oral communication skills
- Contribute to important research on English language learning and second language writing

If you want to participate in the study, please contact Gene before (enter date here)

NOTE: Only the first 3 students to reply will be able to participate in the study.

Thank you very much for your time and consideration of this project. I look forward to hearing from you soon.

Eugenia Vasilopoulos

Ph. D Candidate

Faculty of Education

Phone #:

Email: [REDACTED]@uottawa.ca

Appendix G: Teacher Consent Form

Université d'Ottawa | University of Ottawa

Teacher Consent Form

Title of the study: *Researching Plagiarism and Technology in Second Language Writing: 'Becomings'*

Name of researcher: Eugenia Vasilopoulos (Supervisor: Dr. Francis Bangou)

Faculty: Faculty of Education, University of Ottawa

Telephone Number: _____ **E-mail address:** _____

Supervisor: Dr. Francis Bangou

Faculty: Faculty of Education, University of Ottawa

Telephone number: _____ **E-mail address:** _____

Office address: _____

Invitation to Participate: I, _____, am invited to participate in the abovementioned research study conducted by Eugenia Vasilopoulos as part of her Ph.D. (Education) program. The study is supervised by Dr. Francis Bangou.

Purpose of the Study: The purpose of the research is to learn more about how international students as second language writers engage with technology in the composition of source-based academic essays. It seeks to understand how students use the internet and computer software to research, read, and write the ideas taken from other texts into their own words and how the threat of plagiarism impacts their final written product. By focusing on the process of writing and the process of plagiarism avoidance, this study may inform pedagogies within ESL/EAP writing instruction in academic bridging programs.

Participation: I understand that my participation is contingent on at least 3 of my students also being willing and able to participate. I will be asked to allow the researcher to enter my classroom three times in a one month period to observe the students (who will be responsible for giving their own consent to being observed) response to instruction on citation practices, the assignment of the essay, and feedback on the first draft of their essays. I understand that the length of the observations will vary depending on my instruction, and I understand that the each observation will not exceed 3 hours. I also understand that while the focus of the observation is on the student, it is likely that my voice and possibly my image will be recorded on the video.

Faculté d'éducation
Faculty of Education

613-562-5804

1-800-860-8577

613-562-5963

education.uOttawa.ca

145 Jean-Jacques Lussier
Ottawa ON K1N 6N5
Canada



uOttawa

I will also be asked to participate in four audio recorded one-on-one interviews with the researcher, each lasting approximately 30 minutes-1 hour, to talk about my experiences with plagiarism in teaching academic writing to second language writers. We will talk about relevant issues to plagiarism and academic writing in this course, and the importance of specific activities and instruction that are part of the observation sessions (see previous paragraph). Interviews will take place in the OLBI Teachers Resource Room and will be scheduled at a time convenient for me either before or after my regular classes.

I am aware that excerpts from my interviews and classroom observations may be used in future academic conferences and publications. For this reason, I will be invited to review transcripts of my interviews for accuracy. If requested, transcripts will be sent via email to the email address that I provide, and I am aware that there will be no additional security measures; thus making my transcript available in the unlikely event of an email security breach.

Risks: My participation in this study will entail reflecting upon my own teaching practices and this may be difficult or cause me to feel emotionally upset. I have received assurances from the researcher that I am in no way obligated to talk about these experiences. I have also received assurances that my participation in the study in no way affects my employment record or status and the purpose of the study is not to evaluate the teacher nor the EIP program itself.

Benefits: My participation in this study will offer me opportunities to critically reflect on my own teaching practice which may lead to useful insights that will enrich my practice. Furthermore, my participation will contribute to informing academic writing and anti-plagiarism pedagogy.

Confidentiality and anonymity: I have received assurance from the researcher that the information I will share will remain strictly confidential and will be used only for the purpose of preparing the researcher's doctoral dissertation. For all subsequent public presentations or publications, my confidentiality will be protected as I will remain anonymous. My anonymity will be protected in the following manner: I will be referred to only by my self-selected pseudonym (a 'fake' name). Furthermore, the specifics of my class will be obscured by using a

researcher-assigned pseudonym for the class and it will be identified as a "Level 410". I am aware that my complete anonymity cannot be guaranteed. Because of the nature of the research design, my colleagues and students will be aware that I have participated in the study. Because only one teacher will be participating, it may be possible for others to guess my identity in the presentation of the study results even with the careful use of pseudonyms. However, the risks associated with this are minimal and every effort will be made on the part of the researcher to remove or alter all elements of my data that might clearly identify me.

Conservation of data: The data collected (audio recorded interviews) will be kept in a secure manner, locked in filing cabinets in the supervisor's office (Dr. Francis Bangou), for a period of 10 years.

Compensation: No compensation will be offered.

Voluntary Participation: I am under no obligation to participate and if I choose to participate, I can withdraw from the study at any time and/or refuse to answer any questions, without suffering any negative consequences. If I choose to withdraw, all data gathered until the time of withdrawal will not be used if I request that it not be used, and I also have the right to ask for the destruction of my data.

Acceptance: I, _____, agree to participate in the above research study conducted by Eugenia Vasilopoulos of the Faculty of Education at the University of Ottawa which is under the supervision of Dr. Francis Bangou.

If I have any questions about the study, I may contact the researcher or her supervisor at the phone numbers of E-mail listed above. If I have any questions regarding the ethical conduct of this study, I may contact the Protocol Officer for Ethics in Research, University of Ottawa, , Tel: _____ E-mail: _____

There are two copies of the consent form, one of which is mine to keep.

Participant's signature: _____ Date: _____

Researcher's signature: _____ Date: _____

Appendix H: Student Consent Form

Université d'Ottawa | University of Ottawa

Student Consent Form

Title of the study: *Researching Plagiarism and Technology in Second Language Writing: 'Becomings'.*

Name of researcher: Eugenia Vasilopoulos (Supervisor: Dr. Francis Bangou)

Faculty: Faculty of Education, University of Ottawa

Telephone Number:

E-mail address:

Supervisor: Dr. Francis Bangou

Faculty: Faculty of Education, University of Ottawa

Telephone number:

E-mail address:

Office address:

Invitation to Participate: I, _____, am invited to participate in the abovementioned research study conducted by Eugenia Vasilopoulos as part of her Ph.D. (Education) program. The study is supervised by Dr. Francis Bangou.

Purpose of the Study: The purpose of the research is to learn more about how international students as second language writers engage with technology in the composition of source-based academic essays. It seeks to understand how students use the internet and computer software to research, read, and write the ideas taken from other texts in their own words and how the threat of plagiarism impacts their final written product. By focusing on the process of writing and the process of plagiarism avoidance, this study may usefully inform ESL/EAP writing instruction in academic bridging programs.

Participation: Over a one month period I will take part in a variety of activities as follows:

- I will be observed and video-recorded as I participate in my regular EIP classroom activities on three occasions related to the source-based essay (first, in the lesson on citation and plagiarism review; second, when the essay is assigned; and third, when I receive feedback from the teacher on the essay). In these observations, I will be asked to sit together with the other participants for the video-recording.
- I will keep an audio journal and record my thoughts and ideas related to writing this essay. I am free to make entries when ideas come to mind and can make as many, or as few, entries as I like.

Faculté d'éducation
Faculty of Education

613-562-5804

1-800-860-8577

613-562-5963

education.uOttawa.ca

145 Jean-Jacques Lussier
Ottawa ON K1N 6N5
Canada



- I will use my webcam on my personal computer to record myself while I work on my essay. I will also download, install and use the screen cast software, Screencast-O-Matic to record my screen while I am working on my essay on my personal computer. I will save and upload my screen recording and send them to the researcher after I have finished my writing session. I can have as many screen recorded writing sessions as I need and the length of each writing session is up to me. Also, if I feel that the screen and/or webcam recordings are interfering with my ability to work on the essay, I can take a break from filming or stop filming altogether and discontinue this method of data collection.
- Finally, I will have one-on-one audio recorded interviews with the researcher up to 6 times during the one-month period to talk about the class lessons regarding the writing assignment, my video recorded screen casts, and my overall experience and progress in writing the essay. Each interview may be as short as 20 minutes or as long as one-hour. The interviews will be held outside of class time in the OLB student resource center.
- In these one-on-one interviews, I will provide the text materials that I have used to write the essay.

I am aware that excerpts from my interviews and classroom observations may be used in future academic conferences and publications. For this reason, I will be invited to review transcripts of my interviews for accuracy. If requested, transcripts will be sent via email to the email address that I provide, and I am aware that there will be no additional security measures thus making my transcript vulnerable in the unlikely event of an email security breach.

Risks: My participation in this study will entail reflecting upon my own English language skills, specifically academic searching, reading, and writing practices. It may entail me reflecting on experiences with plagiarism and this may be difficult or cause me to feel uncomfortable. I am aware that the researcher has provided information on counselling resources that I may contact if necessary. These resources include the University of Ottawa, Student Academic Success Service, Counseling and Coaching (613-562-5200) and the Good to Talk hotline (1-866-925-5454) which offers telephone counseling to post-secondary students. Furthermore, recording myself and my screen as I work on a source-based essay may also make me feel uncomfortable because I am used to doing

this in privacy. However, I have received assurances that my participation in the study in no way affects my academic record in the EIP program and that the purpose of the study is not to evaluate my English language skills or how I research, read, and write an academic paper. Furthermore, I have been reassured that my screencast video will only be seen by the research team, and excerpts used in future academic conferences or publications will use my self-selected pseudonym (a 'fake' name) so nobody will know that it is mine. Images of me obtained through class observations and webcam recordings will not be disclosed to anyone but the research team. Finally, if I choose to have my transcripts emailed for my review, despite email account password security and the security of password protected documents, the researcher cannot protect against the unlikely event of an email security breach (hacking) that could compromise my anonymity.

Benefits: My participation in this study will offer me opportunities to:

- 1) Become aware of my research, reading, and writing skills and how I search for, and use sources to write an academic essay.
- 2) Motivate me to think deeply about my writing habits and make me more committed to working on this assignment.
- 3) Meaningfully practice my English oral communication skills.
- 4) Contribute to important research on English language learning and second language writing.

Confidentiality and anonymity: I have received assurance from the researcher that the information I will share will remain strictly confidential and will be used only for the purpose of preparing the researcher's doctoral dissertation. For all subsequent public presentations or publications, my confidentiality will be protected as I will remain anonymous. My anonymity will be protected in the following manner: I will be referred to only by my self-selected pseudonym (a 'fake' name). Furthermore, the specifics of my class will be obscured by using a researcher-assigned pseudonym for the class and it will be identified as a "Level 410". I am aware that my complete anonymity cannot be guaranteed. Because of the nature of the research design, my classmates will be aware that I have participated in the study because of the in class observations. I have been reassured that my image will not be shown so to protect my anonymity. However, it may be possible for others to guess my identity in the presentation

of the study results even with the careful use of pseudonyms. The risks associated with this are minimal and every effort will be made on the part of the research to remove or alter all elements of my data that might clearly identify me.

Conservation of data: The data collected (audio recorded interviews) will be kept in a secure manner, locked in filing cabinets in the supervisor's office (Dr. Francis Bangou), for a period of 10 years.

Compensation: No compensation will be offered.

Voluntary Participation: I am under no obligation to participate and if I choose to participate, I can withdraw from the study at any time and/or refuse to answer any questions, without suffering any negative consequences. If I choose to withdraw, individual data gathered until the time of withdrawal will not be used if I request that it not be used (interviews, journal recordings, screencast recordings, document collection), and I also have the right to ask for the destruction of my data with the exception of class observations that would include other participants that have not elected to withdraw.

Acceptance: I, _____, agree to participate in the above research study conducted by Eugenia Vasilopoulos of the Faculty of Education at the University of Ottawa which is under the supervision of Dr. Francis Bangou.

If I have any questions about the study, I may contact the researcher or her supervisor at the phone numbers or E-mail listed above. If I have any questions regarding the ethical conduct of this study, I may contact the Protocol Officer for Ethics in Research, University of Ottawa, . Tel: _____ E-mail: _____

There are two copies of the consent form, one of which is mine to keep.

Participant's signature: _____ Date: _____

Researcher's signature: _____ Date: _____

Appendix I: Student Interview Schedule

1. Approximately 1 week prior to the assignment of the source-based essay. It is anticipated that students will have a lesson to review plagiarism and referencing in academic writing. The purpose of this interview is to discuss students' understanding of plagiarism and experiences with plagiarism in academic writing.
2. When the essay is assigned to discuss approaches to and strategies for writing the essay.
3. During the period when the student participants are writing the essay to monitor the students' progress.
4. Upon receiving feedback on a first draft from the instructor to discuss reactions and strategies to improve the assignment.
5. During the period of revising the draft to monitor progress toward completing the assignment.
6. Upon submitting the essay and receiving final assessment of the essay to reflect on the essay and how it was written.

Appendix J: Student Interview Guide

Interview 1 (After the in-class plagiarism review to discuss background in academic writing and experiences/knowledge of plagiarism)

1. Can you tell me a bit about yourself?
2. Can you tell me about your academic background and your experience with English academic writing?
3. How do you approach source-based academic writing? Have you ever written an essay where you have had to reference, source, and cite material before?
4. How does the threat of plagiarism affect how you write an academic essay?
5. Have you (directly or indirectly) or any of your fellow classmates (directly or indirectly), either in Canada or in your previous learning experience, had any encounters with plagiarism?
6. How do you feel about your participation in this research project so far?
7. Is there anything you would like to ask me about your participation in this research, or about the research project itself?
8. Would you like to tell me anything else regarding your participation in this research, or about the research project itself?

Debriefing: Once the recording device has been turned off

1. Is there anything that you would like to add or tell me now that I have turned the recording device off?
2. (If yes) Without directly quoting you on this, if necessary, can I summarize these comments and make reference to them in the production of this research project?

Interview 2 (Shortly after the essay has been assigned to discuss how the student will approach the essay)

1. How will you prepare for this assignment?
2. How do the assignment requirements (i.e., length of the assignment, number of sources required, deadline for submission, evaluation rubric) affect how you will prepare for and complete the assignment?
3. Can you tell me the steps you will take to complete this assignment?
4. Have you selected a topic? How will you select a topic?
5. How do you think the topic will affect how you write the essay?
6. Have you conducted a search for relevant material?
7. How will you search for material to include in your essay?
8. What resources will you use to search for these materials? How do you think these method/resources/process will affect the production of your assignment?
9. What are some of the challenges you expect to face in writing this essay?
10. What are some of the positive aspects you expect to experience while writing this essay?
11. Where do you plan on working on this assignment?
12. How do you think working on your assignment in this location will affect the production of your assignment?
13. How long do you think it will take to complete this assignment?
14. Do you have a study schedule? What does this schedule look like?

15. Are you concerned about plagiarism in your writing?
16. How do you plan to deal with the threat of plagiarism while writing your essay?
17. For this study, we are asking that you record any spontaneous thoughts, feelings, connections, and reflections that may have occurred during the time you are thinking about and working on your essay. Because these thoughts, feelings, connections, reflections, and reactions may be spontaneous, we ask that you use your cellphone to record so as not to forget. For example, you might be watching TV and see a particular commercial that makes you think of your essay. You can record this event and the thoughts that it triggers. Would you be OK with using your cellphone to record these spontaneous thoughts?
18. For this study, we also ask that you use Screencast-O-Matic to record yourself and your screen while you work on your essay. Are you familiar with this software? Would you be OK using this software to record yourself?
19. How do you feel about your participation in this research project so far?
20. Is there anything you would like to ask me about your participation in this research, or about the research project itself?
21. Would you like to tell me anything else regarding your participation in this research, or about the research project itself?

Debriefing: Once the recording device has been turned off

1. Is there anything that you would like to add or tell me now that I have turned the recording device off?
2. (If yes) Without directly quoting you on this, if necessary, can I summarize these comments and make reference to them in the production of this research project?

Interview 3 (During the process of writing the essay)

1. How is your essay progressing so far?
2. What have you done so far towards completing your essay?
3. Can you describe the process so far?
4. What did you do first, second, third, ...?
5. Is there anything that you would like to mention about your progress so far?
6. Were there any parts that were particularly challenging? Why?
7. Were there any parts that were particularly enjoyable, interesting, easy? Why?
8. How have the topic, assignment requirements, resources used for writing the assignment, etc. affected your writing?
9. How does the threat of plagiarism affect the way you approach this assignment?
10. Did other things, events, thoughts, or feelings affect your writing of this essay so far? Can you explain how?
11. In watching your Screencast-O-Matic video recording, I found some sections interesting. Can I show you a section of your video that I found interesting? Can you tell me what is happening in this video?
12. Have there been any spontaneous moments that triggered thoughts on your essay, academic writing, and/or plagiarism?
13. Did you use other materials aside from the material accessed on your computer and recorded on Screencast-O-Matic in the production of your essay?
14. How do you feel about your participation in this research project so far?

15. Is there anything you would like to ask me about your participation in this research, or about the research project itself?
16. Would you like to tell me anything else regarding your participation in this research, or about the research project itself?

Debriefing: Once the recording device has been turned off

1. Is there anything that you would like to add or tell me now that I have turned the recording device off?
2. (If yes) Without directly quoting you on this, if necessary, can I summarize these comments and make reference to them in the production of this research project?

Interview 4 (After receiving feedback on their first draft of the essay)

1. How did you feel about the first draft that you submitted?
2. Did your feelings change after receiving feedback from your instructor?
3. What feedback did the instructor provide?
4. What will you do as a result of this feedback?
5. How do you think this feedback will affect how you revise your essay?
6. Are there any other events, issues, or factors that you think have affected the production of your first draft?
7. Are there any other events, issues, or factors that you think will affect the revision process of your first draft?
8. How do you feel about your participation in this research project so far?
9. Is there anything you would like to ask me about your participation in this research, or about the research project itself?
10. Would you like to tell me anything else regarding your participation in this research, or about the research project itself?

Debriefing: Once the recording device has been turned off

1. Is there anything that you would like to add or tell me now that I have turned the recording device off?
2. (If yes) Without directly quoting you on this, if necessary, can I summarize these comments and make reference to them in the production of this research project?

Interview 5 (During the process of revising the essay)

1. How are your revisions progressing so far?
2. What have you done so far towards revising your essay?
3. Can you describe the process so far?
4. What did you do first, second, third, ...?
5. Is there anything that you would like to mention about the progress in your revisions so far?
6. Were there any parts that were particularly challenging? Why?
7. Were there any parts that were particularly enjoyable, interesting, easy? Why?
8. Did other things, events, thoughts, or feelings affect your revising of this essay so far? Can you explain how?

9. In watching your Screencast-O-Matic video recording, I found some sections interesting. Can I show you a section of your video that I found interesting? Can you tell me what is happening in this video?
10. Have there been any spontaneous moments that triggered thoughts on your essay, academic writing, and/or plagiarism?
11. Did you use other materials aside from the material accessed on your computer and recorded on Screencast-O-Matic in the production of your essay?
12. How do you feel about your participation in this research project so far?
13. Is there anything you would like to ask me about your participation in this research, or about the research project itself?
14. Would you like to tell me anything else regarding your participation in this research, or about the research project itself?

Debriefing: Once the recording device has been turned off

1. Is there anything that you would like to add or tell me now that I have turned the recording device off?
2. (If yes) Without directly quoting you on this, if necessary, can I summarize these comments and make reference to them in the production of this research project?

Interview 6 (Upon receiving the final grade on the essay)

1. How did you respond to the instructor's evaluation of your final paper?
2. What do you think this essay writing experience has done to you as a student writer?
3. Is there anything that you found particularly interesting, challenging, enjoyable, or important in writing this paper?
4. Do you feel prepared to write academic essays for your disciplinary major?
5. How have these experiences of writing the essay and participating in this research affected you as a student writer?
6. Do you feel confident that you can avoid the label of plagiarism in your future academic writing?
7. How do you feel about your participation in this research project so far?
8. Is there anything you would like to ask me about your participation in this research, or about the research project itself?
9. Would you like to tell me anything else regarding your participation in this research, or about the research project itself?

Debriefing: Once the recording device has been turned off

1. Is there anything that you would like to add or tell me now that I have turned the recording device off?
2. (If yes) Without directly quoting you on this, if necessary, can I summarize these comments and make reference to them in the production of this research project?

Appendix K: Screencast-O-Matic and Webcam Guide

When you plan on working on your assignment, please turn on the screen saving software, your web camera, and the audio. It is important that all the time spent working on the assignment is recorded with the screencast software. The length of time you spend working on your assignment and how you spend that time is not part of your grade for the assignment. You will not be marked on this. In other words, if you decide to start working on the assignment and turn on the screencast but then change your mind and decide to stop working on the assignment, you can turn off the screencast. When you decide to return to working the assignment, then you can turn the screencast back on. Do not worry about the length of time. You may spend 3 hours on the assignment, working on it 30 minutes at a time over the course of 3 weeks, or you may spend 15 hours straight. Try to work on this assignment the way you would normally complete a course assignment irrespective of the video and screen recording. However, while you are working on the assignment, feel free to speak aloud and say what you are thinking. For example, you may read something interesting and say, "This is a very interesting idea." Likewise, you may speak to yourself as you write, saying the words as you type them on the keyboard. Please feel comfortable to work the way you normally do.

Finally, please make sure that you are alone when you are filming. If others are present and may be recorded on the webcam or screencast, these individuals should be made aware they are being filmed, and/or please stop recording.

Instructions:

Once you have turned on the screen saving software, webcam, and audio:

1. Begin the recording by saying your name, the date, and the location where you are working.
2. Briefly explain what you plan to work on during this writing session (e.g., I plan to search for some information, read some articles, and take notes).
3. At the end of your writing session, make sure to save the file and email the file to the researcher.

Thank you very much for participating. Happy writing.

Appendix L: Audio Journaling Guide

You will be asked to record your thoughts regarding this specific assignment and/or academic writing, and plagiarism in general. These thoughts may happen anywhere, so to record your spontaneous thoughts, you can use audio recording software on your cellphone or the handheld tape recorder provided. When you have a thought and would like to record it, please remember to include the time and place that you are having this thought, or had this thought, and the time and place where you are recording this thought. Please save all audio files and share them with the researcher at your next interview.

Appendix M: Teacher Interview Schedule

1. Approximately one week before the essay was assigned after the lesson on plagiarism to discuss students' understanding of plagiarism and the teacher's expectations for the essay.
2. Upon explaining and assigning the source-based essay to the students to discuss how factors were considered in designing the assignment.
3. Upon giving students feedback on the first draft of their essay to discuss the teacher's response to students' writing and potential concerns of plagiarism.
4. Upon giving students the final assessment of their essay to discuss students' performance and any concerns of plagiarism.

Appendix N: Teacher Interview Guide

Interview 1 (After classroom observation of lesson on plagiarism)

1. Can you tell me a bit about yourself?
2. Describe your teaching experience. How long have you been teaching EAP? How long have you been teaching at OLBI?
3. Could you briefly describe your EIP class (level, student demographics, curriculum)?
4. What are some of the learning objectives/plans for this class specifically in relation to plagiarism and academic writing?
5. What do you think providing the course outline including the notice of academic integrity does to the class and the students?
6. How did the students respond to the material on plagiarism in class today? Is this typical in your experience of teaching SLW and referencing?
7. How did their response affect your instruction and your future instruction with this class?
8. What happens when students are confronted with plagiarism?
9. What does the threat of plagiarism do to how you teach the essay writing aspect of your course?
10. Is there anything else you would like to tell me about your experience as it relates to teaching EAP to SLW, specifically intertextuality and plagiarism?
11. How do you feel about your participation in this research project so far?
12. Is there anything you would like to ask me about your participation in this research, or about the research project itself?
13. Would you like to tell me anything else regarding your participation in this research, or about the research project itself?

Debriefing: Once the recording device has been turned off

1. Is there anything that you would like to add or tell me now that I have turned the recording device off?
2. (If yes) Without directly quoting you on this, if necessary, can I summarize these comments and make reference to them in the production of this research project?

Interview 2 (After assigning the essay—if in a separate class than the citation lesson/review)

1. What led you to assign this particular essay topic, structure, and requirements?
2. What are some of the learning objectives that you anticipate this essay will address?
3. How did you structure this essay assignment to meet those learning objectives?
4. How did the students' responses or reactions in class to the essay assignment impact how you will approach giving feedback on their first draft?
5. Is there anything else you would like to add regarding the assignment of the essay as it relates to the threat of plagiarism and the use of ICT?
6. How do you feel about your participation in this research project so far?
7. Is there anything you would like to ask me about your participation in this research, or about the research project itself?
8. Would you like to tell me anything else regarding your participation in this research, or about the research project itself?

Debriefing: Once the recording device has been turned off

1. Is there anything that you would like to add or tell me now that I have turned the recording device off?
2. (If yes) Without directly quoting you on this, if necessary, can I summarize these comments and make reference to them in the production of this research project?

Interview 3 (After the classroom observation of first draft—students going over teacher's feedback)

1. How do you think you (as an instructor/evaluator) responded to their first drafts of their assignment?
2. How do you think they responded to your feedback?
3. How did their response to your feedback affect your class today?
4. What do you think you will do/should do next in terms of instruction and the writing assignment?
5. How do you feel about your participation in this research project so far?
6. Is there anything you would like to ask me about your participation in this research, or about the research project itself?
7. Would you like to tell me anything else regarding your participation in this research, or about the research project itself?

Debriefing: Once the recording device has been turned off

1. Is there anything that you would like to add or tell me now that I have turned the recording device off?
2. (If yes) Without directly quoting you on this, if necessary, can I summarize these comments and make reference to them in the production of this research project?

Interview 4 (After teacher has returned graded assignment to students)

1. How did the students perform on their assignment?
2. How did you respond to assignments submitted by the students?
3. How did you approach grading the assignments?
4. How do the rules surrounding plagiarism affect how you approach grading the assignments?
5. How does your experience teaching SLW in EAP programs affect how you approach grading the assignments?
6. How do you feel about your participation in this research project so far?
7. Is there anything you would like to ask me about your participation in this research, or about the research project itself?
8. Would you like to tell me anything else regarding your participation in this research, or about the research project itself?

Debriefing: Once the recording device has been turned off

1. Is there anything that you would like to add or tell me now that I have turned the recording device off?
2. (If yes) Without directly quoting you on this, if necessary, can I summarize these comments and make reference to them in the production of this research project?

Appendix O: Student Mappings

