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Aesthetic Reading: Struggling Students Sensing Their Way to Academic Success

Cheryl Hogue Smith

ABSTRACT: This article proposes to extend the revised transactional theory of reading that I introduced to JBW readers in 2012. That revised theory, building on Rosenblatt's distinction between efferent and aesthetic reading, described a third reading stance I named "deferent" to designate the tendency of struggling student readers to defer their interpretations of texts to classmates or teachers deemed to have superior skill or authority. This new essay proposes a fourth, "anesthetic" stance of reading that focuses on counterproductive emotions struggling readers and writers feel that cause them to adopt a deferent stance of reading. This article also examines the dispositions necessary for successful reading and writing events, explores ways in which struggling readers distort those dispositions when reading deferently and anesthetically, and describes an instructional strategy that invites students to aesthetically experience texts in order to avoid the deferent and anesthetic stances. The article concludes with sample writing/reflections from a single case study that is representative of students at Kingsborough Community College and that demonstrates how students can learn to navigate Rosenblatt's efferent-aesthetic continuum.

KEYWORDS: basic writers; fear of failure; reading and writing connection; struggling readers; transactional theory of reading

A few years ago, I expanded upon Louise Rosenblatt's transactional theory of reading to account for problems many struggling readers encounter when they read difficult texts.¹ In that article, I demonstrated how and why students often approach texts passively rather than actively, decoding words but rarely negotiating and creating meaning with them, and argued that when students *do* read actively, they often read to search for "right" answers they have learned reside in texts, often through prior test-prep experiences that reward "correct" answers. I determined that when this mining of texts for "right" answers becomes students' primary purpose for reading, they

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render themselves incapable of transacting with and/or experiencing a text with sufficient interpretive insight.

For readers unfamiliar with the earlier article, let me step back and explain. To begin with, Rosenblatt believes that “every reading act is an event, or a transaction” between a reader and a text, both of which are “two fixed entities acting on one another” that create “two aspects of a total dynamic situation” (“Transactional” 1063). Rosenblatt asserts that when readers transact with a text, they adopt one of two possible purposes—or what she calls “stances”—for reading: the “efferent” or the “aesthetic.” The efferent stance deals more with “the cognitive, the referential, the factual, the analytic, the logical, the quantitative aspects of meaning,” while the aesthetic stance deals more with “the sensuous, the affective, the emotive, the qualitative” (1068). According to Rosenblatt, when readers read efferently, they read texts in order to extract information—like dates in a history text or directions in a user manual—or to pay attention to the rhetorical form or the logic or structure of an argument, and they purposefully “narrow” their “focus of attention” to find specific information (“On the Aesthetic” 23). On the other hand, when readers read aesthetically, they allow their minds and sensibilities to open and experience their transaction with the text both cognitively and affectively (23). Rosenblatt is careful to explain that texts themselves are neither efferent nor aesthetic; instead, readers choose a predominant stance based upon how they think the texts need to be read and adjust their stance as circumstances warrant (“Transactional” 1066-1069). That is, she states, “Stance . . . provides the guiding orientation toward activating particular elements of consciousness” whereby readers choose an initial stance, become “alert to cues” during their reading process, and shift their predominant focus from one stance to the other, effectively gliding along an efferent-aesthetic continuum, upon which “perhaps most” readings “fall nearer the center of the continuum” (1068-1069).

This “consciousness” of the “cues” that act as a “guiding orientation” for any reading helps readers move back and forth between the two stances on the efferent-aesthetic continuum, depending on the signals their metacognitive monitors emit. Without question this maneuvering between stances assumes a fairly sophisticated level of metacognitive awareness on the part of readers, the kind of awareness that Rosenblatt suggests *successful* readers are capable of acting upon when meaning breaks down between the reader and the text, adjusting their readings based upon a “complex, nonlinear, recursive, self-correcting transaction” with a text (1064). Thus, when readers are *successful* at navigating the efferent-aesthetic continuum, they can

both extract information from and experience a text. For example, readers of Shakespeare's *Julius Caesar* can learn about the downfall of the Roman Republic and the rise of the Roman Empire while simultaneously engaging in the heartbreaking drama of the play. But what about *struggling* readers who get lost in—or perhaps never engage in—such a navigation?

To answer this question, and to explain why it's important to do so, let me again revisit the last time I wrote about Rosenblatt's stances, when I posited a *tertium quid*—a third position that is neither efferent nor aesthetic, but is instead a distorted version of the efferent stance that I called the “deferent” stance to describe the very act of students narrowing their focus so they concentrate merely on finding “correct” answers that may not be there for them to find. And when they can't find those “correct” answers, they often adopt a deferent stance of reading and defer their interpretations to those whom they believe are the smartest in the room or to teachers whom they believe are there to provide all the answers. As Robert Probst explains it, students often think that “meaning comes to be something they have to find, or worse, that someone will provide for them, rather than something they must make and take responsibility for” (41). In addition, struggling readers often struggle with complex texts because they internalize the negative feelings associated with frustration and confusion—an internalization I have described as a distorted aesthetic stance and labeled the “anesthetic” stance. In this article, I want to more fully address the anesthetic stance—a stance I will now call a *quartium quid*—and argue that without engaging authentically in aesthetic reading, students are unlikely to find their transactions with difficult texts productive occasions for any kind of legitimate learning.

Contrasted Sets of Reading Events

Readers who adopt an anesthetic stance do so at the expense of the aesthetic stance, turning reading into an emotionally numbing prospect because they anticipate a disheartening outcome and often quit (or wish to quit) at the first sign of difficulty. They regularly turn an intellectual challenge into an emotionally defeating one by *anesthetizing the productive emotions* they might rationally feel when confronting confusion in texts, instead suffering only counterproductive emotions when they interpret their confusion as a sign that they are incapable of understanding. Consequently (and unfortunately), when students struggle unproductively with confusing texts and experience and defer to feelings of inadequacy, inferiority, and imminent failure, the anesthetic (rather than the aesthetic) stance becomes “the

guiding orientation toward activating particular elements of consciousness” (Rosenblatt 1068) in a deferent-anesthetic causal pairing. Correspondingly, just as the deferent and anesthetic stances are each distortions of their efferent and aesthetic counterparts, so, too, are deferent-anesthetic reading events distorted versions of efferent-aesthetic reading events (as I’ll demonstrate momentarily). The distorted deferent-anesthetic reading set then becomes very much like the mirror universe *Star Trek* fans will recognize as the evil opposite of its productive and beneficial—good—counterpart. (See “Mirror, Mirror.”) By more fully fleshing out these two counterparts—and by recognizing the need to eliminate one of them—I hope to show readers of this article (1) how the *quartium quid*—the anesthetic stance—can prevent struggling readers from adopting the aesthetic stance that is crucial to their academic success and (2) what kind of instructional help might rescue such readers.

Efferent-Aesthetic Reading Events

In order to better understand the danger of the deferent-anesthetic causal pair, it might be useful to first examine the relationship between the efferent and aesthetic stances and to further investigate the efferent-aesthetic continuum. It’s hard to ignore the interdependent relationship between the efferent and aesthetic stances. Just like the interdependent relationship between remora fish and sharks, where each creature depends on the other for its survival,² the efferent and aesthetic stances share a symbiotic mutualism in that a reader’s adoption of one is enriched by—and is in many ways necessary for—the adoption of the other. That is, for readers to fully engage with a text, they need to both acquire information from and experience it. Such symbiotic mutualism is key to successful reading and proficient readers.

To explain this further, I turn to Sheridan Blau’s work about reading difficult literary texts, work that builds on Rosenblatt’s transactional model. According to Blau, the most successful readers are those “who, in encounters with difficult texts, demonstrate a particular set of attributes or *dispositions* . . . that expert adult readers characteristically exhibit and readily recognize as the discipline and behaviors of the most accomplished student readers” (210, my emphasis). Blau calls these *dispositions* the “dimensions of performative literacy,” which are comprised of seven traits: “(1) capacity for sustained, focused attention, (2) willingness to suspend closure, (3) willingness to take risks, (4) tolerance for failure, (5) tolerance for ambiguity, paradox, and uncertainty (6) intellectual generosity and fallibilism, [and] (7) metacognitive awareness” (211). When students are able to exhibit these performative

literacy traits, they are able “to perform as autonomous, engaged readers of difficult texts at any level of education” (210), and I would add that for readers to exhibit these traits, they must read both efferently and aesthetically as they glide across the efferent-aesthetic continuum, depending upon their metacognitive monitors for cues as to which stance is at what point more appropriate.

It’s certainly not a stretch to tie Blau’s performative literacy traits to Rosenblatt’s continuum because most of the performative literacy traits logically correlate with either the cognitive aspects of the efferent stance or the affective elements of the aesthetic stance. Specifically, in my reading of Blau, “capacity for sustained, focused attention,” “willingness to suspend closure,” and “intellectual generosity and fallibilism” fall at the efferent end of the continuum since they are largely states of mind or capacities in the cognitive domain that fall within the control of the will, while another three—“willingness to take risks,” “tolerance for failure,” and “tolerance for ambiguity, paradox, and uncertainty”—fall nearer the aesthetic end of the continuum since they all represent states of being that reside more in the affective or aesthetic domain than in the cognitive. Blau’s last performative literacy trait, “metacognitive awareness,” might be said to reside between the efferent and aesthetic poles or to require equal measures of affective and cognitive consciousness, enabling readers to activate whatever capacities of mind and feeling are appropriate as the reader reads the cues that direct attention across the efferent-aesthetic continuum. In my view, the performative literacy traits taken together may be said to provide a working definition of active reading: The first six traits are what readers *put into* their reading as they purposefully engage with texts while working through any frustration and confusion, while the seventh allows them to do so. In this sense, highly competent readers may be said to read “afferently” (a *quintus quid?*), not the opposite of efferently, but in a way that represents the combination of efferent and aesthetic reading, which is to say that when readers are reading afferently, they are metacognitively directing their minds and emotions *towards* the reading, while they are simultaneously extracting information from (reading efferently) and experiencing (reading aesthetically) texts. Hence, it is the metacognitive *afferent* reading that allows readers to effectively glide across the efferent-aesthetic continuum, alternating between the efferent and aesthetic stances as needed, with the reading event perhaps, as Rosenblatt says, falling near the middle of the continuum (1068).

This is not to say that a reading event can’t fall close to either extreme on the continuum. Certainly successful readers read at the far efferent end of

the continuum when they mine texts for facts and/or answers, deliberately anesthetizing themselves during the kind of reading that allows them to cram for tests that, say, ask for names or dates or places, without immersing themselves in the aesthetics that texts offer. And certainly readers can fall at the extreme aesthetic end of the continuum when they are so emotionally engaged with a text that their emotions take over the reading event, as when readers encounter particularly moving lines of poetry or powerful moments or scenes in a novel. Typically, neither of these extremes is dysfunctional for readers who are also capable of reading events that fall somewhere in the middle of the efferent-aesthetic continuum, but reading at the extreme ends of the continuum ignores the interdependent relationship between the two stances that allows for the richest learning to take place.

Deferent-Anesthetic Reading Events

However, again, what about struggling readers who get lost in—or perhaps never engage in—such a navigation across the efferent-aesthetic continuum? When struggling readers encounter difficult texts and begin to feel the frustration and confusion that naturally arise in transactions with difficult texts, those readers can experience their frustration and confusion not as natural feelings that must be experienced in the course of meeting a difficult challenge, but as feelings that are evidence of their own insufficiency as readers and their identity as inferior or failing students. Often, when I have taught complicated texts, students will come into class having given up on the reading. When I ask why they didn't read, they say, "I'm not smart enough for this reading" or "I gave up after the first paragraph" or, in one instance, "Why can't you just tell us what we are supposed to know?" In such circumstances when students struggle with difficult texts, they tend to anaesthetize themselves to the feelings of frustration and confusion that arise when reading—emotions readers naturally experience that are healthy signs of learning—and what remains are the familiar feelings of inferiority that come from a history of "failure," feelings that interpret healthy emotions as signs of inadequacy and that convince students of their imminent failure. Such "failure" then causes students to defer to others. Unfortunately, because the deferent stance is inextricably tied to the anesthetic stance, readers who find themselves in this cyclical trap see little hope of escaping it. To this end, struggling readers only hear the loud echoes that say they aren't smart enough or good enough to understand a text, instead of experiencing a text with an unfettered affect that would allow them to listen to the

metacognitive whispers that could otherwise help them identify problems within the text and then figure out how to address those problems. In this sense, the relationship between the two stances is hardly interdependent. Instead, the deferent and anesthetic stances form a codependent relationship whereby the anesthetic stance acts as an abusive force by *causing* the deferent stance, by *creating* the emotionally destructive and abusive internal relationship readers experience when their fear of failure or conviction of imminent failure guides their reading events. (See Figure 1.)

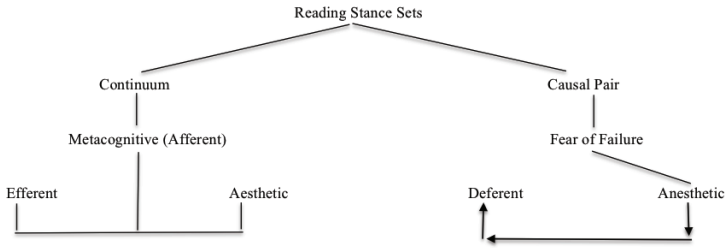


Figure 1. Contrasted Sets of Reading Stances

In addition, the anesthetic stance can cause readers to make academically destructive choices that disable the traits underlying Blau’s performative literacy or entail the exercise of his traits in distorted ways. That is to say, struggling readers have the ability to exercise the traits defining performative literacy, but they often do so in ways that sabotage rather than enable learning. For example, readers who adopt deferent and anesthetic stances often show a capacity for “sustained and focused attention,” but employ it counterproductively when they listen carefully in class to find in the thinking of other students the one “correct” interpretation of a text that they then choose to adopt. Also, because struggling readers often lack sufficient vocabulary, cultural knowledge, and background information, they find much that they don’t understand even at the literal level in the texts typically assigned in college and accept their condition of only half understanding what they read. In that sense, many struggling readers show their capacity to “tolerate ambiguity and uncertainty” without showing any concomitant sense of responsibility for trying to resolve their uncertainties or figure out how to disambiguate what confuses them. For such students, “paradoxes” seem the norm because often when they *do* interpret texts and others’ interpretations run counter to their own, they deliberately and perfunctorily defer to those other interpretations. In fact, because of their acceptance

of ambiguity, paradox, and uncertainty, they are more than happy to be “intellectually generous,” believing in and deferring to others’ interpretations rather than their own. Similarly, it’s actually their distrust in their own capacity as readers and in their own interpretations that accounts for their “willingness to suspend closure” when they read, knowing they will hear the “correct” interpretation when they get to class. By extension, then, they certainly have no problem “believing in their own fallibilism” and deferring to others. Sadly, more than anything, they have developed a “tolerance for failure” in that they expect it to happen, yet they continue on in spite of it. Hence, when such students continue to come to class and endure their feelings of marginality and inferiority, they may be said to exhibit a “willingness to take risks” in the sense that they continue to engage in academic work that they feel unqualified to master. Fortunately, however, this “willingness to take risks” also suggests that they possess the grit and determination that might enable them to escape the deferent-anesthetic causal pairing because it demonstrates their resolve to at least continue to participate in difficult reading events—even if they think they will fail.³

At this point, I should explain that I recognize not all “deferring” of interpretations happens because of the anesthetic stance. That is, some readers rationally and healthily defer to other’s interpretations, but they defer to reason, not emotion. This is the process by which readers readily discover the value of their own interpretations to the interpretations of others—including the value of alternative interpretations—then revisit and alter and revise their own interpretations as they engage with others in conversation about the same text. It is the process wherein readers depend on others to help them in their own understanding of texts, just as they will help others. One example of when readers healthily defer to others is when students, for whatever reason, misread a text. This is best described in Glynda Hull and Mike Rose’s discussion of a Trinidadian/Jamaican student’s logical “misreading” of a poem. Robert, who doesn’t understand the middle-class use of the word “shack” in a poem because a “shack” from his parents’ homelands isn’t a hovel, interprets the poem in such a way that Rose classifies it as a clear misreading of the text. We have all misread texts because, like Robert, we lack some piece of relevant cultural information, but we are usually happy to discover our mistake and correct our reading, constructing a more comprehensive and internally consistent interpretation of the text. But students who defer *because* of the anesthetic stance have difficulty participating in the constructive conversations that allow readers to make the healthy choice to defer to others.

I also recognize that the problem of deferring because of the anesthetic stance is not limited to the assigned texts students must read and then write about: They must also learn how to avoid the deferent-anesthetic causal pair when they write, specifically when they are revising, when writing is more about reading than it is about writing. As I have said before, “You can never outwrite your reading ability” (“Diving”), and never is this more true than during the revision stage. Krista De Castella, Don Byrne, and Martin Covington would call some writers and readers who adopt deferent and anesthetic stances “failure acceptors,” who feel “dejection and loss of hope” and fail because they expect to, a failure that often results in an “*apparent* indifference to academic tasks and their overall disengagement from school” (864, my emphasis). But these students are hardly indifferent, as is evidenced by the degree to which they internalize their fear. Based upon my own experience with students who could be classified as “failure acceptors,” they are the students we lose from our classes after their submitted papers are returned to them with low grades that they see as “proof” of their incompetence. It’s one thing for students to believe they misunderstood or misread or are incapable of understanding the texts of others, but it’s quite another thing—a more hurtful, raw, and painful thing—to believe that any criticisms of their writing is evidence that *they* are deficient, not just their writing. And those feelings of deficiency can trigger the feelings of inadequacy and fear of failure that accompanies the deferent-anesthetic causal pair. Until deferent-anesthetic readers/revisers understand that writing is a process that requires time, effort, some measure of failure, and a general faith they’ll get through it, they will continue to agonize through most revising events.

These contrasted sets of reading stances provide a framework that can help instructors better understand the various ways in which their students experience reading and revising events, especially when it comes to those struggling students who get trapped in deferent-anesthetic reading events. Since the deferent-anesthetic causal pair poses several dangers, the best way to help students avoid it is to obliterate it; this way, students will no longer have it as an option. But how do instructors obliterate the only kind of reading event many struggling students have ever known? One trick is to discover the fatal weakness of the deferent-anesthetic causal pair—which, unsurprisingly, I believe is the anesthetic stance—and destroy it. Picture this: In *Star Wars: Episode IV—A New Hope*, Luke Skywalker completely destroyed the massive Death Star after shooting the thermal exhaust port, which happened to be the Death Star’s fatal weakness. In much the same way, the anesthetic stance is the deferent-anesthetic causal pair’s weakness. So if instructors can

destroy the anesthetic stance for their students, the entire deferent-anesthetic causal pair collapses, leaving students with only the efferent-aesthetic continuum in its wake. The question, then, becomes how instructors can help struggling students free themselves from the anesthetic stance so they can learn to trust in their own abilities as interpreters of texts—both of others and of their own making. The best way I have found to free students from the anesthetic stance is by developing a curriculum that will ensure they have an academic victory with the aesthetic stance instead.

Obliterating the Deferent-Anesthetic Causal Pair

As I move into my discussion about how to collapse the deferent-anesthetic causal pair, let me first explain my professional circumstances. I teach at Kingsborough Community College (KCC) of the City University of New York in a Learning Community Program that combines a cohort of entering freshmen into a Learning Community (LC), or “link,” comprised of three linked courses (taught by three different instructors): an English composition class, a general education class, and a student development class (a crucial course in study skills and orientation to college learning, where the instructor also serves as the student’s advisor/case manager for one academic year). Students freely opt into this program.

Every semester, my particular LC is linked with an art history survey course, and my linked English class is either a developmental course or a first-year composition course that includes thirty-forty percent developmental students (in an Accelerated Learning Program).⁴ The field of art history is typically foreign to KCC students (most think they are signing up for a drawing class when they register), so, at first, most aren’t sure what there is to learn about any given artwork beyond the caption that is displayed underneath it—for the test, of course. KCC LC students typically mirror the very diverse urban population of Brooklyn and are full-time students, yet often work full-time or at least several hours part-time, traveling between one-to-two hours one-way by public transportation. They also often have extensive family obligations that conflict with their studies, and, by their own testimony, the vast majority have never set foot in a museum, even though several world-class museums are only a subway ride away, usually because they believe museumgoers are only rich people who don’t have to worry about paying for rent, food, and childcare and can afford to purchase expensive artworks at figures students can’t even begin to fathom.

For this LC, from the 27,000-year time frame that students cover in art history over a twelve-week semester, my linking partners and I chose to focus our shared assignments on the 1930s-1940s and on the role that art played during World War II. We created a theme for our students—"Dictators, Thieves, and Forgers!"—selecting texts that would help students explore the topics of political art, art theft and forgery, and modern art, all in the context of the early 20th century. The LC courses are fully integrated from the first day to the last, where the scaffolding for the assignments occurs in all three classes since the papers count in all three classes. But because the art history class has so much material to cover, students read in my class most of the visual and written texts we assign for their papers.

To demonstrate how I helped my students free themselves from the anesthetic stance, I provide excerpts from one student's essays throughout a semester. Jackie⁵ was a first-semester student in a developmental English section of the art history LC. In an early-semester literacy narrative about her pre-KCC academic experiences, she explains, "High school years were unpleasant for me. . . . I literally had anxiety, nausea, and sweating every time I stepped foot in school." She dropped out of high school but graduated from a vocational program and entered the work force soon thereafter. A few years later, she decided to pursue her degree at KCC, even though she knew "it would not be easy on me financially." I chose to focus on Jackie because, to me, she represents a typical basic writer/struggling reader at KCC and because her first major rough draft was typical in its problems and limitations. Through excerpts of her writing, I hope to show how an assignment that is designed to avoid the anesthetic stance—and, thus, obliterate the deferent-anesthetic causal pair—can help students become successful readers and revisers.

The Atrocities of War: For the first major assignment of the semester, I provide a prompt that appears simple but is, in fact, difficult to execute for first-semester students; it requires them to use their analyses of visual and written texts as evidence for a wider argument. The actual prompt asks them to "consider how paying attention to sensory details in artworks and written texts can help readers better understand the atrocities of war." This assignment asks students to use their readerly imaginations to *hear, taste, smell, or physically feel* details in a painting and to *see, hear, taste, smell, or physically feel* details in a written text.⁶ My goal in assigning this kind of prompt is to take my students' focus away from texts as mysterious sources of intimidation and occasions for feelings of inadequacy and put it instead onto the students' own sensory experience, on which they are experts and

about which they are unlikely to harbor any feelings of inferiority or self-doubt. The first part of my English course centers on political art during World War II, and we chose Pablo Picasso's *Guernica* (1937) and Elie Wiesel's *Night* as the texts for this paper.

Some background: Picasso painted *Guernica* in response to the German bombing during the Spanish Civil War of the small Basque town of Guernica in Spain. (The Germans were fighting in support of the fascist dictator, Franco, leader of the ruling Nationalist Party.) Guernica posed little threat to the Nationalists, especially since the majority of the men were gone from the town, fighting in the Republican resistance against Franco. There was a military arms warehouse on the outskirts of town; but after three hours of continuous bombing and machine gun fire in Guernica, the warehouse was left unscathed. In other words, mostly women and children were among the 16,000 casualties in the attack that was clearly designed to kill them. Picasso heard about this attack through newspaper accounts that he read while in Paris, and he immediately painted the enormous (11.5' x 25.5') anti-war *Guernica* for inclusion in the Spanish Pavilion of the 1937 Paris World's Fair (Jiménez). In order for students to understand the context of this Picasso painting, my art history linking partner comes to my class to explain these circumstances of Guernica to our students.⁷ *Night* is an autobiographical account by a Jewish survivor of the Holocaust of his nightmarish boyhood experiences in Europe, focusing most on the years he barely survived as a prisoner in Nazi concentration camps. I split written texts for the course into manageable sections and require students to read those sections prior to class.

To help students analyze both the painting and the book (although not at the same time), I put them in groups to interrogate the texts using a worksheet—appropriately named “Interrogating Texts”—that first asks students to individually write their responses to guided questions about their experience of reading (and rereading) before they then compare their interpretations with other students'. (See Appendix A for a sample.) Throughout this exercise, students consider how the imagined sensory details in the painting and book give readers a better understanding of the atrocities of war and how both texts act as examples in their discussion about sensory details. This exercise also asks students to pay attention to what they *don't* understand rather than what they *do*, whereby they constantly ask questions of the text, note areas that still confuse them, and discuss their questions and constantly revised interpretations with others. (I will explain more about the “Interrogating Texts” exercise shortly.)

Students at first find this activity odd and difficult because they've never before considered how visual details might sound, taste, smell, or feel or how written details might look, sound, taste, smell, or feel. But they very quickly are able to imagine these sensory details—and by doing so, they *experience* the events of the bombing and Holocaust through their engagement with the painting and book, becoming more aware of how horrific the events really were. It's one thing, they typically tell me, for example, to just passively read (and dismiss) *Guernica*, but quite another to think about the taste of blood an impaled horse is tasting; to consider the smell of burning buildings and flesh; to think about a mother's wails as she holds her cold, dead baby's body; or to consider the pain as flames burn a man alive. Eavesdropping on the student conversations as they interrogate the texts, I hear no unhealthy deferring to other's interpretations, nor do I hear students hint that they are incapable of understanding the readings in relation to the prompt. Instead, the conversations they have with others help them to discover the value their interpretations have to the thinking of other readers, appreciate alternative interpretations to their own thinking, shift the focus to what confuses them instead of focusing on a single answer that they think they're supposed to find, and become comfortable with that confusion.

To show an example of how students executed the assignment, below is an excerpt from Jackie's atrocities of war final draft—the paragraph she wrote about sound—that is indicative of the quality of writing I received from most students:

Sound is what we listen or hear. Different sounds bring about different reactions. Using sensory details like sound, permits the reader to listen to what the writer or painter is expressing through his words or painting. In *Guernica*, Picasso, depicts sound loud and clear. The expression on the faces of the people depicted in the painting allows us to hear their cries and screams, like the man on the right with his hands raised and looking up and with his mouth open as if screaming for help from the flames that surround him. Once again, in *Guernica*, in the middle ground far left side the woman holding her dying baby is staring up at the sky with her mouth open giving the viewer the audio of her yell or anguished cry. In *Night*, Wiesel describes how the sound of a bell was traumatizing to him, saying “The bell announced that we were dismissed, and “The bell rang, signaling that the selection had ended in the entire camp. (pg 73) “The bell. It was already time to part, to go to bed. The bell regu-

lated everything. It gave me orders and I executed them blindly. I hated that bell. Whenever I happened to dream of a better world, I imagined a universe without a bell.” (pg 81) “That afternoon at four o’clock, as usual the bell called all the Blockalteste for their daily report.” In *Night* the bell represented many different things, but most of all it reminded him of his confinement. Sound can be so powerful to the point of where it brings good and bad memories or reactions because sound comes with a feeling of attachment behind it. The details in Wiesel’s writing are so descriptive that we can see how war can be enslaving through sound. The sound of the bell represented his enslavement, helping us hear the atrocities of war.

In this paragraph, Jackie is choosing details in both texts to act as examples for her argument that sound can “bring about different reactions” to the atrocities of war, and she is able to convey to readers her understanding that “sound can be so powerful to the point of where it brings good and bad memories or reactions because sound comes with a feeling of attachment behind it.” She is analyzing the texts in relation to the sense of sound, and in her conversation, she is synthesizing her sources to explain the connection between the sense of sound and the examples she is choosing to include. She does leave gaps in her prose (e.g., concluding the paragraph only about *Night*), but this is the first paper from a developmental student who had to synthesize her reading of two sources. In Jackie’s reflection at the conclusion of this assignment, she did admit, “Being out of school for a while overwhelmed me in trying to put the paper together,” but her “fear subsided a little” after referring back to the course materials that she discussed with her classmates.

Since students aren’t writing about the actual texts, but about how paying attention to sensory details in artworks and written texts can help readers better understand the atrocities of war, they don’t focus their attention on right or wrong answers—or, therefore, on any fear of failure or conviction of imminent failure. There are no right answers for them to find, and they know it. Instead, this assignment invites students to adopt a predominant aesthetic stance when reading *Guernica* and *Night* since they have to use their imaginative sensory perception to viscerally experience the horrors that humans are capable of inflicting upon one another. But they also read efferently as they discover a significant amount about the Spanish Civil War and the Nazi death camps, suggesting an efferent-aesthetic reading event. And this navigation across the efferent-aesthetic continuum prepares them for what is to come.

Hitler, Goering, and Vermeer: Since the first paper is designed to help students experience what productive learning *feels* like, I up the ante for the second (and last) major paper. This extraordinarily more difficult assignment asks students to explore why Adolph Hitler and Hermann Goering stole art in general and coveted Johannes Vermeer's paintings in particular. The primary source for this paper is Edward Dolnick's *The Forger's Spell*, a 293-page book about a forger named Han van Meegeren who forged Vermeer paintings and sold them to at least one high-ranking Nazi official (Goering) and one prominent museum (Museum Boymans—now the Museum Boijmans Van Beuninge—in Rotterdam, the Netherlands). From this tale, students also learn a considerable amount about how self-proclaimed art connoisseurs Hitler and Goering plundered Europe as they “acquired” valuable art masterpieces, and students discover so much about Vermeer's style, technique, mystery, and brilliance that they come to realize why his paintings are so revered among museumgoers and art collectors alike. *The Forger's Spell* is entirely different from *Night* in that it is significantly more challenging for students, not only because of its length and complexity, but because the chapters don't tell a linear story; instead, they shuttle back and forth between historical periods—from the 1930s-40s to the 1600s to modern day—in no particular order, according to Dolnick's own testimony, other than what best served his writer's instincts on how to tell the story that emerged as his narrative progressed and as he revised it to suit his artistic and historical responsibilities.

In addition to reading this challenging book, students also watch the documentary *The Rape of Europa* about the Nazi's intellectually hypocritical and ethically perverse fascination with and theft of Europe's art. The final text for this paper is any one of the five Vermeer paintings at the Metropolitan Museum of Art. As in the previous paper, students have to synthesize their sources, using both *The Forger's Spell* and *The Rape of Europa* as they talk about various reasons why Hitler and Goering would have wanted art in general and the Vermeer painting they chose in particular. This means that students need to read their painting closely and explain why, based on their own experience with the painting, Hitler and Goering would choose that particular Vermeer over the other four Vermeer paintings in the museum. Jackie chose to write about *Young Woman with a Water Pitcher* (1660-1662).⁸

Below is a paragraph from Jackie's paper that explores one of the reasons why Hitler and Goering would want a Vermeer painting. (Note: The Linz Museum was the museum Hitler planned to construct in his hometown

in Austria, and Carin Hall was Goering's country estate in Germany that, according to *The Rape of Europa*, had more art than the European painting collection in the National Gallery of Art in Washington D.C.)

According to *The Forger's Spell*, Edward Dolnick, explains that Hitler and Goering considered themselves art experts and collectors, and presumed that Europe's finest artworks belonged to Germany (6). Dolnick adds how Goering in an interview mentioned that what Hitler wanted after power was art, and Goering himself believed he deserved to be around the most exceptional artworks (7). This bringing us to one of the many reasons that Hitler and Goering coveted a Vermeer, prestige. The collection of art brought them prestige in the eyes of the world. Both would possess what no one else could have, giving them importance and power. Dolnick, reveals an exchange Goering made with an art dealer, for one Vermeer painting he gave the art dealer 137 paintings. Dolnick also, explains how Goering mentions that a Vermeer was a distinctive label like a "Rolls Royce" (85). This pompous remark shows how Goering probably was not interested in the actual painting and cared more about the name of the artist. *The Rape of Europa*, a documentary on the looted artworks of Europe, also claims Goering was a distinct art collector; he was concerned more with size and prestige of his collection. Hitler and Goering wanted to be associated with the best, and the best for both was a Vermeer. Prestige is one of the reasons for furnishing the Linz Museum and Carin Hall. Although Hitler and Goering had countless and costly artworks, it seems like until a Vermeer was in their hands it was not complete. One definition of prestige in *Webster's Merriam* online dictionary is "commanding position in people's minds." As Hitler and Goering collected more art, their importance was elevated. Vermeer's paintings were so limited, which would bring a larger sense of prestige, making their obsession for a Vermeer stronger.

Jackie's paragraph is quite complex conceptually in its principal claim and manages to communicate a multi-faceted body of information. She makes good use of the evidence provided in *The Forger's Spell* and *The Rape of Europa* to back her case for the pretentiousness of Hitler and Goering and to warrant her claim that they were less interested in Vermeer for aesthetic or

intellectual reasons than for the prestige that owning a Vermeer painting would bring them. She even adds a definition of “prestige” in order to explain why collecting art would “elevate” Hitler’s and Goering’s “importance.” At the very least, Jackie’s paragraph demonstrates that she understood what she read in quite sophisticated and challenging texts about Hitler, Goering, and Vermeer, which she could scarcely have been able to do if she had felt defeated by the complexity of the book or documentary. On the contrary, the above paragraph demonstrates that Jackie learned much about Hitler and Goering and their fascination with art and that she successfully managed the task of producing a coherent and cogent argument based upon her synthesis of multiple complex sources. Without question Jackie was successful at navigating the efferent-aesthetic continuum, both extracting information from and experiencing texts, demonstrating that she had the kind of awareness that Rosenblatt suggests successful readers are capable of acting upon when maneuvering between the efferent and aesthetic stances. And this kind of maneuvering can scarcely be done without a metacognitive awareness of her reading events.

In fact, Jackie’s subsequent reflection on this paper is especially illuminating for what it reveals about her progress as a reader and writer over the previous few weeks. She begins by noting that the in-class exercise on “interrogating text was a big help in writing this paper. The view of the other students in my group allowed me to view things from their point of view. When I needed, I referred back to the interrogating text to remind of important parts that I wanted to add to my paper.” Referring back to her classmates’ thoughts and comparing it to her own seems to have helped Jackie achieve a kind of emotional distance on her own language and logic, enabling her both to critique and to appreciate her own thinking. Jackie’s own words demonstrate her intellectual generosity and fallibilism; her willingness to suspend closure and take risks; and her tolerance for failure, ambiguity, paradox, and uncertainty. In addition, her own description of how her aims and process in writing this paper changed from her earlier practice shows a concern for her reader that can only come for a writer who trusts in the value of her own interpretation of the text she is writing about: “To try to convince the reader why my reason were valid was difficult, because relatable reasons were hard to blend...The changes I notice is that I’m trying to elaborate my sentences and not trying to write without leaving the reader confused or with incomplete information.” Here, she is showing confidence in her own thinking and a capacity to attend to the needs of her readers, which leads

her to read her own prose in a way that notices and does not retreat from the problems and confusion it might pose for another reader.

But most telling from Jackie's reflection were statements about the assignment itself. For example, "This prompt was less stressful for me...It was not difficult for me to incorporate [my] sources with my reasons." Jackie repeated several times in her reflection that this paper was much easier for her than the first. Yet this paper assignment is rhetorically more sophisticated in that students have to scour *The Forger's Spell* and *The Rape of Europa* in order to find sufficient reasons as to why Hitler and Goering coveted art in general and Vermeer in particular and synthesize evidence for each of those reasons; in other words, students have to have a capacity for sustained, focused attention. On top of this, they have to analyze a Vermeer painting to explain why Hitler and Goering would want that particular Vermeer painting, and to do this, they have to demonstrate their mastery of what makes Vermeer so special to begin with, which they learn from *The Forger's Spell* and through their own aesthetic experiences when visiting the painting at the Met. By all accounts, the second paper is substantially more difficult, yet Jackie found it easier to execute. I can't help but think that because Jackie experienced the feelings of victory from the first paper and learned how to navigate across Rosenblatt's efferent-aesthetic continuum, she was able to do so with the second. And since Jackie could not have successfully completed this complex second assignment with all the markers of effective performative literacy had she not first experienced successful reading and revising events, the transferability of such success seems indisputable.

Dispositions, Transfer, and Transformation

The academic interest in the problem of "transfer of learning" has exploded in recent writing scholarship: Rebecca Nowacek, Ellen Carillo, and Kathleen Yancey, Liane Robertson, and Kara Taczak are just a few who have extensively studied "transfer of learning." But each of these authors investigates considerably more prepared students than the ones I describe in this article; their students haven't taken on failure as an identity and already (or can easily) grasp that failure is an avenue toward learning (even though many first-year composition students do, in fact, exhibit some of the behaviors I have described throughout). Similarly, Dana Lynn Driscoll et al. explore how "dispositions. . . form a single but important piece of the complex puzzle that depicts the mechanisms behind writing development and transfer." Much broader than Blau's performative literacy dispositions, they identify

“five key dispositions”—attribution, persistence, self-efficacy, self-regulation, and value—that they believe are necessary for competence in writing, and I (and Blau) would argue are necessary for competence in reading, as well. That is, if students want to have successful writing (and reading) events and transfer that knowledge they developed during one learning experience to subsequent reading and writing events, they need to attribute their learning successes to themselves (even if those “successes” are “failures”), persist when confronted with difficulty, believe in their own self-efficacy as learners, self-regulate when they exhibit behaviors counter to learning, and place value on learning. Not surprisingly, Driscoll et al. presume in their discussion—as do Nowacek, Carillo, and Yancey, Robertson, and Taczak—a level of proficiency on the part of students or, at the very least, do not discuss those students with counterproductive learning habits who would exhibit “disruptive” disposition behaviors—those that “inhibit learning success”—instead of “generative” disposition behaviors—those that “facilitate [learning] success.” But “disruptive” versus “generative” behaviors are not nearly nuanced enough when discussing struggling readers and writers who adopt the deferent and anesthetic stances. That is, Driscoll et al.’s dispositions can be distorted in much the same way as Blau’s: Students often attribute their learning failures to themselves when they expect failure to happen and are not surprised when it does; they can persist when confronted with difficulty when they choose to defer to others; they can demonstrate a kind of self-efficacy when they determine who the “smarter” learners are; they can self-regulate when they choose to defer to those “smarter” learners; and they can place value on learning—the learning they can “acquire” from others when they hear others’ interpretations of texts. So in their research about “disruptive” and “generative” dispositions that can “form a single but important piece of the complex puzzle that depicts the mechanisms behind writing development and transfer,” Driscoll et al. do not account for the “distorted” dispositions that can trap struggling students in a deferent-anesthetic causal paring. If we want students to develop generative dispositions and consistently exhibit Blau’s performative literacy dispositions (as he intends them), students need to *experience success* with the *process* of learning so that the *experience of success* can transfer with students every time they enter new reading and revising events and navigate across Rosenblatt’s continuum. Without this experience of success, struggling readers are in danger of transferring prior experiences of “failures” as they enter reading and revising events, expecting to fail once again. So for students to transfer generative dispositions and

effective performative literacy dispositions, they must first transform their feelings of imminent failure into feelings of anticipated success.

In "Reading as Transformation," Brian Gogan describes the interdisciplinarity of reading transformation: "Key to reading's importance is its ubiquity: reading, much like writing, is an activity that extends beyond disciplinary boundaries and informs transformative learning in most, if not all, disciplinary fields" (46). The same is true with feelings of success and failure: If either is experienced in one academic context, it can be experienced in another. Jackie, who, again, admitted that "being out of school for a while overwhelmed me in trying to put a paper together" was fearful of the first assignment and of failure, yet she worked through that fear by revisiting her interrogating texts exercises that she completed with her peers. And by the time she approached the reading and writing events of the second, "less stressful" assignment, Jackie clearly transferred her experiences of success with the first assignment to the second. Then, after two successes under her belt, Jackie even felt prepared to move to first-year composition: "I was disappointed that I failed the [placement exam], but am glad that I failed. I have learned so much information on how to write a college essay that if I passed the [placement exam] I would have failed [first-year composition]. I am knowledgeable of the different types of essay, that I can be at ease going into the next English course. All this information will go with me and assist me in all my essays to come."

I attribute much of Jackie's transformation from fearful to confident student on the success of the interrogating texts exercises from the atrocities of war paper that allowed Jackie and her classmates to read and discuss their sensory interpretations without danger of "incorrect" answers. Gogan explains that the transformational effects of reading occur through "receptive," "relational," and "recursive" activities (46). "Receptive reading activity," Gogan explains, "transforms readers from passive receivers to active meaning-makers" (46), and because the interrogating texts exercise requires all students in a group to read aloud their individual answers to guided questions before any discussion takes place, students take ownership of their own interpretations and actively participate in the construction of meaning as they individually and collectively work through difficult texts. Gogan describes "relational reading activity" as that which "challenges reductive understandings of reading that involve one discrete text and one discrete reader, . . . and positions both identity and meaning as contingent upon relationships involving other texts, contexts, individuals, and groups" (46), which is the cornerstone of interrogating texts since it is designed to

help students find and fill gaps in texts, discover intertextuality, recognize multiple interpretations of texts, and defend warranted interpretations. Finally, Gogan explains that recursive reading activity “effects transformation by encouraging readers to revisit, return to, and literally re-course through text, . . . [to] journey within texts, meandering in a more circuitous fashion” (47); the instructions in interrogating texts constantly ask students to reread, and in that process, students are constantly revising their interpretations every time they read the text, thereby learning the power of rereading as a strategy for dealing with difficult texts. Here I would note that students rarely come to class not having read the required reading because they quickly learn that this exercise values what confuses them; they feel safe coming to class with questions and recognize that their group members will help them better understand the text—if they’ve at least read it in the first place.⁹ Even though Jackie attributes much of her success (and diminishing fears) to the interrogating texts exercises, what she doesn’t recognize—and there’s no reason why she should—is that because the assignment focused on readers’ own imaginative sensory experiences in *Guernica* and *Night*, any discussion she had with others about the texts were going to be productive. It was a pedagogical maneuver designed to remove any fear of failure, and the interrogating texts exercise was the vehicle I chose to help transform students from fearful students who often found themselves succumbing to the anesthetic stance and, thus, deferring to others’ interpretations to empowered students who felt a significantly more difficult reading and writing assignment “was less stressful” to execute.

Yancey, Robertson, and Taczak contend that to help students transfer their knowledge about how they write from one class to another, instructors would need to teach students through “a course organized through key terms or concepts [about writing] rather than through a set of assignments or processes” (40). I have no basis in which to examine their claims about a class that teaches for transfer through a set of assignments and reflections “organized through key terms or concepts” about writing, but I do want to argue—in fact, have argued in this article—that a class “organized . . . through a set of assignments or processes” can be beneficial to struggling readers who tend to adopt deferent and anesthetic stances. As Jackie has demonstrated through her own words, experiencing feelings of success with one assignment can transfer those feelings of success to the next assignment, which will help students exhibit Blau’s performative literacy dispositions and Driscoll et al.’s five key dispositions that are necessary for “writing development and transfer” and navigating across Rosenblatt’s efferent-aesthetic continuum.

Sensing Their Way to Academic Success

Clearly, my circumstances are unusual in that I link with an art historian, but any written and/or visual text that contains strong sensory details can substitute for the sensory assignment that I believe helped my students avoid the deferent and anesthetic stances. For example, photos of homeless people paired with Jo Goodwin Parker's "What is Poverty?" or photos of the Black Lives Matter movement and Martin Luther King's "Letter from Birmingham Jail" come to mind. I can also see instructors using film in conjunction with written texts as an avenue for students to experience "reading" without focusing on imminent failure. (I would caution, however, that instructors avoid anything so emotionally jarring that students shut down.) Whatever that first assignment may look like, if it is designed for students to discover themselves as successful learners who can exhibit Blau's performative literacy dispositions and Driscoll et al.'s five key dispositions, they can transform from students who fear failure into students who expect success. And once students develop productive, successful feelings towards literacy practices, they will become "alert to cues" (Rosenblatt "Transactional" 1068) during their transactions with texts and learn to dance along the efferent-aesthetic continuum during reading events. For my students, that begins with an assignment that focuses on the aesthetics of sensory details in *Guernica* and *Night*.

I should mention that in past presentations of this material, participants have asked whether or not I teach students about the anesthetic and/or deferent stances. I don't. Doing so, I think, would be a tricky move since the very suggestion that they might have something to fear may actually trigger or exacerbate that fear. I never talk about the anesthetic or deferent stances to my students, but I do talk about how reading and writing are messy and frustrating processes that should confuse them, and I promise that we will work as a class to push through that confusion.

Finally, I recognize that Jackie is just one case of a first-semester student in one developmental English course during one twelve-week semester, but having taught these assignments (and others similar to them), I can attest that Jackie's transformation from a reader who was in danger during the reading events of my class of adopting an anesthetic—and, therefore, deferent—stance to a reader who could easily navigate across the efferent-aesthetic continuum is indicative of many students who were in her class and of many who came before and after her. Incidentally, I recently ran into Jackie in the hallway at Kingsborough. She was excited to see me because she wanted me

to know that she was graduating with a degree in the mental health field, and one of her professors recommended her for a scholarship to a prestigious four-year university. This professor specifically commented on how strong and effectual Jackie's writing is (a testament, I believe, to how strong and effectual a reader Jackie is). Jackie said she not only wanted me to know this, but she also wanted to tell me again how happy she was that she "failed" into my developmental class because she felt that she was, indeed, able to apply what she learned about writing to all her future classes. So Jackie is now about to enroll in a prestigious mental health program, probably with a scholarship in hand. In the end, Jackie (and her classmates) simply sensed her way to academic success.

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Notes

1. See Smith "Interrogating Texts."
2. Because remora fish suction themselves to sharks and eat the parasites off the shark's skin, the shark is divested of the parasites that could kill it. Not only does the remora get nourished, but the shark also protects it from other predators. The two together have a mutually beneficial—symbiotic—relationship.
3. My model of two parallel but opposite reading stances might remind readers of Carol Dweck's distinction between a growth and fixed mindset. While there are, no doubt, some resemblances and some overlapping in the students who fit both models, my model is oriented toward student feelings and behaviors that operate not in general but in particular kinds of intellectual and academic challenges, and my analysis sees the possibility of growth for students not through exhortation or

information, but through experience. Dweck's model resides mainly in the efferent realm, while mine resides in the aesthetic.

4. The Accelerated Learning Program model at KCC gives students who tested into developmental English the opportunity to register into first-year composition while simultaneously taking a two-unit supplemental course taught by the same instructor. This supplemental class is an extension of the English class, where the instructor helps students succeed on the reading and writing assignments for the English course. It is not a supplemental grammar course.
5. "Jackie" is a pseudonym, and her work is used with permission. No changes have been made to her text.
6. We no longer include "see" when analyzing the visual text of a painting because doing so confuses rather than helps students.
7. For an image of the painting, please see the Museo Nacional Centro de Arte Reina Sophia Website.
8. For an image of this painting, please see the Metropolitan Museum of Art Web site.
9. See Smith "Interrogating Texts" for more about this assignment.

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Appendix A

Interrogating Texts: Atrocities of War

Below are excerpts from “Interrogating Texts” that students worked on in class. Before students begin, I provide the following instructions orally to students:

1. Read the first direction/question.
2. Answer the question or respond to the direction; you must *write* your responses. Remember that any questions you have of the text constitutes an acceptable and valuable response.
3. Wait patiently for your group members to write their responses. Do not move ahead to other questions; your discussions with your group members may influence subsequent responses. (Students have the following direction after each question, which I deleted from this Appendix for space considerations: “**Wait for your group members to finish writing their answers, and then discuss all of your answers before moving on.”)
4. *Read aloud* your responses; you cannot say what you intended to write, but must read what you actually wrote.
5. Discuss your responses only after everyone has *read* their writing; do not discuss any of the responses in between each group member’s reading.
6. After everyone has read, discuss all you want, including possible answers to the questions you all discovered.
7. After your discussions for each question, write down anything you just learned from your group. (Students have the following direction after each question, which I deleted from this Appendix for space considerations: “**Write down anything you just learned from your group that you hadn’t thought of before you discussed it.”)
8. Move to the next question/direction.

Interrogating Texts: Guernica (1937)

Pablo Picasso (1881-1973)

1. “Reread” *Guernica*, paying attention not only to what Picasso is “saying,” but the details he uses to say it. Write below everything you discover, including any questions you have.
2. What sensory details do you find in *Guernica* that play upon the sense of sound? (Remember that some details can play on multiple senses.)
3. What sensory details do you find in *Guernica* that play upon the sense of taste? (Remember that some details can play on multiple senses.)
4. How do the sensory details in *Guernica* give viewers a different understanding of the atrocities of war?
5. How can *Guernica* act as an example in your discussion about sensory details?

Interrogating Texts: Night, Part 3 (pages 85-120)

Elie Wiesel

1. Reread pages 85-95, from the paragraph that begins “An icy wind blew violently” through the sentence “Next to him lay his violin, trampled, an eerily poignant little corpse.” Based upon your reading of this portion of the text, paraphrase what you think Wiesel is saying. (Do not look at the text as you do this.) Keep in mind the prompt as you do so. In other words, slant your paraphrase through the lens of the prompt, and pay attention to how you can imagine a sensory response to the descriptive details Wiesel describes. After you paraphrase the text, write down any questions that this text leaves you with.
2. Reread one more time pages 85-95, from the paragraph that begins “An icy wind blew violently” through the sentence “Next to him lay his violin, trampled, an eerily poignant little corpse,” and underline the one sentence that you think is most important to the meaning of the entire section/chapter. Explain why you think this one sentence is the most important sentence in the piece, keeping in mind what the prompt is asking you to do. If you found some of this text difficult, mark what you think were the most confusing parts, and discuss these with your group.

Aesthetic Reading

3. Wiesel paints a descriptive narrative about a young Jew in WWII, just as Picasso painted a descriptive narrative about the bombing of Guernica. Compare the sensory details in Wiesel's narrative with Picasso's painting. How might these details help readers (both of text and image) better understand the atrocities of war? Be sure to also list any questions you may have about this topic. (If it is useful, use the organization of the chart below.)

SENSORY DETAILS IN NIGHT AND GUERNICA

Sensory Detail	Night (Be sure to list page numbers for all details.)	Pg #	Guernica (Be specific so you can recall all the details.)
Sight			
Sound			
Touch			
Smell			
Taste			

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