

COMPLICATING AND CLARIFYING  
DISCIPLINARY WRITING PRACTICES:  
THE *TOGGLING* MOVE FOR BUILDING  
RHETORICAL FLEXIBILITY

By

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Title of Study: COMPLICATING AND CLARIFYING DISCIPLINARY WRITING PRACTICES: THE *TOGGLING* MOVE FOR BUILDING RHETORICAL FLEXIBILITY

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Abstract: Instructors across many disciplines integrate genre-based approaches into their instruction with the goal of preparing students to write effectively in academic and workplace settings. Though the instructional strategies may vary, writing instructors aim to develop students' *rhetorical flexibility* or the ability to utilize "semiotic resources across genres, professional practices, and disciplinary cultures" (Bhatia, 2008, p. 162). While the majority of genre research focuses on student genre analyses, this dissertation project contributes to genre studies by exploring how genre analysis activities foster students' development of genre knowledge and rhetorical awareness. In the first of three research phases, I explore how students analyze and produce academic and professional genres by examining student work, survey and interview responses, and teacher journal reflections. The students' demonstration of rhetorical decision-making prompted me to examine the way I integrated genre-based pedagogy into the classroom. In the second and third phases, I discuss the recurring pedagogical strategies that emerged from grounded analyses of two sets of classroom data. I discovered one recurring strategy, *Toggling*, that engages students in critical thinking by facilitating discussions that challenge the idea of templates, rules, and correctness and reveal the rhetorical complexities of disciplinary writing. By analyzing seven classroom transcripts during genre analysis activities, I discovered that *Toggling* emerged in three specific ways to illuminate disciplinary differences, connect students' antecedent knowledge to genre analysis and application strategies, and evaluate the rhetorical work of language. These *Toggling* moves offer practical pedagogical strategies for facilitating genre-learning: (1) share and invite writing experiences to facilitate active classroom engagement and prompt students to recall concepts and processes that demystify the writing process, (2) explore disciplinary variation to emphasize the rhetorical complexities of writing practices, and (3) focus on the rhetorical impact of language to support students' exploration of the relationship between text and context. The findings suggest that students' rhetorical flexibility is supported through genre, disciplinary, and rhetorical knowledge illuminated by *Toggling* strategies. Additionally, this study has implications for genre-based pedagogical research on building students' ability to exercise rhetorical flexibility when producing genres.

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## CHAPTER I

### INTRODUCTION

#### **Prologue**

The term *genre* is defined in a variety of ways within different communities of practice. In the field of genre theory, genres are defined as specific communicative actions/events (Bawarshi & Reiff, 2010), responses to social interaction and power dynamics (Mason & Mason, 2012; Varpio, 2007), “typified rhetorical actions based in recurrent situations” that provide writers with a “socially recognizable and interpretable way” to communicate (Miller, 1984), and a “class of communicative events, the members of which share some set of communicative purposes” (Swales, 1990, p. 56). These definitions have inspired and informed a robust corpus of scholarly work on writing communities and pedagogy, illuminating how writing occurs within specific communities and revealing nuanced considerations that influence writers and writing within professional and academic contexts. Additionally, research on genre analysis strategies have provided foundational pedagogical approaches for teaching writing at higher education institutions at the undergraduate and graduate levels.

## **Genre for Professional Development**

As I matriculated, I began integrating aspects of genre theory to facilitate my own learning and enculturation into academic writing and research communities. Early in my graduate program, I took a class on genre theory that affected my thinking about writing and approach to teaching writing. Having a course that introduced me to genre theory and research solidified what I knew about how writing is influenced by a variety of rhetorical factors; however, it enabled me to think about writing more critically. In particular, I was given strategies to understand discipline-specific writing—not a template or a set of rules to follow, but the ability to think rhetorically, to consider factors that affect and are affected by writing in a specific context, and to make informed choices in my own writing.

Not only did genre theory affect my writing processes, but the analysis approaches I learned expanded my vocabulary, enabling me to talk about writing in more meaningful ways with peers with students. In my role as a writing center consultant, I was often able to start conversations that made writers think about their work in different ways, by asking them to consider audience, context, and purpose; to draw upon prior understanding of the word *genre* in terms of literature, music, and film; and to share what they knew about writing in their disciplines. As a writing fellow for a graduate research class, I showed those students how to analyze literature reviews and theoretical studies in their field by asking them to describe the function of certain sections, sentences, or words and speculate the generic and disciplinary motivations that may have informed those choices. In these short interactions with other writers, without the time to teach them

genre theory, I found that they, like me, could recognize rhetorical aspects in writing and apply that thinking to their own writing.

I began to realize the value of these types of interactions for my own writing development, as well as for writers, particularly those writing disciplinary genres. First, as I was raising their awareness about ways to make their writing effective, I was becoming more aware of these considerations with my own writing. Second, we were able to use and build upon terms and ideas about writing conventions and expectations, using a shared vocabulary and approach. Third, I could often see these terms and ideas enacted in their writing, and the students could articulate their rhetorical choices and rationales. This type of scaffolding had clear connections to classroom practice, and I continued to use genre analysis strategies to inform my teaching practices, ultimately sparking my interest in applying genre-based instruction to teach discipline-specific writing.

### **Genre for Pedagogical Development**

Genre-based approaches informed not only my professional development as a student but enriched my thinking and practice as a teacher and researcher. My technical writing classes consisted of students from a variety of disciplines across campus. This classroom context was not unlike other writing courses that serve students from a variety of disciplines, termed *multi-major professional communication courses* (Kain & Wardle, 2005, p. 114). In those courses, contextualizing writing instruction within any specific professional genre is challenging, yet research in composition and writing studies demonstrate that teaching writing divorced from context does not enable students'

transfer of knowledge to other contexts. Instead, instructors should aim to teach students “generalized rhetorical strategies for meeting new and complex writing situations and attempt to instill in students a flexible and adaptable writerly subjectivity that sees each new writing task as an opportunity for new learning” (Read & Michaud, 2015, p. 454). Therefore, the genre-based approach of the course focused on rhetorical awareness-building through exploration of common professional genres, encouraging and building upon students’ research on writing in their individual fields.

### **Development of a Discipline-based Graduate Writing Course**

When I was given the opportunity to teach a writing-intensive course for graduate students in an interdisciplinary Environmental Science program, I realized the differences between this discipline-specific graduate course and the multi-major undergraduate writing courses I had been teaching. The course, which became the research site for this dissertation project, is a graduate Environmental Science course at a large Midwest university. The course objective is to improve students’ academic and professional writings skills, with a focus on building students’ ability to critically analyze and produce documents they might be asked to write as academics or practitioners in Environmental Science.

The Environmental Science (ES) discipline, while originating from ecology, has evolved into an interdisciplinary field, with current research engaging various disciplines including engineering, biology, mathematics, and agriculture, in order to address complex environmental problems (Samraj, 2005). Similarly, the ES graduate program supporting the development of the writing course in this study is also interdisciplinary: students vary

in educational backgrounds (math, life sciences, business, engineering, etc.) and have the opportunity to customize their course plans to include classes in other disciplines.

Moreover, the Environmental Studies field provides a rich context because of its multidisciplinary nature: professionals have a variety of career path choices, including jobs at the federal, state, or municipal levels (Bootsma & Vermeulen, 2011), as well as opportunities to work as researchers in higher education, consulting, or private sector positions. I realized the challenge of developing a curriculum for these students, all with different disciplinary backgrounds who want to learn how to write for various careers in an interdisciplinary field.

To better understand the Environmental Science field, I conducted interviews with three ES professionals which revealed important details about the students who might take the class and the nature of their professional work. The purpose of the interviews was to better understand writing practices in Environmental Science and to identify any valued genres that could guide my curricular development. The three interviewees represented a range of professional experiences including large corporate conglomerates, non-profit organizations, consulting firms, and government agencies, and universities. Additionally, all three discussed the negotiation of complex professional, ethical, and identity issues, many of which are related to writing. The interviewees explained that the students, who might be Master's or Doctoral students at different points in their degree programs, have likely decided on either a career as an academic or as a practitioner. I would learn that these career trajectories guided the students' desires for what they wanted and felt they should learn—for example, how to write academic

journal articles versus how to write reports for the Environmental Protection Agency (EPA).

Though conducted individually, the interviewees described similar details about writing in this field. I learned that on-the-job learning might include establishing shared knowledge bases and seeking out *tribal knowledge* to get work done. When asked what genres, journals, databases, or writing skills are most common or important in the field or in specific contexts, the interviewees noted the difficulty of determining those answers for such a “totally interdisciplinary” field with varied audiences often grouped by discipline and further by research area (air, water, soil, etc.). I learned that most writing is collaborative—explained as a primary author with input from others—and varied, including emails, newsletters, press releases, reports, grant proposals, quality assurance project plans (QAPPs), and standard operating procedures (SOPs).

### **Valued Genres in Environmental Science**

To gain a better sense of the varied genres in ES, I drew heavily from genre acquisition and awareness approaches in explicit, genre based pedagogies (discussed in the following chapter). Informed by Swales (1990) and Devitt, Reiff, and Bawarshi (2004), I performed genre analyses on samples of writing from Environmental Science to better understand the discipline-specific values and expectations that informed the field’s theoretical and data-driven writing. Samraj’s (2005) study of the research article genre in two disciplines within the Environmental Science field, Conservation Biology and Wildlife Behavior, revealed stark variations in the way writers in those disciplines construct the introduction sections of their articles. In one interview, I learned that these



two journals are considered very narrow and specific, which inspired me to investigate the way writers in other subdisciplines of Environmental Science construct research article introductions. My interviewee pointed me to two journals he considered widely popular in the field: *Journal of the American Water Resources Association* and *Journal of Environmental Quality*. Applying Swales' (1990) moves analysis of introduction sections to ten articles from each journal revealed that these samples did not seem to fit neatly into the generic structure of research article introductions.

Though I lacked discipline-specific knowledge, I focused on identifying "rich features" in the samples, or those "distinctive syntactic, lexical, and rhetorical" elements that might reveal the purposes and values related to communication in particular contexts (Swales & Luebs, 2002, p. 140-141). One article in *Journal of Environmental Quality* contained a descriptive paragraph prior to the "occupying the niche" move. The paragraph described the ecological specifics of the research site, a move identified by Samraj as "Background on site or species." Samraj identified this non-standard move in articles from *Wildlife Behavior* writers. Another seemingly non-standard move appears in the first paragraph of the article from *Conservation Biology*, in which the author offers preliminary definitions of terms that will later be discussed. The short paragraph seems abrupt, and the writer does not explicitly offer an explanation as to why the terms are introduced or how they are related.

All four samples contain Swales' three traditional moves; however, the last paragraph of the article from *Journal of the American Water Resources Association* introduces the following section, entitled "Background." Traditionally, research articles in Environmental Science move from the Introduction section directly to a discussion of

the research methods. Upon reading the “Background” section, I determined that the overall purpose of this section is to review the literature pertaining to the specific issues discussed in the Methods section. The placement of this section is rhetorically interesting, as the “Establishing a niche” section was quite short, and seems to be fulfilling the purpose of situating the research agenda within the relevant literature of the field.

The interviews also suggested that standard operating procedures (SOPs) are an important and nuanced genre in the ES industry. Though the EPA supplies guidelines for writing these documents, my research suggested that often some features are not consistent across samples. The EPA Writing Style Guidelines indicate that SOPs should be written concisely and in a “step-by-step, easy to read format.” Additional instructions include active voice, implied “you,” simple, and short. However, the excerpts provided from large SOP document reveal that recommended features are not present, while other features consistently emerge across samples.

Several samples also contained particular language that was not outlined in the EPA guidelines. Several steps were declarative in tone, repeating words such as “must” and “should always”; however, particularly interesting is the repetition of “shall” across multiple samples: “Staff shall maintain a high awareness of the materials... All hazardous waste shall be collected by a state licensed contractor...” This linguistic feature was mentioned specifically during my interviews with Environmental professionals who have written SOPs, yet we found it difficult to discern how or why this particular word seems to be an established feature of the SOP genre. The overarching points made in all the interviews was that “you have to know who you’re writing for” and that audience and

document determine writing style. Ultimately, I hoped to make these features more noticeable for the students, to increase their awareness of discipline-specific language features and to engage them in thinking about the rhetorical motivations of these features.

### **Ecological Thinking and Pedagogy**

The rhetorical complexities in this field presented a unique pedagogical challenge of developing unifying material that would prepare these students to write effectively for various professional contexts. I sought out models for Environmental Science writing courses at the graduate level at other universities. Keyword searches for *environmental writing*, *environmental rhetoric*, *writing in environmental sciences*, and the like predominately returned courses that studied the vast body of work related to nature writing (Thoreau, 1854; Carson, 1962; Muir, 1980; Leopold, 1986; Buell, 1996; McKibben, 2008; Rivers, 2015). Other courses often housed in writing and English departments explore environmental writing through the lens of literacy, rhetoric, activism, and community engagement (See Killingsworth & Palmer, 1992, Ingham, 1996; Herndl & Brown, 1996; Dobrin & Morey, 2009; Rivers & Weber, 2011.) These works presented a way of thinking about the environment, extending the definition to serve as a starting point for inquiry and action, particularly in the writing classroom (See Fleckenstein, Spinuzzi, Rickly, & Papper, 2008). For example, Rivers and Weber (2011) suggest that an understanding of ecology is especially useful for introducing rhetorical principles to students, as the situations for which they must write are dynamic and web-like systems. Cooper's (1986) seminal article proposed the idea that writing is an inherently ecological task, informed by writers and their environments. The dynamic

relationship that exists between writers and environments is explained by her metaphor of a “web” in which one change ripples throughout and affects the whole system (p. 370).

According to Cooper, the idea of a single author working independently to inform, persuade, or argue a position is problematic and disillusioning for students (p. 366). Instead she argues students must consider the environment in which they are producing the writing—to whom they are writing, for what purpose, to what end—and acknowledge that they are also influenced by and influencing their environments with writing. This ecological approach to teaching writing has been argued to build transferable skills such as rhetorical awareness for students to carry beyond the class because it encourages students to interrogate their constructed relationships to and within particular environments, be it classrooms, communities, or otherwise (Long, 2001, p. 137).

One approach proposed as a way to teach writing ecologically is Ecocomposition—a practice defined by Dobrin and Weisser (2002) as “the study of the relationships between environments (and by that we mean natural, constructed, and even imagined places) and discourse (speaking, writing, and thinking)” (p. 6). Ecocomposition moves students past associations with physical space or “natural places” assumed to be privileged in ecological approaches to writing and instead exposes them to a “profusion of attitudes, ideas, ideologies, and perspectives’ that can create a space” (Dobrin & Weisser, 2002 p. 141). Therefore, by situating writing in a place, students are given a context in which to critically engage the ways in which discourse creates and functions in a larger ecology and are challenged to consider how they might use writing to situate themselves within a context (p. 147).

## Connections to Genre Theory

Ecological approaches to teaching writing such as Ecomposition have clear connections to genre theory. Rivers and Weber (2011) suggest that teaching the rhetorical situation through a set of steps or as a kind of checklist (rhetor, audience, context) may limit students' analytical abilities (p. 191). This issue has been discussed in some genre studies that suggest that students enter the workplace with the mindset of genres as textual artifacts, resulting in students' naivety towards the discursive nature of professional genres (Bhatia, 2008, p. 161-162). In his 2001 article, Bawarshi addressed genre theory through the lens of ecology, focusing on the ways genres interact within a system to achieve a specific purpose. His term "rhetorical ecosystems" suggests a symbiotic relationship between writer and context that captures how genres are "sites in which communicants rhetorically reproduce the very environments to which they in turn respond" (p. 71). The notion of rhetorical ecosystems positions the act of writing as an inherently social activity, which aligns with genre theory, particularly research conducted in The New Rhetoric School (discussed in the following chapter).

One pedagogical approach posited by New Rhetoric scholars includes an analytical process that asks writers to consider (a) the social purpose of a genre (b) how that purpose is realized through moves and steps at the lexico-grammatical level (c) and what those realizations reveal about the context in which the writing is produced (see Devitt, Reiff, & Bawarshi, 2004). However, the complex and dynamic nature of genres can complicate writing instruction, as texts are constantly in flux, changing and adapting in response to emerging situations that call for rhetorical action (Rivers & Weber, 2011). The learning objective then becomes preparing writers with ability to respond to dynamic

situations that involve multiple “texts, writers, readers, institutions, objects, and history” (Rivers & Weber, 2011, p. 188-9). Bridging what I knew from teaching technical writing and my analyses of academic and workplace writing in Environmental Science, I aimed to develop a genre-based curriculum that would allow exploration and interrogation of writing, provide a way to talk about writing in terms that cross disciplinary boundaries, and build students’ rhetorical awareness of features and values of writing in their discipline. I hoped that genre analysis and production activities as well as in-class discussions about genre conventions would expose these students to a variety of rhetorical decision-making strategies that could inform their writing development.

### **Statement of Problem**

Genre-based instruction is used most often to teach academic writing to graduate students, particularly second language speakers (e.g. Swales & Feak, 2004; Cheng, 2006a; Tardy, 2009). Vast scholarship exists on how this genre-based pedagogical practice helps students, particularly second-language graduate students, understand the genres produced in academic and professional contexts (for examples, see Bawarshi & Reiff, 2010; Cheng, 2006a, 2006b, 2007, 2008a, 2008b, 2011; Tardy, 2009; Devitt, Reiff, & Bawarshi, 2004; Bawarshi, 2003; Johns, 2002, 2008; Swales & Lindemann, 2002; Freedman, 1993).

Instructors across the disciplines have incorporated genre-based pedagogies in their classroom to inform writing instruction, incorporating the analysis of genre exemplars to prepare students for discipline-specific writing practices (see Wigglesworth & McKeever, 2010; Buzzi, Grimes, & Rolls, 2012; Kuteeva, 2013). Specifically,

Writing in the Disciplines (WID) scholars, as part of Writing across the Curriculum (WAC) programming, have researched writing in disciplinary contexts in order to develop instruction and support for specific academic programs (see Brand, 1998; Artemeva, Logie, & St-Martin, 1999; Stoller, Jones, & Costanza-Robinson, 2005; Bayer, Curto, & Kriley, 2005). However, the majority of research on genre-based instruction focuses primarily on students' analyses of academic and workplace genres, with few studies analyzing how students learn and produce valued genres within their fields.

### **Contributions to the Literature**

Because insight on how a genre-based teaching approach influences students' production of genres is still underrepresented in the literature, additional research is needed to understand how genre-based instruction influences students' understanding of genre conventions and development of rhetorical awareness. This dissertation project explores the pedagogical potential of a genre-based curriculum for discipline-specific writing instruction. Through a qualitative analysis of students' development of rhetorical and disciplinary awareness, I seek to contribute to existing literature on using genre-based instruction to teach writing in the disciplines. Analyzing students' analyses in connection with writing produced in a discipline-based writing context offered insight into the way students become more rhetorically-conscious writers from first acting as rhetorically-conscious readers. Additionally, I hope to draw attention to the impact of classroom discourse and pedagogical reflection in genre-based teaching, offering an analysis of reoccurring moves I made organically as the instructor during genre analysis activities. The findings from this study contribute to scholarship on genre-based instructional approaches, offer strategies for building students' genre awareness and

rhetorical flexibility, particularly in discipline-based writing contexts, and suggest new avenues for discipline-based writing practice and research.

### **Chapter Outlines**

Chapter II reviews the literature on genre theory and pedagogical practice. I also discuss the connections of genre theory to writing instruction across the disciplines, including several studies that explore best practices for teaching disciplinary writing skills. After discussing various ways that writing instruction has been researched and discussed, I conclude the chapter by presenting my dissertation research focus on the impact of genre-based pedagogy on students' development of rhetorical flexibility, focusing on pedagogical strategies that may help facilitate students' critical thinking about writing practices in their disciplines.

Chapter III explains the development and content of the course under examination. I discuss the major assignments as well as the key texts that informed our discussions and analyses. Drawing on genre-based practices discussed in Chapter II, I offer two examples of genre analysis activities. While some analyses were grounded by common moves identified in a particular genre, other analyses relied on students' noticing of features in genre exemplars.

Chapter IV reports the findings from an analysis of student writing, survey and interview responses, and classroom accounts and reflection in my teacher journal. I discuss students' perceived development of genre knowledge and rhetorical awareness over the semester. The representative case study on "Blair" shows how the development of genre knowledge informed this student's understanding of disciplinary writing. I also



discuss how genre analysis helped her develop writing strategies that aligned with her professional goals and experiences. I analyzed my teacher journal and the students' survey and interview responses, including an analysis of their own writing, which suggested these students had developed heightened genre awareness and disciplinary awareness. I conclude by explaining how the findings inspired an analysis of my teaching strategies using my teacher journal notes and informal class recordings.

Chapter V reports on a genre analysis I conducted on the pedagogical moves that occurred during our class analysis activities, focusing on identifying recurring instructor moves. Because I did not have transcribed class recordings, I analyzed the account in my teacher journal and identified eight recurring instructor strategies that seemed to build students' rhetorical awareness. I conclude the chapter by discussing how the findings from this pilot study led to revised research protocols and additional data collection to further examine my pedagogical strategies during genre analysis activities.

Chapter VI details how I refined my research protocols to systematically study the classroom discourse from the second time I taught the course. I analyzed audiorecordings of classroom talk during genre analysis activities to examine one particular strategy identified in the pilot study, *Toggling*. I identify three types of *Toggling* moves and examine the frequency and sequencing of these different categories in the data. I conclude by discussing how different sequences of *Toggling* moves challenge students to think critically about writing in their disciplines and support students' development of rhetorical flexibility.

Chapter VII synthesizes the findings from the different research phases, including the emergent topics from the surveys and interviews and the emergence and frequency of *Toggling* moves in my facilitation of genre analysis activities. The student case studies suggested that genre analysis and production tasks enriched these students' understanding of writing in their fields, contributed to their development of academic and professional identities, and strengthened their ability to write rhetorically. I discuss how instructors of genre-based curricula can facilitate genre analysis tasks in disciplinary writing contexts and scaffold students' genre, rhetorical, and disciplinary awareness. I also discuss the implications of my findings for research on genre-based instruction, pedagogical development, and discipline-based writing instructors. I conclude by identifying the limitations of my study and suggesting additional research on instructor moves during genre analysis activities and the impact of genre-based teaching on students' development of rhetorical flexibility.

## CHAPTER II

### GENRE THEORY AND PEDAGOGY

#### **Introduction**

In this chapter, I discuss the theoretical foundations of genre theory and review the three schools of thought in genre studies—The Sydney School, the New Rhetoric School, and the English for Specific Purposes School. I discuss the conceptions of genre that inform the research and practice of each school, including pedagogical approaches to preparing students to be effective communicators. As a genre-based pedagogy informed the curriculum of the course serving as the research site for this project, I explain the different explicit approaches to teaching genre and how they are enacted to develop students' ability to negotiate writing practices in specific contexts. I also review how student rhetorical awareness-building is discussed in various ways across disciplines for preparing students to be effective communicators. To conclude this chapter, I present my dissertation project and research questions which explore the use of explicit genre-based approaches to teach writing in a discipline-based graduate course. I discuss the potential

of my research findings to contribute to conversations building students' rhetorical awareness and flexibility.

## **Genre Theory**

In the field of genre studies, genre has been defined as “typified rhetorical ways of acting in recurring situations” (Miller, 1984) and structured “communicative events” engaged in by discourse community members who share “some set of communicative purposes” (Swales, 1990). These foundational definitions inform research and practice of three distinct theoretical traditions in genre theory (Hyon, 1996). These three “schools” are distinguished by their conceptions of genre and research interests for particular groups, including learners at different ages and professional experience. In the following sections, I discuss each school’s view of genres, research interests, and pedagogical goals based on the views related to best practices for preparing students to write rhetorically.

### **The Sydney School**

The first school of thought in genre studies known as The Sydney School which is informed heavily by Systemic Functional Linguistics (SFL) (Halliday, 1994) and focuses research and curriculum development primarily on school-aged children and second-language learners in Australia (Johns, 2003). Researchers in the Sydney School study a text in relation to its broader cultural and social contexts. Therefore, research and instruction focus on the *elemental* or valued genres that exist within schooling systems, such as *description* and *argumentation* (Johns). This perception of genres as goal-oriented underscores the importance of students understanding the social purposes of genres and “employing the ways of reasoning that are related to developing knowledge in

a particular subject-matter” (Beck & Jeffery, 2009, pp. 233-4). Therefore, pedagogical instruction in this school often includes investigating the relationship between the form and function of genres.

Rather than teaching genres as only formal structures, instructors frame genres in terms of social action and educational success, bringing students’ attention to the conventions and expectations of genre that influence reader connection and educational assessment. In this view, teaching the “structure and workings of a text” positions students for success in school and professional contexts (Wrigglesworth & McKeever, 2010, p. 116). Classroom activities might include discussing genres in three stages, described by Macken-Horarik (2002) as the *teaching-learning cycle*, that brings students’ attention to the “linguistic demands of genres which are important to participation in school learning and in the wider community” (p. 26). The first stage, *Modeling*, includes explaining the context, social purpose, structure, and language of specific genres through the use of genre exemplars. In the next stage, teacher and students collaboratively write a new genre together, called *Joint Negotiation of a Text*, “drawing on shared knowledge of both learning context itself and the structure and features of the genre” (p. 26). In the last stage, *Independent Consultation of Text*, students engage in composition processes to produce a new text (cited in Bawarshi & Reiff, 2010, p. 180).

Pedagogical strategies like the one just described are known as *explicit* approaches to teaching genre which are discussed in the next section of this chapter. However, because The Sydney School’s target population is primary and secondary school learners, I discuss the explicit pedagogies employed in the two following schools,

focused on adult learners in academic and institutional settings, more in depth in the following sections.

### **The New Rhetoric School**

The second school of genre research is referred to as New Rhetoric (NR), comprised largely of rhetoric and composition scholars in North America. New Rhetoric scholars examine the social, rhetorical, and ideological meanings behind genres, informed by Miller's (1984) seminal work on genres as social actions. Researchers in this school look outside of the classroom context, with a focus on the dynamic nature of authentic genres produced in workplace and disciplinary settings (Johns, 2003). Extending Miller's idea that genres are important social and disciplinary activities, Berkenkotter and Huckin (1995) identify six characteristics that capture the complexities of genres: *dynamism, situatedness, form and content, duality of structure, and community ownership*. In this view, genres serve as "sites of contention between stability and change (p. 6)," consistently evolving to adapt to the needs of community members.

Because New Rhetoric theorists view genres as social artifacts of communities, research in this field has largely focused on understanding genres in disciplinary and professional contexts rather than developing pedagogical materials (Johns, 2003; Freedman, 1993). Though few pedagogical frameworks have emerged from research in New Rhetoric, the idea of "language-in-activity" (Berkenkotter & Huckin, 1995, p. 24) highlights the importance of teaching how to negotiate professional contexts by prompting students to consider what genres may reveal about the discourse community in which they are enacted. However, many NR theorists believe that genres introduced in

classrooms, removed from their disciplinary contexts, are inauthentic and cannot simulate the rhetorical situations that students may face in those contexts (Johns).

In response to the need for pedagogical guidance for instructors in New Rhetoric, Devitt, Reiff, and Bawarshi (2004) created a framework for students to understand genres via contexts, grounding their discussion in the idea of *scenes*, or “place[s] in which communication happens among groups of people with some shared objectives” (p. 7). The authors’ analytical approach, which will be discussed in the next chapter, guides students through a genre analysis in four phases, demonstrating an approach to rhetorical decision-making that students could apply to negotiate communication in disciplinary contexts. However, critics of New Rhetoric argue that focusing on the social dimensions of genres may overshadow the role textual features serve in a genre to fulfill a specific communicative purpose.

### **The English for Specific Purposes School**

The third school on genre theory and pedagogical development is English for Specific Purposes (ESP). Viewing genres as “a class of communicative events, the members of which share some set of communicative purposes” (Swales, 1990, p. 56), ESP researchers focus on developing pedagogical strategies that build students’ understanding of how genres interact rhetorically within specific contexts. Calling upon the work of Swales (1990) and Bawarshi (1993), ESP researchers analyze a genre’s schematic structure and lexico-grammatical features in order to understand how those elements work towards achieving the overarching communicative purpose of the genre. Often this begins with a macro-analysis of genre *moves*, or “bounded communicative

act[s]...designed to achieve one main communicative objective” (Swales & Feak, 2012, as cited in Bawarshi and Reiff, 2010, p. 48). Next, lexico-grammatical features of the genre are analyzed, such as pronoun use, verb tense shifts, diction, or repetition, among others. This approach to genre analysis provides a framework for research and practice within the field, informing pedagogical strategies for language and genre learning, including the present study.

Writing instruction in ESP mainly serves international graduate students, with a focus on teaching the dominant genres in academic and professional settings. This approach has inspired a multitude of studies that examine the potential for explicit genre-based approaches to help students, particularly second-language students, produce academic and professional genres (Bawarshi & Reiff, 2010; Cheng, 2006a, 2006b, 2007, 2008a, 2008b, 2011a; Tardy, 2009; Devitt, Reiff, & Bawarshi, 2004; Bawarshi, 2003; Johns, 2002, 2008; Freedman, 1993). However, critics of ESP pedagogy suggest that students enter the workplace with the view of genres as textual artifacts, resulting in naivety towards the discursive nature of professional genres (Bhatia, 2008, pp. 161-162). These criticisms stem from claims that ESP curricula privileges form over function and, as a result, does not prepare students for the rhetorical complexities of genre. Those critical of ESP approaches argue that skills-based genre instruction cannot alone facilitate knowledge transfer to other contexts (see Johns, 2008; Devitt, 2009; Brent, 2012), arguing instead for a focus on context, informed by New Rhetoric conceptions of genre as social action.

Scholars in both ESP and NR acknowledge the rhetorical relationship between language and social function; a simplified recounting of these different analytical



approaches might suggest that while NR scholars emphasize context and use texts to further knowledge about specific discourse communities, ESP scholars emphasize textual features as the means for understanding the communication practices in professional contexts. Of the three schools, ESP has been considered a more comprehensive approach to genre analysis, with its attention to both textual and contextual considerations. However, Johns (2003) observed that due to ESP scholars' increasing attention to context, "the overlap between the New Rhetoric . . . and ESP research and theory . . . becomes greater every year" (p. 206). Though varied in their conceptions of genre and research foci, pedagogical practice in the aforementioned schools is grounded in theory and research on how best to prepare students to be successful communicators in academic and professional contexts.

### **Genre-based Pedagogy**

Genre research has largely focused on academic genres such as research articles (Samraj, 2005, 2008; Peacock, 2002, 2011; Bhatia, 2004; Swales, 1990), abstracts (Cross & Oppenheim, 2006), faculty homepages (Hyland, 2011), statements of purpose (Samraj & Monk, 2008), and book reviews (Hyland, 2000), while other research has explored professional and workplace genres such as audit reports (Flowerdew & Wan, 2010), environmental reports (Mason & Mason, 2012), corporate homepages (Jones, 2007), and optometric records (Varpio, Spafford, Schryer, & Lingard, 2007). These studies have informed and inspired pedagogical research and practices focused on building students' genre knowledge and rhetorical awareness. However, disagreement continues between scholars in genre studies on how to best study genres in preparation for producing genres.

In genre studies, pedagogical approaches to teaching writing are categorized as either *implicit* or *explicit*. Freedman (1987) explained that implicit genre-based instruction relies on students' "dimly felt sense" of genres and, in a later work (1993), argued against explicit approaches, saying that students can learn genre knowledge tacitly through exposure to a variety of genres in the classroom. While implicit approaches have solid theoretical foundations, most disciplinary writing instructors believe that students develop rhetorical awareness from engaging with authentic texts through explicit instruction of the valued genres in specific disciplinary contexts. Three overlapping but distinct approaches to explicit genre-based instruction are used to foster students' genre knowledge: *genre acquisition*, *genre awareness*, and *New Rhetorical*.

### **Genre Acquisition**

A *genre acquisition* approach involves instructors explicitly teaching conventions and moves through the analysis of genre exemplars. Informed by Swales' (1993) analysis of the *moves* and *steps* genres perform to fulfill communicative purposes for particular communities, text-based approaches focus on students' collection and analysis of genre exemplars. Many genre-based analysis heuristics suggest a specific progression through analytical protocols. Swales' (1990) approach outlines four tasks for analyzing genre exemplars: (1) identifying similarities and differences between the rhetorical situations of the samples, (2) discussing rhetorical effectiveness and possible revisions, (3) analyzing sentence-level linguistic features for effectiveness, and (4) collecting additional samples (pp. 80-81).

Genre acquisition approaches are typically employed in subject-specific courses that focus on the analysis of genres valued in specific contexts. Instructors teach students to reproduce “text types” that are predictable or “staged” within specific contexts, a common practice in the Sydney School’s teaching-learning cycle developed by SFL theorists (Johns, 2008, p. 238). Analytical strategies related to genre acquisition are also used by ESP instructors to teach adult, often second-language learners, how to write common academic and professional genres. However, the contrasting view that genres are not purely text types but are dynamic structures that “imply/invoke/create/ (re)construct situations (and contexts), communities, writers and reader” (Coe, 2002, p. 199) prompts many instructors to consider approaches focused on raising students’ awareness to the rhetorical dimensions of genre.

### **Genre Awareness**

More common in first-year writing courses is a *genre awareness* approach, which relies on students’ antecedent genre knowledge to prepare them to analyze unfamiliar genres, with a focus on the relationship between context and text (Russell, Lea, Parker, Street, & Donahue, 2009). This approach is most common in general writing courses “where there are students from a variety of disciplines and the teacher is not expert in all of them” (Russell et al., 2009, p. 410). Rather than teaching genres that may not be applicable to all students, instruction aims to help students “become good researchers” about genres (p. 410).

A genre awareness approach to analyzing genres is often informed by research in New Rhetoric, particularly Devitt et al.’s (2004) work which encourages students to

analyze writing context in order to understand community ideology and values informing the textual elements in a genre. However, with ESP's consideration of context in genre analysis, elements of genre awareness strategies inform instructor approaches to teaching students how to study genres. Though a genre awareness approach is rarely incorporated in discipline-based courses, I discuss in the next chapter how I integrated genre awareness analytical strategies to introduce the idea of genre and to raise students' awareness of the relationship between texts and contexts.

### **New Rhetorical**

A third approach to explicit genre-based instruction is often called *New Rhetorical* wherein genres are taught based on the rhetorical actions they serve within a specific context. Like genre awareness approaches, a New Rhetorical approach considers a genre's social action; however, instructors also teach specific genre conventions. However, students receive explicit genre instruction through discipline-specific learning activities such as writing engineering completion reports (Artemeva, Logie, & St-Martin, 1999), lab reports (Carter et al., 2004), biology research presentations (Bayer, Curto, & Kriley, 2005), and historical accounts (Wrigglesworth & McKeever, 2010). While students learn specific genre conventions, the genres are not the focus but a tool for teaching "scientific concepts and scientific method using genre as a mediational means" and the logic of communication—"the 'where' and 'when' of a genre as well as the 'what' and 'how' of it" (Russell, et al., 2009, p. 410). In this view, students' uptake of language related to specific genres and disciplinary communities is crucial to building students' genre competence and awareness.

A New Rhetorical approach is prevalent in Writing across the Curriculum (WAC) initiatives, particularly in the secondary category of WAC referred to as Writing in the Disciplines (WID) which is focused on engaging students in disciplinary writing practices (see Bazerman et al., 2005). Current research in WID suggests that educators recognize the importance of teaching writing within a particular context, to prepare students for discipline-specific writing; therefore, a common approach for introducing students to disciplinary writing that may be “mysterious if not closed to them” (Bazerman et al., 2005, p. 100) is the explicit teaching of genres from specific professional and disciplinary contexts. Many WID instructors assert that “students learn to write new genres primarily through writing in authentic contexts, such as their courses in the disciplines” (Russell et al., 2009, p. 409). As articulated on the *WAC Clearinghouse* site, the goal of incorporating genre-based activities in the classroom is to “introduce or give students practice with the language conventions of a discipline as well as with specific formats typical of a given discipline” (What is Writing..., 2017), drawing from both awareness and acquisition approaches to teaching genres.

### **Fostering Rhetorical Flexibility**

Though genre-based instruction may differ in theoretical foundations and pedagogical approaches, the goal of teaching students to write effectively within and beyond the classroom is shared by instructors across the disciplines. From discussions of college readiness to professional preparation, writing instructors agree on the importance of teaching students at all levels how to think critically about writing practices. This overarching pedagogical aim is thought to be achieved through students’ development of genre knowledge and awareness that enables *rhetorical flexibility*, or the “attentiveness to

literacy that can and should be transferred to other academic and professional literacy situations” (Johns, 2015, p. 117). Recent studies have suggested ways to develop students’ understanding of “interdiscursivity,” or the “appropriation of semiotic resources across genres, professional practices and disciplinary cultures” (Bhatia, 2008, p. 162).

An active area of research related to rhetorical flexibility is the transfer of skills students learn in one communicative context and to another (Johns, 2015, 2003; Salomon & Perkins, 1989). Several studies have explored to what extent genre and rhetorical awareness helps students develop the skills to adapt “their socio-cognitive genre knowledge to ever-evolving contexts” (Johns, 2008, p. 238). Classroom-based studies have examined students’ transfer of knowledge and skills from genre to genre (Brent, 2011; Cheng, 2007b; Berkenkotter & Huckin, 1995) and from one classroom context to another, such as first-year writing to discipline-specific or advanced writing courses (Schieber, 2016; Clark & Hernandez, 2011). For example, Clark and Hernandez’ (2011) pilot study assessed students’ transfer of writing skills from the first-year writing classroom to writing in disciplines, arguing that when students understand the social and rhetorical purposes of genres, they can “abstract principles and concepts from one rhetorical situation... and acquire the tools they need to address new writing situations” (p. 65).

Other research examines transfer from academic to professional contexts (Brent, 2012; Bhatia, 2008; Wardle, 2007, Carter, Ferzli, & Wiebe, 2007). According to Devitt (2015), genre-based instruction must move students “beyond simplified understandings of genre to the complex decisions needed to address particular situations” (p. 44). Giving students the tools and resources to negotiate communication situations is echoed in

Brent's (2011) study of *learning transformation* in which he argues that students' development of rhetorical awareness begins by fostering "habits of rhetorical thinking" in the classroom (p. 407).

That same year, the Council of Writing Program Administrators, the National Council of Teachers of English, and the National Writing Project published a framework that parses these "habits of mind," defining them as "ways of approaching learning that are both intellectual and practical and that will support students' success in a variety of fields and disciplines" (Council..., 2011, p. 1). The framework offers instructors strategies for developing reading, writing, and analysis activities that develop eight specific habits of mind, including curiosity, engagement, metacognition, and flexibility, therein defined as "the ability to adapt to situations, expectations, or demands" (p. 5). These skills, the authors explain, are crucial to students' success and can be fostered through activities that encourage students' development of rhetorical flexibility.

Though the authors do not refer explicitly to genre-based approaches, the valued abilities and pedagogical recommendations discussed in the framework can be supported by explicit, genre-based instruction. In particular, genre analysis strategies offer instructors tangible approaches for three classroom strategies encouraged in the framework: (1) *rhetorical knowledge* (p. 6), (2) *critical thinking through writing, reading, and research*, including analytical abilities and rhetorical decision-making (p. 7), and (3) *knowledge of conventions*, including determining the appropriateness of sentence-level and global features in writing (p. 9). Refining this connection, Paine and Johnson-Sheehan (2011) articulated specific ways that genre-based teaching can develop students' habits of mind and rhetorical flexibility.

Acknowledging the abstractness of the characteristics in the framework (curiosity, perseverance, openness), Paine and Johnson-Sheehan (2011) explained the difficulty of translating these concepts into tangible classroom practice. Therefore, the authors identified specific ways that a genre-based approach can foster each of the habits of mind. In particular, they argued that genre-based instruction develops students' *flexibility* and *metacognition* by providing students with a vocabulary for writing, including key terms, moves, and features, that enables critical classroom analysis, discussion, and reflection on writing practices. Engaging students in these analytical activities, Paine and Johnson-Sheehan explained, raises students' awareness to the relationship between text and context and facilitates the transfer of this new knowledge to other situations.

As described above, explicit, genre-based approaches provide writing teachers with instructional frameworks that guide classroom discussions and activities on the analysis of texts and contexts. Additionally, genre analysis offers students a vocabulary for analyzing texts and strategies for producing texts by raising their awareness to the conventions and rhetorical factors that influences genres; this awareness builds students' rhetorical flexibility enabling them to make informed choices about writing practices.

### **Present Study**

Research on using genre-based approaches to develop students' genre awareness and rhetorical flexibility is an active area of scholarship in genre studies, including recent studies that examine students' production of genres considering student perspectives and performance on genre analysis tasks (see Devitt, 2015; Cheng, 2011; Tardy, 2009). However, additional research is needed to further explore how a genre-based curriculum



influences students' genre production and facilitates students' development of genre awareness and rhetorical flexibility. Therefore, this dissertation project is a qualitative, reflective study of my instructional strategies for teaching writing in an interdisciplinary Environmental Science (ES) graduate course. By analyzing my pedagogical approach to facilitating genre analysis activities as part of explicit, genre-based instruction, I discovered an emergent pedagogy that contributes to research in genre theory and writing studies on fostering students' development of disciplinary knowledge, genre awareness, and rhetorical flexibility.

The research questions for this study emerged from the experience of reflecting and analyzing my pedagogical practice, which is typical in classroom research, also known as *action based research* (Mackey & Gass, 2005, p. 216). Action based research allows teachers to reflect systemically on instruction, in order to identify areas of inquiry or curricular development. In this study, reflecting on students' performance and development prompted me to examine the way I integrated a genre-based pedagogy in a discipline-based writing course. As evident in Chapter I, the research in this project was recursive in nature and continued to evolve as I moved through the stages of analyzing two different datasets collected from the same course over two separate semesters.

My initial research question focused on understanding the impact of a genre-based pedagogical approach on students in a discipline-based writing course. Analyzing students' work and interview responses alongside my pedagogical reflections revealed that students had developed heightened genre and rhetorical awareness. These findings led me to develop research questions that explore my classroom strategies for facilitating genre-based approaches:

- To what extent can instructor moves during genre analysis activities be mapped sequentially?
- What might an analysis of instructor moves reveal about how students develop genre awareness and rhetorical flexibility?
- What implications might an analysis of instructor moves suggest for genre-based pedagogy and disciplinary writing instruction?

I discuss the findings from the different research phases in Chapters IV, V, and VI and explain how my research questions evolved through analysis of students' rhetorical development and my own pedagogical practices. Analyzing students' analyses in connection with writing produced in a discipline-based writing context could offer insight on how students become more rhetorically-conscious writers from first acting as rhetorically-conscious readers. Additionally, considering student perceptions of a genre-based curriculum provides valuable insight into the way students learn to write for specific contexts.

This project also contributes to recent studies that explore the use of genre analysis to teach disciplinary awareness in discipline-based courses (Kuteeva, 2013; Artemeva & Fox, 2010; Aranha, 2009; Bayer, Curto, & Kriley, 2005). A special edition of the *Across the Disciplines* journal (August, 2015) reviewed several initiatives related to graduate student writing, including support for thesis and dissertation writing (Pantelides), writing camps (Busl, Donnelly, & Capdevielle), non-native speakers (Douglas), writing fellows (Simpson, Clemens, Killingsworth, & Ford), and training programs centered around teaching and learning (Shapiro). These studies suggested that while graduate student writing instruction is a lively research area in a variety of

disciplines, those conversations are often not shared across disciplinary lines. The findings from this study suggest pedagogical direction and curricular guidance for discipline-based instructors.

In the next chapter, I explain the course curriculum and discuss how I present genre analysis “as an area of inquiry and a problem-solving activity” to prepare these students to write effectively for recursive academic and workplace writing situations (Read & Michaud, 2015, p. 429). As I will explain, I engaged the students in analysis activities that drew from genre acquisition and genre awareness approaches and sought to expand their understanding of genres as textual artifacts for reproduction to one that views genres as rhetorical and discursive ways of knowing and acting within disciplinary contexts.

## CHAPTER III

### COURSE CONTEXT

#### **Introduction**

As mentioned in Chapter 1, I turned to genre analysis strategies to better understand writing practices in the Environmental Science (field). By analyzing theoretical and data-driven journal articles and industry reports, I gained a sense of the disciplinary values and genre conventions that drive scholarship in field; however, I also realized the complexity of the ES field, with its variety of valued genres and subdisciplines. In this chapter, I explain how genre-based pedagogical approaches informed the course design and guided our exploration of this field. I first offer background on the course and the program in which it is housed to show how interdisciplinarity influenced how I developed the course and facilitated genre analysis activities. I also review the major assignments and the key texts that offered us insight into discipline-specific writing practices, including a problem-solving framework that enabled me to connect two of our assignments to this well-cited approach to writing in Environmental Science.

After explaining the assignment sequence, I offer two examples of genre analysis activities and how they use explicit, genre-based approaches discussed in Chapter II to analyze genre exemplars.

### **The Course**

The course that served as the research site for this project was a graduate course in an Environmental Science (ES) program that offers discipline-specific writing support and preparation. Because it is required as part of the program's core curriculum, the course serves students with a variety of research interests and academic classifications. Additionally, as I explain below, graduate students outside of Environmental Science would also enroll in this course, based on its description:

This course focuses on both the analysis and production of written texts, mainly academic articles (with an emphasis on literature reviews), proposals, and reports. Students will learn and practice the IMRaD (Introduction, Methods, Results, and Discussion) structure, which is the basis of workplace reports in many professional contexts and research articles in a wide variety of academic disciplines. Specifically and most importantly, we will examine how the language features and organizational structure of these documents are influenced by their audience and context.

The description does not frame the course as one tailored for Environmental Science and instead touts a more interdisciplinary approach that emphasizes genres common across many STEM fields. The Environmental Science field, however, with its variety of

interest groups and academic and practitioner journals, is by nature interdisciplinary, presenting a unique pedagogical challenge.

### **The Students**

The program in which this course is housed is also interdisciplinary, so graduate students in this program may have received undergraduate and graduate training in other fields, such as Engineering, Mathematics, and Biology. The difference in backgrounds made developing a useful and relevant curriculum for all challenging, complicated further by the fact that each student had different research interests that might influence the type of genres they would be asked to write in their careers. Additionally, because the course was recently approved as a requirement for Environmental Science majors, students have matriculated into the course at different points in their programs. The first semester I taught the course, four Master's students were enrolled, all with interest in working in the environmental industry and researching different areas of Environmental Science, such as water and air quality, Geography, and Civil Engineering (providing the data for Chapters IV & V).

The second time I taught the course, thirteen students were enrolled, several from disciplines outside of ES and all at varying points within their respective programs (providing the data for Chapter VI). Because of the disciplinary variation in the students, research areas were also more varied; in addition to topics on water, air, and terrain, some students researched topics in Mechanical Engineering, Wind Energy, Agriculture, and Animal Science.

## The Curriculum

As mentioned previously, the New Rhetoric approach, which views genres as rhetorical actions, is common in discipline-based courses; however, these are often taught by faculty in that discipline. Because of my limited disciplinary understanding about writing in the Environmental Science field, I felt uncomfortable leading those types of discussions with the students. However, a genre-based approach offered a way for the students and me to combine our shared disciplinary knowledge to study writing in their fields. I viewed my role as a facilitator of students' self-exploration of disciplinary writing, using genre analysis strategies as tools for studying writing practices in multiple contexts.

### Introducing Genre

The students and I developed our understanding of genre and writing recursively throughout the semester to “connect disciplinary studies with communication studies” (Kain & Wardle, 2005, p. 114). I introduced the concept of *genre* inductively through an in-class exercise. Each student received a piece paper of containing the name of a familiar genre, such as “recipe,” “email to professor requesting an appointment,” “tweet,” and “text message.” Some examples of what the students wrote are shown below:

<p><b>Text message</b> ok... BTW B4N LOL</p> <p><b>Tweet</b> sittin' in class #school #writing #itsdarkoutside News: no school on monday.</p>
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*Figure 1:* Student examples of familiar genres.

Though the students' examples were short utterances, I was able to introduce elements of the rhetorical situation that would ungird future analysis activities. For example, when the student shared his text message "ok..." I asked who he had in mind when he wrote that. Perhaps he had no audience in mind, but he said, "my good friend," which allowed us to discuss the informal tone we often take when talking with friends. I asked the writer of the second text message to explain why he wrote the way he did; he had been thinking of typical "text message" communication that often includes slang and abbreviations (BTW, LOL) and that prior knowledge helped him know what would be appropriate in this situation. I complicated this idea by asking those two students how their text messages might change if they were texting an advisor or boss. This change in the rhetorical situation prompted them to articulate revisions to their samples based on a new audience or situation.

This first activity previewed how we would continue to unpack the idea of *genre* in future activities, focusing on the notion that writers influence and are influenced by their relationships within language communities. Though a simple exercise, the discussion prompted from this activity emphasized the connection between genre expectations and rhetorical decision-making. For example, when comparing another two students' examples of tweets (see Figure 1), we found that while we could agree on certain genre conventions for tweets such as concise phrases of 180 characters or less, we disagreed on the expectation of using a hashtag. This activity demonstrated the analytical mindset that we would apply to less familiar genres such as proposals or reports. I explained that in the same way we could discuss "what makes a country song a country



song,” we could study writing samples from our fields to better understand the expected features and rhetorical choices inherent in those genres.

### **Assignment Sequence**

The major assignments were designed to allow students to practice applying the discipline-specific writing styles and language conventions that emerged from our analyses. The first task for the students was to start building a corpus of articles that were related to their discipline and research interests. As I explain below, the corpus provided content for several assignments and activities. The culminating assignment was the Professional Genre Portfolio which asked students to collect categories of genre exemplars for future professional writing or research purposes. The assignment sequence contained six major units:

- Article Corpus
- Article Analysis
- Literature Review
- Proposal
- Report
- Professional Genre Portfolio

Throughout the semester, analysis, production, and reflections activities supported student learning and prepared them for each new assignment (see Appendix B for a complete course schedule with activities and readings).

**Article Corpus.** I first asked students to build a corpus of articles in Google Drive on a topic in their field of interest. The corpus, containing both academic and industry research, was used for the Literature Review and throughout the semester for analysis exercises and course assignments. This corpus served as the basis for several analysis activities, including an Article Analysis assignment, wherein I asked students to analyze the writing strategies of a small sampling from the corpus, using genre-based approaches to determine the rhetorical situation, schematic structure, and language features of those samples. The corpus also became the basis for the Literature Review assignment, informing both the Proposal and Report units in the semester.

**Article Analysis Assignment.** This was the students' first assignment using genre analysis strategies to understand and reflect upon disciplinary writing samples from their field. The assignment sheet (see Appendix C) asks students to analyze the writing strategies of five sample articles from the corpus. We discussed different analysis strategies and how they might focus their analyses on the schematic structure of the samples, a section of the article (such as the introduction section), or sentence-level language features unique to the samples. Students were asked to identify rhetorical and linguistic patterns in the research article genre, connect their findings to relevant readings from the course, and discuss their analyses by answering guiding questions. The students could choose to focus their journal article analysis in one of three ways:

- 1) Schematic structure analysis

Calling on Devitt, Bawarshi, and Reiff (2004), this approach asked students to report similarities and differences noticed between their sample articles and to interpret

what those features might suggest about the writing *scene*, or a place in which communication happens among groups of people with some shared objectives” (p. 7).

For this approach, students analyzed disciplinary scenes, or contexts, such as a particular journal, subdiscipline, or organization related to their field or research interests.

2) Moves and steps analysis of one section:

Students analyzed their samples using genre analysis readings on abstracts (Cross & Oppenheim, 2006) or introductions (Swales, 1990; Samraj, 2005) and explained the extent to which their samples aligned with the moves analyses’ of these studies. Students were also encouraged to identify recurring features or non-standard moves and analyze what these features might suggest about the rhetorical situation in which the writing was produced.

3) Sentence-level analysis of one section:

Students could choose to focus on the language of one particular section of a journal article we had previously discussed (abstract, introduction, literature review). Referencing information from Devitt et al. (2004) and Swales and Feak (2012), students could discuss diction, syntax, appeals, pronoun use, verb tense, citations, or any other stylistic features that emerged from their analyses. Then, students use this information to discuss how the identified features reflect community values, suggest established writing styles, or reveal aspects of disciplinary writing practice that could inform their production of genres in their fields.

I offered these three strategies to provide students the flexibility to pursue the aspects of writing that interested them most while still providing a structural analytical framework. Students were asked to annotate the five samples according to one of the strategies above and synthesize and discuss their findings in a memo. Areas of assessment for this assignment included the thoughtfulness of their annotations, considering both relevant theories and non-standard features; discussion of their findings in relation to relevant scholarship, guiding questions, and the rhetorical situation; formatting and organization of their memos, and grammatical and mechanical accuracy.

**Literature Review Assignment:** Using their corpus articles, students were asked to write a literature review on a research topic of interest. In addition to analyzing literature reviews samples from the students' research areas, we also read from Feak and Swales (2009), to give students background information on the purpose of literature reviews, the common struggles of graduate students when writing literature reviews, and specific academic writing features that are common in literature reviews. In addition to discussing style and academic writing conventions, another key part of this unit was the usage of citations and verb tense when reviewing other studies (Feak & Swales). To raise students' awareness to the rhetorical significance of those features, we concentrated several genre analysis assignments on identifying and discussing how citations and verb tense were used in sample literature reviews. The literature reviews students wrote became the basis for the next two assignments: the Proposal Assignment and the Report Assignment.

**Proposal Assignment:** Students were asked to write a research proposal directed at an outside audience (like a client) or an academic proposal to an advisor. However, I

wanted to give students the opportunity to tailor their proposals and reports in a way that would be maximally useful for their progress in the program. Therefore, students could choose to write an academic proposal, a grant proposal, or a research proposal to acquire funding. I soon learned, however, that students who were early in their programs and unsure about which topic might guide their thesis or dissertation research struggled to develop a proposal idea. When conferencing with these students, I learned about an environmental problem-solving framework that not only gave me insight into disciplinary writing practices but informed the way I framed the Proposal and Report assignments.

Hughes (2007) framework, DOC’S KEY, is a set of protocols novice disciplinary writers can follow when researching and writing about environmental issues (pp. 46-47), outlined in the table below:

Table 1

Hughes’ (2007) DOC’S KEY framework for environmental problem-solving

<b>Parameter</b>	<b>Description</b>
<b>D</b> Definition	Define the problem and desired outcome
<b>O</b> Objectives	Develop objectives that are specific, measureable, attainable, reasonable, and timely
<b>C</b> Constraints	Identify any constraints, boundaries, assumptions, limitations, impacts
<b>S</b> Strategies	Seek creative strategies—generate ideas
<b>K</b> Keepers	Choose the best strategies
<b>E</b> Experiment	Try out your strategies and make adjustments
<b>Y</b> Yes!	Implement strategies—“Yes” Moment

I learned that the DOC’S KEY framework was taught to all ES students in their first year of coursework, so I revised my assignment sheets to reflect this framework as an option

for students unsure of their research direction. I synthesized guidelines for the moves and steps that might occur in the main sections of the proposal genre:

<b>Sections</b>	<b>Guiding questions</b>	<b>Proposal Sections</b>
<b>Introduction</b>	What problem/issue are you trying to solve/address?	(D) Defining the problem—clear explication of the problem or issue you are addressing
<b>Literature Review</b>	What have others done to try to address this problem?	(D) Defining the problem—review of what other researchers have characterized, proposed, or discovered about the problem/issue
<b>Methodology</b>	What are you going to do to solve this problem?	(O) Objectives—explain your protocol and criteria for evaluating and narrowing your strategies for each objective (C) Constraints
	How are you going to research the issue?	Discuss any research instruments you plan to use to collect data or how you will evaluate an existing data set
<b>Hypotheses</b>	What theories do you plan to test or consider?	(S) Strategies—which strategies you think might be most feasible; how you believe the problem can be solved
	What do you expect to find in your research?	Speculate what implications might come from your research

**Report Assignment:** In preparation for writing a report, students examined several examples of the report genre from academic and industry contexts. Though the report genre, particularly reports produced in Environmental Science, can be varied, the vast majority aim to give a formal response to a research prompt and follow a schema similar to the IMRaD structure for scientific writing (Introduction, Methods, Results, and Discussion). Like with the Proposal assignment, I connected the common moves for reports to the latter half of Hughes' (2006) DOC'S KEY approach (KEY) for the students (see Appendix D).

**Professional Genre Portfolio:** As a final project, students created a portfolio of genre samples and analyses of each genre category. I asked the students to collect two categories of genres, with five samples of each category, that are relevant in a professional capacity, so that exploring and analyzing these types of writing now may be a helpful and useful exercise for their future endeavors. Possible categories included "job application forms," "information pamphlets," "corporate websites," "research articles" "corporate mission statements," "grant proposals," "environmental impact statements," "sustainability reports," or any other genre that students have read, written, or believe they may be asked to write in their field or are interested in researching. For each category, students wrote an analytical memo similar to the Article Analysis Assignment that explored the text and context of these samples in meaningful ways, making connections to our readings and activities from the semester.

## Weekly Activities

Classroom activities preceding the production of these assignments, including analysis, reflection, and production tasks, focused on a particular genre or part of a genre (i.e., the abstract section of a journal article). During genre analysis activities, I asked students to conduct an analysis of the moves and steps in the genres; the lexico-grammatical features, such as pronoun use, verb tense shifts, diction, and repetition, among others; and the rhetorical situation that influenced the production of these genres and aided in fulfilling the overarching communicative function. These types of activities that prompt students to discuss features of a genre are referred to as metacommunication activities (Flowerdew, 1993, p. 310). During metacommunication activities, instructors might ask questions based on the rhetorical organization, communicative purpose and context, and linguistic features of a genre, as well as “why?” in response to analyses (Cheng, 2011b).

In my class, asking the students to speculate on the meanings behind generic aspects facilitated exploration of their discipline and also encouraged them to engage more deeply with the rhetorical nuances at work within a genre. We performed these analyses of genre samples together, combining the findings from analyzing the students’ research areas and our own disciplinary experiences. At the beginning of the semester, our analysis activities were grounded by Devitt et al.’s (2004) *Guidelines for Genre Analysis* which guides students through four analytical phases: collect genre samples, identify and describe the writing *scene*, identify and describe any patterns in the genre’s features, and analyze the meaning of these patterns (see Appendix E for framework).



Each phase includes guiding questions and reinforces critical thinking concepts that build students' genre and disciplinary awareness.

While analysis activities like the one above engage students in discussion about what they found in their analyses, other genre analysis activities asked students to analyze genres for specific moves and features. For example, Figure 2 below shows an analysis of a research article introduction, applying the moves and steps identified in Swales' CARS Framework (see Appendix E):

**Introduction**

Tropical forest nature reserves are experiencing mounting human encroachment, raising concerns over their future viability even in remote areas. Long-term maintenance of nature reserves in economically marginal areas of the tropics is particularly problematic because protection is based on severely restricted funding from politically and administratively weak governments. Many tropical forest reserves consequently operate on skeletal budgets, are chronically understaffed, lack the most basic infrastructure, and cannot count on effective institutional support to enforce conservation legislation. Such frailties render reserves susceptible to a wide range of illegal activities—hunting, fishing, logging, mining, land clearing—carried out by both individuals and corporations. Worse, the frequent inability of guards, who are often unarmed and lacking authority to make arrests, to prosecute violators leads to a general disregard of reserve boundaries and regulations. Once it is observed that the responsible authorities are unable to intervene, large-scale invasions by colonists, poachers, loggers, and miners may ensue and jeopardize the reserve's biological resources.

The Amazon basin consists of some 7.05 million km<sup>2</sup> of lowland tropical forest in contiguous parts of Brazil, Peru, Ecuador, Colombia, Bolivia, Venezuela, and the Guianas (Irion 1978). The location of nature reserves in this region has been profoundly influenced by biogeographic analyses purporting to locate centers of diversity and endemism for a number of plant and animal taxa (Haffer 1969; see also Prance 1977, 1982; Whitmore & Prance 1987). Reacting to newly available biological information, Wetterberg et al. (1976) produced the first comprehensive proposal for establishing conservation areas in Amazonia and recommended 30 high-priority areas for preservation. Proposed conservation areas coincided with centers of endemism identified by overlaying distribution maps for birds, lizards, butterflies, and woody plants (Haffer 1969; Vanzolini 1970; Prance 1973; Brown 1975). Recently, this approach was reinforced and expanded by an international workshop ("Biological priorities for conservation in Amazonia," Manaus, Brazil, January 1990), which proposed 94 priority conservation areas for the Amazon Basin (Conservation International 1991). Many criteria were incorporated in the analysis, including phytogeographic regions, centers of biodiversity and endemism, and types of soils and climate (Rylands 1990a). The resulting map is available to planners, politicians, and conservationists.

The maps prepared by these conservation plans have led to the establishment of nearly 20 new nature reserves. Among the first were 10 in Brazilian Amazonia resulting directly from the proposals by Wetterberg et al. (1976, 1981; see reviews in Padua & Quintão 1984; Foresta 1991). More recently, the Manaus Workshop sparked the creation of eight ecological stations, which were decreed by the Brazilian State of Amazonas to coincide with proposed high-priority conservation areas (C. Miller, personal communication). Moreover, a comprehensive environmental blueprint entitled "Biological and Economic Zoning of Amazonia," which has been carefully considering proposals from the Manaus Workshop, is being prepared by Brazilian government agencies. When implemented, the blueprint is likely to have sweeping implications for Amazonian conservation, both within and outside Brazil.

The biogeography of a limited number of taxa has been the primary consideration in identifying priority areas for conservation in Amazonia. Criteria of efficiency and effectiveness of protection have hardly entered the planning process (see Foresta 1991:131). Ignoring such practicalities in the design of new reserves is risky. The job of procuring and keeping resources to implement and maintain a reserve may pale before the physical threats that may have to be repulsed.

We urge that henceforth criteria of defensibility be incorporated into the process of designing and selecting future Amazonian nature reserves, so as to discourage and deter external pressures. We suggest that, in addition to biological considerations, reserve design in Amazonia should take into account the realities of low-budget implementation and weak or nonexistent enforcement of conservation policy. We do not propose any specific areas for protection, such as those recommended on the basis of intrinsic biological criteria (see Terborgh & Winter 1983; International Council for Bird Preservation 1992). Rather, we focus on the pragmatic issue of how to design and locate reserves to minimize implementation costs and maximize defensibility, against existing and future external threats.

We begin our analysis with an overview of the numbers, sizes, and types of conservation units in Amazonia. We next consider practical design criteria, such as re-

**Annotations:**

- ① Establishing a territory
- Centrality claim - importance in real world
- Reviewing previous research
- ② Establish a niche
- gap, real world problem
- ③ Occupying the niche
- outlining purposes
- RA structure

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Figure 2: Sample analysis of introduction section of a journal article. The sample shows Swales' CARS model applied to identify the moves and steps in the introduction section of a journal article.

Analyses that asked students to annotate samples became especially useful for making comparisons between disciplines and for discussing potential genre conventions common in specific disciplines.

### **Conclusion**

These discussions were an integral part of the learning process in our class and supported students' production of the major assignments. As I discuss in the next chapter, genre analysis activities were crucial for these students' disciplinary understanding, as we used our findings to co-create new knowledge about the way writing occurs in Environmental Science and related disciplines. In the next chapter, I introduce my methods for analyzing the writing and analyses activities that transpired in the class, to assess student learning and to better understand how a genre-based curriculum shapes students' production of genres and development of rhetorical flexibility.

## CHAPTER IV

### THE IMPACT OF A GENRE-BASED APPROACH ON STUDENTS IN A DISCIPLINE-BASED COURSE

#### **Introduction**

In the previous chapter, I presented information about the course curriculum design and structure, including the major assignments and example analysis activities. When I decided to research the course, I posed a broad inquiry question to guide my methodology:

- How does a genre-based pedagogy affect a discipline-based course?

This initial question was based on my understanding of genre-based pedagogy, specifically the use of genre acquisition strategies to teach writing in discipline-based classes, and my reading of discipline-based writing instruction from Writing in the Disciplines (WID) researchers. As I explained in Chapter II, instructors in many disciplines incorporate genre-based approaches to teach writing in their content courses.

While the scholarship is rich in instructor accounts of students' successes and struggles, as well as suggestions for assignment and activities, few studies have considered student perspectives on discipline-based writing instruction in conjunction with students' writing activity and development over a semester (see Roozen, 2010; Hunter & Tse, 2013; Kuteeva & Negretti, 2016). For example, Hunter and Tse (2013) administered surveys and focus groups to evaluate the usefulness of a macroeconomics assignment, finding that while the majority of students found the activity useful, their comments suggested the desire for more explicit instruction and written feedback on the assignment. Kuteeva and Negretti (2016), through analyzing students' writing and reflections in a graduate academic writing course, found that students' demonstration of genre knowledge was linked to "perceived disciplinary knowledge-making practices" (p. 46). These studies demonstrate the insight that is possible by analyzing students' disciplinary writing products and processes. Therefore, I added three specific questions to refine my larger inquiry question:

- What are graduate students' perceptions of genre analysis strategies for understanding and producing academic and workplace genres?
- How does graduate student understanding of genre analysis principles influence writing processes and assignments in this discipline-based writing course?
- How does students' identification of generic features/analyses of academic and workplace genres shape their understanding and production of writing?

By giving a voice to the students, I hope to contribute another perspective to conversations in genre studies that explore students' learning and production of genre. Additionally, by incorporating my own reflections as another data point, I can add insight into individual student's contributions to class discussions and development of rhetorical awareness over the semester.

As an instructor preparing to teach writing in a disciplinary context outside of my own, I found that the majority of discipline-based classroom research focused on *what* rather than *how* to teach, particularly when incorporating genre analyses into the curriculum. As I explained in earlier chapters, I turned to genre-based approaches to guide my curriculum development because of my experiences using genre analysis strategies to inform my own writing practices. In the first stage of this project, I examined how genre analysis tasks shape genre production. Specifically, I sought to understand how increased rhetorical awareness may have informed their decision-making when producing discipline-specific genres. By demonstrating the efficacy of a genre-based approach through student perceptions and writing, I argue that explicitly teaching genre analysis strategies in the discipline-based course was a meaningful pedagogical strategy for building students' genre knowledge and rhetorical awareness.

### **Initial Study Method**

To explore how a genre-based approach influences students' learning in this discipline-based course, I developed an *action based* project informed by multiple data sources. Action based studies are pedagogically founded and carried out by instructors to better understand the learning and teaching processes at work. While most common in

second language research, action based research offers teachers a strategy for using pedagogical reflection for curriculum development by “systematically collecting data on your everyday practices and analyzing it in order to come to some decisions about what your future practice should be” (Wallace, 1998; cited in Mackey & Gass, 2005, p. 216). To systematically reflect on the learning processes in the class, I analyzed student work samples, administered a post-semester survey and interview, and described and reflected on each class session in my teacher journal.

Analyzing and comparing these different data sources allowed me to *triangulate* my findings. Triangulation refers to an examination of one issue through multiple data sources, to be thorough in one’s analysis, and to add credibility and dependability to the research process (Mackey & Gass). The point of interest in this study is students’ learning of genre knowledge and development of rhetorical flexibility: this phenomenon could be observed in the way the students produced genres, their answers on the survey, their responses to the interview questions, and how they articulated writing choices during the recall analysis activity. These data are also supported by the notes in my journal which describe and reflect on individual students’ contributions and development over the semester.

### **Student Writing**

During the course, the students’ participation in the study did not include any tasks outside the scope of the course curriculum. The weekly writing, analysis, and reflection tasks were built into the curriculum and used for analysis purposes only after the semester ended. Student writing for the course fell into two primary categories:

analysis tasks and production tasks. Analysis tasks included informal in-class exercises, peer reviews, out-of-class analytical memorandums, and a final genre analysis portfolio. Production tasks included the major unit assignment and focus on genre conventions and professional writing skills (introductions, literature reviews, abstracts, proposals, and reports; style; information flow; concision; citations, verb tense, etc.). Additionally, the analysis and production tasks considered both academic and workplace settings as well as discipline-specific trends and standards. Once final grades were submitted, the writing of consenting students was separated from the class corpus of papers, assigned pseudonyms for confidentiality reasons, and stored on a password-protected hard drive.

Analysis of student work included consideration of analysis and production tasks for each genre, in an attempt to identify understanding of genre conventions and development of rhetorical awareness. Students' performance on the analysis tasks were analyzed using a coding system developed by Kuteeva (2013). Kuteeva analyzed how graduate students from four disciplines at a Swedish university approached genre-analysis tasks, identifying two types of approaches students tended to take when analyzing genres: *descriptive approaches* and *analytical approaches*. *Descriptive approaches* include students listing features of the genre without making connections between those features and the writing context, whereas *analytical approaches* include the student connecting those features to the genre's context, audience, and purpose (Kuteeva, 2013, pp. 91-92). This distinction is especially useful for assessing a student's development of genre knowledge and rhetorical awareness and could account for the presence or absence of genre and disciplinary conventions in a student's production tasks.

## **Exit Survey and Semi-structured Interview**

Consenting students were asked to complete an exit survey and participate in a post-semester interview. Surveys are useful for gathering information about individual attitudes or opinions on a particular topic (Mackey & Gass, 2005, p. 367). While surveys typically include closed questions followed by a set of pre-determined answers for respondents to choose (in this study, a Likert scale), open-ended questions may also be used to elicit elaboration (see Appendix F for Exit Survey). The post-semester exit survey gauged students' perceptions of the course, including the usefulness and application of genre analysis theories to their writing. It contained several questions related to using genre analysis strategies to understand how to write academic and workplace genres in the Environmental Science discipline. The questions asked students to indicate their degree of agreement or disagreement with a series of statements regarding genre analysis and writing, with the answer 6 representing "Strongly Agree" and 1 representing "Strongly Disagree." I also included an open-ended question which asks: "Do you see genre analysis strategies being useful to you in future writing tasks? How so?" This final question allowed students a space to specifically articulate in what capacity they could find these strategies useful. I then used the survey responses as a starting point for the semi-structured interviews.

In a semi-structured interview setting, the interviewer typically has a list of open-ended questions prepared but might also ask additional probing questions to elicit more information (Mackey & Gass, 2005, p. 365). While I had prepared five guiding questions for the interview, (Appendix G), I began each interview by asking the students to elaborate on their survey responses. This prompted more in-depth responses about



students' perceptions on using genre analysis as a tool for understanding writing practices. The last part of the interview consisted of a Genre Awareness Reflection Activity (see Appendix H). I asked the students a series of questions about three major assignments from the course, asking them to reflect on their decisions writing the assignment and to identify what they learned from the assignment. For instance, I asked students to explain how they decided to approach the Article Analysis Assignment (schematic structure, moves and steps, or sentence-level features) and how their understanding of genre analysis as an analytical tool evolved and informed the Professional Genre Portfolio assignment. These questions allowed me to gauge the usefulness of certain assignments and genre analysis strategies from the students' perspectives.

To reflect on the Report assignment, I asked students to perform a genre analysis on their written report (I provided a copy) and to reflect on their analytical annotations. This type of reflective activity is known as *stimulated recall*, or an “introspective technique for gathering data that can yield insights into a learner’s thought processes during language learning experiences” (Mackey & Gass, 2005, p. 78). In this activity, students not only describe how they analyzed the report, but they also are prompted to analyze their own writing (features they identified) based on rhetorical decision-making.

When explaining the activity, I provided the students with options for their annotations but allowed them to ultimately choose the focus. Similar to the Article Analysis Activity, students could analyze their reports in the following ways: (1) schematic structure, (2) moves and steps in the abstract, introduction, literature review, methodology, results or discussion sections, or (3) sentence-level features such as

verb tense, citation, diction, and pronouns, among others. However, I did not frame these as separate approaches but rather as a list of options. I hypothesized that students may identify different features from all categories, focusing especially on particular elements of interest to them over the semester (noted in Teacher Journal). I allowed students a few minutes to analyze their reports and asked them to talk to me about their annotations.

The audio files from the interviews were transcribed, and both the audio files and transcriptions were anonymized (see Appendix I for interview transcripts). I analyzed the interview data collected in relation to the survey responses for a more comprehensive picture of student perceptions and experiences. According to Thaiss and Zawacki (2006), considering these two types of data together is useful, as survey responses may reveal trends and impressions while interviews may offer “examples, explanations, and comparisons” related to the survey questions (p. 99). The surveys were analyzed collectively and individually by student, in relation to the same student’s interview responses. An overall analysis of survey responses revealed shared perceptions from the students about a specific approach or genre, whereas individual analyses allowed for consideration of students’ perceptions of the course.

### **Teacher Journal**

When teaching the class for the first time, I kept detailed lesson plans and a teacher journal to record and reflect on class activities, discussions, and students’ demonstration of genre knowledge and rhetorical awareness during our analysis activities. My journal was organized as a *Dialogic Notebook* in that the page on the left, I wrote classroom accounts and observations during activities, and the right page of the

journal, I wrote comments, summaries, and responses to these accounts after class (Blakeslee & Fleischer, 2009, p. 114). No student names appear in the journal, but I included initials to make note of any specific questions or insights made by students during class discussions or conferences that could provide context for data analysis. Any identifying information associated with those students who did not consent to participate in the study was redacted.

While the primary purpose of my teacher journal was pedagogical development, some entries provided important contextual information during data analysis about students' learning over the semester. Specifically, I noted student contributions during our analytical discussions, or metacommunication activities, which refers to activities that prompt students to discuss features of a genre (Flowerdew, 1993, p. 310). Stevens and Cooper (2009) argue that this process of recording observations and responses is an important strategy for making meaning of our experiences, particularly in the classroom. Additionally, journal-keeping in an academic context has been discussed in the literature as a way for both teachers and students to learn through reflection.

In the following section, I report my findings from an analysis of the survey and interview responses, presenting two student case studies that focus specifically on the students' analyses of the Report assignment during the Genre Awareness Analysis Activity (see Appendix H). A case study approach enables me to offer a detailed description of an individual, in this case a student. Rather than reporting aggregate survey or interview results, I consider the individual student-generated data along with my journal insights to add "rich contextualization that can shed light" (Mackey & Gass, 2005, p. 172) on students' development of rhetorical awareness. Though the findings

from action based research are typically not generalizable because it is context-specific, an advantage of this kind of systematic reflection is that it can bring instructors' attention to student learning processes and inform pedagogical approaches. In our course context, I feel this approach lent valuable insight into how genre-based instruction influences students' development of genre knowledge and disciplinary awareness.

### **Findings and Discussion**

After the course ended, each consenting student completed an exit survey gauging their perceptions on the course, the usefulness of the assignments, and overall understanding of genre and writing skills. Following the survey, students participated in an interview that elicited their responses and understanding of the assignments and prompted them to perform a genre analysis on their own Report assignment. Overall, the students responded positively on the survey and felt that learning genre analysis strategies would be beneficial to them professionally and academically. For example, the students selected "Strongly Agree" or "Agree" for all questions about genre analysis being a useful tool to research and understand how to write specific genres.

I analyzed the students' genre analyses of their Report assignments and applied Kuteeva's (2013) definitions for descriptive and analytical approaches to analysis. In the following section, I present a case study of one student, "Blaire" (pseudonym), and discuss how I noticed instances of genre knowledge and rhetorical awareness in her responses. When reporting Blaire's survey and interview responses, I redact any information that might compromise confidentiality, such as reference to specific organizations or research interests. I supplement the discussion with information from

my teacher journal to add contextual information that provides additional evidence of students' development of genre and disciplinary awareness.

### **“Blaire”**

On the first day of class, I asked the students to write down a definition of *genre* based on previous knowledge or experiences with that term. Blaire described *genre* as a “specific type or category” and explained that her experience with this term came from understanding how literature and music are classified into “types of products.” She was able to list examples of professional genres (“journal articles, fact sheets, websites, memos”), but she often talked about her uncertainty about how to write these genres (“what should and shouldn’t be included?”). This thread runs through most of my journal notes about Blaire—uncertainty about how to write and uncertainty about how her writing will be perceived. For example, when talking about industry reports and journal articles, she explained that she has specific goals and motivations for her writing: “making sure I make a factual statement and not an emotional one,” “discussing the important results and not spending lots of time on minute details that do not affect anything,” and “writing a report that is informational yet still enjoyable to read.” These dichotomous views of writing seemed to inform her analytical responses and writing processes.

**Genre Analyses.** During genre analysis activities, she focused on language features most often—pronouns, passive voice, and adverbs—which seem to connect to the concerns she had articulated for her own writing practices. When analyzing articles from her corpus, Blaire pointed out the use of personal pronouns. Based on previous

readings and analyses, including other students' examples, this seemed to be a non-prototypical feature of journal articles in Environmental Science. As I prompted her to think about this feature in terms of her own writing, she articulated a thinking process that suggested growing awareness of genre and disciplinary conventions: though she was surprised to see this feature, its presence in two of her examples from different journals on water issues suggested to her that personal pronouns are acceptable in some cases; however, she thought about her own research and questioned whether she would feel comfortable including personal pronouns and if doing so conveyed her research process appropriately (acknowledging researcher intervention). Ultimately, she decided she would likely not incorporate personal pronouns in her own writing, stating those features, in her view, create an undesirable and personal tone.

This analysis connects back to Blaire's previously stated goals of sounding scientific and unemotional, of focusing on important not minute details. To Blaire, choosing not to write sentences such as "I visited the research site three times over two weeks and collected readings" was her way to achieve a scientific tone and focus attention on the research rather than the researcher who collected the data. Rather than concluding that using personal pronouns in her research area was "acceptable," Blaire used genre analysis strategies to reveal that writing includes making choices that are informed by rhetorical considerations as both writer and reader. She seemed to view genre analysis as a tool for analyzing and learning disciplinary writing practices that could inform her own approaches to writing.

**Survey and Interview Responses.** At the end of the course, Blaire indicated that when faced with an unfamiliar writing task, she will perform a genre analysis on similar

documents to understand how to write, also marking “Strongly Agree” on her survey to statements that genre analysis is a transferable skill she feels she could explain to her peers and colleagues as a useful strategy for understanding writing. On the final open-ended survey question, Blaire explains how genre analysis may inform her professional writing practices after school:

This knowledge will help me identify key points in scientific works that I will read and will help me to better construct any scientific writing I will do in the future.

The stimulated recall activity section of the interview also revealed Blaire’s development of rhetorical awareness. As I mentioned earlier in the chapter, I gave students a list of possible options for approaching their analyses: (1) schematic structure, (2) moves and steps in the abstract, introduction, literature review, methodology, results or discussion sections, and (3) sentence-level features such as verb tense, citation, diction, and pronouns, among others.

As Blaire explained how she analyzed her Report assignment, I noticed fluid movement between those different levels of analysis. She began with the abstract of her report and anchored her analysis by major sections. However, in describing what she did in those sections, she identified lexico-grammatical features and offered her rationales *as the writer for the reader*. While most of her analysis showed heightened rhetorical awareness, a few of her responses fall into Kuteeva’s (2013) category of *descriptive approaches*, or identifying features of a genre without making rhetorical connections. The analysis of her Report assignment contained two descriptive comments:

I didn't use any "I's" at all. I kept it very passive.

I repeated this phrase back to her in order to prompt her to say more, but she continued on to analyzing the next section of her report. Perhaps if I had asked why she made those decisions explicitly, she may have elaborated, but I also recognize that because she and I had talked about personal pronoun use several times over the semester, perhaps our familiarity with why (as explained in the previous section) was left unspoken. The other descriptive comment appeared in her analysis of the results section of her report:

My results, I tried to keep them very scientific with no conclusions or decisions made. Just, this is what happened. This is what I found. This is what I found. And I could probably expand on what I found. I did some compare and contrast, and talked a little bit more about the limitations on uncertainties and how they affected my results.

Again, I did not ask her to explain her reasoning, though the way she describes her approach mirrors the language I used to explain the difference between reporting data (This is what I found) with minimal interpretation and providing data commentary (This is what it means).

The majority of Blaire's responses during her self-analysis were *analytical* and included explicit connections between her motivation and the rhetorical function of her writing. I summarize her responses in Table 2 below, separating the responses by her identification of the feature and her analysis of the feature. It is important to note two points about these responses—first, that her responses occurred in sequence with only follow-up questions from me between them, and second, that she responded analytically



without any prompting from me, such as a question asking why she included certain features or wrote in a particular way:

Table 2  
Summary of “Blaire’s” Analytical Comments on the Report Assignment

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<b>Blaire’s Feature Identification</b>	<b>Blaire’s Analytical Comments</b>
In the abstract I kind of mentioned why it was necessary for me to do my research...	...because the XXX were created as a result of the XXX, so it brought up a gap as in we have to do this for predictive stuff so we don’t have to wait as a reactionary thing so I kind of brought up the hole in the research.
I quoted some studies and I used the information-prominent and then author-prominent...	...because there’s someone who did a really similar study that actually we kind of went off of. The way I stated the sentence, I used the authors’ names in the sentence as opposed to putting them in the parentheses.
On my methods I know that I put the errors and the uncertainties within my methodology paragraph as opposed to having a separate one...	...because I had so many steps I thought it was a little better to talk about each error individually rather than having to recall back to what it was.

---

Table 2 shows how Blaire moved strategically through analyzing the schematic structure of her report—abstract, introduction, methods. Though not included, she does analyze her Results, Discussion, and Conclusion sections, which I discuss below. For each feature identified in the table, she provided a rationale either from her perspective as the writer or from considering her audience. For example, when analyzing how she described her methods, she recounts that her organization was thoughtful and reader-centric; because her research employed various methods, she decided to write about the

“errors and the uncertainties” with each method rather than including them all together in one paragraph, causing the reader to “recall back” to earlier discussions.

Table 2 also shows the parallelism in her responses—each includes a “because” phrase that initiates her analysis of the feature. Again, these “because” phrases were not initiated explicitly by me through follow-up questions; they emerged organically from her analysis of these features. This heightened attention to writer and reader concerns was also evident in her analysis of the other sections of her report. As part of her introduction section analysis, she explained what she wrote about and what she did not write about, as if she had realized this from analyzing her work only moments before:

I talked a lot about why my topic was needed but not how it’s progressed through the years and how it’s better than what it previously was, like how this method I did was better than how it was previously done. So I think that’s something I need to add, that it’s something I need to talk about...

The strategies she articulated seemed to emerge during the analysis process and also included additional revisions for the end of her report, where she articulates that her conclusion could be longer and make clearer connections to her methods section.

To conclude the interview, I asked Blaire how her understanding of *genre* and genre analysis strategies had changed from the first assignment (Article Analysis) to the last (Professional Genre Portfolio). Her response below articulates this shift in thinking suggested in her analyses:

I thought more about **why** it was done, not just that it was done, but understanding **why** it was done, and what it means - what the point of it

was. Whereas in the beginning, it was **noticing** it, this was **understanding** it. And looking at it from a **reader's standpoint while you're writing**, and why you write the way you do so you make sure the reader understands and has these little lightbulbs as he is reading...

(Appendix I: Excerpt from Interview with “Blaire”)

In this excerpt, Blaire explains how her understanding of writing has deepened, recognizing the meanings that can emerge from a critical analysis of language. Her heightened rhetorical awareness is evident in her movement from “noticing” to “understanding” suggesting she viewed language features in a more meaningful way. This might also suggest a deepened engagement with genre analysis strategies. As she explained on her survey, she planned to use genre analysis to inform her writing of professional genres such as proposals, fact sheets, and reports. As an employee at a large environmental company, she had articulated in class the need to produce writing quickly for various audiences including supervisors and the general public. Her positive view of genre analysis might suggest she sees these analytical approaches as useful for negotiating the demands of her job. She concludes by drawing attention to the importance of considering the “reader’s standpoint” and writing for reader understanding. The intentionality of her statements demonstrates her ability to approach writing tasks rhetorically, making decisions based on careful considerations of rhetorical elements.

My discussion of “Blaire” is representative of the findings from two other student case studies (see Appendix J for “Kyle” and “Reed’s” analytical comments). In the same way that Blaire analyzes a feature, Kyle discusses the sentences in his introduction and explains his thinking process when writing that section without prompt:

I was looking at some sentence structure so using more scientific rather than man-made... ‘Cause I wanted to put it in there for credibility... And also kinda making, I don’t know, an objective point of view rather than an emotional stance. A lot of environmental writing is touchy issues, and as you can imagine, people can get very spirited, so just trying to keep it more scientific I think was more my intent. (Appendix I: Excerpt from Interview with “Kyle”)

Whether Blaire and Kyle responded these ways to fulfill the expectations that had been established during our previous analyses (that I would ask students to elaborate and think critically during analyses) or they felt compelled to elaborate due to the interview setting, the nature of these students’ responses demonstrates a shift in perceptions about disciplinary writing.

### **Conclusion**

Analyzing students’ survey and interview responses, particularly “Blair’s” recall activity, suggests the potential of genre-based teaching for raising students’ rhetorical awareness. My genre-based instructional approach, which included multiple genre analysis activities, prompted the students to analyze and interrogate genre exemplars from different disciplinary contexts. As evidenced in the surveys and interviews, the students came to view genre analysis as a tool they could utilize to understand how to write in other communicative contexts.

The findings from this initial analysis of classroom data suggested that an explicit, genre-based approach was successful in fostering students’ development of genre

knowledge and awareness in this discipline-based writing course. Our repeated analyses of genre exemplars gave students an analytical approach that seemed to translate to the analysis of their own writing. Moreover, in several cases, the act of reflecting on their writing prompted the students to consider how they might revise their writing to be more effective or reader-friendly. The students' demonstrations of rhetorical decision-making prompted me to consider my role as the instructor in their development. In the next chapter, I describe how I studied my pedagogical approaches, using my teacher journal as data. By examining how I facilitated genre analysis activities, I identified recurring pedagogical strategies that offer insight into the way students develop rhetorical flexibility from genre-based instruction.

## CHAPTER V

### INSTRUCTOR MOVES

#### DURING GENRE ANALYSIS ACTIVITIES

##### **Introduction**

In the previous chapter, I presented the preliminary findings from analyzing student responses to the exit survey and interview, particularly their analysis and annotations during the stimulated recall activity. Offering a representative student case study on “Blair,” I demonstrated how students’ responses and analyses suggested understanding of concepts related to genre theory and development of rhetorical awareness that informed their approaches to writing. This chapter explains how my research questions evolved as a result of these findings and inspired me to reflect on my pedagogical approach during genre analysis activities. Using my written accounts of what transpired during these class discussions, I performed a grounded analysis of my journal, revealing recurring instructor strategies that build student’s rhetorical awareness. After discussing the different recurring strategies, I explain how these preliminary

findings informed an additional study using audiorecordings from a subsequent discipline-based graduate writing course. I explained in the previous chapter how my journal entries helped me make meaningful connections between students' discussion of their genre knowledge, written assignments, and writing development and my observations of their class contributions and analysis of their survey and interview responses. However, because our discussions were often engaging and lively, I found myself missing details from my journal notes, having time only to record major instances or key points. With permission of the students, I began audiorecording class sessions to ensure the accuracy and completeness of my journal notes. Listening to our discussions proved to be extremely important to post-class reflections on my teaching strategies and students' development of rhetorical awareness.

As I prepared to teach this course for a second time, I reviewed my lesson plans and teacher journal to refine and adjust for the upcoming semester. Though my lesson plans listed major points to cover, I did not have a detailed plan for how to facilitate analysis and discussion of the particular genres we were studying. As I reviewed my journal for more detailed accounts of our class sessions, I noticed facilitation patterns emerging from my journal during genre analysis activities, prompting me to refine my initial research question to include examination of my pedagogical strategies for facilitating genre analysis activities:

- To what extent can instructor moves during classroom analysis activities be mapped sequentially?

To examine these recurring moves and whether they emerge in particular patterns, I conducted a pilot study using my journal accounts of classroom activities as my primary data source.

### **Pilot Study Method**

I analyzed my journal notes from seven genre analysis activities completed over the course of the semester, focused on specific genres:

- Familiar genres—text message, tweet, recipe, email to instructor requesting a meeting
- Research article—schematic structure, introduction, and literature review
- Proposals—workplace and academic
- Call for Papers (CFP)—Environmental Science and Humanities
- Request for Proposals (RFP)—government, corporate, and nonprofit
- Abstracts—ES and Humanities
- Reports—workplace and academic

For additional information about the activities and materials, see Appendix K. Using a grounded theory approach, I analyzed the data in my journal without any predetermined themes or categories. Particularly useful for studying the interaction between individuals and larger processes (Charmaz, 2004), grounded theory methods allowed me to inductively develop categories of *codes* to describe what occurred in our class during genre analysis activities. A descriptive code is a word or phrase that “symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute” to a portion of data (Saldana, 2013, p. 3). I coded my instructor moves according to Swales and



Feak's (1994) definition of move as a "bounded communicative act that is designed to achieve one main communicative objective" (as cited in Bawarshi and Reiff, 2010, p. 48). Therefore, several moves often emerged within one description of what I said and did during our analysis activities.

Coding occurred in recursive phases: first, I applied descriptions to the moves in my journal, such as "asking about author's motivation/intention" and "reminding them about similarities in other genres." As this research is largely exploratory, open coding allowed me to develop names and descriptions for my actions as the instructor and revealed recurring themes in the data. I then refined, subsumed, relabeled, rearranged, and reclassified (Saldana, 2013, p. 11) those themes into concise coding categories with distinct definitions. Once I analyzed the data again with these codes, I noticed patterns emerging in the ways these moves occurred during genre analysis activities. To explore the meanings and motivations behind these instructional patterns, I examine how these moves were realized within the context of our discipline-based graduate writing course.

### **Emergent Moves**

Eight recurring moves emerged from a grounded analysis of my strategies during seven genre analysis activities. Three moves align with well-established classroom strategies for facilitating discussion—*Questioning*, *Checking for understanding*, and *Encouraging thinking*. These strategies are listed among other methods for creating active learning environments (Bean, 2011) and communities "in which students are willing to share their ideas about writing" (Eglin, 2016). Other common classroom strategies were also present during our genre analysis activities, but I noticed nuanced

ways these moves occurred as a result of our learning context. Four moves seemed aimed at ensuring students' acquisition and use of key concepts related to genre learning—*Framing, Linking, Repeating, and Rephrasing*. After discussing the latter two in terms of their roles in genre learning, I present one recurring pedagogical move that emerged in several specific ways to build students' disciplinary and genre awareness and rhetorical flexibility—*Toggling*.

### **Learning through Connections**

*Framing, Linking, Repeating, and Rephrasing* are likely similar to strategies that occur regularly in writing courses; however, these four moves seemed to support genre learning by drawing upon students' antecedent knowledge when analyzing new genres as well as encouraging students' acquisition of key concepts related to genre and disciplinary writing. The *Framing* move refers to how I prepared the students for a genre analysis activity, including reviewing what we have learned in the previous week, stating the goals and expectations for the discussion, and explaining the importance of the activity for discipline-specific writing development. These discussions took a more specific form in our course, based on my assessment of student need and engagement. I often reviewed previous readings and experiences, stated benefits of analysis to their professional goals, and referenced familiar experiences as readers and writers in school, work, and the field. I attribute the recurrence of these themes to my goal of displaying relevance and encouraging engagement from the students for the upcoming activity.

During *Framing*, I was also *Linking*, by reviewing and reiterating concepts from previous readings, materials, and activities that were relevant for the subsequent activity.

Making connections *to course material* and *to other genres* often occurred at the beginning of the analysis activities, using more familiar concepts to scaffold students' analysis of new, less familiar genres. Instances of *Linking* to previously discussed concepts and genres sometimes occurred during the analysis activities, concurrently with *author intentions* (speculated writer goals or intentions), *eventual writing* (assignments; academic and workplace genres), and *disciplinary values and conventions* (writing considerations in ES). Connecting new knowledge to previous knowledge allowed us to continue working towards understanding and awareness related to disciplinary writing.

Similarly, *Repeating* and *Rephrasing* served particular functions within our course related to principles of genre acquisition. Often an instructor echoes a student's contribution, using the language of the comment to ensure the class hears or understands the point. While I also repeated noteworthy ideas to the class, I noticed that my instances of *Repeating* were often preceded by a student's use of a specific term we had discussed previously. Not only did I repeat to affirm the student's correctness, but I encouraged and praised students' use of concepts. I noted in my journal that the students appeared to realize this expectation and would connect their comments to specific terms without prompting.

*Rephrasing* was also based upon students' responses, but I noticed two distinct purposes for rephrasing a student's contribution to the discussion. On some occasions, I would translate the student's thought into different language, using specific vocabulary from our previous analyses and discussions. For example, in response to a student's comment about how his proposal sample was "not asked for...just written based on an idea someone had and sent to this company," I responded with, "so it was unsolicited?"

referencing the concept of *unsolicited* proposals from our reading for that week. Other times, I used *Rephrasing* to correct students' misuse or misunderstanding of key concepts or terms: a student's response of "information-specific citation" rephrased into "information-prominent citation." Generally, an instructor may rephrase to clarify understanding, but in our context, *Rephrasing* seemed to play an important role in the students' uptake of specific terminology related to genre analysis and writing.

### **Learning through Scenarios and Stories**

In order to demonstrate the "logic of communication in terms of the logic of the learning/disciplinary activity" (Russell et al., 2009, p. 410), I engaged the students in conversations about rhetorical decision-making and writing processes couched within disciplinary boundaries. Facilitating discussions that were relevant to all the students in the course was complicated by the fact that this discipline-based course was within an interdisciplinary program and field. Moreover, as an instructor from English, I felt compelled to not only establish credibility and common ground with these students, but to also attend to their different writing needs and goals.

Enabling these students to make informed writing choices as environmental scientists was the overarching goal of my pedagogical practice. Discussion that demystified academic and workplace writing in ES seemed especially important for students in this interdisciplinary field who often reported feelings of uncertainty about how to write. One manifestation of this uncertainty was their questions about writing: "How long should a literature review be and how many sources do you need?", "Can I use 'I'?", and what is "okay" and "right," all decontextualized from any context or genre.

I noticed in my journal notes that I consistently responded to questions like this in a particular way, which I refer to as *Toggling* (Table 3). The dictionary definition of toggling is “switching from one effect, feature, or state to another,” and while I acknowledge a binary association, what transpired during our analyses was more about bringing forward multiple possibilities.

I noted four recurring ways that *Toggling* moves emerged in my journal, aimed at building students’ discipline-specific ways of knowing, genre awareness, and critical thinking. How I performed this move suggests support for students’ development of critical genre awareness and understanding of how to write in their field. Table 3 below presents four different, recurring instances of *Toggling*—*professional goals*, *disciplines*, *rhetorical elements*, and *stories*:

Table 3  
*Toggling* Moves for Building Disciplinary and Rhetorical Awareness

Move	Description
<b><i>Toggling</i></b>	Engaging critical thinking by bringing forward differences for heightened rhetorical awareness; complicating the idea of templates and prescriptions; often prompts oral composition—prompting
<i>professional goals</i>	Discussing writing conventions and goals of genre exemplar in terms of students’ academic and industry careers; related to <i>stories</i> in that discussions sometimes prompts students’ stories
<i>disciplines</i>	Comparing writing in Environmental Science genres to English/Humanities genres; my disciplinary knowledge and theirs
<i>rhetorical elements</i>	Changing aspects of the rhetorical situation including audience, purpose, context, etc. to prompt discussion of how writing is affected; related to <i>Rephrasing</i> but is not dependent on student’s previous statement

*stories* Sharing stories about writing (a) and prompting students to talk about experiences with disciplinary writing (b)

(a) Externalizing my processes for understanding my field and writing in my field; personal examples that serve to establish common ground and instructor credibility, and modeling on how to be a genre analyst and disciplinary writer

(b) Calling upon students' disciplinary knowledge—what they have seen, read, written, think, or know about their field and writing in their field

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In the following section, I contextualize the instances of *Toggling* and describe the different ways this move was realized during genre analysis activities. I also speculate how my intentions for these strategies were influenced by the unique learning situation in our classroom and worked towards the overarching learning objectives of the course.

### **The *Toggling* Move**

*Toggling* occurred any time I introduced an alternative way of thinking about writing that complicated any speculations or conclusions we made based on our analyses. This move was likely affected by my awareness that a variety of needs and interests were present in our classroom—not an uncommon situation in courses with a variety of majors. However, these students' voiced interests in learning how to be successful writers in academic contexts or industry contexts created a higher-stakes teaching situation. By *Toggling*, I was attempting to accommodate the various needs of those students with different research interests and professional goals and to also resist their desire to discover the “right” way to write. The *Toggling* move aimed at exploring

writing variation to build students' genre awareness and to challenge ideas of templates, rules, and correctness associated with disciplinary writing.

Instances of *Toggling* related to *professional goals* occurred when I would ask the students how features of an ES workplace genre may change if written in an academic setting and vice versa. Students often responded with differences in structure, moves, or style; however, these conversations also revealed contrasting needs of ES writers in higher education and those working in industry positions. I learned from their responses that information is requested and shared between academics and practitioners with those two distinct audiences having different expectations and needs. During one instance of *Toggling* between *professional goals* I asked, "So in what situation might that be reversed? Now you are an academic responding to an industry call. How are you going to write and respond to a call as an academic to someone in industry?" A few students shared their insights, offering that ES industry professionals view ES academics as consultants because they are entrenched in research, informing real-world applications by theorizing. Therefore, as an academic responding to an industry call, several students noted that writing should be concise and "light" on reviewing related theories and studies. *Toggling* enabled the students' insider knowledge to become discussion material, contributing to learning for students in both career paths.

Instances of *Toggling* related to *disciplines* emerged most frequently during analyses of discipline-specific academic genres. I attribute this focus to the fact that some workplace samples were more ambiguous in terms of disciplinary alignment, particularly those on environmental topics. When I asked the students to bring ES genre samples to class, I would also bring samples from English. As we analyzed and

discussed the ES samples, I directed questions about particular features to the English samples, revealing similarities and differences in writing style and conventions. I also prompted students to think about writing variation among subdisciplines in ES (i.e. contributing fields like ecology, biology, engineering, agriculture, etc.). For example, when analyzing the methodology section of the report genre, we compared sections from reports about water quality with those related to emissions and hydraulic fracturing. Working with small samples of documents from subdisciplines allowed us to have discussions that raised awareness to variation rather than draw conclusions about the expected genre conventions for those areas. The students were able to use these conversations as starting points for further exploration and analysis of samples in their different research areas.

Within these discussions of writing variation were *Toggling* moves related to *rhetorical elements* (Table 1, p. 14) which complicated the possibility of finding a “correct” answer about writing in Environmental Science. I aimed to move students past linear thinking to more critical engagement with the rhetorical parameters of writing. At the beginning of the semester, when I introduced the idea of genre analysis, I relied on students’ genre awareness of familiar genres including “text message,” “email to your advisor requesting a meeting,” “recipe,” and “tweet.” After the students wrote their example genres, we analyzed the prototypical features between the examples and discussed what informed their choices. At that point, the *Toggling* move prompts them to think about how the writing might be influenced by changes to the rhetorical situation. For example, one student’s text message example read “ok u,” which he explained was in response to a text from a friend asking about his day. When *Toggling* based on *rhetorical*



*elements*, I introduced a new rhetorical scenario to reveal the decision-making involved in writing for different audiences and purposes: “But if your text message ‘ok u’ was to your advisor or boss instead of your friend, you might say, ‘I’m okay’ or ‘fine, thanks. How are you?’ Changes in tone and how you write, right?” Analyzing familiar genres early in the semester was crucial for scaffolding a genre analytic mindset that would prepare them to analyze more sophisticated academic and workplace genres.

As I analyzed the patterns of *Toggling* in my journal, I noticed that instances related to *rhetorical elements* changed as the semester progressed. Rather than introducing a new scenario and explaining the impact, I asked the class to think about how the writing of a specific genre might be influenced if an element of the rhetorical situation changed. This move prompted students to suggest changes to the genre’s organization, syntax, diction, and tone, among others, while also eliciting oral composition of a phrase or sentence appropriate for the new situation. I noted that I often responded to students’ oral writing by composing other possibilities aloud.

Another recurring feature in my journal notes was storytelling, occurring during the *Toggling* move in two particular ways: *stories* included my sharing of experiences writing disciplinary genres and my prompting of students’ experiences with writing in their fields. I would recount my experiences writing in my field, explicating thought processes and writing processes related to producing specific genres. Stories about writing likely arise organically in many classrooms, as instructors recount their struggles as a way to offer insight and guidance to students. Similarly, the stories I told included my questions, challenges, and successes as a writer. However, my stories were also process-oriented, often modeling problem-solving approaches and strategies related to

writing. For example, during our CFP analysis activity, a student asked how one knows how to respond to conference calls. I responded by telling a story about how I analyzed and responded to a CFP for an interdisciplinary Humanities conference. I showed them that sample CFP and explained how I scanned the page for major headings and visual cues, identified the theme, highlighted key terms, made notes about the position of references and the use of personal pronouns.

I then shared my thought process about how I used my analysis of the language to understand the rhetorical parameters surrounding the conference, respond to the call, incorporate specific words from the call while only subtly referencing the theme, and integrate citations appropriate for demonstrating a theoretical foundation for the research, as required in the CFP. Rather than giving a direct answer, I modeled an approach the students could adopt that translates analysis into informed decisions about writing. My journal entries showed that I was subconsciously externalizing a process I had internalized—using genre analysis strategies as tools for understanding genre-specific and discipline-specific writing considerations.

From a disciplinary perspective, I was outside the Environmental Science community, but I recognized that insider, disciplinary knowledge was important for grounding our stories in meaningful ways. Therefore, I asked the students to share stories from their experiences, whether in academic or industry settings within Environmental Science. The second instance of *stories* during *Toggling* referred to me calling upon students' discipline-specific experiences with reading and writing in their field, using their knowledge to discuss thought processes and to generate new meanings about effective writing. For example, when I surveyed the students about whether they had

ever written a document that had multiple readers, one student shared a story about writing an emissions testing report for his company. He explained that no instructions or formats were provided but that the report would be shared with several divisions in the company for approval before being posted on the company website. His awareness of the flow of information as well as the different audiences for the document led to him describing specific language choices based on audience consideration.

As he continued to share his writing process, it was clear he was considering the public audience, noting that he defined acronyms and avoided technical jargon. However, he was surprised when the report was returned to him three times for revisions from the marketing and legal offices. He recounted their feedback, frustrated by some comments that he was revealing too much and sounded negative. While telling his story, he seemed to come to the realization that he had not considered them as readers also when he was writing, saying playfully that he knows how to “play the game” for next time. *Toggling* between *stories* created a space in which we could compare and analyze our experiences, in order to gain new awareness about writing in our fields.

A caveat of *Toggling* is that the discussion must eventually come to a resolution, of sorts. Towards the end of the genre analysis activity, I asked the students what can be learned and should be remembered from all the options we had discussed, so we could collaboratively design a framework for making informed decisions as writers moving forward. I believe that *Toggling* helped create an authentic learning context by revealing “disciplinary conventions [that] are both subtle and complex” (Hyland, 2004b, p. 145) and representative of the nuanced writing scenarios facing these students. Rather than developing a set of rules for writing in ES, *Toggling* created cognitive dissonance that

challenged “students’ confidence in their own settled beliefs or assumptions” (Bean, 2011, p. 29). By resisting notions of templates and correctness about disciplinary writing, *Toggling* encouraged the students to think critically about writerly choices, elevating their awareness of the “expectations, possibilities, limits, and constraints” (Bean, 2011, p. 48) of genres in their interdisciplinary field.

### **Pilot Study Review**

A grounded analysis of my teacher journal revealed recurring instructor moves for facilitating genre analysis activities in an Environmental Science graduate writing course. By examining the functions and meanings of these moves, I determined that these moves served meaningful roles for students’ development of genre and disciplinary knowledge. An explicit, genre-based approach fostered an exploratory pedagogy that enabled students in this interdisciplinary field to develop “higher-level discipline-specific ways of knowing, as well as low-level task-specific knowledge” (Bazerman et al., 2005). My analysis revealed that skills-based moves seemed to work synergistically with the *Toggling* move to prepare the students to negotiate the complex interdisciplinary writing situations in Environmental Science.

The four ways that the *Toggling* move was realized (*professional goals, disciplines, rhetorical elements, and stories*) align with Johns’ (2008) recommendations for developing students’ rhetorical awareness and flexibility (pp. 246-250). Specifically, our discussions exposed students to different ways of knowing, emphasizing the idea that genres vary according to disciplines and rhetorical situations through analysis of genres from English as well as ES subdisciplines. Additionally, by sharing and reflecting upon

stories about analyzing and producing writing, I modeled a process that explores the relationships among text and context, showing students how to become researchers of writing in their disciplines.

### **Revised Research Protocols**

Analyzing the initial findings from coding my journal notes suggested possibilities for more in-depth analysis of the discourse that occurred during our genre analysis activities. The findings not only revealed eight recurring moves but suggested the presence of meaningful move sequences in the data. In preparation for teaching the course for a second time, I revised my Institutional Review Board study proposal to include protocols for audiorecording and transcription of our class sessions. Focusing specifically on genre analysis activities, I audiorecorded seven class sessions. By recording the class activities, I could more thoroughly recount in my journal what happened during class and what students contributed to the discussion. This enabled me to better gauge student learning during the semester, rather than relying solely on exit surveys, interviews, and student work. Additionally, I systematically reviewed the data for emergent patterns in the way I facilitated discussion during these activities. The audiorecordings were transcribed with all identifying information redacted and pseudonyms assigned.

### **Data Analysis**

I again coded the seven new transcripts using a grounded theory approach. Though I was mindful of the previously identified codes, I began the coding processes again by describing what was happening in each utterance rather than applying any

coding labels. While I may have recognized predetermined strategies at work in the data such as *Linking*, I coded those instances instead as “making connection to reading about proposals.” This kind of *unmotivated looking* is characteristic of conversation analysis methodologies (Schegloff, 1996b) in that naturally occurring discourse is not analyzed by pre-imposed categories but “by ‘noticings’ of initially unremarkable features of talk” (p. 172). The verbatim transcriptions of our classroom analyses allowed interrogation of these moves by asking “what-if anything-such a practice of talking has as its outcome” (p. 172). In addition to thematic coding, closer examination of those features revealed lexical characteristics in like utterances that distinguished individual moves.

### **Episodes**

The different moves were coded by colors which revealed the prominence of some colors in different places as well as the structure and relationship of different moves in the data. As I reviewed the transcripts, I could see natural shifts in conversation by either a change in speaker or in topic. I mentioned earlier that instances of *Toggling* required a type of resolution that propels the conversation forward. Though the transcriptions do not distinguish speakers, recognizing where resolution of topics occurred allowed me better discern how and where certain types of moves occurred. To organize the transcripts for coding, analysis, and reporting, I divided each transcript by these sections, or *episodes*. Episodes were demarcated by those shifts in speaker, signaled by my calling on someone else to speak, or by topic.

## Co-rater Protocols

The categories were refined through multiple rounds of coding and collaborating with a co-rater. Including an additional rater in data analysis adds integrity to the methodological approach by ensuring interrater reliability or consistency. In terms of qualitative research design, reliability is discussed in terms of *dependability*, or the extent to which others “would make the same observations and draw the same conclusions when following the same research steps” (Mackey & Gass, 2005, p. 354). The co-rater and I applied, analyzed, and refined all the categories to ensure the codes were understandable and reliable, with distinguishing features in both intention and lexicon. In rare situations, the co-rater and I had difficulty finding concurrence over an utterance. This usually was due to her lack of contextual knowledge about what was occurring in a particular episode. If I could not explain, I would listen to the original audiorecording to provide additional contextual information. In other situations, my utterances were truncated or incomprehensible. We agreed that those utterances would not be included in the coding, as we could not fully discern the purpose of the move (see Transcript 5, Episode 5 for example).

After refining and finalizing the coding categories with the co-rater, I conducted a frequency count on the transcripts, counting the number of episodes and of individual moves in the transcripts. Measures of frequency are used to indicate how often a particular behavior or phenomenon occurs (Mackey & Gass, 2005, pp. 250-251). Calculating frequency also provides researchers a method of organizing raw data to reveal different interpretations of a feature’s emergence in a dataset. Counting the number of individual move types, as well as the color coding, revealed recurring

sequences of moves in the data. Organizing the data into episodes aided me in analyzing these sequences by focusing my attention to units of language “larger than the individual sentence or utterance” (Drew & Heritage, 1992, p. 18). By considering the language around and within episodes, moves, and sequences, I identified contextual and lexical markers for these structures that informed development and refinement of the codes.

### **Evolution of Original Codes**

I initially identified ten distinct pedagogical moves recurring in the data. Three strategies are common classroom practice, widely referenced in literature on classroom management and discussion (*Questioning*, *Checking for understanding*, and *Encouraging thinking*). I identified four moves I argue focus on students’ application of key terms related to genre acquisition (*Framing*, *Linking*, *Repeating*, and *Rephrasing*) and an additional three that build students’ disciplinary and genre awareness—*Storying*, *Surveying*, and *Toggling*. On closer examination of the descriptions and examples that delineate these different moves in coordination with a co-rater, I concluded that the essence of the *Storying* and *Surveying* moves, using our disciplinary and writing experiences as discussion points, could arguably act as additional types of *Toggling*. For example, when I tell a story about how I responded to a particular conference Call for Papers, I am showing students how they might approach considering the rhetorical situation of a document, analyzing the language features at work in the writing, and how I connect my thinking to writing strategies that are rhetorically informed.

Additionally, the *Linking* move initially identified in the first study serves an important role of contextualizing our discussions in the frame of a particular rhetorical



situation and genre. Through several rounds of coding, I marked instances similar to *Linking*, though not assigning it color, to make note of the types of *Toggling* that occurred in sequence with moves that frame our discussions. What I found was that the notion of recall was at the heart of the *Linking* move and that bringing students' explicit attention to previously discussed concepts and experiences provides a foundation on which to build awareness. Ultimately, I decided that linking present concepts to past concepts not only paved the way for specific *Toggling* sequences, but that this move clarifies and complicates writing practices, serving as a specific type of *Toggling* within the category focused on disciplinary writing practices.

### **Conclusion**

The next chapter presents the findings from replicating the initial study protocol using verbatim audio recordings from the second time I taught the class. Using data collected during course, including recorded genre analysis activities and a teacher journal of accounts and reflections, I focus primarily on categorizing my naturally-occurring instructor moves to better understand how a genre-based curriculum may contribute to students' development of what Bazerman (2005) refers to as "higher-level discipline-specific ways of knowing, as well as low-level task-specific knowledge." From an analysis of the transcriptions of seven genre analysis activities, I identified three recurring types of the *Toggling* move as well as move sequences that work together to build students' rhetorical awareness in specific ways. Additionally, analyzing these moves and sequences in context also revealed the importance of student insights for genre-based pedagogy.

## CHAPTER VI

### THE *TOGGLING* MOVE

#### **Introduction**

The classroom-based study discussed in the previous chapter revealed recurring pedagogical strategies that emerged from a grounded analysis of my teacher journal. While based on classroom accounts and reflections from a small number of class sessions, the findings suggest the presence of a recurring, meaningful strategy for rhetorical awareness-building, which I named *Toggling*. I define *Toggling* as a pedagogical move used during classroom activities to engage students in thinking rhetorically about writing practices by complicating the idea of templates and prescriptions and by clarifying approaches to making appropriate communicative decisions. The *Toggling* move emerged in several ways, including analyzing disciplinary contexts, connecting antecedent knowledge to genre analysis and application strategies, and evaluating the rhetorical work of language features in samples of disciplinary writing.

In this chapter, I present the results from analysis of a new set of classroom data collected from the second time I taught a graduate writing course in Environmental Science. I extended the methodological approach presented in Chapter V and performed several rounds of coding on seven transcriptions of classroom genre analysis activities. The transcripts from this second class enabled me to identify three specific categories of *Toggling*, allowing a closer examination of the language of specific codes. In this chapter, I discuss the three categories of *Toggling* that emerged from a grounded analysis of the data, offering examples of the content, structure, and language features that distinguish these types. I then examine the corpus as a whole, focusing on the frequency of each particular move. To conclude, I discuss recurring sequences and their potential for building rhetorical awareness.

### **Categories of the *Toggling* Move**

Three distinct *Toggling* categories emerged when coding classroom interactions during genre analysis activities: (1) *disciplinary connections*, (2) *disciplinary writing*, and (3) *rhetorical/lexico-grammatical features* (see Table 4 below). While the analytical focus of the coding was my moves when facilitating activities, the students' responses (included in the revised Institutional Review Board application) provided important contextual information that assisted me in distinguishing the identifiable characteristics of each. An important part of this process was extending thematic coding to include analysis of the lexicon, noting any consistent language features that suggest recurring pedagogical approaches to building students' rhetorical awareness. Doing so also enabled me to further refine each category through subcategories that capture different ways to facilitate thinking about each topic, matching pedagogical intention with specific

discourse. The language used by the students and me lent insight into my intention and allowed us to bring forward concepts that facilitated and enriched our discussions of writing.

These discussions predominately focused on two larger pedagogical goals—*complicating* and *clarifying*. During analysis activities, even when comparing samples of writing that seemed to have similarities, to engage students’ critical thinking and to build rhetorical flexibility, I complicated students’ thinking, again encouraging them to look beyond rules or templates for writing. Often, when making simple comparisons between disciplines, genres, or language features, I would prompt them by asking “why” questions. My attempts to challenge students’ assumptions about writing emerged first in the pilot study as organic responses to their direct inquiries about what is right or wrong when writing in their discipline. While I may have been more consciously motivated to deepen students’ thinking about writing as a rhetorical act when I taught the second time, I still argue that the utterances of *Toggling* in those transcripts were also organic and, in fact, could not be planned. This idea is strengthened by my attention to the student utterances in the data which suggests that *Toggling* moves are initiated and informed by student insights on experiences or analyses.

Table 4 below presents the three categories of *Toggling* identified after several rounds of analytical coding. Each code category was named based on the overall focus of that pedagogical move to capture the nature of what we were discussing at those points. In addition to defining each of the categories, I also include lexical markers in the table that are unique, recurring features of each type of move:

Table 4  
Three Categories of *Toggling* Moves with Types

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<b><i>Toggling</i></b>	<p>Pedagogical strategy for engaging critical thinking by bringing forward differences, analyzing disciplinary contexts, connecting antecedent knowledge to genre analysis and application strategies, and evaluating the rhetorical work of language features in samples of disciplinary writing.</p>
<b><i>disciplinary connections</i></b>	<p>Analyzing writing from Environmental Science fields and English/Humanities to discuss how disciplinary values inform writing practices, to demonstrate differences and similarities between disciplines or disciplinary groups, or to identify disciplinary norms/expectations based on our analyses or my observations.</p> <ul style="list-style-type: none"> <li>• <u>Lexical markers</u>: declarative sentences, naming or implying disciplines/groups, comparative structures; I've seen</li> </ul>
<b><i>disciplinary writing</i></b>	<p>Recalling writing experiences and knowledge for scaffolding by sharing my stories and choices, prompting students to talk about experiences with disciplinary writing, and reiterating shared course knowledge to make connections to current discussion.</p> <p>(a) Externalizing and modeling rhetorical decision-making for understanding and making contextually-informed choices in my reading and writing through stories and hypothetical scenarios focused on global writing choices; asking questions that do not initiate responses from students to offer global writing options.</p> <ul style="list-style-type: none"> <li>• <u>Lexical markers</u>: <i>if, when, where; wanna, might, could, need to, have to</i> (no specific language features mentioned); uses of pronouns vary (<i>my/I; we; you</i>)</li> </ul> <p>(b) Calling upon students to share disciplinary writing experiences and knowledge or to recall course concepts and experiences to make connections —what they have seen, read, or written, and think or know about their field and writing in their field; asking students to recall a shared classroom experience to make connections.</p> <ul style="list-style-type: none"> <li>• <u>Lexical markers</u>: <i>see/seen; we know, remember</i>; explicit mention of sources or materials; use of pronoun <i>you</i> almost exclusively</li> </ul>

<i>rhetorical/ lexico- grammatical features</i>	<p>A sequence used to facilitate discussion of samples (a) and scenarios (b) to build students’ understanding of the rhetorical power of language (including formatting, design, and references) to clarify or complicate rhetorical features; focused on local/micro issues related to writing; often takes the form of directive feedback on options for using features; often prompts oral composition</p> <p>(a) Prompting students to analyze the formatting, organization, function, or phrasing of genres to discuss rhetorical effect, writer intentions, and similarities and differences between genres and sections of genres.</p> <p>(b) Changing or questioning features to discuss rhetorical effects.</p> <ul style="list-style-type: none"> <li>• <u>Lexical markers:</u> <i>notice, find; if, when, where; wanna, might, could, need to, have to</i> (specific language features mentioned); uses of pronouns vary (my/I; we; you)</li> </ul>
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The code *disciplinary connections* refers to points during the activity when I make overall points about a discipline’s values—research and writing practices that are common or valued. The second code, *disciplinary writing*, connects disciplinary value to practice, based on our experiences with disciplinary writing. Lastly, the code *rhetorical/lexico-grammatical features* denotes instances when I am discussing features or prompting students to analyze language features to illuminate the rhetorical impact of communicative choices. As the table above shows, each of the three types of *Toggling* has its own description as well as identification of recurring structures and language features that are unique to that move. Notice that two of the *Toggling* categories contain two types, or iterations, of each move. While the first move, *disciplinary connections*, is singular in purpose, the other two categories have two subcategories that further differentiate distinct ways the move occurs in service to the overall pedagogical purpose of the move. For example, the *disciplinary writing* move has two types—one way marks my offering of stories and processes and the other prompting the students to share those

experiences. Likewise, the *rhetorical/lexico-grammatical features* move occurs in two ways—one through analyzing language features in exemplars and one through analyzing language features generated from hypothetical situations. Each type of *Toggling* will be explained in detail in the following sections, including sample excerpts from the transcripts to demonstrate the particular features that were used to identify and analyze these moves.

### **The *disciplinary connections* Move**

The *disciplinary connections* move refers to statements I make about what seems to be common, valued, or expected for writing in specific disciplinary settings:

Table 4a

The *disciplinary connections* Toggling move

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<b><i>disciplinary connections</i></b>	<p>Analyzing writing from Environmental Science fields and English/ Humanities to discuss how disciplinary values inform writing practices, to demonstrate differences and similarities between disciplines or disciplinary groups, or to identify disciplinary norms/expectations based on our analyses or my observations.</p> <ul style="list-style-type: none"> <li>• <u>Lexical markers</u>: declarative sentences, naming or implying disciplines/groups, comparative structures; I've seen</li> </ul>
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The function of this move is to make disciplinary connections for the students, specifically to raise students' awareness about the influence of disciplinary norms on communicative practices and to illustrate similarities and differences between disciplines, especially subdisciplines in Environmental Science. The content of these utterances might include statements about a discipline's research practices, values, and conventions related to writing or commentary about similarities and difference between disciplines or my observations or key points based on our analyses of genre exemplars. The

overarching pedagogical goal is to raise students' awareness about their disciplines by making explicit connections between disciplinary value and writing.

**Discussing disciplinary values and writing practices.** The primary goal of the *disciplinary connections* move is not only to demonstrate how writing is often informed by the values of a disciplinary group, but to emphasize the importance of analysis for revealing disciplinary writing norms and expectations. Several instances of *disciplinary connections* include my explanations of how communicative practices may be influenced by a discipline's epistemological stance on research:

Again, it goes back to discipline, so if you're running a test and you can say definitively it shows this, yes or no... If you're in **Social Sciences, Life Sciences**, or...qualitative research, it's more interpretive. It's a lot more common to say, "It could mean this. It might prove this."

(Transcript 3, Episode 6: Tentative Language)

I reference two disciplinary groups, "Social Sciences" and "Life Sciences," to present a contrast in typical research practices between those fields and the research practices we typically see described in environmental research: the interpretive nature of research versus objective, experimental testing methods. This comparison was initiated by a student noticing tentative language in her sample article from a journal that reports research on animals, which aligns with her research interests. With her contribution, which raised a different perspective than what we typically see in their disciplinary writing, we were able to consider the effect of research practices on language use.



Another instance of the *disciplinary connections* move based on student insight occurred when a student pointed out two features from her sample research article—the author posed three research questions and then offered a few findings from the research at the end of the introduction section. This struck the student as an odd addition, as the author had yet to present the procedures of the study. I referenced Swales’ Creating a Research Space (CARS) framework, one of our readings for that week, which indicates that posing research questions at the end of the introduction is one option for concluding that section (Swales, 2014). However, I complicated the idea of including research findings at the end of the introduction section, asking the class to consider the possible motivation and impact of that writing decision. Several students offered that perhaps this move functions as a hook, drawing the interest of the audience and urging the audience to continue reading.

After discussing the potential function of including findings in the introduction section of an article, and connecting to the idea of engaging with the audience this way to the generic moves of abstracts (Samraj, 2005; Cross & Oppenheim, 2006), we concluded that some had seen this occur in articles and others had not. After complicating the appropriateness of this feature, I felt it important to clarify or resolve our debate by acknowledging variety but speculating about disciplinary norms:

It’s gonna vary and we might be able to come up with patterns based on specific research areas. Maybe the people who talk about water do it, but maybe the people who talk about other nature organisms or animals don’t do it. (Transcript 1, Episode 6: Ending the Introduction Section)

By mentioning scholars in different research areas in Environmental Science, “water” and “nature organisms or animals,” I attempted to suggest to students that the feature of writing we discussed may be motivated or informed by the researcher’s area. While we did not further unpack this notion, we do revisit this line of thinking throughout the semester, demonstrating for students the variety of subdisciplines in Environmental Science that may have their own disciplinary conventions and values that inform and influence writing practices. The abovementioned excerpts demonstrate the importance of engaging students in analytical discussions writing; their contributions coupled with my own disciplinary insights initiated the *disciplinary connections* move and allowed us to think more critically about *how* they might produce genres in their fields, revealing also foundational writing strategies shared between our disciplines.

**Demonstrating similarities and differences.** Other instances of *disciplinary connections* focused on drawing similarities between writing conventions in related Environmental Science fields, other science fields, and the Humanities. These conversations provided an important contrast to *complicating* by demonstrating that some aspects of writing, including diction and style, are learnable and consistent in scientific and academic writing. Students responded to these types of discussions positively through nonverbal communication (noted in my teacher journal). As noted in the previous chapter, the students’ wanted to learn writing *rules*, so perhaps these learnable aspects addressed that desire. However, I emphasized the idea that writing conventions and expectations can be better understood through analysis of texts and the rhetorical situation informing texts. I used their motivation to identify writing rules to extend this

thinking towards analysis—in essence, showing them how they can make informed choices about writing in their discipline through critical analysis of exemplar texts.

**Identifying disciplinary norms and expectations.** The following excerpt comes from an activity that guides students through this analytical process, demonstrating how recurring features may suggest disciplinary writing expectations. Our analysis was grounded in the communicative move structure identified by Peacock (2011) for the method sections of research articles. Students brought article samples from their corpus for our analysis activity. I asked students to analyze the method sections of their articles using Peacock’s moves and to record on a Google Doc table whether they identified each move or not in their samples. Together, we performed a simple frequency count, counting how many instances of each move appeared across our eighteen samples. While an oversimplified frequency count, the focus was the students’ correct identification of the moves and the analytical process of noticing patterns in language use that indicate disciplinary values. For example, when discussing the Subjects/Materials move, we noticed that only one sample article contained mention of research subjects. From that, we could connect that feature to the nature of research in Environmental Science—specifically, that having human research subjects as part of a study is quite rare unless the researcher is measuring environmental impact.

Still, the students and I used the frequency results of our small collection to discuss which moves might be common in ES method sections and why, raising their awareness to disciplinary expectations for writing. I pointed out to the students that if we consider our counts as a whole, we can see patterns. While some moves were, not

surprisingly, present in all of our samples (Overview and Procedure moves), others were less frequent and suggested nuanced aspects of writing in Environmental Science fields, e.g. the Location move, which describes the site of the research, holds specific positions for particular purposes in ES research articles. The excerpt below is from a discussion of Peacock's (2011) Data Analysis move, the author's articulation of how the collected data was examined, which was present in almost all the samples. I asked the students about the position of this move—"What was the placement of that move typically in the method section?"—to which several students echoed, "the end," prompting me to identify a writing strategy that may be shared across disciplines:

The end. Okay. The end of the section. That's common across most disciplines. They tell you how they analyze it and then you move into your results section typically. (Transcript 6, Episode 2: Frequency of Moves)

My statement about the position of data analysis protocols at the end of a method section was informed by our analyses and my disciplinary insights. Though our analysis was based only on the small set of samples we provided, these types of discussion points were important because they emphasized how genre analysis can be used as tool for understanding writing practices.

As shown in the excerpts above, and when compared with the other types of *Toggling*, the *disciplinary connections* move is structurally distinct. In the transcripts, this move is never in the form of a question but rather declarative and comparative statements that make explicit connections between disciplinary contexts and writing practices. Additionally, specific reference to disciplines or disciplinary groups marks the

presence of this type of move. Additionally, the recurring phrase “I’ve seen” was recurring in instances of *disciplinary connections* and signals moments of my observations on disciplines other than my own:

Yeah, exactly. What **I’ve seen** a lot of in **Environmental Science** particularly is you don’t have a heading or a subheading that says, “Here’s the literature review” and you don’t see a lot of that in **English**, either. You might have another type of heading: “Previous works” or “Research on genre.” (Transcript 1, Episode 1: Underrepresented in the Literature)

In this example, I explicitly name two disciplines for purposes of comparison about the way the subheading “Literature Review” is used in different fields, based on my observations. While I am recalling past experiences to make this statement, because I am speaking about a disciplinary community of which I am not a member, this move is coded as an instance of *disciplinary connections*. These instances should not be confused with the idea of stories, a part of the *disciplinary writing* move (discussed in the next section). The stories that occur within *disciplinary writing* moves are my experiences with reading and writing in my discipline only. I argue that the externalizing motivations of those stories require prior internalizing of disciplinary practices. Since I am not a member of the Environmental Science community, I do not feel I can tell stories in that same way. Therefore, because I operationalize the term *stories* as information stemming only from my personal disciplinary experiences, any references to the English discipline in the *disciplinary connections* categories are typically only for comparison between disciplines, utilizing comparative structures mentioned previously. Stories based on my

personal experiences writing in my discipline are included in the next category, *disciplinary writing*.

### **The *disciplinary writing* Move**

The second type of *Toggling* move recurring in the data is named *disciplinary writing*. The undergirding principle of this move is *recall*—bringing forward previous knowledge as a foundation for new learning:

Table 4b  
The *disciplinary writing* Toggling move

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***disciplinary writing***

Recalling writing experiences and knowledge for scaffolding by sharing my stories and choices, prompting students to talk about experiences with disciplinary writing, and reiterating shared course knowledge to make connections to current discussion.

(a) Externalizing and modeling rhetorical decision-making for understanding and making contextually-informed choices in my reading and writing through stories and hypothetical scenarios focused on global writing choices; asking questions that do not initiate responses from students to offer global writing options.

- Lexical markers: if, when, where; wanna, might, could, need to, have to (no specific language features mentioned); uses of pronouns vary (my/I; we; you)

(b) Calling upon students to share disciplinary writing experiences and knowledge or to recall course concepts and experiences to make connections —what they have seen, read, or written, and think or know about their field and writing in their field

- Lexical markers: see/seen; we know, remember; explicit mention of sources or materials; use of pronoun “you” almost exclusively
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This move has clear connections to *scaffolding*, a term discussed widely in educational research stemming from Wood, Bruner, and Ross' (1976) definition: "Those elements of the task that are initially beyond the learner's capacity, thus permitting him to concentrate upon and complete only those elements that are within his range of competence" (cited in Nordlof, 2014). The *disciplinary writing* move facilitates competence-building by bringing forward what students already know or think about their disciplines based on experience to build new awareness about how to learn what is unknown about writing in their disciplines. I aimed to use our recalled experiences to raise students' awareness to what they already know and how experience can inform future writing practices.

The *disciplinary writing* move occurs in two ways in the data, distinguished by who is providing the knowledge base from which we work forward to build disciplinary understanding: *disciplinary writing (a)* refers to sharing my disciplinary knowledge and experiences and *disciplinary writing (b)* refers to prompting students to recall their disciplinary experiences and insights, including our shared classroom knowledge. Initially, all instances of the *disciplinary writing* move were coded in green; however, based on the number of instances of this move and the particular ways the different functions of this move in the same turns, the co-rater and I decided to distinguish the types related to my experiences (*a* in blue) from their experiences (*b* in green). Doing so allowed me to better assess the nature of the instances occurring in one turn and also revealed that particular language features consistently appeared in the individual types. Specifically, the use of pronouns and tentative language were recurring in specific types of *disciplinary writing* moves to facilitate different ways of thinking about rhetorical engagement.

*Disciplinary writing (a)*. The first type of this move, *disciplinary writing (a)* includes stories and processes. While in both situations I am providing the information, it is important to note that “stories” refers to my actual experiences communicating in my discipline, while “processes” includes both actual experiences and hypothetical situations. The presence of both actual and hypothetical stories suggests that my motivation was to illustrate how one might make communicative decisions within various disciplines, perhaps some out of the purview of my experiences. This experiential information, including prompting students to remember specific concepts from our classroom discussions, brings explicit attention to the connection between rhetorical thinking and rhetorical action.

When I tell a story about writing, I externalize my thinking and writing processes from personal experiences. By explaining my rhetorical decision-making, I am explaining how analytical strategies facilitated my ability to understand and make contextually-informed choices in my writing.

**I** highlighted this sentence, because **I’m** like, “I need to go to a conference. This is **my** way in, that they will accept things that are unrelated.” **Mine** was about gendered images in food advertisements. **My** argument was that I was comparing two types of publications and looking at their portrayals of men and women and how there are certain gendered messages in those advertising images. **I** tied it to American culture, because they were American magazines. I didn’t use the word “regionalism,” didn’t use the word “place.” (Transcript 5, Episode 2: Comments on ASOT CFP)



Not surprising is the recurring pronoun use that marks my stories—“I” and “my,” as shown in the representative excerpt above. I first explain my thinking process from reading a Call for Proposals (CFP) for the American Studies of Texas Annual Conference. I then couple my thinking with analysis, explaining how and why I highlighted a particular sentence in the call. Finally, I share a few writing choices I made in my proposal, such as making an explicit connection to cultural values and choosing not to use specific language from the call, which was a topic of conversation earlier in the transcript. These strategies also mirrored the approach I would ask the students to take at the end of the class with their sample CFPs.

By externalizing my rhetorical decision-making processes for analyzing and producing writing, I am also modeling approaches that the students could adopt and adapt for their own communicative purposes. This motivation led me to present hypothetical rhetorical situations to the students as well, to discuss specific writing decisions:

If **you** do that and **you** lift the first sentence of every major section, **you might** have a decent abstract. Some of these language issues **could** come up though. **You might** have repetition or **you might** want to craft the abstract sentences to be more parallel, to lead with that function, to tell the reader right upfront what’s happening. (Transcript 2, Episode 4: Findings Sentences)

When presenting hypothetical scenarios I almost always use the pronoun “you” as well as tentative language that explains strategies, impact, or options (“could” and “might”).

The *disciplinary writing (a)* move associated with modeling also frequently appears as a list of questions, explaining a thinking, analyzing, or writing process for the students:

**We** want to assess really three things: Are they present? What order do they seem to be going in? Right? Does it suggest a sequence? What language is being used? Do **we** see any of maybe those phrases, those transitional phrases that Swales and Feak gave us? Then, how can **we** use all this information to help **you** get prepared to write **your** method section? (Transcript 6, Episode 1: The Method Section Heading-Structure)

In instances like the one presented above, often it is my intention to model questions that they should consider as rhetorical readers, as a first step to analysis. The use of the pronouns “we” and “your” suggests an attempt to engage with the students, prompting them to join me in turning an analytical eye on disciplinary writing. However, at other times, I deliver these questions using “I,” embodying the role of the writer:

How detailed do **I** have to be here to make my case that **I** have? What’s the purpose of a proposal? What’s the action that we want to happen? What do we want the readers of our proposal to do? Approve, give permission, allocate resources, whatever. (Transcript 4, Episode 2: Academic Proposals)

The notion of embodiment is present in both instances of modeling shown above and is a common feature of this move. Modeling approaches will be discussed more in depth in the next chapter.

Another notable characteristic of this move, evidenced above, is the structure of the turns considered as a whole. Rather than asking questions and waiting for students to answer, the *disciplinary writing (a)* move is distinguished by the presence of questions that do not require or elicit an answer. In fact, it is clear in the transcripts that I do not allow response time when modeling, instead asking and answering the questions myself. In the excerpt above, to the questions regarding the purpose and goal of writing a proposal, I, without pause, answer with “approve, give, allocate resources...” In other instances, I do not allow a response but follow the questions with a short response of “yes,” “no,” “good,” or “right,” effectively ending that exchange:

What’s the difference? Does it matter? **Yes.** They’re saying the same thing; they’re conveying the same information, but the structure has different meanings for the reader (Transcript 1, Episode 9: Passive)

Several examples of *disciplinary writing (a)* begin as the excerpt above does, by answering the questions with an explanation. Often I continue this structure by ending with feedback about writing choices, again utilizing “we” and “you,” but rather than using tentative language, more directive language is common (“have to,” “need to”):

Sometimes **if we** have to write a proposal for **our** committee, **we need to** really show that **we** understand the literature. **We need** to display our knowledge. (Transcript 4, Episode 3: The Proposal Assignment)

It is also important to note that the nature of these explicit directives about writing address global writing issues, not sentence-level writing guidance. While my personal stories may detail my specific language choices, as in the story about the ASOT CFP,

hypothetical situations and options are limited to larger issues—how to think about writing instead of how to “do language.” The next section presents the second type of *disciplinary writing*, the focus of which is the students’ contributions for building new knowledge and awareness about disciplinary writing practices.

*Disciplinary writing (b).* The *disciplinary writing (b)* move calls upon students’ disciplinary knowledge and experiences with disciplinary writing, both outside and inside of our classroom context. I prompt students to share their stories with disciplinary writing, using their experiences and our shared course knowledge to make connections to genre analysis and production activities. The act of recall here is particularly useful for awareness-raising; even if the students do not have definitive answers or observations about proper disciplinary writing practices, it is the act of recall that is skill-building. The frequency of this move instills a classroom habit of using what we do know as clues to understand the nuances of unfamiliar writing situations. In particular, it demonstrates the usefulness of reflection, suggests a cognitive strategy that begins with heightened attention to writing practices, and urges students to consider their own writing experiences as learning activities.

Frequently, utterances focused on recall prompted students to think about writing practices in their own fields with the words “you” and “your field”:

When **you’re** talking about other research in **your field** or **you’re** talking about the body of research in **your field**, do **you** refer to it as “the literature”? XXX, what do **you** say? How do **you** see it described? More

like “the research” or something like that? (Transcript 1, Episode 1:  
Underrepresented in the Literature)

Here I ask the class how they delineate the section in their writing that reviews the relevant scholarship on their topics. Often times when I ask questions like this, I see a pause in the transcript which indicates moments of thinking and silence in the room. Those moments of thinking are almost always followed by several student responses about their reactions to the question.

While the content provided by the students is vital for our discussion, the cognitive activity generated by this move is extremely useful for raising students’ consciousness about what they already might know about disciplinary writing practices. Additionally, the recurring phrases containing “see” and “seen” typical with this move are important for engaging students at all experience levels in the discussion:

Have **you ever seen** a research article where they’ve not defined an acronym before they start using it? Are there terms that are so common that you can assume that readers know? **Can you think** of any?  
(Transcript 1, Episode 4: Acronyms)

This creates a low-stakes situation that not only encourages students to speak informally from their experiences, but also often prompts novice students who have had less exposure to disciplinary writing to look at articles from their corpus to address this question later (noted in my teacher journal). Other iterations of *disciplinary writing (b)* are short utterances that prompt yes or no answers from the students: “We see a lot of this, right?” and “Have you seen something like that?” (Transcript 3, Episode 8: Features

Identified in Activity; Episode 3: Citations, respectively). These closed questions facilitate participation and allow all students to participate in the awareness-raising activity of recalling disciplinary experiences.

Additionally, I often asked students to recall or remember specific learned concepts from the course in order to connect a particular concept to our current discussion. These questions often ask students for a direct, correct answer, the answer to which I would then incorporate into our discussion:

Where else do **you** give part of **your** findings to the reader? (Transcript 1, Episode 6: Ending an Introduction Section)

After students noted the peculiarity of a journal article author previewing his findings in the introduction, I asked them to recall other possible positions of research findings in journal articles, based on previous genres we had analyzed and our readings. The answer echoed from several students, “abstract,” prompted us to speculate the rhetorical motivation behind the author’s choice perhaps as a way of engaging readers in the research. In the pilot study, I coded utterances like this as common classroom management strategies of linking classroom concepts to larger points. However, after a more language-focused look at this dataset, I realize the importance of student contributions for working towards understanding disciplinary writing practices, often prompted by questioning specific students, based on what I know about their disciplinary experience:

Is it typical in things that look like this, fact sheets, XXX, I'll ask you. Do they have, is it typical to have references somewhere on the fact sheet?

(Transcript 7, Episode 7: References)

Without specific student insights, my pedagogical strategies may not be as successful. Therefore, this move, while similar to instructor strategies for linking concepts to support students' learning, is unique to our classroom context and presents an important aspect of discipline-based writing courses that may suggest additional opportunities for building students' rhetorical awareness.

Other instances of *disciplinary writing (b)* focus on recalling and reiterating specific concepts related to genre analysis to offer direction to the students focused on global writing choices:

That falls in line with the structure, the genre structure that Cross and Oppenheim came up with. You need a methods move early on. We have these methods, discourse analysis, and also conducting interviews... **We knew** that those had to come early. That gap statement to get people interested, that centrality claim, explaining your method. What do you do in your research article after you tell your methods, after you explain your methods? (Transcript 2, Episode 3: Methods Sentence)

I make a connection between our analysis of a sample abstract and the moves structure presented by Cross and Oppenheim (2006), reiterating those concepts in terms of actionable strategies for their writing: "You need a methods move early on." The phrase "we know/knew" shown above was frequent in these utterances, as well as my use of

“remember” to remind students of specific concepts we had discussed. Directive feedback appeared as *disciplinary writing (a)* when I modeled rhetorical processes, and the guidance that emerged from recalling course concepts in the *disciplinary writing (b)* move was always focused on larger content issues—what to include and where—not *how* to work with the language. This is a key between the *disciplinary writing* move and the *rhetorical/lexico-grammatical features* move discussed next which takes a sentence-level approach to language analysis and practice.

### **The *rhetorical/lexico-grammatical features* Move**

The *rhetorical/lexico-grammatical features* move draws students’ attention to specific features in writing through discussions of samples (a) and scenarios (b):

Table 4c:

The *rhetorical/lexico-grammatical features* Toggling move

<b><i>rhetorical/lexico-grammatical features</i></b>	<p>A sequence used to facilitate discussion of samples (a) and scenarios (b) to build students’ understanding of the rhetorical power of language (including formatting, design, and references) to clarify or complicate rhetorical features; focused on local/micro issues related to writing; often takes the form of directive feedback on options for using features; often prompts oral composition</p> <p>(a) Prompting students to analyze the formatting, organization, function, or phrasing of genres to discuss rhetorical effect, writer intentions, and similarities and differences between genres and sections of genres.</p> <ul style="list-style-type: none"> <li>• (b) Changing or questioning features to discuss rhetorical effects. <u>Lexical markers:</u> <i>notice, find; if, when, where; wanna, might, could, need to, have to</i> (specific language features mentioned); uses of pronouns vary (my/I; we; you)</li> </ul>
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The term *language features* in this study includes sentence-level structure and diction, as well as aspects of formatting, design, and citations that serve specific rhetorical functions for the audience. In contrast to *disciplinary writing*, in this move, I focus on sentence-



level writing features, offer directive feedback on how to use language in particular ways, and compare language usage in different genres we have analyzed:

The thing we need to remember with the methodology [in a proposal] is it's not typically how we think of the IMRaD structure, in that you're talking about what you are **going to do**, what you would **like to do**, what you **will do**, not what you have done. There's a tense, verb tense, difference. (Transcript 4, Episode 3: The Proposal Assignment)

A similar utterance was coded as *disciplinary writing* (previous section) because it focused on content issues; the excerpt above references specific writing choices. The bolded words explain *how* one might write the methodology section in a proposal—future tense statements about what research the author places to conduct. When I make these statements about *how* to write rather than *what* to write, I also elicit direct engagement from the students and allow time for them to respond.

*Rhetorical/lexico-grammatical features (a)* narrows our analytical scope to the rhetorical work of language, prompting students to analyze the formatting, structure, function, or phrasing of genres to discuss rhetorical effect, writer intentions, and similarities and differences between genres. Common phrases I used to facilitate discussions include “What did you see?” and “What did you find?” prompting them to engage with the sample genre. Additionally, in this move, I emphasize the act of *noticing* (“What did you notice?”) which is a lexical feature of this move only:

What other sorts of things did you **notice**, besides the fact that they don't really give you guidelines and say, "Send an abstract to this organization?" That's it. What else did you **find**? What else did you **notice**? (Transcript 5, Episode 3: Virtual Identities CFP)

I use students' identification of specific features to discuss rhetorical impact, writer motivation, and reader interpretation. In response to the questions above, a student said that the CFP seemed to be organized by "broad topics." I followed this response with a question about the potential purpose behind the organization of content. This led us to discuss how scholars from different disciplines (Sociology and Psychology) may be able to respond to those topics. Creating a low-stakes setting focused on students' noticing of writing features encouraged students to provide the examples we used to discuss how language works for specific communicative purposes.

In *rhetorical-lexico grammatical features (b)*, I also use student-identified examples to further demonstrate the potential impact of language by changing the features in existing examples. This often prompts me or the students to orally compose example phrases or sentences that forward our exploration of language usage. For example, the excerpt below comes from an analysis of how literature reviews appear in the journal articles. In this same episode, we had discussed the common ways previous works are discussed depending on disciplinary values and our experiences (discussed in previous sections), we also focused on specific diction used in my example. In the example article, the author writes, "Research on how students use genre analyses to produce writing is underrepresented in the literature." I change specific features of this

example and ask the students to consider the author’s motivation and their reaction to the change as readers:

Now, why didn’t he just say “is minimal in the literature”? Research on this is minimal or lacking or there’s not much research on this. What are they trying to get across? (Transcript 1, Episode 1: Underrepresented in the Literature)

Our discussion of this wording change prompted one student to recognize the “advocacy connotation” of *underrepresented*, linking the writer’s language choice to expressing the urgency or importance of researching this area.

While most instances of *rhetorical/lexico-grammatical features (b)* interrogated specific language choices in our samples and oral composition of alternatives, some examples examined the rhetorical effect of features related to formatting and design:

Also, if you’re thinking about visuals, you said those conversion factors were in a table, a nice neat **table**. Why didn’t they just put it in a paragraph? (Transcript 1, Episode 8: Conversion factors and Formulas)

The success of the *rhetorical/lexico-grammatical* move is largely dependent on student participation and engagement. Not only do the students’ insights provide the initial content that supports *Toggling*, but our consistent attention to language facilitates students’ development of rhetorical awareness and ability to make thoughtful and critical assertions about writing.

Rather than distinguishing the two types (*a* and *b*) by two different colors (as in the previous move), I decided that the interdependency of these two types in sequence justified one color code. Though (*b*) is less frequent, not surprisingly, it was often preceded by (*a*); for students to analyze the impact of changing rhetorical features, we had to have an example to interrogate:

So “has been considered by” this researcher and this researcher. ← (a) Identifying language feature

Why not start the sentence with the name? “This name and this name considered these formulas?” and if you put the names to the front, what are you saying to the reader? ← (b) Changing feature to discuss rhetorical impact

(Transcript 1, Episode 9: Author Prominent Citations)

In the example above, a student read a citation from his sample article pointing out the passive structure and the naming of the authors at the end of the sentence. This structure deviated from the form we had discussed previously for author-prominent citations, in which the author’s name begins the sentence. Therefore, I prompted the class to think about, as if they were the writers of this article, what a different structure may convey to readers. Though a minute detail, our interrogation of this feature and students’ responses to that new structure fosters a level of engagement that supports students’ continued development as readers and writers in their disciplines.

The *rhetorical/lexico-grammatical features* move allows us to clarify and complicate the nuances of language, making students more aware of the role of language in writing choices and reader experiences. The sequence of the types of this move also suggests intentional (though perhaps not conscious) pedagogical strategies for building students' rhetorical awareness and flexibility. A closer examination of the transcripts and therein episodes revealed that other types of *Toggling* emerged in varied yet meaningful sequences. In the following section, I examine how the three *Toggling* moves—*disciplinary connections*, *disciplinary writing*, and *rhetorical/lexico-grammatical features*—interact in recurring and purposeful ways to build students' rhetorical awareness.

### ***Toggling* Episodes**

As described in the Chapter V, each transcript was organized into episodes to better assess the context, position, and structure of *Toggling* moves. It is important to again note that episodes were not necessarily demarcated by individual student (as the transcripts were anonymized) but rather by topic shift. The number of episodes per transcript varied, with Transcript 1 containing 17 episodes and Transcript 3 containing only 3 episodes. In total, 58 episodes were counted in the seven transcripts. Table 5 below displays the number of episodes per transcript as well as the number of *Toggling* moves identified in each transcript. The numbers of episodes are also presented in percentage form to show the relative difference among the transcripts and in which transcripts most *Toggling* moves occurred:

Table 5  
*Episodes and Toggling Moves*

<b>Transcript</b>	<b>Episodes</b>	<b><i>Toggling</i> Moves</b>
1 journal articles	17 (29.3%)	126
2 abstracts	6 (10.3%)	53
3 lit review	8 (13.7%)	84
4 proposals	3 (5.17%)	36
5 call for proposals	6 (10.3%)	55
6 methods	8 (13.7%)	73
7 report design	10 (17.2%)	57
<b>TOTAL</b>	<b>58 (100%)</b>	<b>484</b>

After counting the number of episodes, I calculated the frequency of *Toggling* moves in the data. The frequency count of the *Toggling* moves revealed that a total of 484 instances of *Toggling* across the seven transcripts. This suggests that an average of 12 *Toggling* moves occurred per episode. However, calculating percentages revealed that the majority of *Toggling* moves emerged in Transcript 1 (29.3%). As I discuss in the follow sections, this may be explained by the fact that this was our first analysis activity; I may have employed more

*Toggling* moves through explaining expectations for our analysis activities or by asking them to recall experiences or course material related to genre analysis. However, these numbers alone do not illuminate which types of *Toggling* were most prevalent during that first activity or how consistently *Toggling* appeared within the episodes.

Reviewing the coded data revealed that of those 58 episodes, only two contained zero *Toggling* moves, both in Transcript 1, the first analysis activity of the semester that focused on the introduction section of journal articles. Those episodes are shorter and begin with me asking the class if anyone had anything else to add to the discussion. In both situations, students pointed out specific language features they noticed (acronyms

and shutter quotation marks). I attribute the lack of *Toggling* moves in the “Acronyms” episode to the fact that we had previously discussed the purpose and conventions related to using acronyms in writing. Therefore, my responses in that episode were marked as “repeating” as I restated what we had previously discussed but did not prompt any recall of shared knowledge. The other episode was at the end of the transcript—I responded to the student’s comment about shutter quotes being present in his article with clarification questions and a metacommunication statement (discussed in the next chapter). In these two episodes, I made no attempts to complicate these concepts but reiterated key points from course readings or activities (see Transcript 1, Episodes 3 and 17, for examples). This overall examination not only reveals the recurrence of *Toggling* moves in each analysis activity, but it also emphasizes the important role these pedagogical strategies may play in service to building students’ rhetorical awareness to disciplinary writing.

### **Frequency of *Toggling* Moves per Episode**

As shown above, the data contains a total of 58 episodes and a high frequency of *Toggling* moves in each Transcript. Table 6 below shows that while no single type was most frequent in all the transcripts, I utilized two types of *Toggling* moves most frequently during genre analysis activities (bolded in table): *rhetorical/lexico-grammatical features (a)* (language features) and *disciplinary writing (a)* (externalizing and modeling):

Table 6  
*Frequency of Toggling Moves Per Transcript*

Transcript	Types of <i>Toggling Moves</i> (Codes)					TOTAL
	<i>disciplinary connections</i>	<i>disciplinary writing</i>		<i>rhet/lexico-grammatical features</i>		
		<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	
1 journal articles	11	37	25	<b>46</b>	7	<i>126 (26%)</i>
2 abstracts	1	8	18	<b>24</b>	2	<i>53 (10.9%)</i>
3 lit review	2	26	18	<b>33</b>	5	<i>84 (17.4%)</i>
4 proposals	5	<b>17</b>	3	10	1	<i>36 (7.43%)</i>
5 call for proposals	14	<b>19</b>	8	15	0	<i>55 (11.4%)</i>
6 methods	6	20	20	<b>27</b>	0	<i>73 (15%)</i>
7 report design	0	13	6	<b>35</b>	3	<i>57 (11.8%)</i>
<b>TOTAL</b>	<i>39</i>	<i>140</i>	<i>98</i>	<i>189</i>	<i>18</i>	<b>484</b>

The *rhetorical/lexico-grammatical features (a)* move was found to be most frequent in five of the seven transcripts. This demonstrates my propensity to bring students' attention to the impact of language features, to encourage students to make thoughtful language choices when writing, and to offer explicit options for using language features rhetorically. The *disciplinary writing (a)* move occurred most in two transcripts, suggesting that my stories and scenarios provided the majority of the content for discussing the proposal and call for papers genres. Examining the framing of the activities themselves, as well as the interactions within each episode, it seems that the



students were less familiar with these genres. I acknowledge my familiarity with these genres and wonder if my level of awareness influences how and when *Toggling* occurs. Moreover, I speculate that the types of genres we investigated likely influenced the type and frequency of specific moves employed during our analysis activities.

The *disciplinary connections* move occurred 39 times, appearing in six of the seven transcripts. This move emerged less frequently than the other categories of *Toggling*; however, its placement within the activities and episodes suggest specific roles for this move to frame and conclude our activities. Disciplinary connections and observations were most frequent in Transcript 5 (14 instances) during our analysis of CFPs and Transcript 1 (11 instances) during our analysis of journal article introductions. Because I provided a sample genre from my discipline for both of those activities, I was able to draw many comparisons between our articles, noting disciplinary similarities and differences in structure, organization, moves, and language. No disciplinary connections were noted in Transcript 7 which focused on the design principles used to visualize data in industry reports. I attribute the lack of disciplinary connections to the fact that issues of design may not be as discipline-specific or contextually informed as other rhetorical features.

The *disciplinary writing* move occurred 238 times in the data, with 140 instances of externalizing and modeling (*a*) and 98 instances of prompting students to recall knowledge and experiences (*b*). These two types considered together reveal that the *disciplinary writing* move is the most frequently recurring pedagogical move I made during our analysis activities. The fact that recall played a crucial role in our activities is not surprising. I noted earlier the importance of making explicit connections to course

material consistently to support learning (*Linking* move, see Chapter V); however, the more frequent iteration of the *disciplinary writing* move was explicating stories and processes.

As previously explained, *disciplinary writing (a)* refers to me externalizing my experiences with disciplinary writing or offering hypothetical writing situations with potential analytical processes for making communicative decisions in those contexts. This move appeared most frequently during our analysis of journal article introductions (Transcript 1—37 instances) and least in our analysis of abstracts (Transcript 2—8 instances). Interestingly, the frequency count for *disciplinary writing (b)*, which refers to me prompting them regarding stories and knowledge about their disciplines, was also most frequent during our analysis of journal article introductions (25 instances). This caused me to examine how and where *disciplinary writing (a)* and *(b)* emerged in Transcript 1, finding that these two types frequently occur in sequence, which I examine later in this chapter.

The high frequency of *disciplinary writing* may be explained by this being our first analysis activity. Perhaps the nature of our conversations focused on my gauging their disciplinary familiarity by sharing my stories and asking for theirs. Part of *disciplinary writing (b)* is also prompting students to recall classroom knowledge. Because we had little shared knowledge at that point (three readings to prepare for this first analysis activity), the majority of these utterances were asking them what they knew about their disciplines. I also suspect I was setting an example about what I expect during subsequent analysis activities—engagement and insight about disciplinary experiences and writing decisions.

The *rhetorical/lexico-grammatical features* move occurred a total of 207 times across the seven activities, with 189 instances of type (a) and only 18 instances of type (b), during which I change features of an example to discuss rhetorical impact. The vast majority of this move focused on analysis of language features in our sample genres. As discussed in the previous section, types (a) and (b) often occur in sequence, though not always. I also noted that the frequency of (b) in each transcript shows that this move was less frequent even absent in activities in the latter half of the semester.

In Transcripts 5 and 6 (activities on CFPs and Methods section of articles, respectively), no type (b) moves were present; the only occurrences of the *rhetorical/lexico-grammatical features* move was type (a), focused on analyzing language features. On the surface, this suggests that we focused on analyzing the rhetorical aspects of language features, and I did not complicate those examples by changing aspects. However, the pedagogical motivation of (b) is to make deeper connections between language features and rhetorical choice, and when I examined those two transcripts again, I noticed that students were doing that intellectual work. This could explain the absence of this type of move in those transcripts, suggesting that perhaps the students made those connections without me prompting.

Though not changing language in a sample, the student in the excerpt below offers an analysis of the language in his sample. We were discussing the idea of specificity when describing one's research methods, and the student indicated that the method in his sample not was detailed enough. Without me asking "why?" or prompting him to consider the author motivation, he continued:

*Student:* —basically as someone that already knew how to do it they're not gonna show us everything. I think it was because this report was submitted to a government office that gave them the grant so they stated a general kind of overview, but there's not a need for detailed information with how they put together, and things like that. (Transcript 6, Episode 4: Procedures and Specificity in Methods Section)

This student suggests that the writer of this report is considering the audience, a government organization that has familiarity with the methods used in the study. I noted several other instances like this in Transcript 5 and 6—longer student explanations that connect writing to rhetorical factors without leading and clarification questions from me. While based on a small number of interactions within a specific classroom context, these findings might suggest students' understanding of the expectations I have during our analysis activities; I expect and they can anticipate that we will interrogate language features. However, it may also suggest students' uptake of the critical thinking skills required to make those connections.

### **Initiating *Toggling* Moves**

I mentioned previously the importance of providing a resolution or closure after complicating aspects of our analyses. Often these resolutions or “takeaway” statements signaled the end of an episode and a shift to a new topic or feature. Dividing the transcripts into episodes allowed me to examine how *Toggling* moves are typically initiated—what precedes these coded utterances. In terms of language and structure, no

recurring patterns emerged in the way *Toggling* moves occurred. However, the underlying requirement, that is, what anchors the interaction, seems to be the same: identification of an example or experience related to writing. Sometimes a *Toggling* move follows after I bring students' attention to specific examples ("Let's look..."; "We can see here..."). More often, I ask students to provide an example, either from their samples or from their experiences:

"Give me an example." (Transcript 7, Episode 10: Formatting Figures)

"Talk us through what you found." (Transcript 7, Episode 8: Balance and Alignment)

Other times I address the class as a whole and ask more generally for students to provide insights: "What else?", "What did you find?", and "What did you see?" The responses to these prompts are often short phrases or terms, but I use that as a starting point to work towards *Toggling*. Often the student responds with a phrase, and I continue to question the class to narrow our focus to specific features in the example. Other times, students initiate a topic shift by asking a direct question that prompts me to ask for an example, as shown below (from Transcript 7, Episode 10: Formatting Figures):

Student: Is it okay to have these headings at the bottom of each page? Instead of starting off with a new page.

Teacher: Give me an example. Which page are you on? (I)

Initiations like this are noteworthy because they emphasize the importance of challenging students to think rhetorically about writing decisions. Even though the student is

clarifying a formatting feature that could be answered by a style guide, the use of “okay” is representative of the types of decontextualized questions students might ask in search of writing rules for every situation. By asking for an example, I hoped to demonstrate that we need to consider specific factors to make an informed decision about that feature. In similar instances, by prompting for an example, our discussion shifted away from what is right or wrong to what is most appropriate given contextual or language considerations.

My prompts for students to provide examples to facilitate *Toggling* moves occurred both at the beginning and within episodes. As mentioned previously, because the transcripts were anonymized, episodes were determined by a shift in topic. Therefore, it is likely that several students spoke within any episode, perhaps explaining the presence of *Toggling*-initiating questions emerging within episodes. Overall, however, the recurring presence speaks to the participatory classroom experience that is central and possible in instruction informed by genre-based approaches. The importance of student insights indicated previously also highlights a particular challenge of facilitating discussion of academic and professional genres. To better understand how instructors might work deliberately to build students’ rhetorical awareness and flexibility, I turn to an analysis of the recurring move sequences that emerged in the transcripts.

### **Sequences of *Toggling* Moves**

When examining the structure of episodes within each transcript, I began noticing recurring sequences of moves (visible through color codes). As explained in Chapter V, sequences were determined in two ways: back-to-back codes within single instructor turns or subsequent codes separated by student or instructor responses but by no other

instructor moves. The excerpt below in Table 7 shows a *Toggling* initiation and a sequence containing all *Toggling* moves:

Table 7  
*Example of Toggling Sequence Containing All Moves*

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<i>Teacher:</i>	Good. What do you have?	Initiating a <i>Toggling</i> (example)
<i>Student:</i>	Sentence B, the end of the sentence, points to disciplinary variation within this genre. That seems like a summary, bringing it to an end. That's why I put that there.	Student response (from example)
<i>Teacher:</i>	Right. Our cues for organizing this for specific language features, right? If we look at this last sentence, it could vary on our perceptions as a reader of how we interpret these abstracts. This is why it could be a little bit complicated. What do we need to make sure readers get? What is the need to know information? That's where that generic move structure comes in. We see with Samraj it's becoming more frequent to deviate from purpose, method, result, and discussion, and start bringing in gap statements, centrality claims, background information, in the abstract. Especially in Environmental Science. We're gonna see some interesting deviations. Of course, this is more from my field than yours, but when we look at articles from your field, we'll be able to also see that it's not always so easy to figure out order. (Transcript 2, Episode 5: Conclusion Sentence)	<i>disciplinary writing (a)</i> (modeling) <i>rhetorical/lexico-grammatical features (a)</i> (analyzing impact)  <i>disciplinary writing (a)</i> (modeling and externalizing thinking process)  <i>disciplinary writing (b)</i> (recall)  <i>disciplinary connections</i> (comparison)

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For the activity, I took an existing article abstract and asked the students to reorder it, based on language clues. The passage above was transcribed as one paragraph because it was a single utterance; it is presented below in the table with each move starting a new line to more clearly show where each move begins and ends: The student points out a specific sentence in our sample abstract, explaining that the information in the sentence seems to suggest it should come at the end of the abstract as a summation statement. His example prompts me to rephrase his approach (explaining the process of looking for language features as organizational clues), interrogate the language features of that sentence and its effect on readers, pose and answer questions about how to be reader-centric writers, connect the student's point to the scholarship we had read on abstracts (recall), and use these insights to make a connection to disciplinary values and writing practices.

Instances like the excerpt above were less frequent; more recurrent move sequences were pairs of moves, suggesting relationships between specific moves and tangible approaches for building students' awareness using particular moves in sequence.

Table 8  
*Disciplinary writing recall pairs*

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Trans. #	<i>recall for awareness-building</i>		
	<i>a → b</i>	<i>b → a</i>	TOTAL
1	3	5	8
2	2	1	3
3	2	3	5
4	0	2	2
5	2	0	2
6	5	3	8
7	2	1	3
<b>TOTAL</b>	<b>16</b>	<b>15</b>	<b>31</b>

---

From identifying the high frequency of *disciplinary writing* moves in the transcripts (238 instances), I also noticed how the two types of this move were often sequenced. These pairs, which I refer to as recall sequences, occur 31 times over the seven transcripts, approximately half beginning with sharing my knowledge (*a*)



and the other half beginning with prompting them to recall (b). Table 8 shows that 16 pairs start with *disciplinary writing (a)* and follow with *disciplinary writing (b)*. By isolating these instances, I found that these sequences typically follow a pattern: When the sequence begins with me externalizing a personal story about disciplinary writing (a), I usually follow by prompting them to tell their stories and experiences (b). When the sequence begins with a hypothetical situation or models thinking and writing processes (a), I usually follow by recalling and connecting to course material (b), shown below in Table 9:

Table 9  
*Disciplinary writing a-b Sequence*

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<p>When you're thinking about your academic or workplace report and what it might look like, how detailed do you need to be in your procedure? If you're doing an academic one, how detailed do we need to be? This can be confusing because if our advisor or advisory committee knows a lot about the subject we think, 'Well, I can assume they know about it or they assume what I will do,' but is that the right way to think about it?</p> <p>'Cause if you remember readings about academic writing and academic language and academic genres that graduate students are supposed to write, a big part of when you do that is displaying all that you know and being very detailed to instill this feeling in your committee or your advisor that you know what you're doing, you've followed a procedure very closely, you were rigorous and thoughtful and all those things. (Transcript 6, Episode 4: Procedures and Specificity in Method Section)</p>	<p><i>disciplinary writing (a)</i> Introduce a hypothetical scenario and questions to consider to make effective writing choices</p> <p><i>disciplinary writing (b)</i> Reiterate points from reading earlier in the semester related to graduate student writing practices and specificity</p>
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I begin by modeling a thinking process in a hypothetical writing situation (marked by “when” and tentative language “might”). I also pose rhetorical questions to the students, listing three questions that are an important part of making writing decisions in the

situations I present. Instead of allowing students to respond to my questions, I transition immediately to asking them to recall some of our readings about academic writing and graduate student writing. I connect the lesson we learned from those readings to our current discussion, linking the question of specificity to audience analysis.

The other 15 instances of *disciplinary writing* recall sequences were in reversed order, also emerging in patterns similar to those relationships explained above. I would follow prompts to students to share their stories and experiences with stories of my own. This particular sequence seems to be especially important for building common ground with the students. My stories were typically related to theirs either by genre (when we wrote proposals), by rhetorical situation (academic or industry), or by language features (deciding how to present citations). In that way, my stories were dependent on theirs, though in other situations, when I prompted for stories but received none, I would use my stories as an example to encourage participation. When I began by reiterating shared course knowledge (*b*), I would follow by modeling how we could use that information to inform decision-making for writing in disciplinary contexts, shown below:

Table 10

*Disciplinary writing b-a Sequence*

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<p>Also, with the Samraj article; that one journal, you had to talk about gaps in the research world. You had to really justify why you were doing your study. That you had to do that in order to be taken seriously or to be accepted, for your research to be accepted. What might this tell us about Environmental Science? Is there an expectation regardless of journal, regardless of research area? That every single article or report you read should give a detailed description of your data procedure, your methodological procedures. (Transcript 6, Episode 4: Procedures and Specificity in Methods Section)</p>	<p><i>disciplinary writing (b)</i> Reference research article that explains how research values may influence writing</p> <p><i>disciplinary writing (a)</i> Emphasize connection between research values and writing by asking and answering questions about how to write about methods</p>
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In this example, I remind students of a genre-based study we read that discussed how writing conventions are informed by a discipline’s research values and journal standards. I then provide students with questions and answers related to this idea, demonstrating how these thinking processes may help them make writing decisions, namely when writing about their research methods. By externalizing processes, I hope to emphasize to students not only how they might interrogate writing, but to demonstrate that critical attention to language can be guidance for communicating in their disciplines. When paired with prompting moves (b), these modeling moves play important roles for demystifying the writing process, including analysis and drafting activities, for novices in disciplinary communities.

*Disciplinary writing (a)* was also paired with the *disciplinary connections* move 20 times in the transcripts (See Appendix M for examples). In these pairs, I use my stories about disciplinary writing to make statements and comparisons with writing practices in their disciplines. However, the most frequent moves sequence is *disciplinary*

Trans. #	<i>features</i> → <i>processes</i>	<i>processes</i> → <i>features</i>	TOTAL	<i>writing (a)</i> paired with <i>rhetorical/lexico-grammatical</i> <i>features</i> , emerging 61 times in the
1	9	5	14	data in two recurring patterns. Table 11 shows that in 39 sequences, I use the identification of language features to articulate potential writing choices students may
2	2	4	6	
3	10	6	16	
4	5	1	6	
5	2	3	5	
6	2	1	3	
7	9	2	11	
<b>TOTAL</b>	<b>39</b>	<b>22</b>	<b>61</b>	

encounter. In these sequences, our discussions are anchored by the features identified in the samples we are analyzing.

Alternatively, in 22 instances, I begin by telling a story or presenting a hypothetical writing scenario to offer directive feedback on how students could utilize language features in particular ways in those situations. In these sequences, the language features may not be related to any genre sample but instead are the product oral composition, as we talk about using language features rhetorically. In the excerpt below, I begin the sequence pair by identifying two language features in our literature review sample (author prominent citations and reporting verbs). I explain the reason for those citations and point out the verb used to report the findings of the cited study. I follow this attention on a specific feature in the sample with a series of questions that externalize the potential thinking process of the author when writing his literature review:

Table 12  
*Features and disciplinary writing (a) Sequence*

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<p>When you're talking about author prominent citations, and you're working your way down, and you're talking about people by name because it's very related to what you're doing. The way in which the tense you use to report the results shows your position.</p> <p>Do you feel like it's a relevant study? Do you feel like it's only relevant to this context? Or do you feel like it's outdated? Again, people say, "well I did this already naturally in my writing. I didn't know it had a meaning." It's good to be aware of this.</p> <p>(Transcript 3, Episode 5: Author Prominent Citations)</p>	<p><i>rhetorical/lexico-grammatical features (a)</i>          Identify author prominent citations and verb in sample</p> <p><i>disciplinary writing (a)</i>          Present list of questions students should consider when making choices about these features</p>
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This sequence guides students deductively through an analytical process by first giving them a writing decision and looking backwards to illuminate the process of arriving at

that decision. I suspect that my reasoning behind these sequences was to encourage the students to always make informed choices in their writing—choices based on thoughtful attention to language features common in disciplinary writing and critical analysis of the rhetorical situation in which they are producing writing. The high frequency of this sequence (61 instances) also suggests that I privilege analytical strategies related to language use when clarifying and complicating the writing practices in disciplinary contexts.

The *rhetorical/lexico-grammatical features* move was also paired with the *disciplinary connections* move 10 times (See Appendix N). In these sequences, I would reference language features in our samples to speculate about the values and writing conventions of specific disciplinary groups. The reoccurrence of the *rhetorical/lexico-grammatical features* move in different sequences demonstrates the importance of guiding students through language analysis activities.

## Conclusion

In this chapter, I defined and described the three ways that *Toggling* moves recurred in the data set. Calculating the frequency of episodes (58), *Toggling* moves (484), and types of *Toggling* within each transcript, I determined that *Toggling* is a consistent component of my pedagogical strategy for facilitating genre analysis activities. While the *disciplinary connections* move occurred only 39 times, I found that this move often served as a resolution statement to conclude an episode. The most frequent move, *disciplinary writing*, occurred 238 times in the data; moreover, *disciplinary writing a-b* pairs (31 instances) highlight the importance of engaging students in discussions of

disciplinary experience and concept recall. The *rhetorical/lexico-grammatical* move occurred 207 times, suggesting a focus on sentence-level features in genres, including language use, citations, and design, during analysis activities. The appearance of this move with the *disciplinary writing (a)* move (61 pairs) reveals that I often used personal stories and modeled processes to scaffold students' understanding of rhetorical decision-making for writing.

In the next chapter, I discuss the implications of the frequency and sequencing of *Toggling* moves in this study for genre-based instruction. In particular, I argue for the importance of viewing genre analysis, particularly language analysis, as a learnable strategy for students to build and enact rhetorical awareness in writing. Based on the findings discussed herein, I also suggest three pedagogical foci for raising student awareness of rhetorical writing practices. I also discuss the implications of *Toggling* for genre-based pedagogy and discipline-based writing instruction.

## CHAPTER VII

## CONCLUSION

### **Introduction**

In this chapter, I review the development of this project, including the three research phases and the major findings discussed within those chapters. I also discuss how these findings suggest classroom foci that could enrich and support students' development of disciplinary, genre, and rhetorical awareness. Identifying three pedagogical strategies that emerged from the data, I suggest implications of the *Toggling* move for genre-based instruction, particularly in discipline-based writing courses. I conclude the dissertation by discussing the limitations of this study and identifying potential research avenues focused on developing resources to support writing instruction across disciplines.

This dissertation project stemmed from my perceived impact of genre-based pedagogy on my development of genre, disciplinary, and rhetorical awareness. This knowledge from my analysis of genres in my coursework was instrumental in my ability

to be rhetorically flexible, to make informed decisions about writing disciplinary and professional genres. As I explained in Chapter I, a genre-based approach has also informed my teaching in a variety of writing classes, including the discipline-based course that served as the research site for this project. Because that course consisted of students with a variety of educational backgrounds and professional goals, I aimed to develop a useful curriculum for these students that taught both common academic and professional genres and transferable writing skills, including rhetorical flexibility that would prepare them to make communicative decisions in their future pursuits.

A genre-based approach not only offered me strategies for preparing to teach writing in an interdisciplinary Environmental Science (ES) course, but it also provided a way to connect with these students as an insider to the STEM disciplines. As I researched the writing in ES and related disciplines, I discovered genre research that explored interdisciplinary complexities of this field, illuminating the values and practices that influence writing in specific academic and industry contexts. My research also led to other studies, though not discipline-based, that explored ways to teach the complexities of writing through the idea of writing ecologies (Cooper, 1986; Dobrin & Weisser, 2002). This approach prompts students to consider the relationship between environments (context) and discourse (text) and has clear connections to the genre-based approaches discussed in Chapter II.

As I discussed, instructors across many disciplines integrate genre-based approaches into their instruction with the goal of preparing students to write effectively in academic and workplace settings (see Artemeva, Logie, & St-Martin, 1999;



Wrigglesworth & McKeever, 2010; Buzzi, Grimes, & Rolls, 2012; Kuteeva, 2013).

Though the instructional strategies may vary, writing instructors across disciplines aim to develop students' ability to utilize "semiotic resources across genres, professional practices, and disciplinary cultures" (Bhatia, 2008, p. 162). In discipline-based classrooms, genre-based activities introduce students to the language conventions and typical formats of genres in that discipline, couching these discussions in analyses of valued genres (New Rhetorical Approach). In other courses, particularly those comprised of students from different fields, genre-based approaches typically focus on either students' genre acquisition or genre awareness, informed by theory in English for Specific Purposes and New Rhetoric, respectively. Because the majority of genre research focuses on student analyses, I hoped to contribute knowledge about how students produce genres by analyzing students' genre production and interview responses, alongside my pedagogical reflections. However, I continued to refine my inquiry questions as I analyzed the data during three research phases.

## **Research Phases**

### **Phase 1**

I initially focused my project on understanding the impact of a genre-based approach on students in the ES based writing course. To explore how students analyze and produce academic and professional genres, I collected student work, recorded and reflected on class discussions in my teacher journal, and conducted post-semester surveys and interviews with consenting students. I also wanted to explore the students' perceptions of the curriculum and how genre analysis shaped their understanding and

production of genres. The survey and interview responses indicated that the students said they had learned about genre, their discipline, and how to write effectively for different rhetorical situations; however, during the students' self-analyses of their reports, I was able to see that learning in action.

In Chapter IV, I discussed “Blaire’s” development over the semester from a writer uncertain about how to sound factual not emotional and write research articles that are informative and enjoyable to read. Like many other students, she hoped to learn the rules about writing in her discipline that would enable her to be successful. As we worked through various analysis activities during the semester, Blaire’s responses transitioned from *descriptive* to more *analytical*. Rather than just identifying features in her writing, she explained the moves she made in her report with “because” phrases that linked her motivations to the rhetorical situation of the text. Blaire’s responses showed thoughtfulness from growing more aware of writing conventions and the impact of language. It also showed how the genre analysis activities facilitated her development as a writer. She explained that she moved from just “noticing” features of writing to “understanding” how to write rhetorically, from searching for rules to studying writing to support her communicative decisions.

Analyzing students’ survey and interview responses, particularly “Blaire’s” recall activity, suggests the potential of genre-based teaching for moving students past simplified views of writing to an awareness of the rhetorical complexities of genres. The ability to write rhetorically was especially important for students in my class because of the interdisciplinary nature of Environmental Science and the nuanced ways

communication occurs within various subdisciplines of the field. The ultimate goal of developing students' rhetorical flexibility includes giving them the skills and tools to negotiate new writing situations, particularly within disciplinary communities. The students' responses suggested that they had internalized key concepts related to genre analysis and utilized those strategies to analyze and produce writing. Their demonstration of rhetorical decision-making prompted me to examine the way I integrated genre-based pedagogy into the class. In particular, I aimed to systematically reflect on my role in their learning in order to not only improve instruction but to understand what may have contributed to the students' development of the genre, disciplinary, and rhetorical knowledge that clarified writing practices for these students.

## **Phase 2**

I performed a grounded analysis of my teacher journal to identify any recurring instructor moves and to explore how these moves might have supported students' development of rhetorical flexibility. Coding the pedagogical moves I had recorded in my journal, by assigning descriptive names for what I was doing, revealed eight recurring strategies I employed during our analysis activities. Though I did not have verbatim transcripts of my classroom discourse, I identified patterns in the way I facilitated genre analyses. Three categories represented classroom management strategies for facilitating discussions (*Questioning*, *Checking for understanding*, and *Encouraging thinking*). I, therefore, focused my analysis on the five additional moves, as they seemed to be particular to our discipline-based classroom and informed by our genre-based curriculum.

One of my recurring strategies which I identified as *Toggling* seemed particularly important for engaging students in thinking critically about writing. I employed the *Toggling* move in different ways, often in response to students' questions about the "right" way to write in academic and industry settings. Several categories of *Toggling* emerged, differentiated by topics such as discussing writing practices in different workplace contexts and disciplines, analyzing writing samples, and sharing stories about writing in different situations. At the core of the *Toggling* move was my motivation to show the students that writing is a rhetorical act and that no one approach will be appropriate in every situation. This move facilitated discussions that challenged the students' ideas of templates, rules, and correctness and exposed them instead to the complex and nuanced aspects of writing.

Without verbatim accounts of these moves and the students' contributions, it was difficult to analyze the moves beyond thematic categories. However, the recurring moves I noted during this pilot study prompted me to conduct a new study reexamining my pedagogical strategies during genre analysis activities, particularly the different iterations of the *Toggling* move. By revising my study protocols to include audiorecording analysis activities in the next ES class I would teach, I hoped to provide insight into the way students develop rhetorical flexibility from analyzing genre exemplars.

### **Phase 3**

The overarching research focus of this dissertation became a grounded theory approach to coding and analyzing my pedagogical strategies during genre analysis activities. Working with a corater, I coded seven classroom transcripts collected from my

second time teaching the ES writing class. Though my interest was the *Toggling* move identified in the previous study, I coded the transcripts by again ascribing a “summative, salient, essence-capturing” attribute to the data (Saldana, 2013, p. 3) rather than using the previously identified categories, revealing overlap between the codes. A closer examination of the language of specific moves aided me in identifying three specific ways *Toggling* occurred in the data: (1) *disciplinary connections*, a move that identifies similarities or differences between disciplines, connecting values to conventions, (2) *disciplinary writing*, a move that occurs in two ways through sharing and recalling stories, processes, and concepts, and (3) *rhetorical/lexico-grammatical features*, a move that emphasizes the rhetorical nature of language use, reviewed briefly below:

Table 13  
*Toggling* Categories—Abbreviated

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<b><i>disciplinary connections</i></b>	Analyzing writing from Environmental Science fields and English/Humanities to discuss how disciplinary values inform writing practices, to demonstrate differences and similarities between disciplines or disciplinary groups, or to identify disciplinary norms/expectations based on our analyses or my observations.
<b><i>disciplinary writing</i></b>	<p>Recalling writing experiences and knowledge for scaffolding by sharing my stories and choices, prompting students to talk about experiences with disciplinary writing, and reiterating shared course knowledge to make connections to current discussion.</p> <p>(a) Externalizing and modeling rhetorical decision-making for understanding and making contextually-informed choices</p> <p>(b) Calling upon students to share disciplinary writing experiences and knowledge or to recall course concepts and experiences to make connections</p>

*rhetorical/lexico-grammatical features* A sequence used to facilitate discussion of samples (a) and scenarios (b) to build students' understanding of the rhetorical power of language (including formatting, design, and references) to clarify or complicate rhetorical features.

- (a) Prompting students to analyze the formatting, organization, function, or phrasing of genres to discuss rhetorical effect, writer intentions, and similarities and differences between genres and sections of genres.
  - (b) Changing or questioning features to discuss rhetorical effects.
- 

These *Toggling* moves engage students in discussions that illuminate disciplinary differences, connect antecedent knowledge to genre analysis and application strategies, and evaluate the rhetorical work of language.

A frequency count revealed that *Toggling* moves emerged a total of 484 times in the data. The two most frequent moves were *disciplinary writing* (238 instances) and *rhetorical/lexico-grammatical features* (207 instances), suggesting a pedagogical focus on discussing writing processes and experiences as well as analyzing language features in genre samples. Analyzing the frequency of each move type also revealed that certain moves recur in sequence to support students' awareness-raising and genre learning. The two types of the *disciplinary writing* move (*a* and *b*) appeared as *recall pairs* 31 times in the data, emphasizing the usefulness of shared knowledge and experiences to scaffold student learning.

Most frequently, the *disciplinary writing (a)* move emerged paired with the *rhetorical/lexico-grammatical features* move (61 instances in two patterns). In these situations, I use a story to prompt students to discuss language features, often prompting

them to share similar experiences or to respond to my stories with critiques or suggestions on writing choices. In other sequences, I use the identification of language features to present and explain potential writing decisions students may encounter. In both of these sequences, our discussions draw on writing experience and language analysis to complicate and clarify disciplinary writing practices.

When reflecting on what this analysis might reveal about how students develop rhetorical flexibility, I found a connection between the nature of the students' responses in Phase 1 and the emergent types of *Toggling* discovered in Phase 3. The students' demonstration of rhetorical awareness and flexibility seemed to be informed by three types of information: genre conventions, rhetorical awareness, and disciplinary knowledge. From further analysis of the *Toggling* moves, I determined that each category can be linked to those types of learning. The *Toggling* move, utilized in three distinct ways, suggests tangible approaches for facilitating the types of discussions that help students build and exercise rhetorical flexibility. These moves should not be viewed as individual goals of instruction, however, but as interrelated aspects of a genre-based pedagogy that develop students' ability to make communicative decisions. For example, the genre conventions we analyzed (*rhetorical/lexico-grammatical features*) raised the students' awareness to the rhetorical aspects of writing, prompting us to discuss how we might address other writing situations (*disciplinary writing*), which suggested specific values and expectations about disciplinary writing practices (*disciplinary connections*). The *Toggling* move contributes to an understanding of rhetorical flexibility and offers implications for genre theory and pedagogy, particularly genre-based writing instruction in discipline-based courses.

## Implications

My findings from analyzing student responses and writing in Phase 1 suggested that an explicit, genre-based approach was successful in fostering students' development of genre knowledge and awareness. The nature of their responses suggested that rhetorical flexibility was fostered by genre analysis activities that raised students' awareness to genre conventions and disciplinary values. From analyzing my pedagogical strategies for facilitating genre analysis activities, I identified a recurring pedagogical strategy that engages students in these meaningful discussions about writing practices. The *Toggling* move supports students' development of rhetorical flexibility and emphasizes three pedagogical strategies for facilitating genre-based learning:

- Recall experiences, concepts, and processes
- Acknowledge disciplinary variation
- Focus on language usage

These pedagogical foci underscore the affordances of a genre-based approach for preparing students to make rhetorical choices for writing in their fields. In the following sections, I explain how each pedagogical goal was supported by *Toggling* moves in the data. I also discuss how *Toggling* facilitates a genre analytic approach that considers text and context recursively to build students rhetorical awareness and genre knowledge.

### **Recall Experiences, Concepts, and Processes**

The notion of recall was a central aspect of our interactions in this discipline-based class. Through the *disciplinary writing* move, experiences and shared knowledge



provided analytical material for the class. I asked students to share their experiences with disciplinary genres to gauge their familiarity with disciplinary writing (what they have seen, read, or written, and think or know about writing in their fields). During genre analysis activities, I prompted students to recall course concepts and experiences to make connections to our exemplars (*disciplinary writing (b)*). Sharing positive and negative writing experiences prompted us to discuss the decisions and complexities involved when writing for specific audiences and purposes within disciplinary contexts.

Not only did we reflect on our past decisions as writers, but we discussed future writing situations. The *disciplinary writing (a) Toggling* move referred to instances when I also recalled my stories about writing academic and industry genres to share my processes and decisions as a writer. These stories presented scenarios for analysis and demonstrated how rhetorical decision-making connects to writing practices. Discussions of writing choices are especially important for students' development as disciplinary writers, echoed by Wardle (2004) who argues that successful enculturation "is a process of involvement in communities, of identifying with certain groups, of choosing certain practices over others" (Discussion section, para. 7). To exercise rhetorical flexibility, students must be able to articulate rationales for appropriating, challenging, or resisting genre and disciplinary conventions in their writing.

A key aspect of *disciplinary writing (a)* observed in the data was *modeling* rhetorical decision-making processes and externalizing my rationales for certain writing choices. Harris (1983) argued that *modeling* as a pedagogical strategy essentially refers to "illustrating what we mean by doing it" and focuses students' attention on the

“processes to be used in the act of writing” (p. 77). The way modeling occurred in our classroom aligns with Harris’ identification of the type most conducive to student success—“one who begins performance at a level of proficiency similar to the observer and then progresses to competence” (p. 80). In several stories in the data, I explain my uncertainty in a particular writing situation and then articulate a problem-solving strategy that aided my writing choices. The strategies I explained always included genre analytic strategies that considered audience, purpose, and context, modeling a thinking process the students could adopt in their own writing. Students would mirror this process when discussing their own experiences, often by mentioning a specific audience and explaining their thinking and questions while writing. These rhetorical meters became a consistent and expected part of our analyses and prompted students to recall and contribute their own experiences and questions about writing.

The importance of student contributions became especially evident when coding the verbatim transcripts from the second course. Analyzing the structure and lexicon of the *Toggling* moves sequences, with particular attention to how *the* moves were initiated and episodes were resolved, revealed the importance of student engagement for class discussions. The approaches we studied to analyze genres created opportunities for participation during analysis activities, and the students’ insights, both experiential and inquisitive, became central parts of our discussions. The *disciplinary writing* move enabled us to “connect[s] new and already-acquired knowledge” (Bawarshi & Reiff, 2010, p. 175), using writing experiences to scaffold students’ analysis and understanding of new writing situations. As shown in the previous chapter, this participatory classroom

environment was created by *Toggling* moves that encouraged students to recall writing experiences, concepts, and processes to engage in the discussion.

### **Acknowledge Disciplinary Variation**

In our discipline-based writing course, it was particularly important for me to demonstrate variation in disciplinary writing to disrupt their views of a “right” writing and to prepare students for the recursive realities of writing practices in their disciplines. Research on enculturation into communities of practice suggests that genre-based instruction can empower students to enter disciplinary conversations through writing. Exploring issues of students’ enculturation into disciplinary communities, Wardle (2004) argues that novice writers must decide “whether [they] can and/or must appropriate those genres, thus expanding [their] involvement within those systems” (Wardle, 2004, Identity section, para. 2). Through the *disciplinary connections Toggling* move I presented genre analysis strategies as a tool that engaged the students’ interest in identifying writing rules. While the goal of this move was to emphasize the importance of analysis for understanding disciplinary writing norms and expectations, I was also able to facilitate conversations that demonstrated how writing is informed by the values of a disciplinary group.

One example noted in the previous chapter was facilitated by a student analyzing journal articles from her field, Animal Science. Her analysis presented a contrast in the way typical research practices were discussed from those we had seen in ES articles: the “interpretive” nature of research versus objective, experimental testing methods. Comparison between disciplinary groups was an important characteristic of our class

because of the interdisciplinary nature of the Environmental Science field, the varied educational backgrounds of the students in the course, and my background in English. Asking students to provide genre exemplars from their fields and research areas allowed us to note many similarities and differences between disciplines. The *disciplinary connections* move prepared students to negotiate writing practices in their respective fields by emphasizing that “genres are intimately linked to a discipline’s methodology, and they package information in ways that conform to a discipline’s norms, values, and ideology (Berkenkotter & Huckin, 1995, p. 284). The ability to consider a genre’s form and function is important to building credibility within a community (Flowerdew, 2013, p. 124) and is supported by *disciplinary connections* discussions of writing variation. Based on our analyses, we discussed what seems to be common, valued, or expected for writing and, perhaps most importantly, *why*, and connected writing features to disciplinary values. Rather than a hindering the development of disciplinary knowledge, the varied perspectives invited through genre analysis activities raised students’ awareness about the influence of disciplinary norms on communicative practices.

### **Focus on Language Usage**

The findings from a frequency count as well as analyzing the recurring sequencing of *Toggling* moves suggest the prevalence of language analysis activities in our classroom discourse. In the rhetorical/lexico-grammatical features (a) move, I prompt students to analyze sentence-level writing features, offer directive feedback on how to use language in particular ways, and compare language use between genres. The importance of understanding genre conventions is explained by Hyland (2004a) who

argued that appropriate use of genre conventions “demonstrates membership in and identification with a group and [is] the most effective way of being heard as competent within it (p. 41). The data showed that this move often appeared with the other two *Toggling* moves to illuminate the rhetorical work of language which was especially important for students in ES in which writing conventions are linked to research areas and methodological approaches.

Through the *rhetorical/lexico-grammatical features* move, I was able to clarify and complicate the nuances of language, making students more aware of the role of language in writing choices and reader experiences. According to Devitt (2015), discussing why one writer might make particular choices helps students learn to consider how their choices depend on context and their own rhetorical decisions (p. 49). As we analyzed more complex disciplinary genres, such as proposals and reports, I noted that the students’ oral compositions seemed to become more sophisticated as their rhetorical awareness increased. One illustration of students’ development of genre and disciplinary knowledge was the evolution of their inquiries about writing from what is “right” to what is “most appropriate.” The students’ evolved assessments about writing also demonstrated uptake of specific analytical strategies we had discussed in class.

As I mentioned in Chapter II, different schools of thought in genres studies are differentiated in part by their genre analysis frameworks. Instructors in English for Specific Purposes typically employ genre acquisition approaches that prompt students to study language features in the genre, using the context as informing background information. Instructors in New Rhetoric typically apply a genre awareness approach and

prompt students to study the context of a genre to understand how community ideology and values influence language usage in genres (see Devitt, et al., 2004). These approaches suggest analytical directions for students, informed by theory and research on genre learning. While scholars in those schools differ on their views of the goal of students' analysis (the text or context), recent and continuing overlap in approaches in genre studies has encouraged research and pedagogical practice that considers the relationship between contextual and textual aspects of genres. Rather unintentionally, I included both genre acquisition and genre awareness approaches in the course curriculum which could explain how students interpreted the relationship between text and context.

As I explained in the Chapter III, early in the semester, I called upon Devitt et al.'s (2004) idea of *writing scenes* to introduce the idea of genre and demonstrate how we make communicative decisions based on contextual factors. I connected rhetorical thinking to familiar genres such as text messages and tweets, and extended that same analytical approach to more unfamiliar genres such as journal articles, proposals, and reports. I encouraged students to remember this communicative decision-making when producing less familiar genres, "encouraging them to make deliberate decisions and conscious choices as they write and revise" (Devitt, 2015, p. 49). I also referenced this first activity several times in the semester to ground our thinking when analyzing a new genre. By identifying similarities and differences between disciplines, we discussed how research practices and community values may affect genre conventions and expectations.

Genre acquisition approaches were also prevalent during our analysis activities. I provided students with research articles about genre analyses that identified moves and

steps in certain genres and discipline-based contexts. Using Swales (1990) framework for introductions, as well as other genre analysis scholarship, the students and I identified and interrogated the move structures in academic and technical genres. Doing so provided students with a vocabulary for analyzing exemplars and articulating rhetorical aspects of the writing. The generic move structures we read about informed our analyses by providing a heuristic for evaluating genre samples. Rather than seeing adherence to these move structures as “right,” we used moments of variation to discuss rhetorical motivation and impact.

Though I did not explicitly ascribe to one analytical approach over the other, both the genre acquisition and awareness approaches seemed to raise student’s awareness to the complex rhetorical decision-making involved in disciplinary writing. Rather than following a progression from one point to another during an activity, the data suggests that we moved fluidly between attention to text and context, *zooming in* and *panning out* continuously to interrogate the samples and generate genre and disciplinary knowledge. Perhaps as a result, when prompted to comment on their analyses of genre exemplars, some students discussed specific language features and the motivation of the writers, speculating what these features suggest about the context in which the genre was produced. Other students would situate their genre samples in the larger context and profile the participants in that community as a way to explain the language features in their sample. Though I feel I presented textual knowledge as the focus and product of our analyses, typical of English for Specific Purposes genre-based approaches, some students seemed to view language features as clues for understanding disciplinary communities. This movement beyond the text, in which language features reveal aspects

of contexts, is also discussed by Cheng (2011a) in his examination of how students understand the relationship between text and context. Finding that a few of his students identified language features as a means for understanding contextual aspects of genre, Cheng suggested that perhaps the direction of students' analytical procedures is less important than how students interpret the interrelated nature of language features and rhetorical contexts. Though the findings in the present study suggest that some students viewed language features as clues to make connections to their disciplinary communities, additional analysis of students' responses in the transcripts is needed to better understand how students in this discipline-based class viewed the relationship between textual and contextual dimensions.

The way students responded during analysis activities could be explained by the way I prompted them, as I will mention below; however, our movement through different analytical steps seemed to be guided by different types of *Toggling* moves. Analyzing the structure of episodes and sequences suggest that *Toggling* prompted us to make connections between text and context. For example, in *features* and *disciplinary writing* sequences, our analytical scope rapidly transitioned from language usage to writing contexts: either I identify a writing feature and ask students to trace the motivation back to the rhetorical situation, or I present a hypothetical writing situation and ask the students to make language choices. The high frequency of this sequence (61 instances) and the reoccurrence of the *rhetorical/lexico-grammatical features* move with the *disciplinary connections* move demonstrate the affordances of critical language analysis for revealing the "intricate and complex interaction between text and context" (Cheng, 2011a, p. 81).



## Limitations

Though this study was based on a small sample of activities from one course, an examination of my pedagogical strategies revealed the presence of *Toggling* moves and sequences that might have contributed to the students' genre and disciplinary learning. Because the classroom transcriptions were anonymized, I was unable to track individual students' contributions during the activities through a case study approach to assess individual development over the semester. In the initial research phases, my teacher journal captured individual students' contributions to class discussions more thoroughly. In the second class, once I began audiorecording the classes, my teacher journal served more as a place for reflection on my pedagogical strategies. In future studies, making note of the nature of students' responses during in-class analysis activities (descriptive versus analytical) could more thoroughly suggest how students' learn and utilize the analytical approaches taught as part of a genre-based curriculum.

The high frequency of *Toggling* moves in the episodes as well as the recurring ways *Toggling* moves appeared in sequence strengthens my argument that these pedagogical strategies may warrant additional examination. Because I do not have audiorecordings from the first time I taught the course, I am unable to compare frequency counts from the two data sets. While I am confident the frequency of *Toggling* moves in the first study was high, I must acknowledge the potential instructional differences between the two classes. While the assignments and curricular materials were unchanged (barring replacing some genres samples with more current versions), I believe my use of *Toggling* moves may have varied the second time I taught the course. Additional data

collection from future classes may allow me to compare how different *Toggling* moves emerge during genre analysis activities.

### **Future Research**

While I have a sense of how these *Toggling* moves function in sequence, further analysis of the position of these emergent moves within genre analysis activities could reveal a larger sequence or heuristic of moves that might be useful for graduate student teachers or faculty members interested in incorporating genre-based activities in their courses. I mentioned previously that student insights mirrored the analytical approaches we had discussed; their “noticing” sometimes included specific language features or aspects of the disciplinary context. Additional examination of these utterances in the data may reveal to what extent my prompting determined the students’ responses. For example, I suspect that when I asked, “What did you notice?” the students responded with examples of language features, whereas when asked, “What do you think?” or to share their analysis experiences, they explained the rhetorical situation of the text. Additional studies are needed to assess these students’ knowledge transfer to disciplinary writing situations; however, future studies might also consider the extent to which *Toggling* is determined by instructor intentionality or emerges organically based on instructor prompts and student insights.

The nature of action based research assumes the goal of pedagogical development. In this process-oriented approach to studying writing pedagogy, I must acknowledge that I might have taught the class differently the second time. When reflecting on the differences between how *Toggling* occurred in the two datasets

(separated by a year), I consider how my increased awareness may have played a role in how I incorporated *Toggling* moves during analysis activities the second time I taught the course. One specific difference I sensed in my approach is that I prompted students less for disciplinary knowledge, as I had acquired disciplinary knowledge from the students in the first class. I suspect *disciplinary writing* moves that prompted recall were more frequent the first time because I was learning about their discipline as an outsider. I then incorporated that heightened awareness into class discussions in different ways the second time I taught—offering the information lecture-style rather than asking questions that draw out their insights, which could have lent a deeper or different perspective. Perhaps I could have more consciously worked to incorporate *Toggling* moves, specifically those related to disciplinary writing practices. Future studies that investigate the impact of awareness-raising on students could explore the role of instructor intentionality in rhetorical awareness-building practices.

### **Conclusion**

A genre-based curriculum that considers the interrelated nature of genres, communicative purposes, and rhetorical contexts offers opportunities for students to explore and interrogate how and why writing occurs in specific situations. This dissertation project contributes to genre-based pedagogical research by exploring how genre analysis activities facilitate students' development of rhetorical flexibility. The *Toggling* moves identified in this study incorporate aspects of both genre acquisition and genre awareness approaches and support genre-based pedagogy to develop students' genre knowledge and rhetorical flexibility. The three categories of *Toggling* moves that

emerged in the data offer practical classroom strategies for instructors to incorporate genre-based approaches to teach writing. By sharing and inviting writing experiences, instructors can facilitate active classroom engagement and prompt students to recall concepts and processes that demystify the writing process. Similarly, exploring disciplinary variation is important for emphasizing the rhetorical complexities of writing practices and the affordances of genre analysis strategies for revealing disciplinary norms and expectations. Moreover, by focusing on the rhetorical impact of language, instructors can utilize *Toggling* moves to support students' exploration of text and context, generate genre and disciplinary knowledge, and increase rhetorical awareness, fostering students' ability to exercise rhetorical flexibility when producing genres.

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## APPENDICES

### Appendix A: IRB Approval

#### Oklahoma State University Institutional Review Board

Date: Friday, December 19, 2014  
IRB Application No: AS14143  
Proposal Title: Genre-Based Pedagogy and Graduate Student Writing

Reviewed and Processed as: Exempt

Status Recommended by Reviewer(s): Approved Protocol Expires: 12/18/2017

Principal Investigator(s):

Lindsay C. Clark	Rebecca Damron
205 Morrill	104 Morrill Hall
Stillwater, OK 74078	Stillwater, OK 74078

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The IRB application referenced above has been approved. It is the judgment of the reviewers that the rights and welfare of individuals who may be asked to participate in this study will be respected, and that the research will be conducted in a manner consistent with the IRB requirements as outlined in section 45 CFR 46.

The final versions of any printed recruitment, consent and assent documents bearing the IRB approval stamp are attached to this letter. These are the versions that must be used during the study.

As Principal Investigator, it is your responsibility to do the following:

1. Conduct this study exactly as it has been approved. Any modifications to the research protocol must be submitted with the appropriate signatures for IRB approval. Protocol modifications requiring approval may include changes to the title, PI advisor, funding status or sponsor, subject population composition or size, recruitment, inclusion/exclusion criteria, research site, research procedures and consent/assent process or forms
2. Submit a request for continuation if the study extends beyond the approval period. This continuation must receive IRB review and approval before the research can continue.
3. Report any adverse events to the IRB Chair promptly. Adverse events are those which are unanticipated and impact the subjects during the course of the research; and
4. Notify the IRB office in writing when your research project is complete.

Please note that approved protocols are subject to monitoring by the IRB and that the IRB office has the authority to inspect research records associated with this protocol at any time. If you have questions about the IRB procedures or need any assistance from the Board, please contact Dawnett Watkins 219 Cordell North (phone: 405-744-5700, dawnett.watkins@okstate.edu).

Sincerely,



Hugh Crethar, Chair  
Institutional Review Board

## Appendix B: Course Schedule

Table  
Course Schedule

Week	Topic	Readings/Activities/Due Dates
1	Syllabus, D2L, Google Drive	Introductions, in-class writing activity, sharing individual folders in Google Drive; Diagnostic Sheet
2	Using Google Drive; building your corpus	Submit 10 articles (of 20) towards building your corpus of research articles
3	Genre analysis Research articles: introductions	Devitt, Bawarshi, and Reiff (2004) Ch. 1 & 2; Johns (2003) Research article introduction analysis activity
4	Research articles: Abstracts, introductions, & literature reviews	Swales (1990); Cross and Oppenheim (2005); Samraj (2005) Abstracts analysis activity
5	Research articles: Literature review General-to-specific, citations, style	Swales and Feak (2012) Units 1 & 2 Literature review analysis activity
6	Research articles: Literature review	Article analysis due at scheduled conference time Writing conference on Literature Review draft
7	Improving flow	Peer review of Literature review draft
8	Proposals: generic features	Johnson-Sheehan (2011) Ch. 14 Proposal analysis activity Bring any proposal sample to class to share-print or electronic
9	Proposals: RFPs, Grants, CFPs	Johnson-Sheehan (2008) Ch. 2 CFP analysis activity
10	University holiday	
11	Reports: Types, introductions, language features	Johnson-Sheehan (2011) Ch. 16 Report analysis activity

12	Reports: Methods	Swales and Feak (2012) Unit 7; Peacock (2011) Report method section analysis activity
13	Environmental writing language features	Mason and Mason (2012) Analysis exercise/report progress
14	Reports: Results & Discussion; using graphics	Peacock (2002); Report Packet – Course site, Handouts Incorporating graphics analysis activity
15	Reports: Document Design	Johnson-Sheehan (2011) Ch. 7 Report design analysis activity
16	Conferences	
17	Finals Week	Professional Genre Portfolio

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## Appendix C: Article Analysis Assignment Sheet

### Article Analysis Assignment (100 points)

Instructions: Identify rhetorical and linguistic patterns in the research article genre, by analyzing 5 printed samples from your corpus. You may focus your analysis one of three ways:

#### 1) Schematic structure analysis of research article genre

- Devitt, Chapter 2, pp. 93-4

- *Guiding questions:* What similarities or differences do you notice within your samples in terms of overall structure and internal organization (sections, headings, etc.)? What might these features suggest about the writing “scene”?

#### 2) Moves and steps analysis of one section of the research article genre

- Abstracts (Cross & Oppenheim, 2006)

- Introductions (Swales, 1990)

- *Guiding questions:* To what extent do your samples align with the moves analyses’ of the authors above? What might any recurring features or non-standard moves suggest about the rhetorical situation in which this writing was produced?

#### 3) Sentence level analysis of one section (abstract, introduction, lit. review)

- Diction, syntax, appeals, pronoun use, verb tense, citations, other stylistic features (Devitt, Chapter 2; Swales & Feak Units 1 & 2; Handouts on D2L)

- *Guiding questions:* To what extent do these features reflect community values, suggest established writing styles, or reveal aspects of academic writing in your field?

Annotate your five printed samples according to one of the strategies above. Synthesize and discuss your findings in a short cover memo addressed to me. Consider both the relevant scholarship and guiding questions when discussing your findings. Please submit your cover memo and 5 annotated samples to me at the **beginning of your conference time.**

#### Grading Rubric:

<i>Criteria</i>	<i>Point Value</i>	<i>Your Points</i>
Have you thoughtfully annotated your 5 samples, considering both relevant theories and non-standard features?	50 points	
Do you discuss your findings in relation to relevant scholarship, considering the guiding questions and rhetorical situation?	30 points	
Is your memo properly formatted and logically organized?	10 points	
Is your writing free of grammatical errors?	10 points	
	<b>100 points</b>	



## Appendix D: DOC'S KEY Connection to Report Assignment

Sections	Purpose and goals	Description
<b>Introduction</b>	Capture the attention of readers by defining the subject, stating the main point, outlining the purpose, reiterating the importance of the topic, offering background information, and outlining the organization of report.	<p>From DOCS paper, (D) Defining the problem—clear explication of the problem or issue you are addressing, review of what other researchers have characterized, proposed, or discovered about the problem/issue</p> <p>Possible Location move for background information or justification of research site</p>
<b>Methodology</b>	<p>Give reader clear picture of how you conducted your research, including overall approach, theories, procedures, programs, etc.</p> <p>Acknowledge limitations.</p>	<p>Explain your protocol and criteria for evaluating your strategies for each objective</p> <p>Remember ES move structure from Peacock (2011): location → overview → procedure → limitations → procedure → data analysis → procedure → data analysis</p> <p>Possible Location move for site of procedures.</p>
<b>Results and/or Discussion</b>	<p>Present 2 to 5 major findings objectively and clearly with minimal interpretation.</p> <p>Analyze your results and identify 2 to 5 major conclusions from your interpretations.</p>	<p>(K) Keepers—the results of narrowing down your strategies by established criteria.</p> <p>Report major results both textually and visually</p> <p>(E) Experiment—think critically about Keepers</p> <p>Discuss what those major results could mean or might suggest in terms of the research goal</p>
<b>Conclusion</b>	Transition logically and restate your main points.	<p>(Y) Yes—conclusions and recommendations related to addressing your problem</p> <p>Additional moves: suggest additional research paths, acknowledge limitations, and/or discuss implications of research</p>

## Appendix E: Examples of Genre Analysis Frameworks

### Box 2.1 Guidelines for Analyzing Genres

#### 1. Collect Samples of the Genre

If you are studying a genre that is fairly public, such as wedding announcements, you can look at samples from various newspapers. You can also locate samples of a genre in textbooks and manuals about the genre, as we did with the complaint letters. If you are studying a less public genre, such as the Patient Medical History Form, you might have to visit several doctors' offices to collect samples. If you are unsure where to find samples, use our strategies for observing scenes in Chapter 1 (p. 25) to ask a user of that genre for assistance. Try to gather samples from more than one place (for example, wedding announcements from different newspapers or medical history forms from different doctors' offices) so that you get a more accurate picture of the complexity of the genre. The more samples of the genre you collect, the more easily you will be able to notice patterns within the genre.

#### 2. Identify the Scene and Describe the Situation in Which the Genre Is Used

Following the guidelines in Box 1.2, Step 1 (p. 40), try to identify the larger scene in which the genre is used. Seek answers to questions about the genre's situation. Consider:

- **Setting:** Where does the genre appear? How and when is it transmitted and used? With what other genres does this genre interact?
- **Subject:** What topics, issues, ideas, questions, etc. does the genre address? When people use this genre, what is it that they are interacting about?
- **Participants:** Who uses the genre?  
*Writers:* Who writes the texts in this genre? Are multiple writers possible? What roles do they perform? What characteristics must writers of this genre possess? Under what circumstances do writers write the genre (e.g., in teams, on a computer, in a rush)?  
*Readers:* Who reads the texts in this genre? Is there more than one type of reader for this genre? What roles do they perform? What characteristics must readers of this genre possess? Under what circumstances do readers read the genre (e.g., at their leisure, on the run, in waiting rooms)?
- **Purposes:** Why do writers write this genre and why do readers read it? What purposes does the genre fulfill for the people who use it?

*(continued on next page)*

#### 3. Identify and Describe Patterns in the Genre's Features

What recurrent features do the samples share? For example:

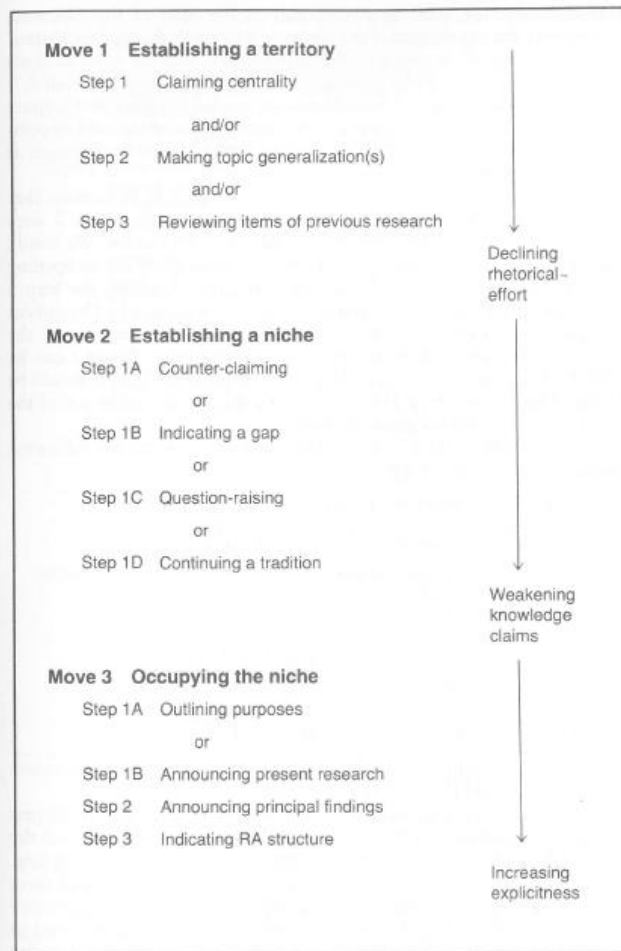
- What **content** is typically included? What excluded? How is the content treated? What sorts of examples are used? What counts as evidence (personal testimony, facts, etc.)?
- What **rhetorical appeals** are used? What appeals to logos, pathos, and ethos appear?
- How are texts in the genres **structured**? What are their parts, and how are they organized?
- In what **format** are texts of this genre presented? What layout or appearance is common? How long is a typical text in this genre?
- What types of **sentences** do texts in the genre typically use? How long are they? Are they simple or complex, passive or active? Are the sentences varied? Do they share a certain style?
- What **diction** (types of words) is most common? Is a type of jargon used? Is slang used? How would you describe the writer's voice?

#### 4. Analyze What These Patterns Reveal about the Situation and Scene

What do these rhetorical patterns reveal about the genre, its situation, and the scene in which it is used? Why are these patterns significant? What can you learn about the actions being performed through the genre by observing its language patterns? What arguments can you make about these patterns? As you consider these questions, focus on the following:

- What do participants have to know or believe to understand or appreciate the genre?
- Who is invited into the genre, and who is excluded?
- What roles for writers and readers does it encourage or discourage?
- What values, beliefs, goals, and assumptions are revealed through the genre's patterns?
- How is the subject of the genre treated? What content is considered most important? What content (topics or details) is ignored?
- What actions does the genre help make possible? What actions does the genre make difficult?
- What attitude toward readers is implied in the genre? What attitude toward the world is implied in it?

Guidelines for Analyzing Genres. Image from Devitt et. al (2004, pp. 93-94).



Swales' (1990) CARS Model for research article introductions. This figure shows the moves and steps students were asked to identify in sample articles in their disciplines.

## Appendix F: Exit Survey

Instructions: The questions below ask you indicate to what degree you agree or disagree with a series of statements regarding genre analysis and writing. Please select your answer to each question by circling the corresponding number between 6 and 1, with 6 meaning you “Strongly Agree” and 1 meaning you “Strongly Disagree.” For example, for the sample question below, circling “6” means that you “Strongly Agree” that Oklahoma State University brandishes America’s brightest orange.

<i>Example</i>	Strongly Agree	Agree	Somewhat Agree	Somewhat Disagree	Disagree	Strongly Disagree
Oklahoma State University brandishes America’s brightest orange.	6	5	4	3	2	1

	Strongly Agree	Agree	Somewhat Agree	Somewhat Disagree	Disagree	Strongly Disagree
1. When I am faced with an unfamiliar writing task in the future, I will perform a genre analysis on similar documents to understand how to write that type of document.	6	5	4	3	2	1
2. Performing a genre analysis on research articles in my field helped me understand how to write a research article.	6	5	4	3	2	1
3. Performing a genre analysis on literature review samples helped me understand how to write a literature review in my field.	6	5	4	3	2	1
4. Performing a genre analysis on a research report (IMRD) helped me understand how to write the different sections of that genre.	6	5	4	3	2	1

5. I believe genre analysis is useful for understanding academic writing.	6	5	4	3	2	1
6. I believe I can explain to a colleague how to perform a genre analysis.	6	5	4	3	2	1
7. I believe my colleagues could benefit from understanding how to perform a genre analysis on a type of writing in their fields.	6	5	4	3	2	1
8. When I read academic texts, I identify the moves and steps in the author’s writing.	6	5	4	3	2	1
9. Knowing how to identify and analyze the moves and steps in a written document is a transferable writing skill.	6	5	4	3	2	1
10. I will consider genre analysis theories and strategies when writing academic texts in the future.	6	5	4	3	2	1

### Short Answer

11. Do you see genre analysis strategies being useful to you in future writing tasks? How so?

## Appendix G: Semi-Structured Interview Guide

1. How did your understanding of genre change during our class?
2. Which of the major writing assignments was the *most* useful to you as a writer and a student?
3. Do you feel genre analysis contributed to your understanding of this genre?
4. Tell me how genre analysis contributed to your understanding of this genre.
5. Any other thoughts, concerns, or suggestions about the course as a whole?

## Appendix H: Genre Awareness Reflection Activity

### Article Analysis

I'd like to talk about your Article Analysis, which was the first assignments we did to start getting acquainted with using genre analysis strategies for understanding academic and professional writing in Environmental Sciences.

1. Tell me your initial reactions to the writing in your field when you first began analyzing your article corpus for the Article Analysis assignment?
2. How did you decide what you would focus your analysis on?
3. How would you describe the purpose of the assignment?
4. What do you feel you learned from the assignment?

### Report

I'd like you look back at your Report assignment and analyze it in the same way we analyzed the journal article and report samples in class. I am going to give you a few minutes to annotate your report the same way we analyzed genre samples in class. You may identify any genre features we talked about in class. For example, you may identify and mark any of the following genre features:

- schematic structure
- moves and steps in the abstract, introduction, literature review, methodology, results, or discussion sections
- sentence-level features such as verb tense, citation, diction, pronouns, etc.

### *Debriefing*

Now, I'd like to talk through your annotations.

- As a reader, what features did you identify and why?
- As a writer, why do you think you included those features and why?

### Professional Genre Portfolio

From the Article Analysis assignment to the Genre Portfolio, do you feel that your understanding of how to use genre analysis to understanding and produce writing has changed, and if so, how?

## Appendix I: Student Interviews

### Excerpt from Interview with “Blaire”

Teacher: Was there a particular assignment that you felt was most useful to you personally?

Student: Probably doing the literature review and analyzing those, and then writing one.

Teacher: Right. You agree you can explain a genre analysis to a colleague. Is there parts of it that are fuzzy?

Student: No, not in my understanding - maybe in just like repeating how to do it. I would probably have to have some visual aid to kind of show this is how they are connected and review it. I don't think I would be able to say it off the top of my head. I would probably have to look back at examples.

Teacher: Sure, that makes sense. When you read academic texts you identify moods and steps. Were you doing that before the class?

Student: Not really. I'd do some of that anyway. I try to pick out what the main theme is but as far as identifying here's the old, here's the new, or here's the lit review, here's what I'm talking about, here's the gap I'm finding - I never really had a name for that stuff. It helped me be a little more specific in finding it. I'm not surprised it was in there, and I think I could have figured it out, but I'd never looked for it - does that make sense?

Teacher: Yes, definitely. I have a couple of interview questions about the class, and then look at a couple of your assignments. How did your understanding of the genre evolve during the class? When we first started talking about it, we were talking genre in terms of music and books, and that's how we understood it.

Student: Before the class it's always been related to music or books. That's about all I had ever associated the word with, but now I can see how each thing, like the fact sheets or web pages, all have a theme, a template, maybe, that they go by and I had never really associated those things. But everything has a genre, and I can see it more in everything now, in more than just music and books.

Teacher: What else have you seen it in lately, just off the top of your head?

Student: I don't know, but I thought it was interesting that I pay attention to ads now, like those little inserts in magazines. I never thought about them having a theme or whatever, and then research papers, of course.

Teacher: Then, how would you explain genre now or define it?

Student: Probably something that spans different works. I have used the word "theme" a lot, but theme or template. Everybody who writes that same type of paper, they go by. Everybody who writes a magazine article, they follow kind of maybe this unwritten template but they follow a guide. They all have a similar style, written in different ways or different places, but they all have the same elements.

Teacher: Yes, that's a good way to put it. You said the major writing assignment most useful to you was literature review? Can you talk specifically how the genre analysis aspect might have helped your understanding of it?

Student: Well part of that was I had never written one and so I had no idea about what was involved in doing one, so being able to pick out what's important and how to go from the old information to filling the gap and all that stuff - I didn't even know how to write one before so now I think I have an idea what needs to be in one and how to make it flow into a thought process, where previously I didn't know what was involved. It was just a bunch of paragraphs. Being able to pick some of that stuff out and seeing things that are in every single lit review helps me know how to write one now.

Teacher: You said at the beginning one of the things you were worried about or wanted to learn about was how to make things flow and not be really stuffy sounding. Did that help you at all?

Student: Yeah, it sort of gave me a pattern to go by, how to move from one set of information to the other without making an abrupt stop or saying something and going back to it later. It progressed; it made it easier to progress through the information I had. It sort of tied things together, and then to be able to connect it to something else.

Teacher: How do you think overall that genre analysis and genre theory contributed to your development as a writer or student or an environmental professional, if at all?

Student: I think it would make me a little bit better technical writer or getting the information that is really important.

Teacher: Have you had to do some of that lately at work?

Student: You know I haven't had to write anything at work, really, lately, but I still have my thesis and I have another paper up this month. I think it will help. I never really had to write...I never had to do any of my undergrads; I wrote it like I would any English



paper, just information, you know. I think it helped me break it down into compartments, and this area of the paper needs to include this and what's found in this area and that area. I think it helped me structurally like helped me compose my paper, or will help me, so I can fill it in with information when I have an idea of what goes with what.

Teacher: Any thoughts or suggestions for the course as a whole?

Student: No. At first I thought it was a lot of busy work but once I did it, I think I learned a lot of information I had not learned before in any other class, and I liked how it was tailored to the environmental science writing because I had thought it would be just a lot of fluffy writing. But I found it was pretty discipline specific toward science writing.

Teacher: Would that be the kind of writing class you would prefer, or that others would prefer in your program?

Student: I think most would prefer the discipline specific. It's completely different from writing an essay in your Comp I class or doing a book report, and I think it's really helpful. We don't get that very often and we get thrown into that stuff, to have to write that in our profession, and I don't know where you go to learn that stuff without reading. Once you read it you have to be able to figure out what to use and how to understand it.

Teacher: And that was one of the big questions: How much academic writing do we talk about and how much professional writing do we talk about?

Student: I think it was a good mix. I think academic writing is important, but I think the thesis is a one-and-done-kind-of-deal. You're never going to write that kind of paper again. I think everyone needs to know how to write research papers and some of the big stuff, but you need to know how to write the smaller stuff because I don't think everyone stays in teaching all the time. People do article submissions or journal submissions. I think it was a good combination of both. I think it's important to have both. I don't think it should be more toward one or the other, depending on the students. I don't really think we learned anything that we would not use in professional writing other than maybe the in-depth lit review but you still have to have that and how to quote things and pull up sources, so I don't think any of it was futile.

Teacher: Okay, any other suggestions? I want to talk about your article analysis. I have a picture of it because you turned in a paper copy of it. That was the first assignment we did to start getting acquainted with this idea of analyzing a genre for features and understanding some of the features in academic and professional writing. What were your initial reactions to the writing in your field when you first began looking at your corpus in that way for those features?

Student: First reactions. How obvious it was to see them, once I knew they were

there, and I think I kinda found the ones that I liked and the ones that I didn't. I'm a real step oriented person, so I liked the ones that were very old information gap. I really liked those. The ones that were in different sections kinda threw me a little bit, but I think noticing it in every one or noticing it was absent in every one, and deciding which way I liked to see it, that's probably what I was thinking when I read those. Is that what you are asking?

Teacher: Yes. So what was your thinking process when you decided what to focus your assignment on? Was it recognizing the things that you do in those articles? Did you recognize some weird things?

Student: Well, I recognized some weird things if things were in different places. One thing I can think of where there were whole different sections for the background or something like that with different headings. I never really noticed anything that I did because I never really had a structure to my writing so I didn't really notice what I had done, but I noticed what I liked. I don't know if I can tell you off the top of my head what I liked but if I got back into it I probably could.

Teacher: I remember one interesting feature that we had talked about with yours was these personal pronouns.

Student: I don't like that. I'm not a big fan of that.

Teacher: Have you been seeing more of that as you have been reading articles this summer?

Student: You know I haven't really. I think that's what surprised me so much. I always associated scientific writing with the passive voice. It's scientific fact. I think that breeds an opinion and I don't think that belongs in scientific writing, so no, I haven't seen it. That's the one thing I feel weird about. I guess you have to do that. I feel like your paper automatically becomes some sort of an opinionated work.

Teacher: An emotion.

Student: I like to write with emotion. I like to be passionate, but I don't like to be passionate where I could be the one on the chopping block, if you take a stand like that. I do like the ones that say "we" because that sounds like multiple people have been involved.

Teacher: So multiple people, a team, or people collaborated, so it takes the heat off of you, saying "I, I, I", right? How would you describe the purpose of that assignment at that point in time?

Student: I think the purpose was for us to notice that there was a theme within the

genre and to pick out the things that nearly every paper had and that they were vital to writing a research paper or whatever. I guess a scientific paper that those things are present even when you don't think they are.

Teacher: So what do you think is the most beneficial thing you learned from that assignment?

Student: Probably that those elements should be in there. The things that are in there that are similar are there for a reason, that people write that way for a reason. If I'm going to be successful as a technical writer, my article should include those things.

Teacher: Can you name a couple of the most valued features in an environmental science, in particular, or in that subset, of the kind of articles you are reading, what features you think are the most prominent?

Student: I think stating the gap in the research is extremely important because the media sets off the reason for your paper because you aren't just one other scientist saying something someone else has said. I think stating the centrality claim is important. Was this just the introduction we did?

Teacher: It was any part you wanted to look at just in your corpus.

Student: I think I did mostly the introduction because I did the moves and the steps, and I think the structure on how it flowed and the introduction was really good, and the lit review really tied it all in. It introduced the topic and gave you some background on why it's important, told you the gap, and told you again what the article was about. Like I said, I'm a real structured person so I like to know the structure of things. So I think that was probably the most important thing, just seeing what needs to be included and how it's structured to make it sound intelligent, and move swiftly but with purpose through your topic.

Teacher: And, I would say that was my experience, too. Journal articles were a mystery until someone showed me how to pick out those features. At first, it was like I don't know how to write that.

Student: I think I could have made it sound decent, but as far as structurally, and making it sound scientific and technical and very spot-on...

Teacher: And flowing like you want. It's like a fine line between sounding really scientific and still having that passion.

Student: And I think I could have done the passion part but not the structural part, so it was good to know how to structure it so I could add my passion where I needed it.

Teacher: Do you think that's a challenge specific to environmental science professionals, balancing the really technical side with the emotional side?

Student: I think so because I think environmental scientists are tree huggers and are really emotional about everything they say. Sometimes they get laughed off as hippies without having some sort of scientific backing. So I think it's an important combination to still sound scientific and intelligent and point out the facts while saying it's really important without it being a boring article. I do think it's important to balance those because you can go one way or the other.

Teacher: And as you say it's about building credibility.

Student: Right. And I don't think you have credibility if you write like a hippie. They think you are just a tree hugging hippie just wanting to save the earth. I think you lose all sight of credibility. You give off that vibe.

Teacher: And, I'm curious about the evolution of the environmental writing because I mentioned one day to you all about the nature writers that sort of started the observations and the emotions towards preservation, and now, like you said, there's no credibility there. So, I wonder if it's the nature of the field or if it's just technology.

Student: I don't know - maybe both. Maybe it's just the way science has evolved with climate change and stuff that we are trying to go back to those nature preserving ways, you get written off as a kook.

Teacher: I think that's very interesting. As writers I think you have a particular challenge maybe more so than the humanities or hard sciences.

Student: Yes, because you have to write smart but you have to reach people so they kind of join the cause at the same time, but you have to be accredited with other scientists. It's a weird balance.

Teacher: Yeah, it's real interesting. Okay, now I want to jump to the report, our culminating assignment, and I want you to analyze it the same way we analyzed those samples we looked at and I'm going to give you a few minutes to do that and you can identify anything we have ever talked about, not everything but just what jumps out at you, just naturally. For example, schematic structure, moves and steps in the abstract, introduction, lit review, or any of those sections. Here's your cheat sheet. But just a couple of minutes, just what jumps out at you when you look back on it.

PAUSE [Recall activity]

Student: I got some things. Do you want me to go ahead?

Teacher: Yes. So, what did you pick out and why?

Student: In the abstract I kind of mentioned why it was necessary for me to do my research because the XXX were created as a result of the XXX, so it brought up a gap as in we have to do this for predictive stuff so we don't have to wait as a reactionary thing so I kind of brought up the hole in the research. My introduction, which I talked to my advisors after I wrote this, and we discussed talking about past methods to do prediction and so that's something I was missing in my introduction. I talked a lot about why my topic was needed but not how it's progressed through the years and how it's better than what it previously was, like how this method I did was better than how it was previously done. So I think that's something I need to add, that it's something I need to talk about- what makes my methodology better than methodology from the past? I quoted some studies and I used the information-prominent and then author-prominent because there's someone who did a really similar study that actually we kind of went off of. The way I stated the sentence, I used the authors' names in the sentence as opposed to putting them in the parentheses.

Teacher: And is that something you were familiar with before?

Student: No, I had no idea that was even a thing. On my methods I know that I put the errors and the uncertainties within my methodology paragraph as opposed to having a separate one because I had so many steps I thought it was a little better to talk about each error individually rather than having to recall back to what it was. I didn't use any "I's" at all. I kept it very passive.

Teacher: Passive voice throughout?

Student: Yes. Something else, I combined my results and discussion - I don't have a conclusion paragraph which I think there is room for - I could conclude a little bit more, especially once I use the old methodology and explain that a little bit better. I can make my conclusion about why my methods are better, and restate that. My results, I tried to keep them very scientific with no conclusions or decisions made. Just, this is what happened. This is what I found. This is what I found. And I could probably expand on what I found. I did some compare and contrast, and talked a little bit more about the limitations on uncertainties and how they affected my results. Is that enough?

Teacher: Perfect. Any particular features you use that you think are most prominent in environmental science writing that you are aware of off the top of your head? Probably what you have said before with establishing the gap. We know that's a big thing in environmental science writing because you are either talking about a real world problem or you are identifying an area of research that's not being looked at.

Student: And I think the lit review is extremely important in picking out authors

who have similar findings as you, giving a shout-out, for lack of better words, to people who have found out what you have or that you agree with or kinda changed the idea in a way, which I didn't think was a big deal, and I'm not sure I totally think it's a big deal, or that I care, but it's just something that's done, and you have to do it.

Teacher: Right. It's accepted.

Student: It's not that important to me but obviously it's important to the field. I think it's just something you do.

Teacher: Right. I think so too. It's the same thing in my field too. Okay, for the last thing, from the article analysis assignment to the genre portfolio, which yours was fabulous, do you feel that your understanding of how to use genre analysis to understand a produced writing has changed, and you might have covered this. When you did the article analysis it was so preliminary, and then I felt like your genre portfolio was much more in-depth and really thoughtful.

Student: I think in the beginning I looked at a small section so for these I tried to look at bigger quantities, larger area or larger text, I guess, and in those it was more about here's what alike, here's what's different. When I did the genre portfolio I thought more about why it was done, not just that it was done, but understanding why it was done, and what it means - what the point of it was, whereas in the beginning it was noticing it, this was understanding it.

Teacher: So thinking about as a reader why it's going on, but that might translate into when you maybe have to write a fact sheet.

Student: And looking at it from a reader's standpoint while you're writing it, and why you write the way you do so you make sure the reader understands and has these little lightbulbs as he is reading it about what's going on or gets the flow of the article or understands these little points of whatever you're writing kinda stands out to the reader with purpose.

Teacher: So, I'm thinking about your report and that project and you going forward with doing that XXX and you have maybe one audience in mind or some target audience in mind, can you think of anything off the top of your head you might do intentionally as a writer when you said you were keeping that reader in mind for your particular topic?

Student: I think probably the biggest thing would be to really push how technology has changed XXX because in the past it was an afterthought. After the flood you figured out how big the flood was. Now you can sort of guess, and it's still a guess, but it's a better guess so technology and the movement of technology is really important in science so maybe emphasizing how technology has changed and how much better it is and how

it's continuing to advance and protect people. I think with floods you have to mention a lot of times the loss of life and the loss of property, and so you sort of play on the logical or the emotional side, I guess, to say look how technology has helped; everyone needs be doing this so this doesn't happen.

Teacher: This seems like a perfect balance between the facts that technology has changed and the emotional stuff, right? Because I remember yours was one, I think the only one, that talked about loss of life, loss of property, and that there were those real tragic implications.

Student: Right. Right. So I think that would be one of the most important things is constantly having this running thread of, we can prevent some of this stuff, technology is helping us, and that's kinda the point of the whole thing, whether you like my pretty pictures or not, understand we have the programs and the technology to make this happen and to prevent things from happening. Does that answer your question?

Teacher: Yes, that makes perfect sense. I'm kinda thinking about how our reading helps our writing. I think that's a perfect example and especially for what you want to do.

Student: I don't know who all is going to be reading it but I think anyone in the science field whether they agree with flood predicting or not, that's a running theme is technology is advancing, so I think anyone who reads it can appreciate how we can prevent things now that we have the knowledge to do that. So, I think regardless of what background you have, that's something that everybody can understand.

Teacher: I think so too. Thank you so much.

### **Excerpt from Interview with “Kyle”**

Teacher: So I will get your survey really quickly. So, you definitely felt like you strongly agreed that performing a genre analysis on research article and MRAD reports was helpful. But you felt lesser about that on literature reviews. Do you remember why?

Student: Number three?

Teacher: Literature reviews are often the most challenging thing you have to write so do you remember what you felt about that in terms of genre and in terms of features?

Student: It definitely helps as I'm switching gears completely, heavy math. It's still economics but I basically have to start over and get a feel for what I'm reading.

Teacher: Right.

Student: So, it definitely helps me if I'm concerned with my academic field. Now, my work field, it's pretty much, oh, not the same, it's pretty narrow, as far as what we read as far as continuing education. There is some variability there but doing a genre analysis isn't as applicable as it is with my research stuff.

Teacher: As applicable as the work stuff. We talked about, there were some templates. There were some forms, and those sort of features were more part of...

Student: A lot are more standardized, newsletters and stuff that we circulate through our group, we pretty much read the same stuff. Each month a new issue comes out. We read it. You know we don't have a lot of variability.

Teacher: Okay. That makes sense. I was just curious. So, you said when you read academic texts, you identify the moves and the steps and were you doing that before the class?

Student: Not really, not to the depth that we've, obviously, you know this is introduction, basic stuff.

Teacher: So, do you feel you read differently now?

Student: I think so, definitely with the research articles that I'm reading now, 'cause it's starting over. I'm seeing different steps and moves, whatever.

Teacher: What have you noticed in something you have read recently?

Student: I just read an agricultural economic analysis of greenhouse gas, and obviously, I always pick on the bias, and it's definitely geared toward agriculture away



from regulatory, initially EPA or USDA, but basically, more of the bias, I guess.

Teacher: Good, so you feel like you have become more aware as a reader, but what would you as a writer?

Student: I don't think so.

Teacher: We're going to talk more about that in a little bit.

Student: I kept all my tools so...

Teacher: Excellent.

Student: If they make me write something.

Teacher: You never know. So, you think you would use genre analysis strategies when seeking or writing different article types to use for search engine optimization, more in-depth blog posts, work related training, say a little more about that. I'm curious.

Student: In search optimization, and you have a company and you're trying to get more searchability, and there's different ways you can do it, through Google and stuff like that, but you go through websites and basically what they do, you can write an article and they basically look for key words that's associated with your company name. They continue to do that over and over again, and it basically, propels you through popularity. For instance if you looked up environmental consulting in Tulsa, you're going to get a whole litany of people, but it's the people that has the most hits, depends on what they use, but one way of getting up that list, it's writing articles, basically having them read and having them associated with your company name.

Teacher: Okay. These key words. So, how do you think genre analysis would help you write one of those articles or get more search hits?

Student: Topics can vary. So, a lot of it is done through WordPress. You can't continue to write like the same thing over and over again. You have to have variability because actual people are going to read it because that's also searchable and you don't want to have just some thrown stuff out there. You want to make sure it's still readable. And the subject matter over there, you can't write about the same subject, say, industrial hygiene, you can't write about mold fifty times in a row. You're going to have to write about asbestos, too, or hex-chrome exposure, and those are going to be geared to different industries, different building codes, targeting different audiences.

Teacher: Okay, so you might make some decisions on what you write and how you write it based on the audience or the people you are trying to target. Give me an example.

Student: Okay, for example, if you're looking at, I don't know, the one that comes to mind is an item in a cadaver lab and you're looking at formaldehyde exposure, well, you're going to have to go a little more into ventilation, then you get into HVAC standards and velocity rates, and then you start getting technical and gear it towards people who actually understand it.

Teacher: Would you ever write on that subject matter for the public or for a general audience for any reason?

Student: Sure.

Teacher: So you'd have to translate the real technical stuff to a simpler form or what do you think?

Student: Let's say it's a report for a client, then yeah, you'd take a lot of that stuff and basically reference it and bring it down to size.

Teacher: That makes sense. Thank you. So, I just have a couple of other questions about the class. How do you think your understanding of genre evolved? We talked at the very beginning, what do we think of when we hear that word? We talked about music and different types of books and movies. How do you think your definition or understanding of that term has changed or evolved?

Student: I look at it a lot more on more generic terms before, like genre, and I thought of music. I didn't really think of it as applying to research articles, you know, targeting to different audiences. Now, I can flush it out, and now I can see - especially in work related stuff over research related articles or books or whatever - and have a feel for it, like there's kind of an art or science behind it. There's more of an intent behind the subject matter than someone just wrote whatever because they felt like it. There's intent there, so it definitely helped with that.

Teacher: So how would you explain genre now? How would you define it?

Student: How would I define genre? Definitely a category, almost kinda like, you know, a philosophy, like you can understand where biology begins and ends and botany begins. It establishes those lines even though if you took away all those names of everything, there would be one continuous subject, but we are able to narrow it down.

Teacher: That makes sense. That's a really good explanation. Which of the major writing assignments we did do you think was the most useful to you and why?

Student: I liked the portfolio. I was able to get into the subject matter I liked and some stuff that I was working on and I was bringing in and a little bit more directed by me, so I liked that a lot.

Teacher: Good, and we're going to talk about it right at the end, but as you were thinking about your thought processes and what to analyze or what to pick out, talk a little bit about that. How did you decide which features you wanted to explore and stuff like that.

Student: I can't remember what I even looked at.

Teacher: You kinda focused on journals and those newsletters, so definitely some different audiences but kind of similar...

Student: I was already familiar with the Environmental Manager published by the AWMA so I already knew what I was looking for there. The reason I went that direction was because it's really not too hard to get published in that if you're a subject matter expert, and I'll probably get published in it in the next three years. That would be one of my aims. I mean my boss has been published in it multiple times. I knew I would go for that one.

Teacher: Did you learn anything new about it?

Student: Yeah, absolutely. It's definitely broken down a lot more than I would have initially thought. Now when I get a paper copy, there are sections that look like regulatory stuff, and then there's more like opinion sections, and then you have like the cover story, whatever that may be, and how they relate it back to the news, you know, to keep it current.

Teacher: Current events.

Student: I'm done with renewable and sustainable energy reviews. I was not familiar with this one but it was a subject I was interested in, and I mean there's just a lot of research, there's a lot going on with sustainability these days, energy conservation you know, as we go down the line, you know, under a cap and trade program, everyone better believe that energy costs and consumption will decrease - that's the plan - that's the idea.

Teacher: And you are going to be prepared and more aware.

Student: Right. It's a big issue and it's important so, to learn more. It's not necessarily what I'd go with on a full-time basis but it's good to know, and I'm going to be prepared for it.

Teacher: A lot of those positions you're applying for probably want you to talk about the future and talk about your goals.

Student: And how it affects the bottom line and what you can do about it. Who else? Applied energy.

Teacher: And that was a journal, right?

Student: Yeah, it was more into energy conservation, innovation, research and development so I've been working with various elements with our research and development people 'cause we're pretty close to each other, so they have different groups who do different things, and some of the stuff they do is still theory, right? It's not necessarily anything we actually do in a refinery so they'll research like secondary formation for particulate matter while we have nothing to do with researching any of that. We're concerned all the way to the stack and that is more atmospheric science. So being able to basically get outside the box that I'm used to is one of the reasons I subscribe to that journal, and I still read it.

Teacher: Excellent. Anything else you want to add onto that?

Student: No, not really.

Teacher: So tell me how you think genre analysis contributed to your development as a writer or as a student or as a professional, if at all.

Student: Oh, absolutely, being able to understand the moves. If I am going to get published, I had better know how to write. It also helps me in my work. We have to write training articles that get circulated, it gets put in an internal newsletter. It helps a lot more because we're dealing with people who half of them probably don't even know what the EPA stands for and they don't have to. That's our job, but it's also our job to explain that type of stuff and make it flow, where it's not just a bunch of technical jargon, and at the end, no one understood a single thing they just read. So being able to use that and be able to break it down and use the different moves, it definitely helps. I recognize it more in other people's writing and I get to help them out.

Teacher: So, we definitely have the moves that we know for like an introduction or a literature review, have you noticed specifics, like new names for different moves you are seeing, like are there recurring moves you are seeing in maybe some of those newsletters?

Student: Definitely, in newsletters. We have the Environmental Manager, and I can definitely see how they claim a lot of centrality in a lot of different stuff that they do, and others that are more regulatory driven gets back to that bias thing, but at the same time, I can see that you have an introduction, what's going on at the front end, kinda the body of it, and the conclusions and everything else. You know, I still see it.

Teacher: Any additional thoughts or suggestions about the course?

Student: Overall, a very good course. It was definitely helpful. I gained more out of it than my Freshman Comp II.

Teacher: Great. So, we've already gone over the article analysis and of course it was the first assignment you did, sort of getting our minds around how to do a genre analysis. When you first began analyzing your article corpus, I remember when we first talked, you were noticing primarily these different headings. You were picking up on structures. How would you describe the overall purpose of the assignment? What did you think then? And what would you say the purpose is now?

Student: You go through a set of articles, being able to group them, being able to separate them, and I think that was like the biggest help being able to divide them up, different subjects or different intents, I guess, so I looked at it as a way of analyzing them, grouping them, and being able to analyze them even further in their own subject matters. You could have meteorology on one side, great, and you could have control technologies over here instead of just being able to read one and one, another and another. It kinda makes them easier to learn and to understand and to process.

Teacher: Good. And what do you feel like you learned from the assignment that you could take with you, if anything?

Student: Going through the different bodies, being able to block off different sections, and basically dissecting them, looking at the mechanics of it. I didn't know there was so much science to a paragraph.

Teacher: I know. It's shocking. Now, finally, I want to look at your report because that was kind of the culminating assignment where we had worked on the introduction, we had done an abstract, we worked on getting the literature in, and so several pieces kind of came together in that report, and what I want to do, and it's not a test, there's no right or wrong answer, but I want you to analyze your report, like, form a genre analysis on your report as if we were dealing with a sample like we did in class. And, you can think of it in terms of a research article or an MRAD; you know there are some similarities there.

Student: Are we going to do the whole thing or just a few pages or what?

Teacher: Just as much as you want to do. I'm just going to give you a few minutes to annotate it the same way we wrote the samples and you can identify any of the genre samples that we talked about in the semester. For example, here's a little reminder, you can look at schematic structure. moves and steps, introduction, lit review, or sentence element features, things that are most important in your opinion. So, I'll give you a few minutes to do that. Just mark a few things that you see, identify any features, the introduction, any moves, can you pick out your own moves, basically what do you see that writer doing?

Student: Lot of work.

Teacher: So don't feel rushed.

PAUSE [Recall Activity]

Student: Okay, probably set the moves and steps already. Even though I have a problem seeing them, I think I claim more centrality here. It gives it more intent.

Teacher: So you say what the paper will talk about, and you're kind of laying out your argument there?

Student: So this is what it is but this is why we're doing it.

Teacher: The importance of it...

Student: In the background kinda blended together...

Teacher: Any specific moves in there?

Student: Well, it all builds onto each other. That's pretty much given. I was looking at some sentence structure so using more scientific rather than man-made... 'Cause I wanted to put it in there for credibility for whoever is going to read it, like this person knows what they're talking about and will take this project seriously. And also kinda making, I don't know, an objective point of view rather than an emotional stance. A lot of environmental writing is touchy issues, and as you can imagine, people can get very spirited, so just trying to keep it more scientific I think was more my intent.

Teacher: So when you envision where this paper can go and where that would be appropriate, what do you think?

Student: Maybe an interest group...Or a journal or also X, I don't know if it's complete yet, but the X program, and I know their department head over there, but I would show him this.

Teacher: Would you make any changes in it based on that?

Student: Depends on what the results were from that.

Teacher: What else did you find in there?

Student: More sentence structure.

Teacher: What features, in particular?

Student: Well, methodology. I used past tense in everything in the objectives because it's pertaining to the future, will consist of, and it runs that way pretty much the rest of the way out.

Teacher: Why do you think you did that?

Student: I think overall, if it wasn't told yet, I don't know...because it hasn't been done yet, I think for one, but if I was presenting this to someone, it would be like this is a plan to carry out something that hasn't been completed yet, I mean going over the introduction to the methodology, it makes sense because it's talking about what DOCS KEY or even if DOCS KEY wasn't used, what strategy was used.

Teacher: Right.

Student: Makes sense...sounds better in my head.

Teacher: It makes sense. What else did you find?

Student: That's pretty much...getting into the experimentation, there really isn't a conclusion yet, it's kinda like a pre-conclusion, I guess you could say, so that would be the last step.

Teacher: Yeah. Anything else you want to add?

Student: I don't think so.

Teacher: Good job. So from the article to the portfolio, do you feel your understanding on how to use genre to understand and produce writing has changed? If we look...you were focused on the structure and there were some things you pointed out in terms of voice or tone, the claims, ethics, ethos or pathos, so if you had to do this assignment again, do you feel like you would do something different or would you add more or what sort of features have emerged for you that you think are really important for the field?

Student: The article analysis or the portfolio?

Teacher: Going from the beginning to the end.

Student: Oh, the whole thing?

Teacher: Or, if you maybe had to do an article analysis again, would you change the things that you focus on?

Student: I think so. I think I would stick to the very current events, then I would definitely be looking for the rhetoric. I would definitely be looking for that because there's a lot going on right now, and I want to be able to identify what's opinion and what's fact, and what's probable and what's, you know, a pipe dream, from different types of interest groups, government included, industry included, politicians included. I'd actually be able to have more dexterity of what I'm dealing with.

Teacher: So, how would you say that doing a genre analysis might help you identify opinions versus facts or the kind of rhetoric that's being used?

Student: Obviously, picking up on the overall tone...I've read some stuff that starts off pretty scientific, but as you get going you can, you know, start to see the different opinions, and if it's less and less factual, so being able to pick up on that early on to where I'm not wasting my time, I can discard what I don't need and move on.

Teacher: Exactly. And kind of pull out or extract the information that's really relevant to you. Good. Anything else?

Student: No, that's it.

Teacher: Thank you very much.



### **Excerpt from Interview with “Reed”**

Teacher: Talk to me about how you feel about the genre analysis portion of it. You said you somewhat agree. Do you have any suggestions about how we could do that differently?

student: I guess I was already familiar with identifying moods and stuff like that but that wasn't really compartmentalized, like this is a genre analysis, but mainly identified, categorized that. I already knew how to funnel paragraphs and to start broad and stuff like that.

Teacher: I definitely got that sense about you that maybe we were just calling it something different or giving it a name.

Student: Exactly.

Teacher: I could tell right off the bat, like what's going on in this paragraph and it's like they're doing this and this. I immediately thought that about you. So, that makes sense. So, how would you explain to a colleague, you might not say how to do a genre analysis, but you might try to describe how you might write an introduction for an article in our field.

student: Well, I've always been taught you want to have an introductory sentence which is broad and from there if you are doing an introduction to a paper, you want to hit your main points with maybe a sentence or two about each main point, and then at the end, you summarize what you've told them essentially, and the writing style I grew up being taught was tell them what you are going to tell them, tell them, and then tell them what you told them.

Teacher: Yeah, that makes sense. And out of the different analyses, was there one in particular that you were more familiar with or less familiar with in terms of research genre or literature review or introduction?

Student: I felt pretty comfortable with all of them...stuff I have already written.

Teacher: There wasn't anything like new exposure?

Student: No, not for me.

Teacher: And how do you feel you can transfer that understanding maybe to future classes or even for you to work?

Student: I don't know - just kind of understanding there's different styles and genres, and maybe be more aware of that, in different documents and stuff we have to write.

Teacher: And what do you think, what features do you think go into being more aware of it? What would you be more aware of necessarily?

Student: Just being more mindful of moves and styles and stuff like that.

Teacher: Just being more aware of what's going on around you.

Student: Like we said earlier, like naming the process and stuff like that.

Teacher: Good. Thank you. So how would you say your understanding of your definition of genre evolved from the beginning to the end?

Student: I guess I was using the term genre more broadly at the beginning of the semester and it just got more detailed and in-depth. It wasn't such a big picture, I wasn't thinking about genre from a big picture but more of breaking it down into sections and sub-sections.

Teacher: So, how would you...what would your definition be now? How would you define genre?

Student: To be a set or sub-set of a broader category.

Teacher: Okay. So, still the big ideas of categories or categorization or formulas, something like that, but then...

Student: It can be a smaller sub-set so I would think of it like a stair step down approach so you can environmental genres but you can have the technical aspects of it like the environmental impact statements, and then those can be further subdivided into more broad writing styles or areas. I think everything can be further divided into finer detail.

Teacher: Okay. Different categories; different features.

Student: Different sub-sets.

Teacher: Which of the different major writing assignments were the most useful to you as a writer, or as a Student?

Student: Probably the lit review because that's going to be a major component of the thesis, and it's always good to warm up on those. Since my undergrad and worked for several years and then came back to school, like that style of writing was not familiar with me so it's always good to rehash it, and do it over and over and over again until you get better and better at it.

Teacher: How would you think doing genre analyses of literature used in your corpus contributed to your understanding of how a literature review might be written in

your field if at all?

Student: Helped me divide up my corpus into different sections and how I arranged my folders and stuff and categorizing reports and stuff.

Teacher: By topic.

Student: Their overall messages or summaries.

Teacher: And in terms of some of those features that are common in literature, you said you were familiar with the file. I could see making those broad statements and then narrowing down to the detail. Was there anything new, like using citations or verbs that stood out to you as important?

Student: I don't think there's like any new information, or ah-ha information for me. It was just rehashing and bringing stuff I've known since college and high school, and bringing it back to the forefront of my mind as far as when I'm writing and stuff.

Teacher: Like using the name of the author in the sentence if you really want to highlight their works.

Student: I kind of knew I did that already; I just didn't know the subconsciousness behind it.

Teacher: The kind of formula or theories behind it...

Student: Methodology of it.

Teacher: Yeah, because you were naturally doing a lot of those things anyway.

Student: It was a genre analysis of myself I guess. I already do this but here's why I probably do it.

Teacher: Oh, I made good decisions and this is the right thing to do. So, we have been talking about the academic side of things. How do you think if at all the genre analysis contributed to your work maybe as a future environmental professional or the practitioner end?

Student: I think it's helped me be a little more concise and less wordy.

Teacher: Do you think that's from having more exposure to those different documents?

student: Yeah, being more in touch with the literature and reading journal articles that are dense instead of being more of a textbook where it's oftentimes wordy, unnecessary language, but easier to read because it's less intense reading, I guess.

Teacher: And I definitely through that came through when you talked about the fact sheets because they were short and for the public, and they were really concise, and that was a real feature that stood out to me. In terms of different genres for practitioners to look at, can you think of anything that might be beneficial for the class?

Student: As a whole?

Teacher: Yes, environmental impact statements or look more at corporate websites, any sort of thing or genre we could expose you all to.

Student: I don't know. Again, it all depends on the class and where they see themselves being employed in the future.

Teacher: Right.

student: Because oftentimes I think the fact sheets and websites and stuff are mainly the responsibility of marketing and their PR personnel with possibly the help of maybe a scientist of something to have the right language but also the marketing and PR side to make it broad and general to the public, while being full of facts and information and not being like super targeted to the scientific community.

Teacher: So not overly technical jargon.

Student: Yeah.

Teacher: Okay, here is your article analysis and, of course, this is one of the first assignments we did, so it was right at the beginning when you were still putting together your corpus, and you were just starting to think about or starting to name those moves that are going on in those academic articles you were looking at. Tell me your initial reactions to the writing in your field when you first began analyzing your corpus. I remember when we talked over chat there were some things you were noticing. Do you remember what you were saying there?

Student: I remember I pointed out something about the environmental science and technology journals specifically...actually do introduction method, results discussion, like all in a row. They had a very formulaic approach; it seemed like they had strict guidelines on this is what we want.

Teacher: I remember reading and commenting on the structure of a lot of the articles you were looking at and that they were following but we haven't really talked about that. And it was very clear on some of the ones you looked at that the journals had set very specific guidelines.

Student: Right.

Teacher: How did you decide on what you would focus your analysis on?

Student: As far as the types of articles I chose?

Teacher: Yeah. What features jumped out at you? And, why do you think they jumped out at you?

student: I chose articles that were of interest to me but within the articles themselves, kind of how I write as far as moving from broader to more detailed, just identifying that and seeing that that's used within the literature.

Teacher: Right. So maybe the strategies you used as the writer stuck out to you more or you were looking for those familiar sorts of structures.

Student: Yeah.

Teacher: Do you remember any particular sentence level features?

Student: They were very concise. They didn't waste words.

Teacher: Was there like passive voice? I don't think you found any personal pronouns.

Student: I don't think there was passive voice.

teacher: So if you had to do this assignment over again from scratch, do you think that you would look for different features now that might aid you in writing or how do you think you would approach it if you had to do it again? Say you had to choose five new articles to look at.

Student: I'd probably approach it in a similar way that I did originally, but I would hope that my analysis would be a little more detailed and in depth.

Teacher: So you might still look for structure but zoom in to some of those details. How would you describe the purpose of this initial article analysis assignment?

Student: Probably just to familiarize the students with articles of different ways of writing them or noticing the differences between journals from a technical standpoint as far as how journals expect articles to be submitted, just familiarize students with what's out there, if they haven't done that.

Teacher: Definitely. Now, I want to look at the report and this is the last thing we'll do. Your report was kind of a culminating assignment because you have been working on the introduction, the literature review, and then you had the proposal which sort of morphed into this report. And, I would like for you to analyze your report in the same way we analyzed journal articles or the sample reports in class, and I'm going to give you

a few minutes to do that. You don't have to do everything but just a couple of things that just jump out at you organically and you can identify any features we ever talked about in class. For example, schematic structure, moves and steps, abstract, intro and review, methodology, results, discussion, verbs, diction, so here's your little sheet. Mark it up and let's see what just jumped out at you. Does that make sense? No right or wrong answer.

PAUSE [Recall activity]

Teacher: So what did you mark up?

Student: I marked up my first sentence. It was very broad and general. My second sentence narrowed it down and then I changed direction, kind of, in the second sentence so I could basically establish the gap, and then follow that into occupying the gap. And then, I knew this would be the last sentence and you just have to get there in a logical way so it makes sense.

Teacher: Yeah, definitely. And, did you bring in the other moves, like does it mirror the structure you think of the overall document and talk about methods, results, stuff like that?

Student: I mean this abstract does not mirror the structure because I didn't talk about my methods or my findings.

Teacher: Right.

Student: I probably should since it's a report.

Teacher: Well, what was your last line and what function do you think that was serving?

Student: The last sentence is kind of my thesis statement or whatever.

Teacher: So that purpose statement. And was that lifted from a part of the paper or was that something you wrote originally?

Student: I think it was just something that I wrote with the other paper in mind.

Teacher: You kind of introduce what your paper is going to be about at the end of that introduction right before you talk about the keepers. I know this was a little tricky because we were think that the methodology was not an experiment; you were kind of just theorizing.

Student: Ideas through this. Further analysis.

Teacher: This might be the starting point. Did you notice any other features in the

rest of the paper that just jumped out at you that you did? Or that you remember being really deliberate about?

Student: Not really.

Teacher: How do you feel your literature review changed, if at all, from the beginning to the proposal to the report?

Student: I felt more comfortable with it. I guess coming into the class, with the literature review, every sentence I was citing someone different, so I felt more comfortable writing sentences that were original ideas but were summaries of a lot of different papers so I didn't have to cite every sentence.

Teacher: Paraphrasing, summarizing, synthesizing, and you are really good at that 'Because it can be really easy to build a paragraph of all cited materials, right? But you were really good at introducing in your own words what that paragraph was all about and giving that raw statement and supporting it with citations. I definitely picked up on that structure. So you felt like you were more comfortable...

Student: Actually writing a literature review, as far as timewise, it took less time at the end of the semester than previously.

Teacher: Good. Excellent. Last question: From the article analysis assignment to the genre portfolio, do you feel that your understanding of how to use genre to understand a produced writing has changed? So, do you feel like your analysis was different? You mentioned it might be more detailed.

Student: Yeah, I mean, again, coming into the class kind of putting a name to all the things I had been doing previously. I guess it was helpful and gave me some more tools when looking at different genres and identifying commonalities between everything, and then using that knowledge to understand commonalities between organizations and using that if I have to write about a section of a company or something later on. Looking at what other writers are doing and kind of mimicking that, falling in line with that style or whatever.

Teacher: Those expectations? And we saw some examples of how maybe there are templates within companies that you have to fulfill and looking at us, but I think for you there wasn't necessarily a formula there but there were some similarities, so I was wondering, do you also feel that some of the information you gleaned from the genre portfolio could help you write another genre, say, an application letter to those companies? Does that make sense?

Student: Like looking at, after looking at their About Us section, then sending in a cover letter?

Teacher: Yeah, like the things you picked out, could you spin and translate, include in your cover letter?

Student: Absolutely. Say, you are applying for a job and writing a cover letter, and you want to tailor it specifically to that organization and let them know, hey, I'm familiar with your company, and I'm going to write in such a way that makes you aware non-verbally that I know what's going on. I'm aware.

Teacher: What's accepted or what's valued. Can you think of an example from one site you saw, about one particular company that you are especially interested in for your career? Anything in particular there?

Student: I'm interested in X because they, because of what they are set up to do, protect and project, monitor and improve the water throughout the state for the benefit of everyone in the state.

Teacher: Is that some language they use on their websites?

Student: Yeah, I think the overall mission statement, or whatever, or maybe it's the X, but one of them, they use language about protecting and preserving and monitoring the waters for the benefit of the state.

Teacher: Great. Any other comments or suggestions or anything?



## Appendix J: Summaries of Students' Analytical Comments

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### Summary of "Kyle's" Analytical Comments on the Report Assignment

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#### **Kyle's Feature Identification**

I was looking at some sentence structure so using more scientific rather than man-made...

Well, methodology. I used past tense with everything in the objectives because it's pertaining to the future, will consist of, and it runs that way pretty much the rest of the way out...

#### **Kyle's Analytical Comments**

...'Cause I wanted to put it in there for credibility for whoever is going to read it, like this person knows what they're talking about and will take this project seriously. And also kinda making, I don't know, an objective point of view rather than an emotional stance. A lot of environmental writing is touchy issues, and as you can imagine, people can get very spirited, so just trying to keep it more scientific I think was more my intent.

...I think overall, if it wasn't told yet, I don't know...because it hasn't been done yet, I think for one, but if I was presenting this to someone, it would be like this is a plan to carry out something that hasn't been completed yet, I mean going over the introduction to the methodology, it makes sense because it's talking about what DOC'S KEY or even if DOC'S KEY wasn't used, what strategy was used.

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### Summary of "Reed's" Analytical Comments on the Report Assignment

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#### **Reed's Feature Identification**

I marked up my first sentence. It was very broad and general. My second sentence narrowed it down and then I changed direction, kind of, in the second sentence...

I mean this abstract does not mirror the structure because I didn't talk about my methods or my findings...

#### **Reed's Analytical Comments**

...so I could basically establish the gap, and then follow that into occupying the gap. And then, I knew this would be the last sentence and you just have to get there in a logical way so it makes sense.

...I probably should since it's a report.

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### Appendix K: Genre Analysis Activities in Pilot Study

Genre under analysis	Description and relevant scholarship
Familiar genres	Text message, tweet, recipe, email to instructor requesting a meeting; Devitt, Reiff, & Bawarshi (2004); student samples
Research article	Schematic structure of 5 samples from each student's corpus; focus on introduction section moves and steps, using Swales (1990) CARS framework; Samraj (2005); literature reviews- Feak & Swales (2009), Swales & Feak (2012)
Proposals	Johnson-Sheehan (2011); university proposal guidelines; students each brought one sample (academic and workplace)
Call for Papers (CFP)	4 sample CFPs—WAC, Writing Center, American Studies, Composition and Rhetoric, and Writing Studies; students found one CFP from ES for analysis
Request for Proposals (RFP)	Johnson-Sheehan (2007); Hughes (2007)-environmental problem-solving framework; student samples
Abstracts	Cross and Oppenheim (2006), Samraj (2005); students reconstructed an existing abstracts from unordered sentences; compared language study abstract to ES abstract
Reports	Johnson-Sheehan (2011), Weissberg & Buker (1990), Peacock, 2002, 2011; university thesis and dissertation guidelines; student samples

## Appendix L: IRB Modification Approval

### Oklahoma State University Institutional Review Board

Date: Tuesday, January 26, 2016 Protocol Expires: 12/18/2017  
IRB Application No: AS14143  
Proposal Title: Genre-Based Pedagogy and Graduate Student Writing

Reviewed and Exempt  
Processed as: **Modification**

Status Recommended by Reviewer(s) **Approved**

Principal Investigator(s):

Lindsay C. Clark  
205 Morrill  
Stillwater, OK 74078

Rebecca Damron  
104 Morrill Hall  
Stillwater, OK 74078

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The requested modification to this IRB protocol has been approved. Please note that the original expiration date of the protocol has not changed. The IRB office MUST be notified in writing when a project is complete. All approved projects are subject to monitoring by the IRB.

- The final versions of any printed recruitment, consent and assent documents bearing the IRB approval stamp are attached to this letter. These are the versions that must be used during the study.

The reviewer(s) had these comments:

Modification to record class lectures. The focus of the recordings is what the instructor said and did and what students said to contribute to the discussion. Students will not be identified as all identifying information will be redacted and pseudonyms assigned, data will be password protected and no audio samples will be used during dissemination of the data.

Signature :



Hugh Crethar, Chair, Institutional Review Board

Tuesday, January 26, 2016  
Date

## Appendix M: Disciplinary writing and connections move sequence

Move Sequence—*disciplinary writing (a) + disciplinary connections*

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### *Disciplinary writing and connections sequences*

Trans. #	<i>stories</i> → <i>disc. connections</i>	<i>disc. connections</i> → <i>stories</i>	TOTAL
1	2	4	6
2	0	0	0
3	1	0	1
4	2	1	3
5	3	3	6
6	4	0	4
7	0	0	0
<b>TOTAL</b>	<b>12</b>	<b>8</b>	<b>20</b>

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### Example sequences

That was one of my subheadings that was in my literature review. I never actually said, “Here’s my literature review,” but yet I continued to know and use that word when I was talking about the whole field’s work of scholarship. “Underrepresented in the literature,” meaning all of the research, so that’s something that also might be unique to humanities, maybe. What I’ve seen a lot in STEM fields is just saying “underrepresented in the research” or something like that; the word “research” being used more than “the literature” or “the scholarship.”  
(Transcript 1, Episode 1: Underrepresented in the Literature)

*disciplinary writing (a)*

*disciplinary connections*

For the type of research I would do, on the more science side of the Humanities even, still would fall here. ‘Cause I’m not talking about implementation. I don’t have any cost associated with teaching strategies that I’m talking about or research that I’m doing. Mine would still fall in this research proposal, but when we look at sample proposals, both academic for funding and work place, it seems to be

*disciplinary writing (a)*

*disciplinary connections*

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something unique to Environmental Science. (Transcript 4, Episode 1: The Proposal Genre)

I mean, maybe there were costs associated with my research, like a notebook I had to buy or traveling I had to do, gas money to interview someone, but even though I have those costs, they're not part of my proposal. That might be a difference, a disciplinary difference, in that it just doesn't seem to be a feature, right? (Transcript 4, Episode 1: The Proposal Genre)

*disciplinary writing (a)*

*disciplinary connections*

**Appendix N: Rhetorical/lexico-grammatical features and disciplinary connections  
move sequence**

*Move Sequence—rhetorical/lexico-grammatical features + disciplinary connections*

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*Language and disciplinary connections sequences*

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Trans. #	<i>features → disc. connections</i>	<i>disc. connections → features</i>	TOTAL
1	2	1	3
2	0	0	0
3	1	0	1
4	0	0	0
5	3	2	5
6	1	0	1
7	0	0	0
TOTAL	7	3	<b>10</b>

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Example sequences

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What I noticed in addition to the word “we” used a lot, which I attribute to the fact that writing centers are very community-oriented. There’s a very collective identity. That’s how the field, the research area—that’s how they like to talk about things. “We do this. We do this.”

*rhetorical/lexico-grammatical features (a)*

*disciplinary connections*

What I also noticed, and I’ve noticed this in Humanities CFPs a lot, is there are always options for types of sessions that you can apply to do. Here, session formats—laboratories, collaborative writing circles, workshops, round table sessions, fishbowl conversations, round robin discussion, works in progress workshops. There are all these different types of presentations you could apply to do. (Transcript 5, Episode 2: Comments about ASOT CFP)

*disciplinary connections*

*rhetorical/lexico-grammatical features (a)*

## Appendix O: Classroom Transcripts

### Transcript 1: Introduction Section of Research Articles

#### Episode 1: Underrepresented in the Literature [Start 00:14:45]

- Teacher:* I'll go first. My article is about genre and it's in the *English for Specific Purposes* journal. It's a journal just for people—remember that school of thought, focus on text for understanding context. This is something **I noticed**. This is a **feature** in the way that they say something and **I see it recurring** in a lot of articles. “Research on how students use genre analyses to produce writing is underrepresented in the literature.” **I see** this phrase over and over and over again in writing in my field. What does it mean? “Research is underrepresented—”
- Student:* That's their centrality or whatever you call it—
- Teacher:* Centrality claim. What am I saying? Did you say something, too? **(I)**
- Student:* Yeah, that they're issuing an opinion. **(R)**
- Teacher:* Right, so good, good. **(E)** Not only am **I** pointing out—the author's pointing out a gap, but also making an assessment and an opinion. What are they saying? It's the way that they say it that I've noticed. This phrase **I've seen** recurring: “Underrepresented in the literature.” What does that mean? **(I)**
- Student:* Well, I've had something similar for mine because my species hasn't been studied and I think what we're trying to say is that it's not that it hasn't been studied, but just that things haven't been published. **(R)**
- Teacher:* There's not much, right. **(E)** **I** can't say—**this author** can't say there's been no research on how students use genre analysis to produce writing. There is some, but it's not enough and that's the way people in my field say it and it sounds like other fields—I use it: “underrepresented.”
- Student:* I think there's more than—that word has a lot more to it than just there's not many. **(R)**
- Teacher:* Okay. What else do **you** think? **(I)**

*Student:* It also says there's an opinion there that it's somehow being slighted or not studied broadly and it should be because it directly says that it should be and it's not. **(R)**

*Teacher:* Okay, good. **(E)** Think about the connotations with the word "underrepresented." What comes to mind? **(I)**

*Student:* Disadvantaged. **(R)**

*Teacher:* How do **you** hear the word "underrepresented" used? **When we're** talking about groups of people, populations, cultures, specific groups of students, they're underrepresented. They're disadvantaged or marginalized or subjected or what? There's sort of a negative connotation to this word. Now, why didn't **he** just say "is minimal in the literature"? Research on this is minimal or lacking or there's not much research on this. What are they trying to get across?

Just what you said. They're also making an argument that it's underrepresented and it should be more represented. It's saying it should be studied more. This is a situation of diction, word choice. **If** I had replaced the word "underrepresented" with—well, **I** can't say "disadvantaged" in the literature, but if **I** had said "is lacking," does that still have the centrality claim or the urgency that it needs to be studied? Does it have the need, too? Not as much as this "underrepresented," meaning it should be represented more. This is something **I've noticed** in the writing in **my** field: recurring, phrased this way.

*Student:* It's kind of—it has an advocacy connotation.

*Teacher:* Yes. **(E)** Did everybody hear that? Has a connotation that you should advocate for this; advocacy. The reason **we** think of that is because of the way this word is usually used when **we're** talking about underrepresented groups of people in government, something like that. "African-Americans are underrepresented in Congress" and **we** think that's a problem. They should be represented more, so it's also—like XXX said—getting across the idea that there's a need and XXX was right: it's that centrality claim. Not only am **I** saying it's not been done enough; **I'm** also saying it needs to be done more. It's important. It's more persuasive than just saying there's not much of this in the literature. **Here's another thing to think about. When you're** talking about other research in **your field** or **you're** talking about the body of research in **your field**, do **you** refer to it as "the



literature”? XXX, what do you say? How do **you see** it described? More like “the research” or something like that?(I)

*Student:* Yeah, I suppose. Yeah. (R)

*Teacher:* Other people? When **you’re** talking about the body of scholarship on **your research area**, do you refer to the other stuff as the literature?(I)

[Pause 00:20:48 – 00:20:54]

*Teacher:* What do you **think**? (I)

*Student:* I would think yes ‘cause isn’t that why you call it the “literature review,” some other writings in the area? (R)

*Teacher:* Yeah, exactly. (E) What **I’ve seen** a lot of in Environmental Science particularly is you don’t have a heading or a subheading that says, “Here’s the literature review” and you don’t see a lot of that in English, either. You might have another type of heading: “Previous works or research on genre.” That was one of **my subheadings** that was in my literature review. **I** never actually said, “Here’s **my** literature review,” but yet **I** continued to know and use that word when **I was talking** about the whole field’s work of scholarship. “Underrepresented in the literature,” meaning all of the research, so that’s something that also might be unique to humanities, maybe.

What **I’ve seen** a lot in STEM fields is just saying “underrepresented in the research” or something like that; the word “research” being used more than “the literature” or “the scholarship.” Do **you** use the word “scholarship” [*inaudible* 00:22:03] humanities? “Underrepresented in the scholarship.” That’s **my feature**. What can that tell me about the writing in **my field**? That if **I** use these terms, if **I** say it this way, it’s gonna be recognized, so **I** do use it; that if **I** want to get across that there needs to be more research done on this, that there’s a need, it’s important, **I’d** better use that word “underrepresented.” Even though it’s used so many, so many, so many times, **I** know that if **I** use it the people in **my field**, in **my journals** will see it and go, “Oh, okay. **We** know what that means and the connotations that go with this. She sees this as an important thing that needs to be studied more.”

## Episode 2: Active Voice; Present Tense

- Teacher:* Okay. What did you **find**? (I)
- Student:* I noticed that the introduction was written in more of an active voice and a present tense. (R)
- Teacher:* Active voice, present tense. Can you give us an example? (I)
- Student:* “Migratory escape occurs...” (R)
- Teacher:* “Migratory escape occurs when...” Are they defining it? (I)
- Student:* Yes. This one has a definition. That might not have been a good example. (R)
- Teacher:* That’s interesting, though. (E) Why didn’t they just say “migratory escape means” or “is defined as”? Instead, it’s being defined as a process. Would **you** say that? (I)
- Student:* Yes, I would say that. (R)
- Teacher:* Is that something that **you see** a lot of? (I)
- Student:* I think so ‘cause I read a paper on a different topic this morning. (R)
- Teacher:* **You saw** some of that? (I)
- Student:* Mm-hmm. (R)
- Teacher:* That’s an interesting **language feature**. (E) A lot of times **we have to** define terms. **I’ve seen** several of you already today pointing out acronyms, but they don’t just start using those acronyms. **They** first have to say what they are, but instead of saying “is defined as” and just giving the definition, it’s described as the characteristics that make it identifiable as that term or something like that. **Good**. (E)

## Episode 3: Centrality Claims

- Teacher:* **What did you find**? (I)
- Student:* I tried to look at the centrality claim. (R)

- Teacher:* You're looking for a centrality claim? **(I)**
- Student:* Yeah, centrality claim and it's more geared towards identifying the gap, all the big part of [00:24:36] and it's about how there has been more quality management, but there has not been—which hasn't covered the scope and frequency that is required. **(R)**
- Teacher:* Good. **(E)**
- Student:* Therefore as a result, that gap. They always bring in this claim of [fading voice 00:24:59] to fill that gap.
- Teacher:* Right, so there's a very specific sentence structure to what you just said. Do you know what I'm talking about? "While there's been this," or "There has been significant research on this, but..." **We see** a lot of that. Do **you** see a lot of that? **(I)**
- Student:* Yes. **(R)**
- Teacher:* These sentence structures where they say—they acknowledge it's been done, but it's not been done in this way or it's not been done enough. One of **my** gap statements in **my** dissertation was something similar to this and **I said**, "Research on how students use genre analysis to produce writing has been done in recent years, but the topic itself is still underrepresented in the literature." Do **you see** the word "but" used a lot, other people? Maybe that's how **you** locate that centrality claim or instead of "but," "however" so a comparative, a contrasting statement. "It's been done; however it's not been done this way." Good. Do you have anything to add? **(I)**
- Student:* Yeah. I mean the [fading voice 00:26:15] appeal, I seem to notice [fading voice 00:26:21] this is not that, so therefore, this needs to be done, so we have that logical reasoning. **(R)**
- Teacher:* Right. Logical reasoning is at work. It's not been done, so it should be done. Right. Very good. Excellent. **(E)**

#### **Episode 4: Acronyms**

- Teacher:* What'd you **find**? **(I)**
- Student:* A lot of acronyms. **(R)**
- Teacher:* Acronyms, so what is the acronym that you **see**? **(I)**

*Student:* I saw LIDs; I saw PNPs. **(R)**

*Teacher:* LID. What does that stand for? Does anybody know what that stands for? Am I the only one? You know what it stands for? Okay. Should other people in **your field** know what that is or is it something special as to **your research area**? **(I)**

*Student:* Something special to my research area.**(R)**

*Teacher:* What does it stand for? **(I)**

*Student:* Low Impact Development. **(R)**

*Teacher:* Low Impact Development. Do they define that at the beginning of the article before they start using just the acronym? **(I)**

*Student:* Yeah. They give the meaning of the words. **(R)**

*Teacher:* Okay. A lot of times **we see** Lower Impact Development for the words and then LID, right? Then that's the way of telling the reader, "**I'm** gonna start using this to mean this," right? **(I)**

*Student:* Mm-hmm. **(R)**

*Teacher:* Have **you ever seen** a research article where they've not defined an acronym before they start using it? Are there terms that are so common that you can assume that readers know? **Can you think** of any? **(I)**

*Student:* EPA is one. **(R)**

*Teacher:* EPA.

*Student:* UNICEF. **(R)**

*Teacher:* UNICEF? Is that what you said? What about STEM fields? If **you** saw STEM all capitalized, you know what I'm talking about?

*Student:* Science, technology— **(R)**

*Student:* Engineering, mathematics. **(R)**

*Teacher:* Do **I** have to define this for you? Maybe. It would depend on what? **(I)**

*Student:* Audience. **(R)**

*Teacher:* What journal I'm writing to. If I'm writing to a Humanities or English journal, you bet. I defined it in my dissertation, but if I'm writing to you, to *Environmental Technology Journal*, I **probably** can just start using STEM. I can just **probably** start using EPA.

*Student:* What if you're writing for a professor? **(R)**

*Teacher:* Good question. **(E)** In **your** thesis or **your** dissertation, can you assume **your** committee or **your** advisor knows these things? If they do, do you still have to write them out? **(I)**

*Student:* I guess the other question is would you ever be wrong for writing it out the first time. **(R)**

*Teacher:* Right, **(E)** so err on the side of caution. **You've heard that idiom. When** we're talking about academic writing, Swales and Feak say your dissertation and your thesis are your chance to display your knowledge and display that you've done what's called your due diligence, meaning you've done all the work; you're showing what you know. They would say write out everything and then you can start using the acronyms, that that's the interesting difference between academic writing that **we do as students** and academic writing **we** would do for a journal.

**You might** define EPA for **your** committee just because **you need** to show that you know it, but **if** you turn a chapter of your dissertation into a journal article, you **may** just use EPA without explanation. Good.

### **Episode 5: Citations—Information Prominent**

*Teacher:* What you **got?** **(I)**

*Student:* Mine is like three points. The first one is like, "It is reported," blah, blah, blah. "It has been reported." **(R)**

*Teacher:* "It has been reported."

*Student:* Yes. In the introduction part, the author said, "Several references," or something like the researches have been done before, so he uses this forms to tell us.

*Teacher:* "It has been reported."

- Student:* Yes. **(R)**
- Teacher:* That's similar to "There have been studies on..."
- Student:* Oh, yeah. **(R)**
- Teacher:* What are **we** not doing there when **we** phrase it that way: "It has been reported"? Do **we** know by whom? Do we know who did previous things on this topic? **We're** removing the authors. Why?**(I)**
- Student:* It's subject. It's the research itself [*fading voice 00:31:01*]. **(R)**
- Teacher:* Okay. Yeah, you're right and you're right, too. **(E)** You say it's not important yet. When **you're** talking about your literature review in the beginning of your introduction, **you're** just talking broadly. They don't need to know names in the sentence. **You'll** put them in the citations for reference, but that's gonna be the difference between how you're generalizing and summarizing things that are related versus those studies that are very closely related to what **you're** doing. When **you** say something like, "It has been reported that" so and so and so, you might have citations in parentheses but do they need to know who did that at this point? No. That's a common thing that you'll see.

### **Episode 6: Ending an Introduction Section**

- Teacher:* What else? Did you have anything else? **(I)**
- Student:* Yes. I have another. I think I needed to 00:31:55 before here author. It said, "Three questions are addressed here," so he listed the three questions here at the end of the introduction part. **(R)**
- Teacher:* Good. **(E)**
- Student:* This is the second point and the last one is that he emphasized some results he formed from his researches. The first thing that he had done is to say the most thing or something like that. Later on, he said "However" is that most—another kind of most thing. They are totally different things. **(R)**
- Teacher:* Okay, that's interesting. **(E)** Research questions and starting to talk about findings at the end of the introduction. **The Swales framework that we'll look at even more says that's appropriate to do.** Those are among some of the options **you** can do at the end

of **your** introduction. **You** might think that's so strange that **I** would tell you my finding there before **I've** even told you how I conducted my study. I'm not even to my methods yet and I'm giving you a finding. Does that seem strange? What's the function of that? What could it do for you? **(I)**

*Student:* It's a hook. **(R)**

*Teacher:* It's a hook?

*Student:* Maybe he wants us to pay more attention to or to rise others, having the reader's interest. **(R)**

*Teacher:* It's a connection with the reader. "**I'm** gonna give you just a piece so you'll keep reading. **I'm** grabbing your interest again. I did it before." Where else do **you** give part of **your** findings to the reader? **(I)**

*Student:* Abstracts. **(R)**

*Teacher:* Abstract. **You** have 250 to 300 words and sometimes if somebody's reading a journal, they'll only read the abstracts. We're gonna look at abstracts just as their own genre, even though they're so short because **you** literally have to do this, this, this, this, this, this in such a limited space and one of them is giving away some of your findings. Why do **you** do that? **You're** trying to get them to read and Swales and Feak say the introduction section, especially the literature review part, is boring. That's not what **they** wanna read, but **you** still have to do it because **you** have to frame **your** study in the bigger literature of the field, the scholarship that's already there. Some of these ways after **you've** given them the literature **you** can hook them again by telling them a finding. Keep them reading.

*Student:* I've seen that. **(R)**

*Student:* I've never seen it 00:34:54—**(R)**

*Teacher:* You've never seen it.

*Student:* - as part of the introduction. **(R)**

*Teacher:* Interesting. **(E)** Has anyone **seen** that, **noticed** that, the end of the introduction? **You've seen** it? It's gonna vary and **we** might be able to come up with patterns based on specific research areas. Maybe the people who talk about water do it, but maybe the people

who talk about other nature organisms or animals don't do it. **We may be able to come up with some patterns there.** Good.

### Episode 7: Passive Voice; Citations

*Student:* Sentences were passive in the introduction and in sentences, there wasn't [fading voice 00:35:35], such as, "The model was designed." (R)

*Teacher:* Right, so passive voice. (E) "The model is designed or was designed" and why do **you** think they did that that way? (I)

*Student:* I'd say [fading voice 00:35:53 – 00:36:02] just in order to say that [fading voice 00:36:04 – 00:36:07] the model, which was designed.

*Teacher:* Right, so the emphasis at that point is not on the author, but it's on the model. Can **you** ever think of a situation early in the introduction section where **you** need to name an author by name very early? (I)

*Student:* If you're replicating. (R)

*Teacher:* If you're replicating something that's been done. What else? (I)

*Student:* Somebody who's like the forefather of the field. (R)

*Teacher:* Yes. (E) **If you** need to acknowledge the famous researcher or the well-known, well cited researchers, that would be an occasion where **you might** use their names up front because in that moment, it is important that **you** acknowledge them. It's a sign of respect.

*Student:* Also, there are some concepts that carry the name of the researcher. (R)

*Teacher:* Yes. Right. (E) There **may be** a model or a theory that's named after a person and in order to talk about that when you're setting up your study, **you have to** talk about the person, too. **If** we're thinking of genre scholars, I told you Swales was well cited, famous researcher and his framework is used over and over again, so **I cited** Swales by name in the beginning of **my** first paragraph. "Swales, 1990, developed a framework for analyzing introduction sections."

It's a sign of respect. **If you** have researchers like that in **your**



**fields**, in **your** specific areas, that would be **where you** would kind of go against the traditional format to acknowledge the forerunners or the foundational scholars. Good.

### Episode 8: Conversion Factors and Formulas

*Teacher:* XXX. What'd you **see**? (**I**)

*Student:* I suppose this is a journal article, but they have abbreviations and conversion factors in their introduction. (**R**)

*Teacher:* Conversion factors?

*Student:* Yeah. (**R**)

*Teacher:* Okay, so is it in like a table form?

*Student:* Yeah.

*Teacher:* Explain to us what's in that table.

*Student:* Just common conversion factors from American to metric.

*Teacher:* Okay, so why do **you** think they put that where they put it? (**I**)

*Student:* Probably because of the journal that—they might have—it may not be a journal article; it may have been separately published—but their readers would just find that handy when they're looking at their other graphs and things like that and they want to change their numbers. (**R**)

*Teacher:* Right (**E**) and also, it **could** indicate that it's a cross-cultural audience and **maybe** some readers need to convert that to understand it, right? Good. Also, if **you're** thinking about visuals, you said those conversion factors were in a table, a nice neat table. Why didn't they just put it in a paragraph? Who wants to read that? (**I**)

*Student:* That'd be a mess. (**R**)

*Student:* Is that a technical term?

*Teacher:* Yes. Mess, a technical term.

*Student:* My degree in redneck engineering.

- Teacher:* It's a quick access for the reader. Do **you see** a lot of that?
- Student:* Quite a bit for a lot of the things dealing with—I guess really just reports. They're not studies, but they're just summarizing the data collected. **(R)**
- Teacher:* Right. **(E)** Also, **if you're** dealing with formulas, do **you** put those formulas in a regular paragraph, in a regular sentence or do **you** separate out that just formula to stand on its own with space above and below? How do **you** present that formula visually? **I've seen** both ways. Air quality, a lot of EPA documents and research articles on air quality put the formulas in a paragraph just regularly within sentences. Then **I've** seen some other articles in other fields leave space above and below and they just highlight that and make it very visible. Has **anyone** noticed one way or the other in some articles **you're** reading? **(I)**
- Student:* I think a lot of that has to do with the EPA, those reports are internal, so they're not trying to teach someone what that equation is. It's just, "This is what we used [*fading voice 00:40:58*]." **(R)**
- Teacher:* Excellent point. **(E)** Did everybody hear him? For some of the things, documents he's seen, when the formula is within a sentence, it's usually an internal document. What does that mean, an internal document? It means it's used and circulated within an office or within a company and it may not be accessible to people outside.
- Student:* A small scene. **(R)**
- Teacher:* It's a smaller sort of scene, so **you** can assume some knowledge with that and probably the reason **they** didn't separate it out is because **they** know their audience is gonna be people they work with and they don't need to highlight that formula. Everybody's gonna know what it is. That's a very reader-centered way to write based on the rhetorical situation of that document. Does that make sense? The writers of it made a **choice**. **We don't need** to leave space to frame this formula. **We can put** it in there; everybody's gonna know what it is. Good example.

## Episode 9: Author-Prominent Citations

- Teacher:* XXX, what'd you **find**? **(I)**

*Student:* Actually, for me, it's the same as the other student's article that some of the sentences are in passive form. **(R)**

*Teacher:* Right. **(E)**

*Student:* For example, in one sentence, it mentioned that [fading voice 00:42:18 – 00:42:23] “has been considered by” the name of the researchers. **(R)**

*Teacher:* Good. **(E)** Passive structure, so “has been considered by” this researcher and this researcher. Why not start the sentence with the name? “This name and this name considered these formulas.” What's the difference? Does it matter? Yes. They're saying the same thing; they're conveying the same information, but the structure has different meanings for the reader and if **you** put the names to the front, what are **you** saying to the reader? **(I)**

*Student:* Important names. **(R)**

*Teacher:* These names are important. **You need** to pay attention to these scholars. There's an emphasis, right? When **we're** talking about citations, **you** can decide: Are you going to have an author-prominent citation that says, “You need to pay attention. This person's important,” or is it information-prominent, which is like what you have, where the emphasis is on the model or the formula or the findings and **you** just have to put the name later for reference. Do **you see** a lot of that? **(I)**

*Student:* Yes. **(R)**

*Teacher:* Passive construction? **(I)**

*Student:* Yes. **(R)**

*Teacher:* Good. **(E)**

### **Episode 10: Broad Statement**

*Teacher:* What'd you find? **(I)**

*Student:* Mine starts off with a statement and then it goes on to kind of briefly describe a little the background of sustainability. **(R)**

*Teacher:* Okay, so a very broad statement at the beginning, would you say? **(I)**

*Student:* Yeah. (R)

*Teacher:* You wanna read it to us? What does it say? (I)

*Student:* It says, “The idea that the [fading voice 00:44:02] pattern of world organization is not sustainable and that a sustainable paradigm must be designed.” (R)

*Teacher:* Okay, so kind of a broad statement about the topic, but also **you’re** saying already in the first sentence “they should be designed.” What’s going on there? (I)

*Student:* Then it goes on to describe about various people [fading voice 00:44:29] time when they were designed [fading voice 00:44:32]. (R)

*Teacher:* They’re talking about them by name? (I)

*Student:* By the year and names of them. (R)

*Teacher:* Okay, so it could be—what’s going on there? What could be the situation? What does that tell **us**, the way that they’ve placed that information? (I)

*Student:* You mean the structure? (R)

*Teacher:* Mm-hmm. **Maybe** the topic is not so studied; it hasn’t been studied much? **Maybe** the names are the few people who have studied it or the people who are well known for that? The first sentence—you already say right there—“needs to be studied.” Could that be a centrality claim right at the beginning? Could be. That centrality claim, **we** see it moving around the introduction section. Sometimes, people put it first and so the writer made a decision to put it first. Can **we** guess why? (I)

**If you** were ever in a situation where **you’re** putting forward an article that maybe is not so popular and **you’re** trying to inspire new research or it’s not been done before, maybe you wanna say it in the very first sentence: “This needs to be studied.” Could be. That’s interesting.

## Episode 11: Active and Passive

- Student:* In my paper, the introduction part is combination of both active and passive voice— **(R)**
- Teacher:* Okay, so you see active voice and passive voice in the introduction. **(I)**
- Student:* - but the methodology I see as mainly passive. **(R)**
- Teacher:* Okay. Give us an example of active. **(I)**
- Student:* I can give you the example of where it says that, “Blah, blah, blah concludes that most [fading voice 00:46:26] culture of draining 00:46:28 water are suitable for [fading voice 00:46:30].” **(R)**
- Teacher:* Where is that located in the introduction? More towards the beginning or more towards the end, right before methods? The middle. They name a scholar in a study by the author’s name. What, **from your experience**, could the reason be? Why do they use the author’s name? They’re telling us we should pay attention to that study. Is it a well-known study? **(I)**
- Student:* Yeah. I think the other reason is that it talks maybe about this—the result of this paper and [fading voice 00:47:09] the whole paragraph is about this. **(R)**
- Teacher:* About the one paper. Could it be that it’s very related to the study in the paper? Yes.
- Student:* [Fading voice 00:47:21] possible to the result is [fading voice 00:47:24]. **(R)**
- Teacher:* Okay, so at the end of the introduction section, when it’s giving a few findings or results, it switches to passive. Can you read us an **example?** **(I)**
- Student:* For example—For example, “Salinated water was used to establish the standard [fading voice 00:47:52].” **(R)**
- Teacher:* Salinated water was used—
- Student:* To establish the standard [fading voice 00:47:59]. **(R)**
- Teacher:* That’s in the introduction? **(I)**

*Student:* Yes. (R)

*Teacher:* They're kind of also telling how their methods went or procedures maybe?(I)

*Student:* It's the result of research. (R)

*Teacher:* Oh, okay. The emphasis is on what, then? There are no humans involved, even though we know a researcher used salinated water to run a test or something like that, but **we've** taken the human element away. Why? Why do **you** think it's just "salinated water was used; it just happened"? That aligns with scientific writing and science writing, which says we're removing human intervention. These phenomena that we're studying occurred and they're objective. **We're** looking at things objectively and it doesn't matter that there were researchers involved. Would that be it?

*Student:* Yeah.

## Episode 12: Verb Tense When Reporting Findings

*Teacher:* Do you have anything else? (I)

*Student:* Yeah. I think it's the [*fading voice 00:49:04 – 00:49:08*] for the most recent study, it uses the past tense, but for older results, it uses present tense. (R)

*Teacher:* Interesting. (E) Did everybody hear her? For present studies or current studies, they used past tense and for older studies, they used present tense. That seems backwards, right? **Actually, we're gonna talk about this.** What they're doing is giving their opinions on those findings using their tense. The way that you say "This study is relevant"—**we're gonna talk way more about this**—the way that you acknowledge that a study is relevant and related is to use past tense, so the fact that they used present tense means they're saying that study is no longer relevant. Do **you** see that? It's kind of backwards from how **we** think **we** should write. **We** think **if** it's a current study, **we** should talk about it in present tense, but actually, the way that **you** show that **you** acknowledge it and it's relevant is to use past tense. **We have a reading for that and a chart and we're gonna work on it**, but that's a great observation. **You** can convey respectfully—and that's what it comes down to; **you** don't wanna say, "That old study is useless. It's too old; we can't use it," but **you** can indicate that it's not related to your study and not useful to you at this time with tense.

- Student:* If it's not related to, why use it? **(R)**
- Teacher:* What that usually would mean is it's not related to your study, but it could be relevant for other studies. It's not relevant in this specific context. **We'll see some examples of that.** It's still worthwhile, but it's not related to this study. It could be a **difference in methodology or a difference in findings** and **you're** acknowledging it's good because it's contributed knowledge, but it's not informing this study. **(I)**
- Student:* Thank you. You probably want to point out where this whole idea came from [*fading voice 00:51:25*]. **(R)**
- Teacher:* Yes **(E)** and this happens in the literature review. **You have to** acknowledge what's come before, whether it's important or not you're gonna use it sometimes, right? **You need to** do that through tense. **If** it's a fairly new topic and you're reviewing the only ten studies there are about it, **you might** use all past tense because they're all gonna be related, **but we'll work on that a lot.** Glad you brought that up. Good.

### **Episode 13: Acronyms**

- Teacher:* Anything else? **(I)**
- Student:* It also uses acronyms. **(R)**
- Teacher:* Acronyms, right?
- Student:* Mm-hmm. For specific [*fading voice 00:51:58*] like the [*fading voice 00:52:00*]. **(R)**
- Teacher:* Do they define them first? **(I)**
- Student:* Yes. Also the scientific name of species. **(R)**
- Teacher:* Okay, good. **(E)**
- Student:* [*Fading voice 00:52:15 – 00:52:18*].
- Teacher:* Right, good. **(E)**

## Episode 14: Pronouns

- Student:* I read two articles, both by *Biological Conservation* and the way it was organized, neither of them said lit review anywhere. It was just part of the introduction, which kinda started right at the beginning of the introduction and then they just did kind of a summary about what they would be studying at the end of their introduction. They used “we” a lot all throughout. **(R)**
- Teacher:* “We,” so give me an example. “We” talking about the researchers? **(I)**
- Student:* Huh? **(R)**
- Teacher:* “We” talking about—meaning the researchers?
- Student:* Yeah. The very first sentence of the abstract: “We quantify livestock losses to lions” and did whatever. “We evaluated,” such-and-such. **(R)**
- Teacher:* “We evaluated.” That’s interesting **(E)** and different from what **we** usually see. **We would usually see** something like, “These phenomena were evaluated by...” What do **you** think the reason is that they’re leaving that human element in their acknowledging there were researchers involved? Even though we know that, how do you think it changes things? Have **you noticed** that a lot, particularly in that journal? **(I)**
- Student:* I didn’t notice it in the first one. **(R)**
- Teacher:* They were more passive voice.
- Student:* It could just be they had got someone to tell them they had to use active voice. **(R)**
- Teacher:* Could be. **(E)**
- Student:* I think it’s very common in life sciences, though. **(R)**
- Teacher:* **Life sciences?** Why do **you** think so? You’re saying active voice is more common? **(I)**
- Student:* Well, it might be compared just with the—more the results and that or maybe with the field component in a sentence.



*Teacher:* Right. **(E)** There could be something—it’s more privileged or more recurring in Life Sciences or Animal Sciences to acknowledge that there’s a human researcher. Why do **you** think that could be? **(I)**

*Student:* Another thing also that comes to my mind is the choice of verb. Evaluate, compare. I mean that is not a process. It has been done by humans. **(R)**

*Teacher:* It was an action that was done.

*Student:* It’s an action, exactly, as to a procedure. If you call it a procedure, it’s a procedure; it’s a process, but if you’re doing the action, then it’s difficult for you to put that in a passive voice. **(R)**

*Teacher:* Could be. **(E)** Like **if you’re** talking about “Salinated water was added to this and the results were measured,” do we have any human action in that sentence? No, but we know that a human had to do it?

*Student:* Maybe more observational study.

*Teacher:* Okay. **Could** just be the nature of the study itself, so **if** you’re thinking about **Life Science** or **Animal Science**, **maybe** things aren’t black and white; **could** be more interpretational. You’re not getting a yes or no or a figure as a result. It **could** be observation. It **could** be based on observation; it **could** be based on interpretation of data. What was your article about? **(I)**

*Student:* It’s about human/wildlife conflicts. **(R)**

*Teacher:* Okay, so the idea of wildlife, are **we** always gonna know how things happen when wildlife is involved? No, but if **we’re** measuring the chemical reaction between two things, we can know for sure this happened or this didn’t happen. **You** kind of start thinking about the nature of the research. Interpretational or observational research might be the more appropriate place to acknowledge that there’s human intervention because animals and life science sorts of topics are not as objective. Maybe it’s more subjective.

## **Episode 15: Visual Aids**

*Teacher:* Did you have anything else to add? **(I)**

*Student:* One more interesting thing was that both of these are articles had a lot of visual aids, but they were all grouped together at the end of the results section. There was like six visual aids all just boom, boom, boom, boom, boom. **(R)**

*Teacher:* With no text. **(I)**

*Student:* There's like a label of what the chart is. **(R)**

*Teacher:* Interesting. **(E)**

*Student:* Both of the articles had it that way.**(R)**

*Teacher:* That came before a conclusion? **(I)**

*Student:* Yes, right before a discussion. **(R)**

*Teacher:* Interesting. **(E)** Does anyone **notice** that, back-to-back visuals with no textual explanation in between? **(I)**

*Student:* That it's a typesetting thing that a journal—that's how they like that. **(R)**

*Teacher:* Could be. **(E)**

*Student:* I avoid those journals. **(R)**

*Teacher:* Right, so **we have to** think about what were the intervening factors on that piece of writing? Maybe *Conservation Biology*—is that the journal, right?

*Student:* *Biological Conservation*. **(R)**

*Teacher:* *Biological Conservation* has certain standards about where visuals can be placed, so **maybe** that had an effect.

*Student:* It's a little annoying 'cause they refer to the tables, like a whole page for—Table 4, keep talking, keep talking. You're like, "Wait. I have to go find Table 4." **(R)**

*Teacher:* **I'm** always surprised when **I see** journals that have those sorts of regulations because **as a reader**, I don't appreciate it. **As a reader**, when **you're** talking about it, I wanna be looking at it, you know? That's something really interesting, though **we're** seeing more of a trend of visual discussion, things like that, so **I would say** that may be an atypical thing and **you might look** at the journal requirements to see if they say something about it.

*Student:* I know some of those journals, it's that they get their money from you to give the author, so they don't care about the reader [*cross talk 00:58:16*]. **(R)**

*Teacher:* No. We wanna be more reader-centric, don't we? **(I)**

*Student:* That's why they charge a lot of money. You pay them, so they don't care whether you're satisfied or not. **(R)**

*Teacher:* A lot of factors. The manuscript **you** created originally before sending it out **could have** looked totally different and more often than not, you get revisions or you have to adhere to formatting guidelines before submitting to make it just how they want it. What about the readership? **We think**, "Well, I want the visual there when they're talking about it," but can we come up with any sort of reason or rationale behind the journal's thinking if that was a guideline? **(I)**

*Student:* Well, technically, isn't the writing supposed to be able to stand without the figures— **(R)**

*Teacher:* Yes.

*Student:* - and the figures without the text?

*Teacher:* Yes, so **could that be** the journal's way of making sure that your writing is informative enough? **Could be** 'cause yes, that is a principle in technical communication, professional communication. I **should** be able to remove all the visuals and I still have enough information. The visuals just supplement; they don't replace. What'd you say, XXX?

*Student:* I don't know how—what happens.

*Teacher:* What was that?

*Student:* I'm wondering if they were all on one page or maybe it was a color issue, that they only print certain pages in color.

*Teacher:* Right, could be that, too, with the journal. **(E)** It costs more money to have colored visuals throughout, even if it's just shading gray. That **could** be another reason why they say, "Put all your visuals at the end, so we don't have to pay to put color on these other pages." **These are things we have to think about. If I'm** the writer of that article, **I have to make** sure my written explanation can stand

without these visuals. A lot of times, **if** you test yourself and you take your table out or you take your figure out and you read what you just have, it's not enough. **That can be a challenge.**

**I've had that same experience.** I did a paper over magazine food advertisements. It was highly visual and colorful and the journals didn't want that. They say black and white. Color visuals have to go in the appendix, so **I'm thinking**, "But I'm talking about this advertisement. I'm analyzing this for pages and pages. I want them to be able to see it. I don't want them to have to flip to the back," but when I moved everything I realized I wasn't explaining enough. I wasn't describing it enough to be informative without the visual. Especially when **you're** representing data in tables, or **you're** reporting results visually, **we** can become reliant on the visual to tell the story **and so that's something also we're gonna work on when we're talkin' about design.** Good. Really good.

## Episode 16: Centrality Claims

- Teacher:* What did you find? We have about five minutes left. What'd you find? **(I)**
- Student:* Yes. I read in an article 01:01:16 it was interesting because *[fading voice 01:01:19 – 01:01:21]* before the introduction part and 50 percent, 50 percent *[fading voice 01:01:26 – 01:01:29]*. First sentence is the broad topic and the second and third one is for the centrality and the last one is the scope of the *[fading voice 01:01:45]*. **(R)**
- Teacher:* Good. **(E)** The centrality claim is coming—you said the second and third sentence? **(I)**
- Student:* Second and third. **(R)**
- Teacher:* Second and third sentence, so coming even earlier. Why do **you** think they might have done that **based on the topic or the journal and what you know about it?** **(I)**
- Student:* They do not mention the author's name of the section *[cross talk 01:02:06]*. They try to enhance the topic to get reader attention. **(R)**
- Teacher:* Yes, good. **(E)**

## Episode 17: Shudder Quotes

- Teacher:* Anything else? **(I)**
- Student:* A few things. One that I thought was kind of interesting, which I wouldn't have noticed had I not just read "Why Academics Stink at Writing" was the use of shudder quotes. **(R)**
- Teacher:* Shutter quotes?
- Student:* Shudder.
- Teacher:* Shudder quotes?
- Student:* The sentence is, "The application of satellite data to groundwater problems will support the general the scientific trend towards a 'big picture' view of groundwater issues."
- Teacher:* Good. **(E)** **You've noticed I do this when I talk to you**, the use of quotes for terms or something.
- Student:* It seems that the term "big picture" is trying to be distanced from—it's not scientific-y enough. **(R)**
- Teacher:* Right. Putting maybe casual terms or recognizable terms or—what would you say? **(I)**
- Student:* Colloquialisms. **(R)**
- Teacher:* Idioms or colloquialisms in quotes.

## Transcript 2: Abstracts

### Episode 1: Letters

- Student:* Kind of what people are really good at [*cross talk 00:16:57*].
- Teacher:* Who wants to shout out their letters? **(I)**
- Student:* It's an F. I'm assuming that's the first [*fading voice 00:17:05*]?  
**(R)**
- Teacher:* Yes. **(E)** What'd you put? F? **(I)**
- Student:* C. **(R)**
- Teacher:* C.
- Student:* B. **(R)**
- Teacher:* B.
- Student:* D, E, A. **(R)**
- Teacher:* D, E, A. Anyone else put that order? Who had something different? 00:17:26, what'd you get? **(I)**
- Student:* S, C, B, E, A, D. **(R)**
- Teacher:* E, A, D? **(I)**
- Student:* [*Fading voice 00:17:35*].
- Teacher:* Something different? **(I)**
- Student:* No, same as that one. **(R)**
- Teacher:* Same as this one? **(I)**
- Student:* F, B. **(R)**
- Teacher:* F, B? **(I)**
- Student:* D. **(R)**
- Teacher:* D? **(I)**

*Student:* No, no. F, B. **(R)**

*Teacher:* B. **(I)**

*Student:* Yeah, B [*fading voice 00:17:49*]. **(R)**

*Teacher:* Then D? **(I)**

*Student:* Yeah. C, A, E. **(R)**

*Teacher:* C, A, E? **(I)**

*Student:* Yeah. **(R)**

*Teacher:* Something different, [*fading voice 00:18:01*]? **(I)**

*Student:* F, B, C, D. **(R)**

*Teacher:* C, D. **(I)**

*Student:* A, E. **(R)**

*Teacher:* A, E. Something different? **(I)**

*Student:* Yes. **(R)**

*Student:* F, B, E. **(R)**

*Teacher:* F, B? **(I)**

*Student:* E, D, A, E, C. **(R)**

*Teacher:* D, A, E, C. A bunch of different answers. What does it mean? **You** probably realize that those four moves, there were some other things happening outside of just a purpose, statement, a method, a result, a discussion. **We** can agree on a couple of things in terms of placement, right? Did anybody not start with F? What is F? **(I)**

*Student:* [*Cross talk 00:19:00*].

*Teacher:* Can **you see** it down here? “There have been a growing number of discourse studies in recent years on written academic genres produced by students.” What’s going on here? What is it **doing**? What’s its **function**? **(I)**

*Student:* [*Cross talk 00:19:16*].

*Student:* [Cross talk 00:19:16] research. **(R)**

*Teacher:* Background information—

*Student:* Relation to other research. **(R)**

*Teacher:* Relation to other research. What else? **(I)**

*Student:* Establishing a territory. **(R)**

*Teacher:* Establishing a territory, good. **(E)** **We're** using that terminology. Several of **you** said it's a broad statement. **They're** not talking specifically about any one study. It's just a broad statement about the topic, right? **We know**, just like he said, establishing your territory, or relating to other research, or claiming centrality, that this is an ongoing, relevant area of study. **We know** that this can start our abstract. Good. We have C and B and D all kind of occupying the middle. We're gonna look at those specifically in a minute. Then we have E coming towards the end. Here is the answer.

## **Episode 2: Our F Sentence**

[Pause 00:20:14 – 00:20:24]

*Teacher:* F, C, B, D, E, A. XXX and those who put that. **Let's look at this.** **(I)**

*Student:* [Laughter]

*Student:* Yay! **(R)**

*Teacher:* Because there were some that were confusing. Several of **you were saying**, “Well, this could go here, or they could be switched,” right? **Let's look at that.** **(I)**

[Pause 00:20:43 – 00:20:59]

*Teacher:* There's our F sentence. “There have been a growing number of discourse studies in recent years on written academic genres produced by students.” Then this sentence: “however, the Master's thesis has not received as much attention as the Ph.D. dissertation.” What's the **function** of that sentence? **(I)**



*Student:* Show what's lacking. **(R)**

*Teacher:* Show that something's lacking, the research is lacking. What would we call that? **(I)**

*Student:* Niche? **(R)**

*Student:* [Cross talk 00:21:26].

*Teacher:* Niche. Gap. Right? **(E)** **You're** pointing out that there's an area that could use more study. **Remember, my feature** last week was that sentence, "underrepresented in the literature." **(I)**

*Student:* Yeah. **(R)**

*Teacher:* Right? This is very similar to that. It's saying there's been some studies, but not as much attention has been paid to this particular area. That's **our** gap statement. That is C. A couple of you put that second. "This investigation of Master's theses from three disciplines—biology, philosophy, and linguistics—employs both discourse analysis and interviews with subject specialists."

### **Episode 3: Methods Sentence**

*Teacher:* What is the **function** of that sentence? What's it telling us? **(I)**

*Student:* Not enough methods? **(R)**

*Teacher:* Methods, right? That falls in line with the structure, the genre structure that Cross and Oppenheim came up with. **You need** a methods move early on. **We** have these methods, discourse analysis, and also conducting interviews. Those are pretty straightforward. **We** knew that those had to come early. That gap statement to get people interested, that centrality claim, explaining your method. What do **you** do in **your research article** after you tell your methods, after you explain your methods?

### **Episode 4: Findings Sentences**

*Teacher:* What comes next? **(I)**

*Student:* Results? **(R)**

*Teacher:* Results. **Let's see.** "An analysis of the overall organization of the thesis with a focus on the structure of introductions reveals that discourse features that distinguish this genre from research articles and also points to disciplinary variation within this genre." Some of you thought the next sentence could also be reversed. "An analysis of the use of citations"—so there's similar structures there. "An analysis of the use of citations and the first person pronoun in the introductions shows that philosophy students create a much stronger, authorial presence, but establish a more—but establish weaker intertextual lengths to previous research than the biology students do in these texts." Which **words** in those two sentences told you that they are results? Let's look at the **language features**.

*Student:* [Cross talk 00:23:59]. (R)

*Teacher:* Say again? (I)

*Student:* Reveals [cross talk 00:24:02]. (R)

*Teacher:* Reveals and—

*Student:* [Cross talk 00:24:03].

*Teacher:* - shows. What's the difference between those two? Is there a difference? (I)

[Pause 00:24:10 – 00:24:16]

*Teacher:* **What if you had said,** "an analysis of the overall organization reveals—an analysis of the use of citations in the first pronoun reveals?"

*Student:* [Fading voice 00:24:25].

*Teacher:* **Could you** use "reveals" in both places? How can **we** explain why **they** used "reveals" and then they use "shows"? They mean the same sort of thing. Can we guess the **author intention** there? (I)

*Student:* Just didn't wanna be redundant. (R)

*Teacher:* Didn't wanna be redundant. **We** have these sentences that are close together and that a reader might pick up on redundancy. **We** can recognize a parallel structure, right, "the analysis" and "analysis of," "analysis of," that told us that those are results sentences. **I have had people tell me,** to write an abstract, **you** just take the

first sentence of each major section and **you** put ‘em all together. What do you all think of that? XXX, **you’ve heard** that before? (I)

*Student:* I’ve [fading voice 00:25:12]. (R)

*Student:* It’s the less work option.

*Student:* [Cross talk 00:25:14].

*Student:* [Cross talk 00:25:14]. [Laughter]

*Student:* [Laughter]

*Teacher:* What do you **think**? (I)

*Student:* It’s the, I got a deadline. (R)

*Student:* Got a [laughter 00:25:18]. B

*Student:* [Laughter]

*Teacher:* All right. **If you** do that and you lift the first sentence of every major section, **you might** have a decent abstract. Some of these **language issues** could come up though. **You might** have repetition or **you might** want to craft the abstract sentences to be more parallel, to lead with that **function**, to tell the reader right upfront what’s happening. A big misconception is, number one, just take the first sentence of every major section or, number two, it’s just a summary. No. These are very **purposeful** sentences, back to back to back, right? We have these two sentences. We know they’re results sentences. How did you know which one went first, or did you? (I)

*Student:* I picked my order because it went from the—kinda like the bigger results to a more focused. (R)

*Teacher:* It went from a bigger issue, which is organization and structure, to a smaller language feature, sentence level issue. Anybody else do that? Those of you who put the second sentence first, **what was your thinking behind that?** **If you** led with this one: “an analysis of the use of citations and first person pronoun.” Did anyone put that one first, and then the organization and structure second? What were **you thinking**? What were you **thinking** there? Or why did that seem like the best fit?(I)

*Student:* [Fading voice 00:26:51]. (R)

*Teacher:* Okay, so you put it—so you wanted to lead with the more—because it offered—

*Student:* [*Cross talk 00:27:03*].

*Teacher:* - more results, more information.

*Student:* [*Fading voice 00:27:06*].

*Teacher:* More details. Okay. **(E)** What'd **you see** the **function** of that next sentence to be, the one talking about overall organization? More of a general, or less information? **(I)**

*Student:* More general. **(R)**

*Teacher:* More general, okay. **(E)**

*Student:* Yeah, and so I thought it'd be more specific where it's confusing to be more general. I mean [*fading voice 00:27:33*]. **(R)**

*Teacher:* You give a more general statement, and then add more detail? Is that what you're saying?

*Student:* No, I [*cross talk 00:27:40*] the dilemma. More detail is too confusing. It's good to get into the more general, like, **(R)**

*Teacher:* You think that the— **(I)**

*Student:* [*Cross talk 00:27:48*] moving towards confusion. **(R)**

*Teacher:* You think the more detailed one should go second? **(I)**

*Student:* First. **(R)**

*Teacher:* First.

*Student:* That's what I thought, yeah. **(R)**

*Teacher:* Okay. **(E)** Other people? **If** you led with the sentence about citations and first person pronoun? **(I)**

*Student:* I feel like it's still pyramiding down, so it should be more broad, and then a more specific result. **(R)**

*Teacher:* Good. **(E)** Anybody else? **I've heard** the rationale for both ways. It happens. **You see** it happening both ways. Remember, when we're talking about literature reviews next week, **remember that funnel that I was talking about?** Where **we** wanna keep getting more specific the closer we get to **our** project. **You** can kinda think about abstracts in the same way **when you** have to report more than one result. This is an interesting **feature** of this abstract, in particular. Have **you seen** abstracts that report more than one result? Cuz **if you** can just have one sentence over your results, that's easy. Here, they needed to report it in two sentences.

When we're talking about information flow—**and this word flow that we were talking about in the first and second week**, how do we improve the flow? One of the ways that **you do that** is moving general to specific, and then adding on and getting more specific as you work, and connecting the sentences that way. Actually, the format that **we want** to get used to following is presenting a more broad, overall finding or result and then a more specific type of result. **We're gonna see this happening in different ways.**

### **Episode 5: Conclusion Sentence**

*Teacher:* **This final sentence I think was confusing for some people.** “The linguistics students occupy a more central position in terms of these dimensions.” What's the **function** of that sentence? **(I)**

*Student:* The conclusion? **(R)**

*Teacher:* A conclusion. How did you know it was a conclusion? **(I)**

*Student:* It's [fading voice 00:30:04]. **(R)**

*Teacher:* Did any **specific words** help you, or was it just the overall, what they were saying or what they were doing there? **(I)**

*Student:* [Cross talk 00:30:12]. **(R)**

*Student:* [Cross talk 00:30:12] our statements. **(R)**

*Teacher:* Okay, so it was a statement.

*Student:* Yeah. **(R)**

*Teacher:* There was no citation, so we know this is the writer saying this. Where did they get this information? **(I)**

*Student:* [Cross talk 00:30:23] if you're doing—you found from—what you found, actually. **(R)**

*Teacher:* Right, **(E)** so the statement, this conclusion, came from the data. This would be a final assertion or an example or a concluding remark or an analysis. **(I)**

*Student:* It almost comes off as an afterthought to me. **(R)**

*Teacher:* Okay. **(E)**

*Student:* Yeah.

*Teacher:* Good point. **(E)**

*Student:* 'Cause it—**(R)**

*Teacher:* A lot of people have said this. Why'd you think so? **(I)**

*Student:* Well, 'cause, well the word, a more central position, that phrase there actually just modified the sentence before it. It's saying like, oh yeah, I didn't talk about the linguistics students, so I'm just gonna tack it on here at the end. I don't see it as a subject 00:30:58 or conclusion. I actually thought sentence what— **(R)**

*Teacher:* Did you put it in a different position? **(I)**

*Student:* Yeah. I did E as the last one, or—yeah, [fading voice 00:31:09]. **(R)**

*Teacher:* Okay, so you put— **(I)**

*Student:* D as the last one. D, the analysis of the overall organization, seems like a summary to me. **(R)**

*Teacher:* Okay, so you talked about—and where did you have this last sentence? Before those two? **(I)**

*Student:* Just before it, yeah. **(R)**

*Teacher:* Okay, so you said the linguistics students occupy more central position. The analysis of citations, and then the analysis of the organization, as a broad sort of concluding remark? Anybody else feel that? When I asked you, what do you think that last sentence is doing—cuz a lot of people can't figure out where it fits, or they do

feel like it's tacked on—several of you said, “Well, they're making a statement, or they're starting a discussion, or they seem to be making a conclusion or an assertion about the data.” Can **you** imagine this abstract without that last sentence? If **we** just took it away? (I)

*Student:* Yes. (R)

*Teacher:* What do you **think**? (I)

*Student:* Well, the sentence before it talks about what seems to be more outlying, but means more interesting results that are away from the center of—this was just like, they're in the middle. They're boring. (R)

*Teacher:* It feels kind of tacked on. After **we** report results, what move do **we need** to make? 'Cause maybe this didn't fit it.

*Student:* It seems like they have to put the linguistics students somewhere in the results because they said they were looking at the three disciplines—(R)

*Teacher:* Right. (E)

*Student:* - and not just two. (R)

*Teacher:* This is a finding, a third finding, or is it more of a discussion, or is it more of a conclusion?(I)

*Student:* To me, it was a third finding, but they just—that sentence prior was getting a little long so they—they talked about philosophy and then biology, so then that was how they added the linguistics. (R)

*Teacher:* Right. (E) You all see that? Up here they created a structure. This investigation of Master's theses from three disciplines: biology, philosophy, and linguistics. Then they go on to say, biology, and then mentioned biology. Then **some people** say that's how they figured it out, because they were mimicking the order that they mentioned those disciplines in. The **majority** feel it was tacked on. **If we need** to make a **move** after our results, that's a discussion point, or that's saying, this is how this study fills a gap or contributes. Maybe that last sentence doesn't do enough of that, or maybe we're missing that **move** completely.

*Student:* It was [cross talk 00:33:49].

*Teacher:* What were you gonna say? **(I)**

*Student:* [*Fading voice 00:33:50*] from that—from [*fading voice 00:33:53*] a last sentence and the first one. With regards to this [*inaudible 00:33:59*], it's more specific form of the first sentence. It was more general, and the last one is specific [*fading voice 00:34:08*], what you found out about that first [*fading voice 00:34:12*]. **(R)**

*Teacher:* You think it follows the final—

*Student:* [*Cross talk 00:34:13*] in conclusion to you.

*Teacher:* Okay, so even more specific?

*Student:* For the last, yeah. **(R)**

*Teacher:* Good. **(E)** What do you think? **(I)**

*Student:* Sentence B, the end of the sentence, points to disciplinary variation within this genre. That seems like a summary, bringing it to an end. That's why I put that there. **(R)**

*Teacher:* Right. **(E)** **Our** cues for organizing this for specific language features, right? If **we look** at this **last sentence**, it could vary on our perceptions as a reader of how we interpret these abstracts. This is why it could be a little bit complicated. What do **we need to** make sure readers get? What is the need to know information? That's where that generic move structure comes in. **We see with Samraj**, it's becoming more frequent to deviate from purpose, method, result, and discussion, and start bringing in gap statements, centrality claims, background information, in the abstract. Especially in **Environmental Science**. **We're** gonna see some interesting **deviations**. Of course, this is more from **my field than yours**, but when we look at articles from **your field**, we'll be able to also see that it's not always so easy to figure out order.

## Episode 6: Anything to Add

*Teacher:* Anybody else have anything to add? **(I)**

*Student:* Yeah. When I was puttin' 'em all together, I basically wasn't reading it for words, just by context. When I got to that last sentence, you ask yourself, "Well, what do you mean, it's a central position?" If you just breezed through and didn't notice the philosophy and biology above that, you were kind of asking—it



was kind of like a question that would make you look further into the paper. **(R)**

*Teacher:* Okay, and to that, it seemed natural to be coming at the end?

*Student:* Right. **(R)**

*Teacher:* It's sort of getting at maybe how it contributes, or the overall discussion?

*Student:* Yeah.

*Teacher:* Is that what you're thinking? Yeah, that make sense. **(E)**

*Student:* If you were lazy and didn't read the whole— **(R)**

*Teacher:* Good point. Good point. **(E)**

### Transcript 3: Literature Reviews

#### Episode 1: Types of Citations

*Teacher:* Where have **you noticed** these **different types of citations** occurring? When **you** are writing a literature review, where do **you** use information prominent or where do **you** use author prominent? Do you always use one or the other or have you not really thought about it? **(I)**

*Student:* Information prominent in the method section. **(R)**

*Teacher:* Information prominent in method section. Okay, so what's the reason behind that? **(I)**

*Student:* Talking about the technique. **(R)**

*Teacher:* The focus is not on the person, right? The focus is on the technique. Right? When **we** think of literature reviews that are where? **(I)**

*Student:* In the introduction. **(R)**

*Teacher:* In the introduction, remember? Move one, establishing the territory, background information, generalizations, reviewing previous literature tucked in **your introduction** before you start identifying again. In just that literature review, do **you** use information prominent citations or author prominent citations? **(I)**

*Student:* I think mostly information. **(R)**

*Teacher:* What do **you think**? **(I)**

*Student:* Information. **(R)**

*Teacher:* Could both kinds be in a literature review? **(I)**

*Student:* Yeah. **(R)**

*Teacher:* Yeah, so the big difference is information prominent citations when you're discussing the research in general.

## Episode 2: Discussion in the Literature Review

*Teacher:* **Where** does general discussion come in a literature review? **(I)**

*Student:* Beginning. **(R)**

*Teacher:* The beginning. **Think of the final broad general statements about the research. You might** have 15 of these in a parentheses, right? As **you** move down closer to things that are very related to your study, **you** start to use author prominent. The definition is acknowledging studies that are closely related to your own. **This can be kind of complicated.** What **we need** to work on, **when** we're writing a literature review, is keeping author prominent citations out of the beginning of that section.

**This is the most common mistake we make as beginning academic writers. If I** spend time talking about each study by author name at the beginning, **I** can get off track. My reader can get off track. **I don't need to.** A common mistake people are making when they're first writing literature reviews is to say, "Cheng 2008 did this. Smith 2010 did this. Johns 2006 did this. Swales 1993 did this. Stack, stack, stack, stack. Do **you** like reading that? No, 'cause what are they not doing for you? What is the writer not doing for you? They should be taking you by the hand and guiding you. What are they not doing? They're not telling you how they're related. They're not synthesizing. It's that word, synthesizing. Can **I** synthesize a discussion about 15 different articles in one sentence? Yes, **I** can. How do **I** do that? What do they have in common? **I** write one sentence about what those 15 topics—those 15 articles have in common, **when I** make a big broad statement about a research area.

## Episode 3: Citations

*Teacher:* When we're going to do our analysis here in a second, I want you to look for citations. The academic expectation is author prominent citations will not be in the beginning of your literature review. They may be towards the end, right before you present your research, or not at all. Every once in awhile, **you'll see** an author prominent citation used at the beginning of an article or in the second paragraph of an article. What could the reason be?

When we think about the **purposes** of citations and the one being showing respect, one of the exceptions to this rule then is, name the foundational scholar as a sign of respect. Even if it's the very

first sentence. You might use an author prominent citation to show respect to someone who has made great strides in the field, is well cited, popular, things like that. For your article analysis assignment, you could just focus on citations. Where are author prominent citations? Are there any? Is it following this flow of information prominent to author prominent? **(I)**

*Student:* I have a question. **(R)**

*Teacher:* Yes. **(I)**

*Student:* In the information prominent I've seen two types. **(R)**

*Teacher:* Okay. **(E/I)**

*Student:* There's one buried in the statement and then they bunch all the citations in one bracket. There's also another one I've seen where their citations are in between the sentence. **(R)**

*Teacher:* Okay. Where are the author's names? Are they in parentheses? **(I)**

*Student:* Yes, in parentheses. **(R)**

*Teacher:* Then that would still be considered an information prominent.

*Student:* Yeah.

*Teacher:* Right?

*Student:* Yeah.

*Teacher:* You said you've seen two types of those? **(I)**

*Student:* Yeah. **(R)**

[Pause 01:25:23 – 01:25:33]

*Teacher:* I can think of one in a paper **I wrote**.

[Pause 01:25:35 – 01:25:48]

*Teacher:* This is not the best sentence, but it gets the idea across I think. "Research on advertising includes studies on television, —

[Pause 01:25:59 – 01:26:12]

*Teacher:* - radio, and magazines." You're saying you've seen this— **(I)**

*Student:* Yeah. (R)

*Teacher:* - type of author prominent citations— (I)

*Student:* Yeah. (R)

*Teacher:* - where you might have one, or you might have several different citations within these. **People seen that?** This is a great **structure** for writing a very broad beginning sentence to your literature review. What was the other type you said **you saw?** (I)

*Student:* There's another type where I read the sentence, and then at the end of the sentence you have all the author's [*Cross talk 01:26:59*] (R)

*Teacher:* A bunch.

*Student:* [*Fading voice 01:27:00*]

*Teacher:* Right. (E)

[*Pause 01:27:02 – 1:27:35*]

*Teacher:* It goes on and on and on.

*Student:* On and on, yeah. (R)

*Teacher:* Yes. (E) These are the most common ways you're going to see an information prominent citation, other than just a single author being put in. **When you** have these big broad statements, these general, these big top of the funnel statements at the beginning of your literature review, these are two great **structures** you can adopt to put forward a lot of information in one or two sentences using information prominent citations. What do you think of that? (I)

*Student:* I think the first one, like television was that in that paper. Radio was cited in that paper. Magazine that paper. (R)

*Teacher:* Right. (I)

*Student:* Whereas this one all of them are put in about this one statement. (R)

*Teacher:* There's a very specific reason they're formatted this way. I could have just said, "research on advertising includes studies on television, radio, and magazines," and had one big citation at the

end like this. What's the problem though? **(I)**

*Student:* It makes it look like all of those address all three? **(R)**

*Teacher:* Yes. **(E)** I don't know which author did what, and as a reader I could get everybody really confused. Or I make the incorrect assumption that all of these authors looked at all of these things and did huge studies. **This is a very good example of a type of sentence you will have in your literature review in order to make big topic generalizations when you're establishing your territory at the beginning.**

*Student:* When I see more than three studies in parentheses, I always get the feeling that the author is just being obnoxious.

*Teacher:* Could be. **(E)** How many is too many to put here? Would you put 15 in parentheses in a **thesis** more easily than in a **research article**? **(I)**

*Student:* Need a lot of space. **(R)**

*Teacher:* Okay. **(E)** It comes back to a rhetorical situation in **my thesis or dissertation**, I **have to be** obnoxious because I **have to**—my committee has to know that I know these 50 articles displaying information.

*Student:* I don't know, I feel like it's obnoxious because you're not telling me anything about 'em. You're just spewing out a stream of names without any more context than the one sentence [*Cross talk 01:30:15*].

*Teacher:* It's so general.

*Student:* Yeah.

*Teacher:* Have **you seen** something like this? I think of mine, it's very broad. **(I)**

*Student:* Isn't that what they want—you wanna create if you want a good grade? You got to show that you have all this? **(R)**

*Teacher:* Want a good grade? Are you so, —

*Student:* I'm not saying that it's a problem to have 15 articles to review, but to take the information of 15 articles and attach it to one sentence [*Cross talk 1:30:53*]

*Teacher:* Right, **(E)** so that can be—it can look like you’re just throwing stuff in, and I guess it depends on how specific you are in the sentence. **If you** make a statement like this, “genres have been widely researched.” **Then,** I’m gonna put the 150 citations that I have in my dissertation there because they’re all related. That’s obnoxious, it is. **What you see a lot on academic writing, and I’m glad you brought this up, is something like this—**

[Pause 1:31:29 – 1:31:38]

*Teacher:* - or you might have a couple more. You give them I’ve seen like two or three or—

*Student:* Yeah, I was thinking “examples include.”

*Teacher:* - e.g. as like here’s one example. **Y’all seen** this? I see it a lot in **my field.** **Where** instead of saying, **I’m** not going to list the 50,000 articles just to show I know what they are, **you could** point the reader, so **we’re** keeping the reader in mind. **If** the reader wanted to read more about these and have an example, which ones out of that list would you give them that are really good examples? **You could** offer two or three here. **If** you don’t put “**see**” or “**e.g.,**” what does that say? There’re only three studies, or you’re only aware of three studies on that.

*Student:* Yeah, I was gonna say ““examples include, and then it would be like the first one, the most current one, and then some important one in [Cross talk 01:32:40]

*Teacher:* Right, **so you can make a decision.** **(E)** Which ones would you have to—would you refer that to? Questions? **(I)**

*Student:* See [Cough] means that—is that it is just an example as a related topic?

*Teacher:* Yes, so here’s one, or two, or three examples. In **my field,** I see a lot of opening sentences like this, where there might be, **I’ve seen,** some with 15 or 20 in the introduction.

#### **Episode 4: Who Should We Cite**

*Student:* If we want to cite the with something [Fading voice 01:33:17] should we cite the last author?

*Teacher:* The last author?

- Student:* The one who wrote this. Should we cite them because they used I mean other people's and other author's [*Inaudible 01:33:35*]so they didn't—
- Teacher:* You're talking about like what we're talking about, it's someone's study discussed in someone else's source. What do y'all think about that? A source within a source. Which one do you cite? **(I)**
- Student:* The original one. **(R)**
- Teacher:* Say that again. The original one? **(I)**
- Student:* You got the information from their [*Inaudible 01:33:59*] or **(R)**
- Teacher:* Yeah, all of—
- Student:* You would do that if you couldn't find the original source. If the original source became unavailable or somebody else references it, you would include that double citation.
- Teacher:* **I've heard** a lot of these explanations and everybody seems to do a different thing. MLA would say cite only the source you're physically using.
- Student:* Would you have said where you have seen it?
- Teacher:* Where I have seen it.
- Student:* Yeah, okay.
- Teacher:* **If** I'm reading about Swales 1993 and Cheng 2008, I'm only going to cite Cheng 2008, but there are a bunch of different ways you can do this. You can reference Swales by name, and then cite Cheng. **We** talked about that. You can just cite the original source. How do you decide? That's a really good question. You said you cite the original source, so where would you cite the one you're looking at? If you're using another article you talked about? Then you come to general guidelines on avoiding plagiarism, which would say, "is this a widely known common knowledge?" Those instances you wouldn't necessarily have to cite anyone. **If** I wrote a sentence, "President Barack Obama is the president of the United States." Do I need to find a citation for that? That's a really bad example.
- Student:* [*Laughter*]
- Teacher:* In **your field**, if **you** had a statement like "water quality is of great



importance to the fields of Environmental Science,” do **I** need a citation? No. It comes down to if it’s a widely-held belief, if it’s a foundational statement, common knowledge. Would **you need** to cite the original source?

*Student:* [Soft voice 01:36:01]

*Teacher:* Well, are you enabling your reader to find the source that you used somehow? **That’s part of the thing you have to think about.**

*Student:* Yeah, that would be the problem with citations.

*Teacher:* Yeah. **If** you just cite the original source, but you talk about this other source that you’re using around that, there could be some confusion. They might go looking for that information in the wrong place. I try to cite both. **It can be complicated. Where** you might have to mention the source being talked about in the sentence, and the source where it’s cited in the parentheses. Right? If you run into a situation like that, mark it on your draft and we would talk about it in conference. **Those sorts of situations can be really confusing.**

I got a question one time from a faculty member because I was talking about a book that was used in this study. He said, “did you actually go read this book ‘cause you’re quoting, your citing—you’re direct quoting from this book? Did you go read this book, or is that direct quote from what they gave you in this article?” I had gone and read the book, but that’s a really good question. What if you say, “no, I just used the direct quote that was in this article?” “Well, then why did you cite the book in the parentheticals that tells me you used that source?” Does that make sense? **It can get very complicated.** Try to write a sentence like one of these as a starting point [*Inaudible 01:37:43*]. What is the broadest sort of statement you can make about your research area?

## **Episode 5: Author Prominent Citations**

*Teacher:* Real quickly because I want you to have some time to work. You have author information—you have information prominent author prominent, and now this verb tense thing **I have mentioned a couple of times.** Don’t worry about memorizing it, but you’ll have to use this guide to look back, and kind of check yourself as you’re writing. Some of you might find that you naturally adhere to these tense rules for academic writing. To other people it might feel odd. It really depends, **I’ve heard** both.

**People say**, “well, I naturally wrote this way, and I didn’t even know why.” **If you** use information prominent citations, you use present tense. This is academic guidelines, and you’re going to see **deviation** from this unfortunately in some of the research articles. For info that’s generally accepted as a scientific fact, so **if you** were making a statement like this, is my tense correct? I have information prominent citation, this top sentence, and I say “genres have been.” Is my tense correct? Information prominent, generally accepted, present tense. Tense is tricky. Have been, is it present tense? How would I edit that sentence to make it adhere to this? **(I)**

*Student:* Are. **(R)**

*Teacher:* Are, genres are. That’s your way of saying this is an ongoing present, relevant conversation. Does that make sense? **(I)**

We’re in the present, this is still going on. **Weak author prominent is a little tricky.** Where **you need** to acknowledge there have been other studies done, but **you don’t need** to name them by name. You’re still acknowledging humans have conducted research, but **you don’t need** to name anyone by name. This is a very common type of sentence you will have in a literature review, right? “Several researchers have discussed,” or something more of “there’s vast research on.” There’s some stylistic stuff in there with starting a sentence with “there.”

*Student:* Say several studies. **(R)**

*Teacher:* What? **(I)**

*Student:* Several studies. **(R)**

*Teacher:* “Several studies have been conducted on this.” Weak author prominent doesn’t come up a whole lot. **Focus** on the information prominent and this type of sentence. General research statements. Present perfect has been done. Describe the level of research activity. **If I** were going by that, maybe that one would have worked, but it really depends on how broad you are. What **you need to remember** though is if you are talking about a current research area that’s active in your information prominent citations, **you want to** use present tense. Author prominent, past tense. Information prominent, present tense. This is an on-going area. Author prominent past tense, these are established, foundational scholars. Can you understand the connotations between those two? **If I** say in present tense, it’s present it’s on-going. **If I** use past

tense to talk about a person, they've been around, they're here, they're established. Does that help you remember? **You might say** something like "Cheng found," past tense. "Swales determined." There is a generic structure to introductions. Does that make sense?

**Now to complicate it even more. When you're** talking about author prominent citations, and **you're** working your way down, and **you're** talking about people by name because it's very related to what you're doing. The way in which the tense you use to report the results shows your position. **Remember I've mentioned this?** Do you feel like it's a relevant study? Do you feel like it's only relevant to this context? Or do you feel like it's outdated? Again, **people say**, "well I did this already naturally in my writing. I didn't know it had a meaning." **It's good to be aware of this.** **If** somebody is paying attention, you **might say** or it might come across that you don't think a study is relevant, and you didn't mean to say it that way. Look at this example in this box. "Cheng found that classroom simulations are an effective pedagogical strategy for teaching non-native English speakers about academic writing." This is lifted from my sample article. What type of citation is it? **(I)**

*Student:* Author prominent? **(R)**

*Teacher:* Author prominent, **(E)** so is my tense correct? Past tense? Yes. They're established. They've done a lot of studies. They're important enough I mentioned them by name. They're relevant to my study. "Found that classroom simulations are an effective strategy," so what's my position towards the finding of his research? **(I)**

*Student:* Widely accepted. **(R)**

*Teacher:* Widely accepted. **If I** had said, "found that classroom simulations were an effective strategy" **might** mean well, it's important in that context, maybe not in this one. You have two types of tenses working when you write a sentence that includes an author prominent citation. With information prominent because you're not reporting findings is information prominent, right? You don't have time or space. **When you** come down to the author prominent citations, and you're talking more in-depth about particular studies, you show your position towards the findings this way. **This is something that you just have to practice with.**

*Student:* With the information prominent does it matter when you present it

past [*Fading voice 01:45:06*] (R)

- Teacher:* Information prominent would be present tense—
- Student:* Present tense.
- Teacher:* - but you're not reporting findings. You're going to say, "finds that."
- Student:* Okay.
- Teacher:* "Several researchers find that this is relevant information." Make sense? **This can be really complicated.** Yes?

### **Episode 6: Tentative Language**

- Student:* Using this example if you want to say something that's not widely accepted, do you use past tense?
- Teacher:* Are you talking about the findings? That the findings maybe of something new?
- Student:* Or something [*Fading voice 01:45:47*].
- Teacher:* Out dated? That would fall under this right here. Tentative refers to this may be a new finding. It's not been proven or replicated. It's a new finding, meaning it's tentative, it's not established yet or it's not a finding at all. This is the **phrasing** they use for you to say it's not relevant. It's not a finding. It's outdated. For that they say use "suggest," so tentative language, which we'll work on. Might, could, suggest, so no definitive yes or no and the word "that." This example, suggests it may be. That make sense?
- Teacher:* Have **y'all heard of** tentative language before? There's a lot of research on how graduate student use tentative language more than other scholars because **we're** unsure of our position in the field. In **my** findings or discussion, **I** widely, and graduate students won't say, "the findings of the study show that this, this, this." Instead, for whatever reason, novices in the field will say, "the findings suggest that" or "the findings could mean that." That's being tentative, so you're not saying yes or no.
- Student:* That's better right?
- Teacher:* I think so, but it also depends on—it really does depend on where

you are in the field. I've **heard** some people say, if I see a new professor or a person who just graduated saying, "it's this way. Yes, it is. It shows that. It proves." Then, people look at that negatively.

*Student:* Well is that in sciences though because we don't prove anything—

*Teacher:* Right.

*Student:* - in science?

*Teacher:* Again, it goes back to **discipline**, so **if you're** running a test and you can say definitively it shows this, yes or no. **If you're** in social sciences, life sciences, or qualitative research, it's more interpretive. It's a lot more common to say, "it could mean this. It might prove this." **Tentative language, so that's something else to look for.** Are people in **your research area** using tentative language at all or because of the nature of the research is it pretty they say black and white? It's either this or it's this. There's really no in between. **(I)**

*Student:* A question on this sentence.

*Teacher:* Yes.

*Student:* You could replace are with were, and keep the whole thing in the past tense—

*Teacher:* Um-hmm.

*Student:* - would it then, the intent [*Cross talk 1:48:35*]

*Teacher:* I'm still, okay so, —

*Student:* You would just be saying this just happened in the past, not making any particular inference to it. My real question is out of authors that are writing all of these papers, how many of them are making the conscious choice? **(R)**

*Teacher:* Right. That's a good question. **(E)**

*Student:* Before we read a whole into their language choice, how confident are we that they're making a specific language choice?

*Teacher:* I don't know, that's the question. Maybe we're overthinking it, right? Maybe it doesn't matter, and people aren't really paying

attention to our tenses, but we just don't know. **I have seen** some journals where they have laid out tense guidelines, but not many. **If you're** in the situation **where** you have to make tense choices, does this align with how you usually write, or would you have to be more intentional, and does it matter? I don't have a good answer, but you raise an interesting point.

**If I** use past tense here and past tense here, can **I** both acknowledge that this is a foundational scholar and rebuff their findings? **I** have two things here. They are important enough that **I** mention them by name. Maybe **I** mentioned them by name because **I** disagree with their findings. Do **you** think **you** could do that? There are really two pieces to the sentence, and they can vary and change. **Complicated.**

Again, people have asked, "do we really need to be this precise?" I don't know. **I've heard people** who said, "I don't worry about it" and I've heard people who said, "I don't want to come across that I'm being disrespectful" or whatever.

## **Episode 7: Language Features of a Literature Review**

*Teacher:*

It might be worthwhile to look at some of the research articles that you have, or if you notice some of these things going on. How are they reporting in the literature review? How are they reporting findings? Let's visit that really quick. I'm going to talk about flow the next time we're together, so you have time to work. It's also something we can talk about during conference.

On this handout, but also on D2L under exercises, literature review analysis. It's a Google doc that we can all use, and your name is assigned to one feature. There are a couple of people who are on the same one. What you will do now, find your name mine's XXX. You're going to look at your samples that you brought, are there personal pronouns in the literature review only? Where's the literature review? Tucked into the introduction. You might be only looking at one, or two, or three paragraphs.

Do you see personal pronouns? Let me go up. Yes? If so, you can put a mark, an asterisk, a star whatever to mark yes. If you do see it, tell us how it was used. Write an example of it. Did they say, "we will present a new finding" or whatever. How was it used? If no, do you think this is typical in your field? Just from your experiences. Does that make sense? You're looking at the three literature review samples you brought today, and looking just at

those small sections for these specific features. Did everybody get on the document okay? These were some—

*Student:* Where do you find these?

*Teacher:* Under content, exercises, literature review analysis. You are only responsible for one feature, each person does just one. Just the literature. How do we find the literature review? We can scan for what? Citations, right? Scan your article for citations. Where there seems to be groups of citations in your introduction, and look in that area. Unfortunately, you're probably not going to have a heading or a sub-heading that says literature review.

[*Stop 01:53:35*]

### **Episode 8: Features Identified in Activity** [*Start 02:11:29*]

*Teacher:* We have some interesting—we can see some patterns here with what's present and what's not. XXX, no personal pronouns? This isn't surprising, right? Do you think it's typical? Do you think it's more common that personal pronouns are in literature reviews or not? You say, so the absence is typical. Usually people wouldn't use "I" and "we," right? **(I)**

*Student:* Um-hmm. **(R)**

*Teacher:* Good. **(E)** Contractions. No, right? **We** kind of decided **we** don't really see contractions in academic writing. Good. That is typical to be absent. **The negative structures, which are a little harder.** Yes, and yes. Look at these examples. "No clear recommendation regarding RDF co-combustion in power plant kilns compared to direct incineration," so the no clear recommendation. "No economically technically and environment infused drain system," and then although. What do y'all make of "although"? Does it have a negative connotation? Anybody? You were saying it's used often to make a comparison. **(I)**

*Student:* Um-hmm. **(R)**

*Teacher:* Do you think that would be considered a negative structure like "but" and "although"? **(I)**

*Student:* Yeah because in this paper they talked about [*Fading voice 02:13:32*] and then call him, but *going beyond* [*Fading voice 02:13:36*] that's why I think the author can justify the sentence.

(R)

*Teacher:* Awesome. (E) Yeah, there could be an intentional use there. Good. XXX, no vague expressions, so no etcetera's or so on and so forth, or those things that kind of leave the reader wondering. XXX 02:14:04 you found "one" being used instead of "you." "One might argue that the high oxygen content of biomass has been official." Good. I'm glad that came up. Using "one" seems to be more typical, at least in **Environmental Sciences** and related fields, then addressing the author like you. XXX, indirect questions, no. Statements are being made providing background about the research topic and previous research as opposed to questions being asked. Good.

Do we see indirect questions a lot in the literature review? I don't. There's some of these **features** that maybe don't appear in literature reviews, but might appear later on, so we'll revisit these, but good. Mid position adverbs, no. Typical sentences are mostly short and mostly refer to one thing, concept, or process. Where there are many items they are usually presented in a list format separated by commas. Again, not common in the literature review, but when we go to **method sections**, we might see some more of that.

Split infinitives, ugh. Yes, "provided sufficient heat to partial melt snow cover." You've split the "to melt." How would my advisor want me to write that? My old advisor?

*Student:* "To melt partially."

*Teacher:* "To melt partially" or "partially to melt," to un-split that infinitive.

*Student:* Could go both ways or [*Fading voice 02:15:46*]

*Teacher:* Right, exactly. (E) Not typical. One example in the six articles. Overall in the ones you were looking at people were splitting, I mean not splitting.

*Student:* Right.

*Teacher:* Very interesting.

*Student:* That would suggest that's the correct thing to do in that case.

*Teacher:* Right. Wordy sentences, yes.



*Student:* [Laughter]

*Teacher:* Are we surprised by this? Especially, articles that talk about a lot of theories or formulas or procedures. How do you know when a sentence is wordy? Is there a certain word count? Has any faculty ever told you that? I have a friend. His advisor says 19 words max per sentence. 19 words, that's it. If you go beyond 19 word, it's too long. He's found that's very hard to stick to.

*Student:* [Laughter]

*Teacher:* **That's hard to do**, but let's look at this. "A groundwater flow model was completed for the Central High Plains Aquifer in 2001, and then updated in 2010 to include a refined basic aquifer along with updated groundwater withdrawal information." The test, **that I've been told** by writing center people, is when you're reading it aloud, do you run out of breath? If you run out of breath like I did there, it's probably too long. You can test it. Therefore, so this is technically a new sentence because of the semicolon. "Therefore, also during phase one of the study the USGS found hydrogeologic and hydraulic data pertaining to the Northern High Plain aquifer." Did I run out of breath on that second part? No. That's just one way you can test it reading aloud. Good. Passive voice. "The fifth section of the paper will look into the cost and benefits of LID as compared to conventional design and practice." **I've talked about this with a couple of you, personifying inanimate objects.** Removing the humans, but saying, "the paper's doing it, the section is doing it." Removing that human element.

*Student:* Is that active or passive?

*Teacher:* What do you think? **We see** a lot of this, right?

*Student:* Yeah.

*Teacher:* The next section we'll discuss this. How can that section do an action like a human? Is that common? Very, very common. Is it active voice, or is it a passive construction?

*Student:* My computer tells me it's an active voice.

*Teacher:* Okay.

*Student:* Does a computer have a right sense if it's passive?

*Teacher:* Right, so there's a way to set that up.

*Student:* Yeah.

*Teacher:* Why could it be considered active even though there's not a person?

*Student:* It's not looking at what you put in the subject [*Cross talk 02:18:57*]

*Teacher:* The verb to be?

*Student:* The verb to be tells it's passive.

*Teacher:* Um-hmm.

*Student:* [*Fading voice 02:19:04*]

*Teacher:* **If we** rephrase it, how would we make it more passive? "The costs and benefits of LID will be looked at in the fifth section of the paper." **Be verbs, tricky.** We'll continue working with active and passive voice. Tentative language, yes. These are good examples. May emerge, can result in, and this will come a lot, if not with author prominent citations 'cause a couple of you didn't have author prominent citations where there are findings being discussed. After a gap statement or **when** you're talking about contributions or implications for your study at the end of your introduction, you might have a **sentence** that said, "researching this area is important, and could impact future research." **The words could, can, might, may.** Excellent.

[*End of Audio*]

## Transcript 4: Proposals

### Episode 1: The Proposal Genre

*Teacher:* Right?

*Student:* Yeah. That is the plan of after this [*inaudible 00:00:09-00:00:13*].

*Teacher:* Maybe it has a little bit of everything.

*Student:* It has most everything.

*Teacher:* Right. This is the very interesting thing about Environmental Science, proposals from my observation always include a little bit of each type. Isn't that interesting? **(I)**

For the type of research **I** would do, on the more science side of the Humanities even, still would fall here. 'Cause I'm not talking about implementation. **I** don't have any cost associated with teaching strategies that I'm talking about or research that I'm doing. **Mine** would still fall in this research proposal, but when **we** look at sample proposals, both academic for funding and work place, it **seems** to be something unique to Environmental Science.

Some studies have gone over this, and things that we'll read later in the semester about the report unit. Environmental Science is **different** from Life Sciences, hard sciences, Social Sciences, Humanities. For some reason, the type of writing that goes on in Environmental Science and disciplines that are similar is very unique. One of those ways with proposals is it touches on all of these different types. While it's not longer, necessarily, you're having to get in a lot more information. Usually it's because of the nature of your research.

*Student:* That makes it really tough to get funding for. **(R)**

*Teacher:* It does. **(E)**

*Student:* In a sense, because it's complete—the hard sciences, they have specifics and details, so it's easy to form that kind of project compared to environmental science, which tends to touch everywhere but not too detailed. Sometimes it's very difficult to get funded. **(R)**

*Teacher:* It can be difficult. **(E)**

- Student:* Especially for PhDs. **(R)**
- Teacher:* Right.**(E)** Do you **feel** like with some of the proposals you've **seen** or have written that it also hits on all these things? Or do you **think** the **nature of the research** makes it a little bit different? **(I)**
- Student:* No, usually the ones that I've worked on have all of those as well. Because even if it's just for a couple—like \$200.00 or less, right? What you're using it for is important. **(R)**
- Teacher:* Right. **(E)** You **may not** be talking about a project that's six years long and costs a million dollars, but it still **might** take a little bit of time and a little bit of money, right? The scope could be different. For the **Humanities**, those last three types are very rare.
- I mean, **maybe** there were costs associated with my research, like a notebook I had to buy or traveling I had to do, gas money to interview someone, but even though I have those costs, they're not part of my proposal. That might be a difference, a disciplinary difference, in that it just doesn't seem to be a feature, right? You're right. It does make it a little bit more complicated.
- Student:* If someone is maybe not out of the United States, and they were to come and study here in the Humanities and write a proposal, does funding not play an important role? **(R)**
- Teacher:* Funding? Does it not what?
- Student:* Play an important role. **(R)**
- Teacher:* I would think so. **(E)**
- Student:* Do they have to include costs on their proposals? **(R)**
- Teacher:* Oh, that's a good question. **(E)** What do you think? **(I)**
- Student:* I think they have to, because there is living costs and living, like you guys don't have to include things like living costs or insurance, stuff like that. If you're coming in, I mean, you need to show that you have those types of funding before they can allow you to come in. **(R)**
- Teacher:* Definitely. **(E)**
- Student:* If you're writing a proposal to come and study the humanities here— **(R)**

*Teacher:* Yeah. **That makes it tricky.** I think your **sense** is right. **(E) You would need** to talk about everything that it's gonna entail, right, for the funding. Actually, I wanted to show you our proposal form. That's it. We call it a prospectus rather than a proposal. It's your prospectus.

## **Episode 2: Academic Proposals**

*Teacher:* Can you see? What do **you notice** just from the top about the formatting? It's a memo, right? That, when **I** first opened this document, **I thought**, "What? **I thought** this was going to be 20 pages, but I've got these headings up here that tell me it's a memo. Now maybe they're expecting something to be much shorter."

Then, down below, these were the headings they gave me to fill in: description of topic, selected bibliography, primary and secondary sources, brief chapter outline, resources for research Oklahoma State, research for research elsewhere, and plans of use. **I didn't** know how to answer that, because—so for the resources for research XXX, I said to my advisor, I said, "The library database." That's the only thing I can think of to put there.

Then **I'm wondering**, "Who is this written for?" It's an English department form, but **I wasn't sure** what sort of answers they were looking for. Then resources for research elsewhere—and I said, "None." I think that's the kind of thing—it's phrased differently. What resources do you need? This might be the place **where you'd say**, "I need \$2,000.00 for a semester of housing or lodging. I would like a meal stipend or something like that." Right? I still think those things could exist. **(I)**

*Student:* That'd be if you had to go to an elementary classroom to study English for children or something like that? **(R)**

*Teacher:* Right. **(E)** If I needed to go off-site—

*Student:* The resource would be you need a school. That's a—**(R)**

*Teacher:* Oh, maybe so. **(E)** I need a site to go—a place to go research.

*Student:* Right, or in your IRB. You would use anything. You would survey the students here or a research that you'd need classified there. **(R)**

*Teacher:* Right, could be. **(E)** This actually was something **I thought** about, because, for the students in my class who participate in the study

similar to what you all talked about at the beginning, **I** put them here as a primary source. Right?

I could've said though, "Resources for research elsewhere are my students somewhere, whatever, or maybe **I** need materials from somewhere else," but **my feeling** was I better put class, those who consented, under a source. Yeah. This was all they gave me.

My description of the topic, **my** question was, "How much do **I** put there?" Do **I** do a literature review? Do **I** include what my methods are gonna be? I didn't know. **My feeling** was this might have been purposefully vague, because there's so many different types of research going on within the English department. You have film studies, literature, composition and rhetoric, professional writing, linguistics, teaching English as a second language. There are all these different areas. We all have to use this form. The Teaching English as a Second Language area **might** have very easily said, "I need these resources on campus and elsewhere." Right? It can be complicated.

**I felt** and it really comes down to **you** having to decide. How detailed do I have to be here to make my case that I have? What's the purpose of a proposal? What's the action that we want to happen? What do we want the readers of our proposal to do? Approve, give permission, allocate resources, whatever. That puts a big burden on us.

How do I show—and this is how our readings explain it and research explains it—how do I show that I have thought through every aspect of this study to the extent that they feel confident that I can do it or they think I'm prepared to do it or I have a clear vision of how I'm going to do this project? That's the message **you have to** get across in your proposal. Does that make sense?

When I had to turn this in, I was worried. Maybe my committee was gonna send it back and say, "We don't have a clear vision of the whole thing." Even though you haven't done anything yet, you have to think through all these different things. That is what, in itself, makes proposals so complicated.

Because when **you** write a proposal, **you** haven't necessarily done anything yet but read to get a sense of the literature. **You** haven't collected data or maybe started any sort of analysis, but **you have to** show enough that you understand what you're gonna be doing. That can complicate proposals, and like several people mentioned, **if** you're looking for funding, they **may** give you a form or they

**may** give you a very specific guideline that sometimes doesn't fit in with the way you wrote it.

### Episode 3: The Proposal Assignment

*Teacher:*

For our assignment, we'll look at this together. 'Cause **I want you to start thinking about**—and basically try to decide today which direction you're gonna go with this. I know some of you already have. It's due XXX, but we have flexibility. We can push that to the end of XXX because of break and everything. You can have more time. Let's just keep that in mind as a tentative due date.

This is on XXX under "assignments" if you want to read along, proposal assignment sheet. Though proposals contain much of the same information and sections, they differ in content based on who they're written to. **We** know that. Sometimes **if we have to** write a proposal for **our** committee, **we need to** really show that **we** understand the literature. **We need to** display **our** knowledge.

Whereas, for a workplace proposal, it **might** require much more data **or** much more of a literature review **or** those moves like a timeline **or** a budget. **I'm** not sure **my** committee might be so concerned about the resources and the budget that **I** need.

I've made here this table that will show you the sections of your proposal. No matter what type you write, this is a good format. There are really two things going on here. The major sections—introduction and literature review—which most of you have done. **We're** taking what **we** have done, adding to it, cleaning it up, whatever **we** want to do, then a methodology and a hypothesis or hypotheses. Can you all see this at the bottom?

The thing **we need to remember** with the methodology is it's not typically how we think of the IMRaD structure, in that you're talking about what you are going to do, what you would like to do, what you will do, not what you have done. There's a tense, verb tense, difference.

The two things that are going on are over here. There's guidance on if you're in XXX's class and you want to use the writing you've been doing for the first part of the DOCS KEY for the DOCS part. There is guidance on using the D and the O and the C and the S to build a proposal. If you're going more the thesis route, dissertation proposal route, same sort of format. I've aligned the DOCS KEY with the academic proposal format as well.

For example, in your introduction section and your literature review, which **we** know are often combined into one, and that's how most of **you** wrote it. **You** wrote a short introduction section that led into **your** literature review. **You're** talking about the problem and what others have done to address the problem, whether **you're** going through identifying a gap or **you're** adding to or replicating something that's already been done. **You** can take what you've already written—and some of you have even started writing the methodology part. **If you** have a certain strategy or a certain way of looking at the problem that's not been done before, I know some of **you** are talking about that and you're really encouraging readers to do this or to take this approach, right? That would fall into this here.

Then **if your** hypothesis—your hypothesis would be more of what do you think you're gonna find. Scroll down here. That's aligning with your strategies. What strategies do you think might be most feasible? How do you believe the problem can be solved? You're speculating about what implications might come from it.

For those of you who are writing—whose literature review and introduction were more of an overall literature review article, a review article, this may look a little bit different. **When** you're making suggestions about what could be done, what strategies could have been implemented, what technology should be used to look at these things, you **could have** a short section to end it and conclude talking about what impact you think it might have, 'cause you don't know yet.

Does that make sense? In some way or another, these major sections will inform your structure. Questions on that? **You** really **can** just pick up where you left off with your literature review, 'cause some of you went so far as to occupy the niche even, establish the gap and then occupy the gap, and **you're** ready to move into that method section. **You can** just keep writing.

When we are talking about these, these are some of the things that I'll be looking for. Things that we've talked about already, but we're adding in abstracts. I'm gonna have you practice abstracting your proposal.

You're gonna write an abstract for me. We'll review some of those moves. We'll look at an abstract, the stuff we already know about introductions and lit reviews, which includes flow, citations, APA format, grammar and mechanics.



Then here is information about length and formatting. No set length, because it depends on your project. I know some of you are already gonna have a much longer proposal. That's fine. Dr. XXX sees your final DOCS KEY paper being about 15 pages. We are saying our proposal is about seven or eight. **If** you have a three- to five-page introduction and lit review written, you just add onto it until you get around seven—five to seven pages. Does that make sense?

For thesis proposals, five to seven, or dissertation proposals, is an appropriate length from what we can be able to tell from other departments. For mine, I was just showing you I had five pages. That was the max. I had to try to fit my stuff into five pages. Five to seven pages is a good length for an academic proposal, but some of you will go over, and that's okay. Questions?

I believe you two, XXX 00:18:40 and XXX 00:18:42, are doing academic proposals, right? XXX as well, for a dissertation. Okay. What are you thinking about doing? Thesis? Dissertation? **(I)**

*Student:* Yeah. **(R)**

*Teacher:* Proposal? **(I)**

*Student:* For the—

*Teacher:* For the XXX Project? **(I)**

*Student:* Yeah. **(R)**

*Teacher:* Okay. What are you thinking? Thesis? **(I)**

*Student:* Thesis. **(R)**

*Teacher:* Thesis. XXX 00:19:03, you're in XXX class, right? You're gonna use the DOCS part of your writing, right? **(I)**

*Student:* DOCS, yes. **(R)**

*Teacher:* Who else is in XXX class? That's also another option for you all if you don't want to do your thesis or dissertation proposal now. The writing that you do for the D and the O and the C and the S align with those sections, too. We could talk about which one you want to do. What are you thinking? **(I)**

*Student:* Well, I'm not sure. **(R)**

*Teacher:* Okay. That's fine. **(E)**

*Student:* Yeah, maybe just the DOCS KEY. **(R)**

*Teacher:* Yeah. I know he has you do separate writing activities for each letter, right? **(I)**

*Student:* Yes. **(R)**

*Teacher:* It's just a matter of putting this together and working with making it more coherent and flowing, right? **(I)**

*Student:* Yes. **(R)**

*Teacher:* What are you thinking? **(I)**

*Student:* Thesis. **(R)**

*Teacher:* Okay. What do you think you're gonna do? **(I)**

*Student:* I'm using the same form. DOCS is also part of my research. **(R)**

*Teacher:* Okay. It'll be very similar. **(E)** Okay. What are you thinking? **(I)**

*Student:* I'm not sure, 'cause I did my thesis before. Unless I can do the same format and *[inaudible 00:20:17-00:20:21]*. **(R)**

*Teacher:* Yeah. We could talk about that. Yeah. Good. **(E)** We're doing all academic in some way or another. Questions about the sections? I will have feedback to you for your literature reviews so that you can have that while you're working on the proposal, if you wanted to make any little tweaks or revisions or add in things, a lot of us were talking about where I need to add in more information. You can do that while you're working on this proposal.

I want to give you time to work on your proposals, to actually write your proposals in class so that we can talk about some of these issues down here that we're bringing forward and the abstract. We'll review those moves.

## Transcript 5: Call for Proposals (CFPs)

### Episode 1: Preferences for CFPs

*Teacher:* How interested are we in looking at CFPs, call for papers, in a more in-depth way? I know some of you said you have conferences coming up or you've done conferences. We have two options. In the past, we have looked at CFPs from my field and your field together, but we've also, in another class, had you go out and find a CFP in your field and just talk about it a little bit on our discussion board. Do we have a preference?

*[Pause 00:22:17-00:22:23]*

No preferences. What would be more beneficial? The reason I'm asking is 'cause this class is a little bit different every time. Last time, it was all Master's students who wanted to work industry jobs only. The focus of that class was workplace genres more than anything. We didn't spend a lot of time on CFPs. For more of the academic tracked students, we can spend a little more time on those academic genres to make sure that you get preparation for things you might want to do.

I know XXX encourages you to do conferences, to attend conferences. The people who are gone today are at a conference. What do you think? Okay? Okay. We'll just do it for a few minutes. You can laugh and point out things on these CFPs from **my field**, because **Environmental Science and people from other disciplines** think they're funny, 'cause they are. Because they have very interesting sorts of features.

I think what I want to do is I'm gonna group. We're gonna have three groups. Each group is going to look at one from the humanities. You'll each have a copy, but you'll be able to talk about it as a group and then share anything that you notice.

This one comes from writing studies. It's a focus on writing instruction in STEM fields or other disciplines. This one is from a conference about American studies. American studies, so it's things about culture and also considered humanities. This one is a little more open. It's on virtual identities and self-promotion. It's a technology conference.

Talk with your group about some things that you see. If you've read CFPs before or been to conferences, do **you see** things that are **similar** or things that are **strange** that **you've never seen before**?

[Stop 00:25:15]

**Episode 2: Comments about ASOT CFP** [Start 00:39:20]

*Teacher:*

Do we have some comments? The fourth one that I did is on screen here. It's for a writing center conference. Again, interdisciplinary but mostly the humanities. A lot of English people work in writing centers, too. What **I noticed** in addition to the word "we" used a lot, which I attribute to the fact that writing centers are very community-oriented, there's a very collective identity. That's how the field, the research area—that's how they might talk about things. "We do this. We do this."

What **I also noticed**, and **I've noticed** this in humanities CFPs a lot, is there are always options for types of sessions that you can apply to do. Here, session formats—laboratories, collaborative writing circles, workshops, round table sessions, fishbowl conversations, round robin discussion, works in progress workshops. There are all these different types of presentations you could apply to do.

You could have more time if you want to lead a workshop or you'll have 20 minutes if you just want to get up and give a regular presentation or you can sit at a table with other people who are working on projects and talk about your research. There are all these types of sessions, which affects the type of proposal that you would write in response to it. I thought that was really interesting.

**I see this a lot.** There's always multiple types of things you can do. You can do an individual presentation. You can do a panel presentation. You can do a workshop. You can do some sort of collaborative round table discussion. That's something that's offered to graduate students a lot is the opportunity to share a research project that's not completed yet. That's something to look for, too.

This one. This group right here: Annual American Studies of Texas Conference. What did you all make of this? What kinds of things did you see or what was your reaction? **(I)**

*Student:*

We thought it was written very confusing. It was really confusing on what exactly they wanted to get done. **(R)**

*Teacher:*

Right. **(E)** It's fairly short. This one was more than a page. This is a half a page. One thing we were talking about was the second

paragraph. I'll read it out. "As a conference theme, ASOT looks to local writer, Larry McMurtry."

Has anyone heard of Larry McMurtry, *The Lonesome Dove*? "Born in Wichita Falls," which is where I'm from, "and raised in rural Archer City or Archer County for inspiration. Early in his career, McMurtry infamously sported a t-shirt that read, 'Minor Regional Novelist.'" Then we were like, "Are they making a joke? 'Cause we don't get it."

"In retrospect, what are we to make of McMurtry's joke? Surely, McMurtry's Academy Award and Pulitzer prize, at the very least invalidates his minorhood, but what of his regionalist viewpoint, an idea that McMurtry's t-shirt seemingly criticizes?" What does that mean? What do you think they were trying to do? **(I)**

*Student:* I guess you had to have been there. **(R)**

*Teacher:* Yeah. Well, I was, and I still didn't get it. What do you think they were trying to do? **(I)**

*Student:* I think they're saying something about his shirt makes him seem like he's not a big deal, but the fact that he won these two big prizes shows that he is actually not a minor author. He's important. Then what does that have to do with—I don't know—his viewpoint of world connectedness or something? I don't get that part. **(R)**

*Teacher:* Yeah, exactly. **(E)** They're giving us a joke or an example to try to tie into this theme of regional understanding. They go on to say, "Have attitudes regarding regionalism changed in the last few decades, particularly considering today's flatter world and its incessant interconnectedness?"

In other words, is an author or scholar or artist's keen sense of place a characteristic of provincialism? Or rather is their regionalist perspective more often a source of insight, if not of fundity 00:44:24? Do you know how to respond to this call? When I was first looking at this, I highlighted this line here, "While our conference welcomes proposals on or related to the topic above," which—what's the topic? **(I)**

*Student:* Regional perspectives. **(R)**

*Teacher:* Regional perspective, interconnectedness, regionalism.

*Student:* Flat world. **(R)**

*Teacher:* Flat world. “-We are also aware of the broad umbrella of American studies. Therefore, in the spirit of inclusiveness, as we have in past conferences, ASOT not only expects but also welcomes papers unrelated to the theme.”

*Student:* You could do whatever you want?

*Teacher:* Yeah, pretty much. How would **you** respond to this? Do you have an idea? There’s always the question of, okay, how much **should I** try to tailor my response or my proposal to this theme? **Should I** use language from this CFP to show that I really read it closely? Right? There are always those questions.

The big thing that **you probably noticed** and what **other people will notice**, there’s a theme. Does it have anything to do with writing or English? Maybe, but there’s this conference theme. In conferences **you’ve been to or seen**, is there a theme? **(I)**

*Student:* I’d say most of the time. **(R)**

*Teacher:* Maybe? **(E)**

*Student:* There’s always a theme. **(R)**

*Teacher:* A theme or more of a topic or a direction? Is it usually a little more concrete, like, “We invite proposals on wildlife behavior studies,” or can you think of an example? **(I)**

*Student:* I went to the National Resources conference. It was anything to do with natural resources. **(R)**

*Teacher:* The theme?

*Student:* Yeah.

*Teacher:* What was it? Do you remember? **(I)**

*Student:* No, that was it. You could talk about anything as long as it related to natural resources. **(R)**

*Teacher:* Oh, they just left it open.

*Student:* Yeah. **(R)**

*Student:* Most conferences I've been to were more of a theme of the conference, more of a social theme, like maybe moving safety forward or—it's not topic-centered. It's more of something that looks good on the— **(R)**

*Teacher:* It's clearly connected to the organization or the— **(I)**

*Student:* Yeah, it's more organization-centric rather than specific research. **(R)**

*Student:* It could be in any of—people of like-minded—like-minded people. That's where the details—to hear what they have been doing, what they're doing. **(R)**

*Teacher:* Yeah. They're all gonna have some similarities probably in direction. Maybe that's why this CFP is so vague and confusing and open is because who—what discipline is associated with American Studies of Texas? A lot. Maybe that's why it made it so complicated. They don't have maybe a certain topic or a certain theme or a certain common ground their research.

I highlighted this sentence, because **I'm like**, "I need to go to a conference. This is **my way in**, that they will accept things that are unrelated." **Mine** was about gendered images in food advertisements. **My argument** was that I was comparing two types of publications and looking at their portrayals of men and women and how there are certain gendered messages in those advertising images. **I tied** it to American culture, because they were American magazines. I didn't use the word "regionalism," didn't use the word "place." It was accepted. When I was there, there were so many different conversations going on. There was a lot of literature people who were writing about place or talking about regionalism and place. Then there were these other random things, like I think I was with advertising. There was an environmental thread where they were talking about nature writers and place.

I think the kind of CFPs that **you would be looking at** would be much clearer, at least from what I've **seen** and **heard**. The themes aren't always so random. You'll see this in some other examples as well.

### **Episode 3: Virtual Identities CFP**

*Teacher:* This group here, virtual identities and self-promotion national conference. What did you all find? **(I)**

- Student:* I know it's a bold standpoint, there were no details. Are you supposed to submit an abstract, an actual paper, a poster presentation? There's no details in it about what you're supposed to do. I thought that was odd. **(R)**
- Teacher:* Right. **(E)** These bullets here give you different options, right, on what you could do? **(I)**
- Student:* Mm-hmm. It's like someone's personal ramblings on virtual identity. Then, "Here, see if it fits in one of these ten or so topics." **(R)**
- Teacher:* **Which can also be anxiety-inducing**, because when you—I've **seen this a lot** where you get, "We invite proposals on this or this or this or this or this," and they give you this bulleted list of things you can think about. **I always feel like** I need to adhere to one. Right?
- Let's look at some of these. "We invite submissions investigating and exploring virtual identity creation and self-promotion, including but not limited to the ways in which users use social media to create identity, socially construct their identity, use online technology and study language," so, so many options.
- What other sorts of things did **you notice**, besides the fact that they don't really give you guidelines and say, "Send an abstract to this organization?" That's it. What else **did you find**? What else did **you notice**? **(I)**
- Student:* It's broad topics. **(R)**
- Teacher:* Broad topics. Again, not probably geared towards any particular **discipline**. If you had to guess, which disciplines do you think might be coming to this conference? **(I)**
- Student:* Sociology. **(R)**
- Teacher:* Sociology. Why do you say that? **(I)**
- Student:* 'Cause it has to do with expressions of self and how self relates to the larger community. **(R)**
- Teacher:* Right. **(E)** That identity creation within groups, stuff like that. What other disciplines you think might come to this? What? **(I)**
- Student:* *[Inaudible 00:52:19]* **(R)**



*Teacher:* Yes. (E)

*Student:* Psychology. (R)

*Teacher:* Psychology. Did you have an idea of how you might respond to this? Sometimes it's nice that they give you very clear options, right? **I highlighted** this because, again, **I was seeing** that "we." "These new technologies have changed the way we think and how we have constructed our identities. We invite submissions."

**What I see often** is when they're interdisciplinary, like this, **personal pronouns** are used to create a new sort of community sense. **We're** all coming from these different disciplines, but the use of "**we**" is their way of making them feel inclusive. **I've seen a lot of that.** Anything else to add?

What about this phrase here, "the fluidity of self-expression as an identity laboratory?" Is that a term? We don't have a citation. Is that just something they used? (I)

*Student:* The whole first paragraph seems to be somebody's individual rambling on the topic, wanting to create a conference theme. (R)

*Teacher:* Right. (E) **We** could probably say the same thing about this one. When **I've** showed these to this class before, they described these as fluffy. You know what I mean by that? These have so much fluff. They're so fluffy. Just tell us what you want. Don't tell us a story or try to be funny or whatever. Basically, get rid of the extra stuff and just tell us what it's about and what you're looking for. Do **you all feel** like there's maybe some unnecessary stuff? Almost like you have to decode what they're really asking. What's the theme of this one? Is it identity or this identity laboratory thing? (I)

*Student:* Like how online changes our—the virtual world changes our identity in both ways, virtually and in— (R)

*Teacher:* Yeah. It's interesting. (E) **I don't think** they say, "The theme of this conference is—." There's no explicit theme or direction, but **when you look** at these things—identity, identity, online identities—**you** piece it together. Again, "Email your abstract."

**If you were** doing this, **you would know** how long would your abstract needs to be. **We** could guess, maybe 250 words, maybe. Well, what do they want to see in it? **In English**, we talk about, "Okay, in your abstract that you're submitting, you probably need to cite a relevant scholar. You need to have some sort of

connection to the theme. You need to talk explicitly about what your presentation is gonna talk about.” That’s how you get in. ‘Cause **I’ve had friends** who have written just a narrative of, “This presentation will look at this. I’m gonna talk about this. I’m gonna share with the audience this and this,” and they’ve gotten criticized because there’s no relevant scholarship cited. **We’ve** come to understand that even in the **Humanities we** have to have citations in our conference abstracts. **Do you all feel like**, if you’ve applied before, did you have a citation in your abstract or did you reference a theory or something in your abstract? Nope? That’s really interesting. It’s almost mandatory for us. That’s strange.

#### **Episode 4: Across the Disciplines CFP**

- Teacher:* This last one’s a little bit different, because it’s what? It’s a call for—that’s gonna be part of a journal issue, right? It’s quite a bit longer. It’s a special issue of this journal Across the Disciplines. Again, an interdisciplinary approach. It’s quite a bit longer. Look at this, right? What are some things that **you all noticed?** **(I)**
- Student:* They provided a very long list of questions that you could answer, but they also said, “You don’t have to stick to these.” **(R)**
- Teacher:* Okay. **(E)** Again, “here’s our very specific options for you, but you don’t have to follow them.” That makes **me** nervous, ‘cause **I feel** like, “No, **I do need** to follow them.”
- Student:* Especially when you provide seven.
- Teacher:* Right. Look at those bullets. They’re thorough, and they have multiple questions in each, right?
- Student:* Yes.
- Teacher:* Is this typical for CFPs **you’ve seen**, maybe a list of specific questions to look at? No? Why do you think they do this? **(I)**
- Student:* Maybe, well, they said that the call seeks to extend a conversation. I don’t know if these are people that you would know if you’re in that field. Maybe to just get—you can read like if you don’t know what this conversation is, you could read through these questions and maybe you have an idea for one of them. **(R)**
- Teacher:* Good. **(E)**

- Student:* Maybe this is a conversation going on and these areas have not been adequately looked into. That is why they are bringing them out to look into them and add to them. **(R)**
- Teacher:* Yeah. **(E)** These might be the gaps or these might be the issues that are underrepresented in the literature, right? ‘Cause they say, “This call seeks to extend the conversation begun by Russell and others.” **I** only know one of those names. **If I were** applying for this, **I would think**, “I probably need to read some of these and figure out what’s going on.”
- In a way, it can seem limiting if they’re telling you exactly what to look at. **I also think** it’s an effort to try to get more people contributing, right, by maybe helping them think of ideas, even if they’re not familiar with these scholars. “Well, I have some research that might attend to some of this. Maybe I can be part of it.” It’s almost a way of being more inclusive, inviting more people to participate. Why do you think this is not such a common thing **you see in your field** on CFPs? **(I)**
- Student:* Because, well, first, they’re such broad areas, but also if you are identifying the gaps, you probably want to keep that—you might want to do that research yourself and not give it to someone else to do. **(R)**
- Teacher:* Right. Ah-ha. That’s a good point. **(E)** Were you going to say something, too? **(I)**
- Student:* Yeah. Well, in our field, it’s already specific. Maybe the entire conference is about one thing. **(P)**
- Teacher:* Right. **(E)** There are specific organizations or specific areas or journals that have specific topics, right? **I always think** about the journal, *Environmental Science & Technology*. Right? Huge journal. Lots of variety. XXX’s like, “This is the journal they need to be reading,” but there are so many different conversations going on in that journal. If they were to put out a call, **how would you know** how to situate your conversation there with something—with it being so broad? **(I)**
- Student:* Some of the journals I’ve seen, they have—what they do is they have one big journal, and then they have smaller journals that accumulate out of that big journal. For example, you can have the *Journal of Environmental Science & Technology*, and there’s one that is specifically for soil science, one that is for water quality.

There is one on the geology, but all of them are contributing to that. **(R)**

*Teacher:* They're different strands.

*Student:* When you submit your proposal, you need to identify which specific one aligns with what you are writing. **(R)**

*Teacher:* Good. **(E)**

*Student:* That's what I've seen. **(R)**

*Teacher:* If **you've** been to a conference that's more **Environmental Science**, but it has those different conversations going on, do they give you the option to choose which category— **(I)**

*Student:* Mm-hmm, yeah. **(R)**

*Teacher:* Right. Good. **(E)**

#### **Episode 5: Number of Words**

*Teacher:* Anything else to add? **(I)**

*Student:* Yeah. One thing that was surprising was the number of words—500-word proposal. **(R)**

*Teacher:* Five-hundred-word proposal. That's probably one page, single spaced.

*Student:* Yeah. In our field, they would ask for a 200-word abstract. **(R)**

*Teacher:* Right. **(E)** Is it really a proposal or is it just a longer abstract? The fact that they call it a proposal's weird, right?

*Student:* We called it a longer abstract. *[Chuckles]*

*Teacher:* Yeah. I have seen—go ahead.

*Student:* You're proposing something for their consideration. **(R)**

*Teacher:* Right. **(E)** You're pitching an idea. You're just explaining, "This is the article that I will write." Yeah. Could you do it in 250 words, I wonder? **(I)**

*Student:* In my field, they call for abstracts. Then that abstract, that is where you put what you intend to submit. **(R)**

*Teacher:* You can just do it in that small—

*Student:* Yeah. Nobody's is 200 words. **(R)**

*Teacher:* **If I** have a paper and **I** already have an abstract written for that paper, and it's 250 to 300 words, what am I gonna add to it to get to this 500? Where can I get more details from? Where do I think they want me to expand, right? 'Cause you don't necessarily want to submit something that's half the required length. Do you all ever feel that anxiety, like if they give you 350 words, you want to get close to 350 words? Right? If we already have an abstract, but we've got to expand it to meet this 500-word proposal, where might we— **(I)**

*Student:* The good thing about this 500-word limit, it specifies what makes up the 500 words. **(R)**

*Teacher:* Right. **(E)** The theoretical or experiential base on which you draw, your plans for the structure of your article. That might be, I'm thinking, the theoretical and experiential base is where you're gonna have a lot more writing.

Because for these and just for the nature of the research about graduate reading and writing, you might be a teacher talking about your experience in the classroom, right? That's what they mean by experiential. That could take up 100 or 200 words.

This is really interesting. If **you've seen**, and I have—I was gonna say—seen other calls like this for journals and they just ask for an abstract. I thought this one was particularly interesting.

## **Episode 6: CFPs in Your Field**

*Teacher:* Other questions or comments?

I think you'll find, when you look for CFPs **in your field**, that they're gonna be **different from these**. You will probably find that they're shorter and if they're a bit longer, they're very, very explicit, like, "We want you to talk about this. Then we want you to talk about this. Then we want you to talk about this."

You probably **will not have a lot of different types of session** options. Just in what **you've seen**, is it usually just an individual presenter? You're just an individual presenter or are there other options, like workshop, round table, poster presentation, stuff like that? **Have you seen** different options?

I especially want you to pay attention to the first paragraph of **the CFP that I want you to find**, because it's very rare that you're gonna find one that's fluffy, that tries to tell a story. One thing to look for is in the beginning or the second paragraph of your CFP, are they **citing** scholars? Are they name-dropping? Have you noticed any of that? Are they trying to tell a story? What are they doing in that intro paragraph to try to interest you in the conference? Or is it just very explicit?

One thing other students have pointed out is often this sort of inclusive tone or these **"we" words are not present in a lot of Environmental Science abstracts**, because they don't want to invite outside people because it's such a specific topic. They're really gearing it towards other people in their discipline or related disciplines. They don't want me coming to their conference. Right? You're gonna see some differences in tone as well.

I think it's important to get aware of what these CFPs look like, because it took me years as a graduate student to figure out how do we get into these, especially when they're really bizarre, like some of these, like this writing center one. They're especially bad about being funny or trying to have just a very forced theme.

I went to a writing center conference a couple of years ago and the theme was diamonds because it was in Little Rock, Arkansas, where they have diamond mines. They were talking about, "How do we make diamonds in the writing center? How do we make diamonds of our writing center interactions? How do we shine?" I'm just like, "Uh." In my abstract, do I have to talk like that?  
*Student:* Oh, boy. [*Chuckles*]

*Teacher:* ...I did, and I didn't like doing it. I've seen another conference, it was in California, it was on the beach. They were talking about lines in the sand. "Do we draw lines in the sand in the classroom? How do we negotiate those waves?" These really just over-the-top—is it necessary?

*Student:* You had to use the word "dude" three times in the abstract.  
[*Chuckles*]

*Teacher:*

Oh. For that one, I wrote an abstract, and I hated it so much I ended up not sending it. Because I had said, “Lines in the sand something, something, ride the waves.” I said, “I’m not even applying to this,” because I really—I didn’t. I was like, “Never mind.” **That’s been my experience, especially in English.**

I want you to look at—‘cause every once in awhile, you’re gonna come across an **Environmental Science or an Engineering or a certain type of STEM discipline CFP** that has some sort of these fluffy elements. You, not being so familiar with that, have to decide what to do with it.

Some people just say, “I try to use the words that they use in the abstract or in the call. I use them in my abstract.” I’m going to a conference in XXX in May. It was about using rhetoric for change. I used those words in my proposal. Then other people say, “I completely ignore the theme. It doesn’t matter. I should get in based on my research. I should get in based on the fact that I’m doing good work and they’re interested in it and it’s related to the field,” or whatever. How do you know?

*Teacher:*

I think it would be useful for us to look at it and look at one. Let’s try to—let me think—can we find—try to find a CFP and post it on the discussion board and say a little something. I want you to compare what you find to what we’ve been talking about and what’s going on in my field. Because then we can come up with strategies on how you all can address these CFPs that are in your field. It could be one—if you want to do one that you’ve been to, you can talk about how you wrote your abstract or your proposal for that.

## Transcript 6: Methods Section of Journal Articles

### **Episode 1: The Method Section Heading-Structure** [Start 00:03:10]

*Teacher:* This is **the tool** that will help you see if any of those moves are present in just the method section of your sample. Before you do that, how many people have a section called method? Or is it called something else? Or is it called method? **(I)**

*Student:* Material. **(R)**

*Teacher:* Material and methods. Interesting. **(E)** Method? **(I)**

*Student:* Method [mumbling 00:03:45] methodology. **(R)**

*Teacher:* Methodology. Okay. Anybody else? **(I)**

*Student:* No 00:03:56. **(R)**

*Teacher:* Do you see just by scanning if there is a location section within or before the method section? **(I)**

*Student:* Before. **(R)**

*Teacher:* Before? Is it part of the introduction or is it its own section? **(I)**

*Student:* It's some of the parts from the preface. **(R)**

*Teacher:* Oh, so it's got its own section in the preface.

*Student:* Yes. **(R)**

*Teacher:* Interesting. **(E)**

*Student:* After the introduction it's separate. **(R)**

*Teacher:* Separate section before the method. Good. **(E)** Other people? **(I)**

*Student:* It's a different heading for 00:04:38 [inaudible 00:04:42]. **(R)**

*Teacher:* A different heading—

*Student:* Yes. **(R)**

*Teacher:* - before the method heading or is it within? **(I)**



*Student:* They are talking about the method. There is nothing like method 00:04:51. **(R)**

*Teacher:* Oh. What's it called? **(I)**

*Student:* It's assessing water quality 00:04:58. **(R)**

*Teacher:* Water quality? What is it called? **(I)**

*Student:* Assessing water—**(R)**

*Teacher:* Assessing water quality. It's alluding that there's a process that they're gonna do.

*Student:* Yeah. **(R)**

*Teacher:* Right? XXX 00:05:13 had a similar situation. No method heading, but they're talking about their methods within—

*Student:* Yeah. **(R)**

*Teacher:* - the other section. What was it called?

*Student:* Targeting non-source pollution.

*Teacher:* Targeting non-source pollution, so I N G in both of those words. It's alluding to action, right? Assessing, targeting. Other people? Is it called method? **(I)**

*Student:* I have a long heading 00:05:44 and it's experimental apparatus method and conditions. **(R)**

*Teacher:* That's the whole heading? Wow, that's long. **(E)** Experimental apparatus...

*Student:* Method and conditions. **(R)**

*Teacher:* Method and...what was the last part? **(I)**

*Student:* Conditions. **(R)**

*Teacher:* Conditions. Interesting. **(E)** Is there some location information in there about conditions? Is that what **they're** referring to? I mean some background on the place? **(I)**

*Student:* No [fading voice 00:06:13]. **(R)**

*Teacher:* Maybe the conditions of where they were—

*Student:* Doing 00:06:18— **(R)**

*Teacher:* - testing—

*Student:* In laboratory conditions—**(R)**

*Teacher:* Oh, okay. Laboratory conditions. Good. **(E)** Anyone else? **(I)** Yes.

*Student:* Another occurrence here in this 06:26 section called theory and talking about the equations and equations that was using that. **(R)**

*Teacher:* Theories, equations. Good. **(E)**

*Student:* This is still a part of all the methods 00:06:43. **(R)**

*Teacher:* It is in that section? **(I)**

*Student:* These two, that talks about right there—**(R)**

*Teacher:* Oh.

*Student:* - equations that was used and then methodologies. **(R)**

*Teacher:* It comes before it. Interesting. Very interesting, **(E)** so some variation there. You'll use this sheet to look at the method section or what seems to be the section that's talking about their procedures to see if those moves that Peacock found for environmental science research are present.

**We** want to assess really three things: Are they present? What order do they seem to be going in? Right? Does it suggest a sequence? What language is being used? Do we see any of maybe those phrases, those transitional phrases that Swales and Feak gave us? Then, how can **we** use all this information to help **you** get prepared to write **your** method section? On this sheet you'll just put an X next to the moves that you see. If you don't see that move anywhere in the method section, you could just leave it blank. Then, give us just a small example, a couple words or specific language you noticed happening at that move.

Then the next column: What language will you use to write your method section? This is really you brainstorming and thinking about do you like what has been done in your sample. Do you think that's a method or a writing approach that you could adopt? That's step one.

I'll give you a few minutes 'cause then we're going to share all of our results and compile them on one document to see if we see patterns. I'll give you a few minutes to fill this out. [Stop 00:08:33]

**Episode 2: Frequency of Moves** [Start 00:41:34]

*Teacher:* Looks like we've got all of our results compiled from all of our different areas. The first thing we'll do is a frequency count. Has anyone done that before? It's something common in genre analysis where you basically count the occurrences of a particular type of move. When **you're** doing big studies, like some of the ones we've read, you **may** have a thousand instances of a certain move, right? That will give **us** an idea of some of the moves that are most recurring and ones that maybe are a little more optional for environmental science.

Help me count. **(I)** The overview move. One, two, three, four, five, six, seven, eight. Research question, hypothesis.

*Student:* Seven. **(R)**

*Teacher:* Seven. Subject materials. **(I)**

*Student:* Eight. **(R)**

*Teacher:* Eight. Location. **(I)**

*Student:* Seven. **(R)**

*Student:* Seven. **(R)**

*Teacher:* Procedure. **(I)**

*Student:* Same. **(R)**

*Teacher:* Is it 11? **(I)**

*Student:* Eleven. **(R)**

*Student:* Yes. **(R)**

*Teacher:* Limitations, five. Oh, six. Yes. Data analysis. One, two, three, four, five,—

*Student:* Nine. **(R)**

*Teacher:* - six, seven, eight, nine. If **we** look at these numbers, **we** can **see** there are some patterns. There are also some moves that are less frequent which is what I was hearing from a lot of you. The most popular move: data analysis. If we go back to what Peacock says, does that align?

[Pause 00:43:34 – 00:43:41]

Location, limitations, overview, very common. Materials move less frequent. One of the structures that he proposed for environmental science included that data analysis, which was a little bit harder to find, right? What was the placement of that move typically in the method section? **(I)** Talking about how the data was analyzed before they tell you what they found.

*Student:* The end. **(R)**

*Teacher:* The end?

*Student:* Mm-hmm. **(R)**

*Teacher:* The end. Okay. The end of the section. That's common across most disciplines. They tell you how they analyze it and then you move into your results section typically.

### **Episode 3: Limitations Move in Method Section**

*Teacher:* The most popular moves according to Peacock were location, limitations, and overview. This is not as frequently used as he's saying it is in at least our small sample. I know some of you **saw** limitations in other sections outside the method section. Where were some other places you saw this happening? **(I)**

*Student:* From the [inaudible 00:45:09] like from general theories it's called four part 00:45:13. **(R)**

*Teacher:* Okay.

*Student:* It's one of the parts from these four part 00:45:20—**(R)**

*Teacher:* Is it towards the end? **(I)**

*Student:* Yeah. **(R)**

*Teacher:* Yeah.

*Student:* It was the end. It's towards the graphing the limitations 00:45:30. It is for the lessons learned. **(R)**

*Teacher:* Lessons learned. It's coming at the end of the study and it's talking about what they maybe wanted to do and didn't get to do, things that didn't happen the way they thought it might, and then recommendations for additional research probably. **We might** be able to disagree with Peacock a little bit with this just from our small sample. **I would** ask **you** as the writers: Where do you typically intend to put and discuss limitations for your study? **(I)**

*Student:* Depends on the type of limitations. **(R)**

*Teacher:* Right. **(E)**

*Student:* Is it limitation of your knowledge, technique or is it limitations of your overall knowledge. **(R)**

*Teacher:* Right. **(E)** Did you experience limitations in your data collection? Then **maybe you need** to mention at the end of that. Is it more limitations for the overall study, like this lessons learned thing?

When **you** think about **your** project, maybe **you** don't know yet, but there are particular reasons maybe for there only being six limitations. **Maybe** these authors just happened not to experience problems with their data collection; **maybe** their limitations were more about the overall study. There seems to be two distinct reasons to place **your** limitations in those areas.

#### **Episode 4: Procedures and Specificity in Method Section**

*Teacher:* Procedure, something that Peacock does not mention as one of the most common moves, was the most common move in our little sample. Is that surprising? **(I)**

**t might say something** if **we** think weeks and weeks and weeks ago back to those Devitt 00:47:24 chapters where it's talking about the moves that seemed to be valued **might suggest something** about the community in which it's written and the expectations.

Also, with the Samraj article; that one journal, **you** had to talk about gaps in the research world. **You** had to really justify why **you** were doing **your** study. That **you** had to do that in order to be taken seriously or to be accepted, for **your** research to be accepted. What **might** this tell **us** about environmental science? Is there an

expectation regardless of journal, regardless of research area? That every single article or report **you** read should give a detailed description of **your** data procedure, **your** methodological procedures.

It's the only move that was in every single one. **We** can kind of speculate or assume that this is considered a valued move or a mandatory move to make in your method section. It goes back to all the reasons we were talking about. **You have to** give enough details that somebody could sit down with your method section and do it again. That's the level of specificity that **seems** to be valued.

When you were reading this procedure section, was it detailed enough in your opinion to be replicated? Did they give you enough information in your opinion to replicate that procedure or did you have questions as readers? I suggested you have an article that was similar to your research for that reason. Could you, with having the subject matter knowledge, maybe recognize specificity or lack of specificity in procedures? 'Cause that's the challenge in writing method section. People always ask me, students always ask me, "How detailed do I have to be? How much do I have to say?" That's a hard thing to answer. From your view, the procedure section, procedure move, was it detailed?

*Teacher:* XXX 00:49:48, yes? **(I)**

*Student:* Yeah. It's very detailed 00:49:50. **(R)**

*Teacher:* Very detailed. Were there like subsections and—**(I)**

*Student:* Yes. There were subsections. They even made their plants 00:49:59. They talked about how much they watered *[fading voice 00:50:03]*. **(R)**

*Teacher:* Very specific procedural information. How much they watered the plants, how often they watered the plants. Good. **(E)** Other people, other examples? Was it specific enough? **(I)**

*Student:* Mine was definitely not specific enough. **(R)**

*Teacher:* Okay.

*Student:* *[Inaudible 00:50:23-00:50:27]*—basically as someone that already knew how to do it they're not gonna show us 00:50:31. I think it was because this report was submitted to a government office that gave them the grant 00:50:44 so they stated a general kind of overview, but there's not a need for detailed information with how they put together, and things like that—**(R)**

*Teacher:* How it was done.

*Student:* - [inaudible 00:50:59] and so it was—I mean if you're you definitely gonna follow this and try to replicate it. **(R)**

*Teacher:* Do you think the readers, the intended audience for that report, would have an issue with that? **(I)**

*Student:* I don't know. I don't think the intended readers, it really mattered cuz they weren't trying to replicate 00:51:22. **(R)**

*Teacher:* Got ya. It's probably not a journal article.

*Student:* Hm-mmm 00:51:28. **(R)**

*Teacher:* Right. **(E)** We see this distinction between journal article specificity and methods and like government reports, right? Well, how would **you** characterize that one? **(I)**

*Student:* It was submitted as part of a grant. **(R)**

*Teacher:* Grant reports. Where you have to report what you did with the money? Okay. That level of specificity **might be** a little bit different, but **if** it's a grant, **would they want you** to lay out how these dollars went this and this dollar went to this—**(I)**

*Student:* They did in this section [cross talk 00:52:09]—**(R)**

*Teacher:* But the procedure was not so important.

*Student:* Right. Yeah, like the—**(R)**

*Teacher:* Okay.

*Student:* Yeah, test procedures. It was very vague 00:52:19 [fading voice 00:52:20]. **(R)**

*Teacher:* That makes sense. Interesting. **(E)** Other people? Detailed enough or lacking in your opinion? **(I)**

*Student:* Detailed enough. **(R)**

*Teacher:* Detailed enough? Was it very, very detailed with like subsections on formulas and procedures and—**(I)**

*Student:* It was [inaudible 00:52:37-52:54] (R)

*Teacher:* For others to use it. Good. Good. (E) When you're thinking about your academic or workplace report and what it might look like, how detailed do you need to be in your procedure? If you're doing an academic one, how detailed do we need to be? This can be confusing because **if our** advisor or advisory committee knows a lot about the subject **we think**, 'Well, I can assume they know about it or they assume what I will do,' but is that the right way to think about it? 'Cause if **you** remember readings about academic writing and academic language and academic genres that graduate students are supposed to write, a big part of when **you** do that is displaying all that **you** know and being very detailed to instill this feeling in **your** committee or **your** advisor that **you** know what **you're** doing, **you've** followed a procedure very closely, **you** were rigorous and thoughtful and all those things.

You kind of have a conflicting view if you're thinking about your audience. Like, when I was writing a paper for a professor in my department, I was like, oh, I don't need to talk about these theories because he knows them. Well, guess what? I had to revise and put them in 'cause I had to show that I knew those theories, right? Is anyone thinking of doing something other than an academic report? Like maybe—so be thinking about that. We have a few weeks to decide, but **if** it's an academic report, displaying all that you know, displaying all those details becomes more important.

### **Episode 5: Subject and Materials Moves in Method Section**

*Teacher:* All right. These, as Peacock says, overview and location are very common in Environmental Science, but subject and materials and a research question as well. This one is not so surprising to me because **you wanna** talk about what **you** aim to find out, and I think it's also particular to Environmental Science research because so much research is focused on a problem, addressing a problem in a new way or something that's not been looked at before.

What about this one? It **might** depend on the type of research. Give me some examples of where you saw this. Did anyone have mention of a human subject? Anybody? Humans were being studied? (I)

*Student:* Yes. (R)

*Teacher:* What were they contributing? Were they interviewed or observed or? (I)

*Student:* Yeah. They had been interviewed. (R)



*Teacher:* Interviewed.

*Student:* Yes. **(R)**

*Teacher:* Okay. Anybody else have humans? One out of 11 was about a subject. Is that surprising for the type of research you're doing? No. Very, very rarely are humans involved in environmental research. Unless it's something about measuring impact and it's an observation. Qualitative methods, like interviewing, survey, things like that, become very, very rare in your field, which you know. These materials, I heard a bunch of different types of things. Some were talking about tools, physical tools that you use to take a sample of soil or water, or it could be the formula that was used to guide your collection or your theory, the underlying theory. What kinds of materials did you see described? Were they physical tools or were they other things?

*Student:* I had 13 different tools or pieces of equipment—**(R)**

*Teacher:* Thirteen pieces of equipment.

*Student:* - listed 00:57:16 and so—basically, I didn't have a method section. **(R)**

*Teacher:* It was its own little section.

*Student:* Yeah. Like, overview and the goals were in a different section. Materials were in the same section as procedure. Limitations weren't even there 00:57:32. **(R)**

*Teacher:* Their own separate sections. **Could** it be because they were long? **(I)**

*Student:* Yeah, they were long. Yeah, basically from page 11 to 30 was just—**(R)**

*Teacher:* Method.

*Student:* - method. **(R)**

*Teacher:* Wow, 11 to 30. I think a couple other people saw mention of materials or tools outside of the method section. Maybe before the method section. Anybody? There was someone, there was a section about the formula. Was it you? **(I)** Yeah.

*Student:* Mm-hmm. **(R)**

*Teacher:* Where was it in relation to the method section? It was at—

*Student:* [Cross talk 00:58:07].

*Teacher:* It was after it? **(I)**

*Student:* Before. **(R)**

*Teacher:* Before it. Before it.

*Student:* Yeah. **(R)**

*Teacher:* Okay. Formulas that are related to data collection or data analysis often are in the method section and in the literature could be considered a material that you used. Did most people find physical materials? XXX 00:58:35, what did you find in yours? What type of materials? **(I)**

*Student:* It didn't talk about any of that. Most of it was—**(R)**

*Teacher:* Didn't have it.

*Student:* - the procedure just referenced standard procedures that were already published. It was we used this method, so you go read a whole paper on it and we used this method, go read a whole paper on it. **(R)**

*Teacher:* Got ya. XXX 00:58:53, what'd you **find**? **(I)**

*Student:* Municipal solid waste. **(R)**

*Teacher:* Say that again.

*Student:* Municipal solid waste. **(R)**

*Teacher:* Municipal soil waste. That was—

*Student:* Solid waste 00:59:01. **(R)**

*Teacher:* Oh, solid waste, right. That was the material that they were testing or? Good. **(E)**

### **Episode 6: Data Analysis Move in the Method Section**

*Teacher:* XXX 00:59:09, what'd you **find**? **(I)**

*Student:* I found out that the data analysis methods was not the same as the 00:59:18 findings [*cross talk* 00:59:28]—**(R)**

*Teacher:* Right. **(E)** It really would be ten because we found one in hers, but her data analysis information was in the findings. It was like the first

paragraph of the findings. Before they told you your results, they told you how they analyzed the results.

*Student:* Yeah. **(R)**

*Teacher:* That was a unique feature. Good. **(E)** What can **we** learn from this? **If we** were to discuss these results that we have, just from our small sample, what are maybe three points **we** can **take away** as writers and researchers in Environmental Science that might help us with methods, for method section? Ideas? **(I)**

*Student:* Better talk about your procedure. **(R)**

*Teacher:* Better talk about your procedure. Good. **(E)**

*Student:* All about your data analysis. **(R)**

*Teacher:* How specific should we be? That's a hard question. Be 98 percent specific. What do we need to make sure we include? **(I)**

*Student:* The important details, so it can be replicated, but you don't have to say like I drove a truck to—**(R)**

*Teacher:* Right. **(E)** You **don't wanna** be painfully over-the-top specific, you know? Really, if you watered the plants at 2:00 p.m. as opposed to 4:00 p.m., do you need to report that? Not so much. The things that are important that could maybe change, a variable that could change potentially the results or the outcome of something. Those are the things, right? Important details for replication.

Sometimes it's hard to know if **we've** been specific enough because **we're** very close to it, so sometimes **you** have to kind of back up or give it to a friend and say, "Would you know how to do this? Did I give you enough details?" What else? XXX, you had talked about data analysis. **(I)**

*Student:* Analysis, yeah. **(R)**

*Teacher:* I think that's a good one because people forget. They talk about how they collected everything and what they did and then start reporting their results. A missing key part that helps your readers out is to tell them the approach you took. Once you had the data, what did you do with it to get the results? Sometimes it's a small section. In papers I've written it's like a small paragraph. How long do you think your sections might be?

*Student:* Depends. Depends upon [fading voice 01:02:24].

*Teacher:* Right. **If you're** dealing with a certain formula, **you're** running it through a program, all these things, it **could** be a lengthier section for you all. What's one final point we could take away from this moves frequency count? [*Pause 01:02:46 – 01:02:51*]

### **Episode 7: Location Move in Methods Section**

*Teacher:* The location move seven of you found. In your opinion, was it related to the data? Was that proper placement? Was it related to the data collection in your opinion? Did anybody read it in the method section and go, 'This could've gone into the intro or it could've been its own section'? Anybody? Was it all related to the method? **(I)**

*Student:* It's related 01:03:18. **(R)**

*Teacher:* Related to the method? I **think** that might need to be our third point. This location move. For the type of research you know you're doing, how important is location to your procedure? You really—it's either very important or you talk about a specific location as an example. That's really the two positions you might be in. XXX, very important or example, location? **(I)**

*Student:* Very important. **(R)**

*Teacher:* Very important. What **would you say**? Thinking about **your** research, is location important or would it just be talked about as an example? **(I)**

*Student:* In the background 01:04:00. **(R)**

*Teacher:* Right, so the background, the type of waste or the frequency of the waste, right? The specific place you're looking will affect the methods or the procedures, right? Good. XXX 01:04:14, what do you **think**? **(I)**

*Student:* Well, I think it's not as important; it's more of assesses for the same things 01:04:27 which is a huge geographical area. **(R)**

*Teacher:* Right. **(E)**

*Student:* - but it was done in a certain location [*inaudible 01:04:33*], so I guess it's kind of in between [*cross talk 01:04:36*]—**(R)**

*Teacher:* Okay, so maybe it's a free-standing section? **(I)**

*Student:* All of these was related 01:04:39—**(R)**

*Teacher:* Yeah.

*Student:* - to the section 01:04:41 [*fading voice 01:04:42*]. **(R)**

*Teacher:* Good. **(E)** XXX 01:44:44, someone else, what do **you** all **think?** **(I)**

*Student:* [*Fading voice 01:04:48*]. **(R)**

*Teacher:* It would be important?

*Student:* Yeah [*fading voice 01:04:52*]. **(R)**

*Teacher:* Okay.

*Student:* A separate section 01:04:56. **(R)**

*Teacher:* A separate, free-standing section. Good. **(E)** XXX, what do **you think?** Same?

*Student:* Yeah. Because you already put down what you found, already 01:05:04 have the separate part and it's more focusing on this 01:05:10. **(R)**

*Teacher:* Good. What do you **think**, based on our conversation today, where that location information might go? **(I)**

*Student:* For me, it was the beginning 01:05:24—**(R)**

*Teacher:* Of the intro?

*Student:* Yeah. **(R)**

*Teacher:* Or after the—in between the intro and the methods?

*Student:* Location, right? **(R)**

*Teacher:* Yes.

*Student:* In the methodology I think. **(R)**

*Teacher:* In the methodology. I think so. For yours. Good. **(E)**

*Student:* In the methods. **(R)**

*Teacher:* In the methods. In the methods? In the methods? What are **you thinking?**

*Student:* I would have to say in the introduction part. **(R)**

*Teacher:* In the introduction? Then, will any aspect of the location be mentioned again in the methods for **your** data collection? Does that affect it, the way that **you** collect **your** data at all? **You may not know** yet.

*Student:* Yes. **(R)**

*Teacher:* I just want you to think about it.

*Student:* Yes, you're right 01:06:05. I'm going to put it in the methodology part and [inaudible 01:06:10] where the data [inaudible 01:06:14]. **(R)**

*Teacher:* Right. **(E)**

*Student:* Yeah. Rather than put like a specific 01:06:17 [inaudible 01:06:19]. Right. Yeah, in the introduction part right now I'm going to say some 01:06:25 [coughing 01:06:27] and basically [inaudible 01:06:31].

*Teacher:* You had some historical information, right? **(I)**

*Student:* Yeah. Yeah. **(R)**

*Teacher:* Right, so **I could see that** appropriate in the introduction. **(E)**

*Student:* Yeah. **(R)**

*Teacher:* Then also, parts in the method.

*Student:* Yeah. **(R)**

*Teacher:* In two places.

*Student:* Yeah. **(R)**

*Teacher:* Yeah. Good. Awesome. **(E)** Location, where **you as the writer have to** make a decision about placement.

### **Episode 8: Sequence of Moves in the Methods Section**

*Teacher:* Sequencing. Did **you** have a **feeling** as **you** were going through and X-ing, **could you** work in that order or did **you** find yourself having to move around to identify things in a different sort of order than this? Did **you** have just a **sense** that the sequencing followed? **(I)** 01:07:18?

*Student:* It was pretty close. **(R)**

*Teacher:* Close? Not close? Maybe one particular move seemed to be weird and out of order? Let's just focus on these three. Did those happen in order? Not so much? **(I)**

*Student:* You said Location order 01:07:43? **(R)**

*Teacher:* Right. **(E)** It was kind of out, right?

*Student:* Mm-hmm. **(R)**

*Teacher:* There's another challenge of your field. We know they're there, but the order, the sequence sometimes is not always the same. We know the Location can move; we know Limitations can move. The other ones seem to sort of be the same from what I've seen. At least, if **we know** those two can move, **we** have the structure that can at least **help us** write, to get it down on the page first. Okay?

We've talked about language features some within these, but I want you to hold onto your sheet and continue using it as kind of a planning guide for your report. A lot of you took down really good notes about the tense that you were gonna use in certain sections or the specific language that was used for some of these moves is very close to something you might do or you like the way that they said it.

Hold on to this sheet and we may use it in our conferencing when we're talking about your report draft, but you can use kind of as a tool to help you. [Stop 01:09:08] *[End of Audio]*

## Transcript 7: Reports

### **Episode 1: Titles and Tables: Alignment and Grouping** [*Begin Audio 06:40*]

*Teacher:* I've heard a lot of good discussion. All right, let's start over here. The no till, *To Till or Not to Till*. Just talk us through these, and tell me where I should, what page I should look at. **(I)**

*Student:* [*Inaudible 06:59*]

*Teacher:* Okay, so the title, did everybody hear that? The title is off balance. Do we agree? A little bit more on the left. What could we do to improve this balance issue? **(I)**

*Student:* Not sure. **(R)**

*Teacher:* Center it, or make everything bigger so it spreads across the page a little bit more? Good. **(E)** Alignment.

*Student:* [*Inaudible 07:43*]

*Teacher:* Okay, so **let's** scan through here. Some tables, so we're talking about the position of tables.

*Student:* Yeah. **(R)**

*Teacher:* This one looks centered.

*Student:* Yes. **(R)**

*Teacher:* This one centered.

*Student:* That one's centered. **(R)**

*Teacher:* This one's centered.

*Student:* There's another one you just passed. **(R)**

*Teacher:* Which one?

*Student:* Yes. **(R)**

*Student:* Table three. **(R)**

*Teacher:* Table three.



*Student:* Centered, yeah. **(R)**

*Teacher:* Did it not, did it move?

*Student:* It talked about [inaudible 08:27] **(R)**

*Teacher:* Okay.

*Student:* The title. **(R)**

*Teacher:* Oh, look at this. Table three, the title, table three is centered over the table. Then table four it's left aligned. Strange. There's a difference in alignment. Can **you** suggest what might be the best?

*Student:* Keep the same style, in the middle. **(R)**

*Teacher:* So **we** could be more consistent? **(I)**

*Student:* The tables are not aligned, so we can put them in place now. **(R)**

*Teacher:* Then should **we** leave this centered, or put it left aligned? **(I)**

*Student:* Keep it centered. **(R)**

*Teacher:* So **we** want to be consistent. What about grouping? What did **you** see?

*Student:* For example, in table one. **(R)**

*Teacher:* Table one?

*Student:* [Inaudible 09:33], there should be a paragraph stuck in there. **(R)**

*Teacher:* Okay.

*Student:* [Inaudible 09:44].

*Teacher:* Do y'all see that? There is a label for the table, but then there's a sentence below the table in bold that says, the results from the lab show the PH, nitrogen, phosphorus, potassium in pounds per acre. It's telling you how to read the table. **Explain** how this might be poor grouping. What do **you** think? **(I)**

*Student:* That explanation should be part of the paragraph. **(R)**

*Teacher:* Okay, so **visual relationship**, so it's also common information, related information should be grouped. Also, **if you're** making this document reader-friendly, what am **I gonna read** first? Or **see** first? **(I)** I'm gonna see the table, but then you're telling me how to read it. That's how it comes across to me.

*Student:* Typically, I see, after abbreviations, breakers put an asterisk, put down others. Put more information about that. **(R)**

*Teacher:* At the bottom? Right **(E)**, but it also could be, **as a reader**, you could miss this information. Maybe that's why they bolded it. Are they tryin' to capture my eye? I look at the table, but then I'm like, "Oh, there's something down here." Then I read that information, are they trying to guide my eye in a particular way? Maybe.

All relative information about how to read a table, or what's in a table, a description of the table, **would likely** come in a paragraph. That could be a grouping issue. Good.

## **Episode 2: Consistency**

*Student:* Capitalize phosphorus, potassium? **(R)**

*Teacher:* Capitalize phosphorus and potassium in the table, and nitrogen, but not –

*Student:* Down lower, right at 7.0, that says phosphorus right there. **(R)**

*Teacher:* Uh-huh.

*Student:* One's capitalized, one's not. **(R)**

*Teacher:* One's capitalized, one's not, which is an issue of? Consistency. Did **you find** some things like that?

*Student:* Yeah, there is a lot of it. **(R)**

*Teacher:* A lot of inconsistent things, inconsistencies. Inconsistent capitalization, what else? **(I)**

*Student:* Inconsistent table types. **(R)**

*Teacher:* Inconsistent table types.

*Student:* Look at table three. **(R)**

*Teacher:* Table three? We have regular tables, but then we have one that was likely made in Excel or in Google Docs, it's formatted differently. What does APA say about table format? Is this one more similar to what APA says, or is this one more similar? Table three is. APA, some suggestions would be getting rid some of these lines to have custom lines, right? Bolding the heading, things like that. Some inconsistent table design, which is weird. Because this looks like one they made, too.

*Student:* The font is wrong for the table. **(R)**

*Teacher:* Inconsistency in font. Good. **(E)**

### **Episode 3: Contrast**

*Teacher:* What about contrast? **(I)**

*Student:* The heading? **(R)**

*Teacher:* You think it was strong contrast, or well contrasted, or could there be some improvements?

*Student:* There could be some improvements. About the spacing to the heading and the paragraph. There's inconsistent, no space, or three space. And the colors. **(R)**

*Teacher:* And the colors. Black and blue. Right, there's some inconsistency with our contrast. Those are always very related. Any other comments? **(I)**

*Student:* *[Inaudible 13:55]* reference. **(R)**

*Teacher:* References.

*Student:* Different colors. **(R)**

*Teacher:* Oh, oh my. Different color, so **if** we're thinking about APA, we have several issues with our references page. No hanging indent, we don't need URLs, it's not double spaced. We have quotes around the article title name. The journal or whatever, there's no DOI number included, if it's available. Right. Excellent, 20 points. **(E)**

#### **Episode 4: Balance**

- Teacher:* This team. You did the sustainability report, right? **(I)**
- Student:* Yes. **(R)**
- Teacher:* **Talk us through your thoughts and your suggestions. (I)**
- Student:* In general it was the balance of this one because there were two even columns. **(R)**
- Teacher:* Right. **(E)**
- Student:* It was pretty much evenly weighted from top, bottom, left, and right throughout. **(R)**
- Teacher:* **We** have nice, organized columns.
- Student:* We thought maybe it would help with the balance 'cause if it's slightly more right, if we centered the title to the tables and graphs. A little bit less heavy. **(R)**
- Teacher:* Okay, so you're talking about this, these?
- Student:* Right above each table are graphs, would be better if they're in the center. Possible, or something. **(R)**
- Teacher:* It's creating some unused white space sitting here and here, that they could do something about? Yeah, it's **always** really difficult when **you** create this two column format and **you** kept left aligning things, rather than centering. I think that's a good comment. **(E)**
- Student:* **That had to do with our comment about alignment.** We liked that every single thing is left aligned, throughout the whole paper, but maybe you would want to center some of it. **(R)**
- Teacher:* Okay, so if we look here, left aligned heading, left aligned sub-heading, left aligned sub, sub-heading, right? Left aligned description. **Maybe** improving contrast by having it a little bit different? **Maybe** this one gets centered, and everything else below it? Good.

## Episode 5: Grouping and Placement

- Teacher:* What about grouping? **(I)**
- Student:* We didn't like on the bottom page, page four, the large table. It's not really clear if it's supposed to be group with the left column, or the right column. **(R)**
- Teacher:* Good. Good point. **(E)** This table, where's the relevant text for this table? Is it related to this column, or is it related to this column? Can we speculate what might be the case? **(I)**
- Student:* It could be just kind of like a conclusion sort of thing at the end. **(R)**
- Teacher:* Right **(E)**, but it's not clear.
- Student:* You don't know if you're supposed to read down, and then skip it, and go to the next column. **(R)**
- Teacher:* Right. **(E)** **I**f we're reading, am **I** supposed to look at this before **I** come back up and go down this column? **(I)**
- Student:* Right. **(R)**
- Teacher:* 'Cause **I** see just by scanning it, 2010 stakeholder issues, but **I** see a stakeholder heading over here that caught my eye, so I'm wondering. There's no, I guess this is the title. This is why the labeling and the placing, and those location statements that we talked about, are important. In the text at some point, **maybe they should have** said, "see the figure at the bottom." Or, "see this figure here," and tell me when I'm supposed to look at it. **We're** not sure. What else? **(I)**
- Student:* On the consistency, we noted that there's a stop light with every graph, which is good, because then it helps you relate all the graphs up to each other to see how they all compare. **(R)**
- Teacher:* Okay, so these stop lights. They've consistently included this, as a visual cue, right? Good.
- Student:* Something bad though is that both the graphs and the tables need to have a description to accompany them, that's in the same font, color. They need to have about the same amount of description. Some of the graphs have no description, like the one on the right

column. Then there are some later on that have four or five lines. One of them has one line. **(R)**

*Teacher:* Right **(E)**, they don't, do they introduce it before they give it to us, and describe it at all? No. **If** it's related to what **they** were talking about, **we** can see connections in the text. To have two images back-to-back is something **you** don't want to try to do in a technical communication. Because **you** want the opportunity to explain and introduce each one individually.

### **Episode 6: Contrast**

*Teacher:* Anything else? **(I)**

*Student:* It's nice contrast, but also maybe a little confusing. In that their main topics are purple and all caps, then their sub-topics are green, and italicized and not in all caps. The font size is kind of similar. Sometimes it was hard to tell exactly, we had to think about, okay, the green is less important, and the purple is more important 'cause it's a tiny bit bigger, and it's all caps. It's not quite as easy to see right away. **(R)**

*Teacher:* The contrast is not as strong as maybe it could be, when everything is sort of the same size. Good. **(E)** Anything else? **(I)**

*Student:* One more, the tables are kind of small in comparison to the graphs. They're sometimes hard to read, and the graphs are really big. **(R)**

*Teacher:* Right, so these are highly visual, **we** can **see** those. What would your suggestion be? **(I)**

*Student:* Make the font bigger on the tables, probably. **(R)**

*Teacher:* Right. This is an interesting point. **(E)** Because these have numbers that **I** actually have to look at and digest. They're tiny. This is so highly visual, **I** don't really rely on this number necessarily, but **I** do this colored bar. **I** would say these could even be a little bit smaller, and the table should be a little bit easier to read. Good.

### **Episode 7: References**

*Student:* Also, it doesn't have any reference to *[inaudible 20:54]*. **(R)**

*Teacher:* No references. **If** they don't have references, do we assume that maybe **they** made all these images, but they have a bunch of statistics and figures and things like that? Where did they come from? No references. Is it typical in things that look like this, fact sheets, XXX, I'll ask you. Do they have, is it typical to have references somewhere on the fact sheet? **(I)**

*Student:* Yeah. This fact sheet is everything that this company has been doing themselves. It's all these data measurements. They're all measurements of data they've done themselves. **(R)**

*Teacher:* Right **(E)**, so it came from work they've been doing.

*Student:* Right. **(R)**

*Teacher:* **We may not need** citations, but **if** it came from maybe different studies or different individual tests and things like that?

*Student:* That last paragraph down in front [*inaudible 21:57*]. **(R)**

*Teacher:* Right **(E)**, which could be easily missed, but at least **they** give us that, some context for where this information came from. Because naturally **we** would think where are all these numbers and everything from? Come from? Good points, all. **(E)** Anything else? Twenty points.

### **Episode 8: Balance and Alignment**

*Teacher:* And the last one, native grasses report. **Talk us through your perceptions** about the design of this. **(I)**

*Student:* All right. We thought that the green bar was off-balance, and off alignment. **(R)**

*Teacher:* Okay, so off-balance and off alignment.

*Student:* Too heavy on the left, but then, why does it go past that second green, or the three green horizontal bar? Why didn't the picture come up? **(R)**

*Teacher:* Yeah, what's going on here? **(I)**

*Student:* Yeah. **(R)**

*Teacher:* Are they trying to be decorative? Design should have a purpose, in the same way that visuals. This technically is a visual, what's the purpose of it? To just draw our attention to the title? Right. It does definitely make the left side of the page heavier. What else? **(I)**

*Student:* From an alignment standpoint, they're both left, off to the left. **(R)**

*Teacher:* What page is that on, table? Table two and three.

*Student:* It was three tables in a row, and they're all off to the left. From an alignment standpoint, they're wacky. **(R)**

### **Episode 9: Grouping/Spacing**

*Student:* You look at page number two, table of contents and [inaudible 23:55]. **(R)**

*Student:* Yeah, that's grouping. **(R)**

*Teacher:* Table of two.

*Student:* Grouping's out of whack there.

*Teacher:* Oh. Grouping. The table of contents and the abstract are on the same page. What does APA say?

*Student:* Separate. **(R)**

*Teacher:* Separate pages. Separate types of information. Even if you have another list of all your figures, that gets its own page. Good. What else? **(I)**

*Student:* Table spacings, table by table spacings.

*Teacher:* Okay. Which page?

*Student:* [Inaudible 24:34].

*Teacher:* The spacing.

*Student:* Yes, space for table two and table three is quite wide, considerably wide. If you take a look at table five and six. **(R)**

*Teacher:* Five and six? Does this one have—here's four. Table five and six?



*Student:* It seems those are spaced maybe [*inaudible 25:04*].

*Teacher:* Okay, and these look much different from three and four. There's some strange stuff going on in two and three. You've got all this unused space. If we had stretched the columns, and filled it, filled the whole page across like table five and six did, would this improve—this would improve several things. Balance, probably grouping, and maybe some alignment issues. To go ahead and widen that out, and bring that up on its own line?

*Student:* These tables, the numbers are bottom justified, the other ones are top justified. **(R)**

*Teacher:* The titles?

*Students* The text, the numbers. **(R)**

*Teacher:* Oh, I see. These are ...

*Student:* Bottom.

*Teacher:* Oh, so the position of the text within the cell is inconsistent?

*Student:* In the header grouping.

*Student:* Thing there on the top.

*Teacher:* Right. **That's a really smart detail to catch and think about.** **When you** have a table where you have spaces, 'cause you might have multiple lines within one cell. You **have to think** about where **you're** gonna position this entry in this cell. Is it gonna be up here in the center, at the bottom, which side? You want to make sure you're consistent. Everybody see what they're talking about? These, if you highlight the cell, are top. These were, down here in this larger cell, a different position all together. Good.

*Student:* There's no text between tables one, two and three.

*Teacher:* No text between tables one, two and three. As a **reader**, when do I know to look at them? Am I having to scroll up and down?

*Student:* You're really out of whack if you look at field findings paragraph, the first table introduced is three.

*Teacher:* Uh-huh. Do y'all see that? What sort of design principle does this address? What is this related to? Grouping? Maybe.

*Student:* Consistency?

*Teacher:* Consistency? Several things. “After performing our field research we found the average for the field, shown in table three.” Naturally, I’d be like, I’m gonna look at the table then. They’ve just given me a location seeing that. Wait a second, it’s table one. Now, as **reader** I’m confused. Or, now I’m scrolling, looking for table three. Maybe this part should have been grouped closer and had a stronger visual relationship with its corresponding table. Good point. What else? **(I)**

### **Episode 10: Formatting Figures**

*Student:* Is it okay to have these headings at the bottom of each page? Instead of starting off with a new page. **(R)**

*Teacher:* Give me an example. Which page are you on? **(I)**

*Student:* Page 10. **(R)**

*Teacher:* Ten?

*Student:* It’s got some...**(R)**

*Teacher:* Oh, the major section headings, okay. The question is do we put in our next major section here, or should we move it down and start a new page? What do y’all **think**? **(I)**

*Student:* Keep it as is. **(R)**

*Teacher:* Keep it as is. APA will tell you to just keep on goin’. **That’s a good question though. That is something you sometimes wonder about.** In other genres, for major section headings you might start a new page. Then in terms of headings, if I had no text here, and just the discussion heading at the bottom of the page, should I bump that discussion heading? Yes. Again, a visual relationship. We don’t want our headings separated from their corresponding text. **Sometimes that’ll happen.** I get the question a lot, now the bottom of this page has a little bit more extra space because I bumped that section heading down. Is that okay? It is. ‘Cause it’s only gonna be just one or two lines. Just in case that comes up and happens to **you**, keep it with its section. Other comments? **(I)**

*Student:* Contrast was generally good. I thought they over did it on the tables, should have been a lighter gray, in contrast. **(R)**

*Student:* They're not consistent with their gray. **(R)**

*Teacher:* Okay, so they try to give us some contrast and help us read horizontally, by giving us some shading. There's a lot of contrast between white and this dark gray. There are probably two or three other grays that were lighter, if you're looking at shading.

*Student:* If you go to table five and table six, they're a darker gray. **(R)**

*Teacher:* Inconsistent. This is all, there's a lot of bolding in this one. Inconsistent use of shading. Right, we can see the difference. Good. **(E)** Anything else? **(I)**

*Student:* Take a look at figure two. **(R)**

*Teacher:* Figure two? Which page is that on? Right here? Figure two. What is this blue line? "Figure two yields expected from non-irrigated Bermuda grass fields with different nitrogen application rates." What is that? **(I)**

*Student:* They used the references in their caption and didn't change the colors to match. **(R)**

*Teacher:* Right, so it's like a heading type. Is this inconsistency? **(I)**

*Student:* Also, for the graph, you can't see it. It's like a lot of *[inaudible 31:12]*. **(R)**

*Teacher:* Right. A lot of visuals, a lot of different types of visuals. Anything else? **(I)**

*Student:* That title on top of that graph. **(R)**

*Teacher:* This one?

*Student:* Yes. **(R)**

*Teacher:* Is it clear that that's a title? This was pasted from Excel, I think. What does this table title look like to **you**? If we didn't have the lines? **(I)**

*Student:* Section headings. **(R)**

*Teacher:* Section headings, major section headings. It's formatted the same as a major section heading might be. **That could be confusing.** Excellent. Anything else? **(I)**

*Student:* That should be smaller, not bolded. **(R)**

*Teacher:* What do you think, what would your suggestion be? Okay. Do we need it? Because we identify the figure—**(I)**

*Student:* We already have that one. **(R)**

*Teacher:* We already have this down here, and we know that since it's a figure not a table, I'm gonna look to the bottom for the title or the description of it. We could get away with just not having it there. Good.

*Student:* They just have good formatting between their sections and subsections. **(R)**

*Teacher:* Good formatting. Some consistency there, with the use of italics, things like that. Excellent. **(E)**

VITA

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PRACTICES: THE *TOGGLING* MOVE FOR BUILDING RHETORICAL  
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