12-2018

Investigating Faculty across the Disciplines Perceptions and Practices of Reflective Writing in Community Engaged Courses: A Comparative Study

Marcela Hebbard
The University of Texas Rio Grande Valley

Recommended Citation

INVESTIGATING FACULTY ACROSS THE DISCIPLINES PERCEPTIONS

AND PRACTICES OF REFLECTIVE WRITING IN COMMUNITY

ENGAGED COURSES: A COMPARATIVE STUDY

A Thesis

by

MARCELA HEBBARD

Submitted to the Graduate College of
The University of Texas Rio Grande Valley
In partial fulfillment of the requirements for the degree of

MASTER OF ARTS

December 2018

Major Subject: Interdisciplinary Studies in English

INVESTIGATING FACULTY ACROSS THE DISCIPLINES PERCEPTIONS

AND PRACTICES OF REFLECTIVE WRITING IN COMMUNITY

ENGAGED COURSES: A COMPARATIVE STUDY

A Thesis
by
MARCELA HEBBARD

COMMITTEE MEMBERS

Dr. Randall Monty
Chair of Committee

Dr. Minhee Eom
Committee Member

Dr. Javier Cavazos
Committee Member

December 2018

ABSTRACT

Hebbard, Marcela., <u>Investigating Faculty Across the Disciplines Perceptions and Practices of Reflective Writing in Community Engaged Courses: A Comparative Study</u>. Master of Arts in Interdisciplinary Studies in English (MAIS), December 2018, 137 pp., 8 tables, 5 figures, references 87 titles.

Recently, research in composition studies and Writing Across the Curriculum (WAC) has focused on understanding better how student reflective practices assist on their transfer of writing knowledge across contexts (Yancey et al., 2014; Taczak & Robertson, 2017, Lindenman et al., 2018). However, not much research has been done that investigates faculty beliefs and practices about reflective writing, how they use it to measure student outcomes and achievement in community engaged courses and the implications this might have for the transfer of knowledge and practice of writing. This study draws primarily on activity theory to better understand whether there is a difference in values, assumptions and practices regarding reflective writing between disciplinary faculty and writing faculty teaching service learning and community-engaged courses.

DEDICATION

The completion of this work would not have been possible without the love and support of my husband and daughter whose unconditional love and their faith in God supports me daily. I dedicate this work to all my students who every semester challenge my beliefs and motivations about reflective writing.

ACKNOWLEDGMENTS

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER 1

INTRODUCTION

Many universities in the United States are redesigning their courses to increase student

engagement (Boyer, 1996; Dalrymple, Auerbach, & Schussler, 2016). To do this, they are

developing applied learning pedagogies, defined as instructional approaches that seek to nurture

student learning and growth through a reflective, experiential, and collaborative process by

taking them out of traditional classroom setting (Ash & Clayton, 2009). These applied learning

pedagogies include: service learning courses, study abroad experiences, internships and more

recently, community-engaged courses. In these type of courses, students work with faculty

across disciplines and local community partners to produce new understanding on specific topics

that affect the communities. They also receive hands-on experience by spending time in the field

applying what they are learning. Back in the classroom, they engage in reflection to connect

knowledge across their academic and civic lives. Engaging students in reflection can take

different forms, however, using reflective writing to foster student learning is a widespread

practice not only among writing instructors (Perl, 1980; Beaufort, 2007; Yancey 1998, 2016), but

also among faculty across the disciplines (Bisman, 2011; Chu, Chan & Tiwari, 2012; Parker,

2010; Wald et al., 2009).

Statement of Problem

Recently, research in composition studies and Writing Across the Curriculum (WAC) studies has focused on understanding better how student reflective practices assist on their transfer of writing knowledge across contexts (Yancey et al., 2014; Taczak & Robertson, 2017, Lindenman et al., 2018). However, not much has been investigated about faculty beliefs and practices of reflective writing, how they use it to measure student outcomes and achievement in community engaged courses and the implications this might have for the transfer of knowledge and practice of writing. This study draws primarily on activity theory to better understand whether there is a difference in values, assumptions and practices regarding reflective writing between disciplinary faculty and writing faculty teaching service learning and community-engaged courses (CE from here on). The following questions of inquiry guide data collection and analysis:

1. How is reflective writing implemented and assessed by disciplinary faculty and writing faculty in CE courses?

2. What are the underlying values and assumptions disciplinary faculty teaching CE courses have about reflective writing?

3. In what ways, if any, do disciplinary faculty values and assumptions about reflective writing compare with those from writing instructors teaching CE courses?

4. How might faculty values and assumptions about reflective writing impact students' understanding and practice?

In order to investigate these lines of inquiry, I have divided this work in five chapters. Following this introductory chapter, in Chapter 2 - Literature Review, I present a brief history of the term *reflection* as it has been developed in the field of writing studies. Then, I consider the

most foundational, significant, and contemporary scholarship in composition studies relevant to the topic at hand. After that, I offer a working definition of reflection that guides this study, and discuss the theoretical framework used in this investigation.

I draw on Activity Theory (AT) (Russell, 1995, 1997; Kain & Wardle, 2017; Spinuzzi, 2015) as my primary theoretical framework to investigate how disciplinary faculty and writing instructors teaching community-engaged courses implement and assess reflective writing. Activity Theory, also known as the cultural-historical theory, originated in the Soviet Union in the late 1920s and 1930s by Soviet psychologist Lev Vygotski and his colleagues A. N. Leont'ev and A.R. Luria (Holzman, 2006). This theory analyzes cyclical human behavior and consciousness in terms of activity systems (Russell, 1995; Spinuzzi, 2015). At a basic level, an activity system consists of a subject (a person or group of people), and an object(ive) (immediate common goal or tasks), and tools that mediate the interaction. However, to define activity theory is difficult since there is not a unified perspective; instead, there are numerous articulations that activity theory's developers and practitioners from diverse disciplines have proposed (Hozlman, 2006).

In composition studies, Activity Theory has been used to understand how individuals engage in writing activities (Russell, 1997), as well as how texts, broadly defined to include digital, visual, and printed, function within an activity system and why they contain certain content and specific conventions (Russell, 1997; Kain & Wardle, 2017). From this perspective, a course syllabus functions as a tool that mediates the activity between subject, object and context. However, in this study I expand the use of a syllabus and position it as the instrument that allows me to study a single class or group of classes as an activity system in order to understand what tools, including reflective writing, faculty participants use in their classroom to carry out their

activities and for what purposes. For my purposes, I treat each class as an activity system. Doing this shows consideration of the variables associated with this study such as the difference in disciplinary focus and goals each activity system has, the language of the interactions within each class, and the technologies and the pedagogical practices faculty use in their respective courses.

Activity Theory is useful for analyzing how individuals engage in all kinds of activities, how texts function within a particular activity system and how they can serve as instruments to reveal how a particular activity system works. However, it has limitations in that, in this study, it does not reveal faculty's beliefs and goals for using reflective writing, their overall writing knowledge, and the implications this has on their students. Therefore, I use two other approaches to supplement Activity Theory. The first one is Beaufort's (2007) Conceptual Model of Expert Writers' Knowledge that consists of five overlapping knowledge domains: writing process knowledge; rhetorical knowledge; genre knowledge; discourse community knowledge; and content knowledge. Her model assists me in exploring disciplinary faculty's rhetorical knowledge, even if tacit, of reflective writing. The second one is Kevin Roozer's (2016) notion of 'reflective interviewing' (2016), defined as a methodological approach that creates a discursive space in which writers make explicit their implicit and tacit writing-related knowledge. Because this type of knowledge usually develops when writers engage "in multiple literate activities over lengthy spans of time" (264), it might lay beneath the level of consciousness. Therefore, I use his method to design interview questions that bring participants' writing knowledge to the conscious level. In addition, this approach helps me avoid researcher bias in trying to over simplify participants' textual experiences.

After the Literature Review section, in Chapter 3 – Methodology, I describe who the participants of this study are, what instruments I use to collect data, and how I analyze data. Two groups of people participated in this study. The first group consists of four female faculty members. Faculty not trained in composition studies are labeled "disciplinary faculty" and faculty trained in composition studies are labeled "writing instructors." Three participants – two disciplinary faculty and one writing instructor - teach community engaged courses. The fourth participant, a writing instructor, teaches a traditional writing course. She and her students function as control group. The second group consists of 81 students (29 students from a science class, 28 students from a college success class, 14 students from a community writing class, and 10 students from a traditional first-year writing class).

I use three instruments to collect data: activity analysis of participants' course syllabi, faculty interviews, and a student survey. To analyze faculty syllabi, I use Activity Theory and construct activity triangles for each participant. To formulate interview questions, I draw from the notion of "reflective interviewing." As a tool, reflective interviewing allows researchers "to obtain richer, fuller understandings on how writers come to invent and act with texts" (Roozer, 2016, 262) by making the writer's tacit knowledge visible. At the same time, it also helps the researcher to avoid tacit assumptions of writing that might be simplistic. I use Beaufort's Conceptual Model of Expert Writer's Knowledge to analyze and interpret data from interviews. I construct Diagrams of her model for each participant. To analyze student surveys, the researcher in collaboration with a data analyst, conduct a factor analysis using SPSS. After eliminating loaded items, the total variance explains up to 70.7% with two factors. After that, ANOVAs one-factor tests are conducted to measure whether there are differences among classes regarding the factors measured by the survey.

In Chapter 4 – Results and Discussion, I report findings obtained from activity analysis of syllabi, discursive analysis of interviews and factor and ANOVA analyses of student surveys. Since I chose not to include the syllabi of the four faculty participants as appendices in order to protect their identities, in this chapter I provide a description of the participants' syllabi for the reader to gain an understanding of the design and conventions each document has. After that, I present results from the activity analysis of syllabi, which addresses the first research question about how disciplinary faculty and writing instructors teaching CE courses implement and assess reflective writing. Activity analysis reveals at least three things. First, although the objects in all four activity systems call for reflective writing in their list of tools, writing instructors implement these types of assignments more than non-writing faculty. Second, analysis reveals a difference among participants in how they assess reflective writing assignments. Both writing instructors and one disciplinary instructor assign a higher percentage of the total grade given to a specific assignment. The third finding has to do with the function of the objects. Analysis reveals that a class that has different objects can create internal contradictions among subjects. About functionality of syllabus, activity analysis reveals that at least one syllabus is not function as intended.

Next, I present results from faculty interviews, which addresses research question 2 about the underlying values, and assumptions disciplinary faculty teaching CE courses have about reflective writing; and research question 3 about how disciplinary faculty values and assumptions about reflective writing compare with those from writing instructors teaching CE courses. Analysis of interview data shows that even though all participants value reflective writing, each participant holds different values and assumptions about the purposes and practices of reflective writing in their courses. One participant subscribes to the *expressivist model,* another subscribe

to the *democratic, rhetorical,* a third participant subscribes to the *process model,* and the fourth participant subscribes to two models, *critical theory/cultural studies* and the *democratic, rhetorical.* In addition, findings suggest disciplinary faculty have less rhetorical awareness compared with writing instructors. However, this lack of awareness in writing knowledge, data suggests, is closely linked to disciplinary discourse communities and when a discourse community at the college level does not belong to an established discipline, this may blur some of the writing knowledge domains.

I end this chapter ends presenting results from student survey which address research question 4 about how faculty values and assumptions about reflective writing might impact students' understanding and practice. Findings support activity and interview data analyses in that the class where the syllabus is not properly functioning shows a statistically significant difference in student perceptions and attitudes toward one of the factors measured named "Transparent Teaching."

Finally, Chapter 5 summarizes major findings, describes implications for the teaching of reflective writing, identify limitations of study, and provides ideas for further research. One topic I discuss in this section is the importance of designing better reflective prompts. Instructors across disciplines need to be aware that "different reflective activities may prompt different metacognitive moves" (Gorzelsky et al. 2016, 218), therefore, how they design prompts might play a role on how their students undertake these metacognitive moves. Another topic is the need instructors have to make explicit to their students their beliefs about reflection. A good place to start is to include a statement in their syllabi that presents their definition of reflection.

Statement of Contribution

This study seeks to contribute the field of writing studies and writing across the curriculum (WAC) in several ways. First, it intends to provide empirical evidence on how disciplinary faculty and writing instructors perceive reflective writing, what rhetorical choices they deploy when designing reflective assignments and how they assess student reflective writing. Learning about how faculty across disciplines use and assess reflective writing have implications at the college and departmental level. The findings of this study can benefit writing program coordinators, WAC directors, Center for Teaching Excellence directors, and Writing Center tutors for curricula improvement and for planning professional development workshops that are grounded in composition and critical reflective theories.

CHAPTTER II

LITERATURE REVIEW

Reflection in Composition Studies: A Brief History

In the discipline of writing studies, the scholarly conversation on reflection is entering its third phase (Yancey, 2016). The first phase, which began in the mid-1970s, "focused on identifying and describing internal cognitive processes assumed to be part of composing" (9). Drawing from other disciplines such as education, psychology, and philosophy (e.g. Dewey, 1993; Schön, 1983; Brookfield, 1995), composition scholars worked to understand the features and characteristics of reflection with regards to writing (Pianko, 1979; Perl, 1980). The second phase came in the late 1980s and 1990s and centered around the investigation and development of classroom activities and assessment practices that "would made visible student learning and in the process support learners as it also helped teachers" (Yancey, 2016, 313). Among the publications produced in this phase is the practice-based theory of reflection in which Kathleen Blake Yancey (1998) moved reflection out of the composing process research agenda and placed students to participate not as objects of study, but "*as agents of their own learning*" (5) (emphasis in the original). Today, the field is in the third phase and it finds itself revising and critiquing earlier work while continuing to investigate features and characteristics of reflection and its role in the transfer of writing knowledge and practice (Yancey, Robertson, & Taczak, 2014).

Attention to reflective acts and processes in connection with the transfer of learning became central after several studies showed there is little integration of learning between FYC courses and courses across the disciplines and the workplace (Beaufort, 1998, 1999, 2007; McCarthy, 1987). As a result, scholars have been asking how writing instructors use reflection to help "students develop writing knowledge and practices that they can draw upon, use, and repurpose for new writing tasks in new settings" (Yancey et al., 2014, 2). Or put succinctly, how to help students, through reflection, to *think like* writers. To find solutions, writing scholars have been looking at reflection in new ways; they have focused in redefining terms, specifically three: cognition, metacognition, and reflection. However, this discussion will focus only on the terms metacognition and reflection because they tend to get conflated.

Definition and Functions of Reflection

In this section, I offer the working definition of reflection that guide this study. Then, I discuss how reflection has been defined in the field and what its functions are. The goal is that the reader sees there is no universal agreement among writing scholars on defining reflection. Yet, the different views of the term help identifying its rich applications. Before we proceed, a word about terminology. I use the notions 'reflection' and 'metacognition' interchangeably for applicability purposes and readership clarity, even though as we will see later there seem to be different attributes and roles these constructs have in supporting learning. In addition, I use reflection and reflective writing as umbrella terms (Giles, 2010; J Sommers, 2011).

In this work reflection in writing is defined as a social, dialogical, critical and (re)iterative process of self-engagement that builds on the writer's prior knowledge and happens when s/he intentionally recalls her/his own lived and learning experiences, the context and interactions

10

where those experiences occurred (e.g. space, time, language used, people), and is able to (re)examine her/his beliefs through writing in a deliberate way in order to identify and solve problems and create new knowledge.

Sharon Pianko (1979) defined reflection as a cognitive behavior that is observed when students pause and rescan their work while composing. Based on her one-day study, Pianko reported that the behaviors varied in degree of sophistication among the student participants which indicated the difference between the *superior* and *poorer* writers (278). Expanding this idea of reflection as a mental activity of the writer and the process of composing, Sondra Perl (1980) proposed the terms 'retrospective' and 'projective structuring' as the two parts of the process of reflection. Retrospective is the ability to go inside, choose words and place them on the page, and assess if those words accurately capture one's meaning. Projective structuring refers to the ability of assess the impact those chosen words will have on the reader. Together, these components are "the alternating mental postures writers assume as they move through the act of composing" (369).

Moving reflection out of the composing process, Kathleen Blake Yancey (1998) called for students to participate not as objects of study, but "*as agents of their own learning*" (5) (emphasis in the original). For her, reflection needs to consider how knowledge is made and how it is used. As a dialectical process students identify what they know and understand how they come to know what they know in order to develop and achieve specific goals for learning, devise strategies for reaching those goals and evaluating whether those goals have been met or not. This dialectical process includes three elements: projection or goal-setting, retrospection or text-revising, and revision which is the articulation of one's own learning. It is through writing that students (and instructors) articulate what they have learned for themselves or respond to a

situation in a new way because they are more aware of the purpose, audience, and genre. Informed by Schön's (1983) theory of reflection, Yancey proposes a definition of reflection for the writing classroom that contains three discrete but inter-related concepts: reflection-in-action; constructive reflection, and reflection-in-presentation. Reflection-in-action focuses on a single composing event in which the writer adopts two selves – as writer and as imagined reader; "two actors working together within a single writer" (26). Both selves move back and forth through the act of composing. This type of reflection is recursive and generative and focuses on both the writing process and the product (text). Yancey (1998) explains,

> Asking our students to reflect so as to adopt and adapt these perspectives invites them to behave as expert writers when they compose: to review their own texts, to read those emerging texts not only as writers but also as readers, to consider what strategies can be useful, to determine as they compose what truths they are to tell, what selves they are to construct and verbalize. (p. 26).

Constructive reflection includes different but successive composing events in which the writer is exposed to different rhetorical situations over time and in turn shape the writer. Reflection-in-presentation is the public projection of the writer to a reader. Examples of this type of reflection includes the letter or essay accompanying writing portfolios, teacher portfolios and/or capstone portfolios. For Yancey, reflection is rhetorical because it is "[g]uided by heuristics rather than rules" (12). That is, a writer must learn how to understand and respond to different rhetorical situations and since rhetorical situations vary greatly, the writing process becomes an ongoing problem-solving process.

Pat Belanoff's (2001) explains that silence is an element that precedes reflection. Silence, as a form of speech, has positive outcomes as well as a negative side. A negative outcome can be using silence to marginalize poor, women, and minority groups. Using well, silence can deepen reflection. For her, reflection is an alternation between silence and words. But reflection is not

the outcome of silence, instead, it inhabits silence alongside meditation, contemplation, metacognition, and thoughtfulness (422). Reflection is then a part of a link of activities that, when working together, foster self-discovery, literacy development and learning. She calls for instructors to carve a pace and time in our classrooms where we and our students look for inward silence in order to break the silence of the empty page.

Sandra L. Giles (2010) defines reflection as "a mechanism, a set of procedures, to help [writers] step back from a draft to gain enough distance" (201) in order to revise their composing in another way. What exactly this set of procedures is, is not clearly explained but assumed by Giles. To model how this works, she presents a student mock-up letter followed by an analysis of the letter pointing out at the different problems it contains such as vague use of pronouns and a topic that is too narrow. As she describes the problems the letter has, Giles inserts ideas she would advise this imaginary student. For example, she would advise this student to make a plan for the introduction. Her goal is to show her intended audience, college student writers, how answering the prompts in her assignment can help them uncovering issues in their writing that need revision.

What I found troublesome in Giles' (2010) article is her assumption in claiming that by simply drafting these reflective letters students will identify the problems in their writing and will know what decision to make while revising. She seems to omit the social aspect of writing. That is, it takes interacting with others (e.g. instructors and peers) for a writer to be able to refine ideas and intentions, to uncover possible problems in his writing, and devise possible solutions. After all, Giles' own experience demonstrates this. She claims that it wasn't until she was a doctoral student at the University of Central Florida that she experienced having conferences with her instructor that she "stopped worrying about how awkward the reflection was, stopped

worrying about how to please the teacher, and started actually reflecting and thinking" (193). Her experience should remind writing and non-writing faculty alike to be patient with student academic development and serve as a warning that we, instructors, play a role in helping students develop habits of self-reflective thinking. Our reactions and attitudes toward our students carry an impact.

Giles (2010) claims that reflection is a synonym to metacognition, a term derived from cognitive psychology. However, the idea that these terms are interchangeable has recently been contested. Taczak & Robertson (2017) argue that while there is overlap between these concepts – both terms contribute in the development of students becoming reflective writing practitioners - these terms are different. In her edited collection, "A Rhetoric of Reflection," Yancey (2016) offers the following clarification:

> "In writing studies, *reflection* has been the key term while in higher education contexts, *reflection* and *metacognition* are often used interchangeably. As constructs, reflection and metacognition have some overlap, but they also are assigned different attributes and roles in supporting learning" (p. 6).

Taczak and Robertson (2017) point out at some of the different attributes and roles metacognition has. They define it as "the ability to mindfully monitor and consider why specific choices were made in a particular writing moment [that considers] the different types of knowledge(s) were learned before and acquired during that particular writing moment, and to be able to utilize that knowledge there and elsewhere" (217). Ellen C. Carillo (2017) defines metacognition as "the ability to perceive the very steps by which success occurs and to articulate the various qualities and components that contribute in significant ways to the production of successful writing" (39). Metacognition, then, implies a *self-regulatory action* that allows the writer to move attentively and successfully between writing iterations.

Reflection, on the other hand, is defined as "a mode of inquiry: a deliberate way of systematically recalling writing experiences to [frame or] reframe the current writing situation" (Taczak & Roberston, 2017, 218). Put together, reflective metacognition is achieved when the writer *intentionally* and *methodically recalls* past writing experiences which results in his ability to self-regulate his rhetorical performances and deploy those that are needed in the current writing situation. From this perspective, both terms are interconnected and must operate together to foster and enhance student learning and transfer, however, I question: Is reflection simply recollecting past experiences in a systematic way or does it do more? Anne Beaufort observes that "[r]eflection is one of the necessary conditions for transfer of learning from one context or problem to another. *But*, she adds, reflection must be of a certain type to foster transfer," (Beaufort, 2016, 34) (*italics mine*). What type exactly? In an attempt to answer this question, I draw from Nguyen's et al. (2014) study. The authors, writing for the discipline of medical education, note that reflection is a thinking process. However, reflecting and thinking, they claim, are not synonyms. For them, reflection is a *specific* form of thinking that differs from other thinking processes in its content and process (p.1175). Content refers to *what* one should think about when reflecting, and the process looks at *how* one should think when reflecting. To support their claims, the authors conducted a systematic literature review where they collected and screened published interdisciplinary articles in English that included discussions on the definition of reflection. From the 430 results they obtained (none from writing studies), they selected 72 articles, extracted references to 74 authors or author groups from these articles and retained the 15 most frequently cited authors. Then, the authors conducted a thematic analysis and iterative refinements that resulted in the formulation of "an increasingly generic, non-linear, integrative, and operational definition" (1178).

Although their analysis did not provide a consistent description of the content of reflection, they argue that "'thoughts and actions' (TA) would encompass the entire range of content on which one can reflect" (1176) which include beliefs, experiences, knowledge, ideas, situations, and feelings. This claim aligns with Jeff Sommers' (2011) view of reflection in writing studies. For him, reflection is a (re)examination of one's beliefs about writing and writing courses, and the impact that belief system has had in the writer throughout a period of time, say, a semester.

Regarding the *process* of thinking about one's thoughts, Nguyen et al. (2014) claim it must be attentive, critical, exploratory, and iterative. They defined reflection as "the process of engaging the self in attentive, critical, exploratory and iterative interactions with one's thoughts and actions, and their underlying conceptual frame, with a view to changing them and a view on the change itself" (1180). In writing studies, Yancey et al. (2014) have offered a similar definition. In "Writing Across Contexts," reflection is described as 'big-picture thinking,' a kind of thinking that calls for students to consider how writing in one setting is both different from and similar to the writing in another or to theorize writing in order to create a framework that guides their future writing situations (4).

Given our analysis, there seems to be several difficulties with our current view of reflection. For one, we have positioned the individual as the solely generator of reflection without any outside influence, even though much of what we have discovered as a field about reflection involves social and dialogical interactions with others (Yancey, 1998; Lindenman et al. 2018). For example, an instructor who asks students to complete an end-of-the-semester reflective assignment might expect students to self-direct their reflections without realizing he is (un)intentionally creating a social and dialogical writing interaction. Thus, reflection is both

individual and social. Other problem is the assumption that reflection only happens when we ask students to write. Taczak and Robertson (2017) write, "[o]ften reflection becomes and "inside the head" activity that does not require the act of writing – it's inductive" (217). Of course, this is not to say that writing is not important in helping students become reflective writers and readers. No. Instead, echoing Taczak and Robertson (2017, teachers across disciplines must keep in mind that students *do* reflect constantly in and outside their classrooms about the things that happen in their lives, but they don't reflect on the things we want them to reflect on. To do that, they need support from their instructors.

Another misconception is that reflection can be trigger in the moment we ask students to compose their reflective assignments. Sarah Ash and Patti Clayton (2009) argue that "critical reflection process that generates deepens, and documents learning does not occur automatically – rather, it must be carefully and intentionally designed" (28). As instructors, we forget that the type of reflection we expect from students in our classes is not spontaneous; instead, it is arbitrary and imposed; even if with good intentions. Therefore, we need to keep in mind two things. First, we need to recognize that students do not come into our courses as blank slates (Ambrose et al., 2010), and that the type of reflection we ask our students to produced is a focused systematic activity (Taczak & Robertson, 2017) that requires we activate students' prior knowledge to facilitate the integration of new knowledge.

The challenge for instructors using reflective writing in their courses is that if they do not activate students' prior knowledge or it is insufficient for the task, students might fail in making connections, building, and supporting new knowledge. For example, in a writing class students might be asked to explain their writing process (e.g. brainstorming, drafting (or the lack of), etc.), but might have a hard time explaining or justifying the rhetorical choices they make. In

17

addition, if prior knowledge is inappropriate for the context or inaccurate, students might continue holding misconceptions. For example, many students in first-year writing courses enter with the belief that writing is a "one size fits all" skill (Russell, 1997; Beaufort, 2007). However, because faculty uses writing across the disciplines, this principle applies to them to. Using writing, including reflective writing, without considering what personal beliefs, institutional goals, and societal norms influence might leave students unprepared to write well in a specific disciplinary domain. This point is important because as we will see, the values and assumptions faculty participants hold toward reflective writing in community engaged courses do not exist on a vacuum.

Based on our discussion, the notions of metacognition and reflection are interwoven and depend on each other for learning and transfer to occur. However, as we have established, this kind of thinking does not occur naturally, faculty play a crucial role in prompting student reflections. Thus, it is important to investigate how faculty promote metacognitive development through reflective writing that supports student learning. Also, of interest is to explore how disciplinary faculty and writing instructors assess student reflections since "not all reflection is created equal" (McGuire, et al. 2009, 94).

To assist on this task, we draw on Gorzelsky et al. (2016) proposed taxonomy for cultivating constructive metacognition for writing studies. Their model defines the specific components and subcomponents of metacognition and show how writing instructors can teach the key metacognitive components individually or cumulatively "to promote metacognitive development that supports the transfer of writing-related knowledge across courses and contexts" (215). The model is the result of a multi-institutional dataset produced by 123 students and collected over a two-year period at four universities. Data included multiple student reflection

pieces and follow-up interviews conducted the year after students took their initial writing courses. A subset of students completed a second interview that included a think-aloud writing protocol in which students described their processes for drafting a paper for a course taken after their initial writing courses. The researchers reported their coding analysis resulted in a broad range of categories that forced them to reduce their coded sample. At the end, they only analyzed students' reflective pieces and interview transcripts. Reducing their dataset made it difficult to get a detailed picture to frame metacognition's role in writing development and transfer because they could not draw generalizable conclusions. Yet, despite obvious limitations, the researchers were able to identify eight categories that describe the kinds of metacognitive moves that appeared in students' written and oral reflections on their texts and writing processes. The authors point out that "[s]everal of the types of thinking represented by these (sub)components can take either cognitive or metacognitive form, while others are inherently metacognitive" (226). For them, "cognition entails thinking to complete a task, while metacognition involves reflection on that thinking and its efficacy or outcomes" (226). That they overlap metacognition and reflection support our previous arguments.

I include their taxonomy below for two reasons. First, I use the eight categories to guide the analysis of the faculty interviews to identify if classroom activities and assignments are reflective or they focus only on cognition but not yet reflection. Second, I use the subcomponents to measure faculty awareness of the different types of reflection they might be implementing in their courses. (See Table 1).

19

Table 1 – Taxonomy of Metacognition for Writing

Metacognitive Subcomponent	Definition
Person (Knowledge of cognition)	Knowledge of oneself as a writer, including one's (un)successful use of genres, conventions, and rhetorical and writing process strategies
Task (Knowledge of cognition)	Understanding of affordances and constraints posed by a project and its circumstances
Strategy (Knowledge of cognition)	Knowledge of the range of approaches one might effectively use to complete a project
Planning (Regulation of cognition)	Identifying a problem, analyzing it, and choosing a strategy to address it
Monitoring (Regulation of cognition)	Evaluating one's cognition and efforts toward a project
Control (Regulation of cognition)	The choices one makes as the result of monitoring
Evaluation (Regulation of cognition)	Assessing the quality of a completed project
Constructive Metacognition	Reflection across writing tasks and contexts, using writing and rhetorical concepts to explain choices and evaluations and to construct a writerly identity

(Taken from Gorzelsky et al., 2016, p. 226).

The authors conclude that out of all the (sub)components created, the category of constructive metacognition is the most salient. Why? Because "reflection seems to promote constructive metacognition" (235), it serves to unite most of the other metacognitive components and subcomponents.

In summary, reflection has been described in writing studies as an internal cognitive process (Pianko, 1979), a mental recursive process where a writer is able to assume the role of the reader (Perl, 1980), a dialectical process where a writer identifies what she knows and understands how she comes to know what she knows (Yancey, 1998), an alternation between silence and words that fosters self-discovery (Belanoff, 2001), a mechanism, a set of procedures, where the writer distance herself from her draft in order to revise it (Giles, 2010), as a synonym of metacognition (Giles, 2010) as well as something different than metacognition in attributes and roles (Taczak & Roberton, 2017), a deliberate way of systematically recalling writing

experiences to (re)frame the writing situation (Taczak & Roberton, 2017), a (re)examination of one's beliefs about writing and writing courses, and the impact it has had over a period of time (J Sommers, 2011), as a racialized discourse (Inoue & Richmond, 2016), and as an inevitable feature of all language practice (Horner, 2016).

As it can be observed, there is no universal agreement among writing scholars on defining reflection which makes the term "slippery" (Yancey, 1998). Furthermore, while the notions of reflection and metacognition have been conflated, scholars have pointed out at differences while acknowledging they overlap and are dependent. The seemingly dependence that exist between them might explain why redefining these concepts makes them the "more elusive" (Taczak & Robertson, 2017, 219). Therefore, regardless of what definition of reflection we embrace as instructors, we all seem to agree that reflection is process, practice, and product, and that "is a staple of any writing classroom, and that students must reflect on writing in order to understand and improve" (Taczak & Roberston, 2017, p. 217) their writing knowledge.

In the next section, I explain the theoretical framework that guides this study.

Theoretical Framework

Activity Theory

This study draws on Activity Theory (AT) as its primary theoretical framework to investigate whether there is a difference in values, assumptions and practices regarding reflective writing between disciplinary faculty and writing faculty teaching service learning and community-engaged courses.

Activity Theory (AT), also known as the cultural-historical theory, originated in the Soviet Union in the late 1920s and 1930s. It is attributed to Soviet psychologist Lev Vygotski and his colleagues A. N. Leont'ev and A.R. Luria (Holzman, 2006). In the 1960s, Vygotsky's writings began to be translated into English and empirical studies were conducted. To define activity theory is difficult since there is not a unified perspective; instead, there are numerous articulations that activity theory's developers and practitioners from diverse disciplines have proposed (Hozlman, 2006). AT analyzes cyclical human behavior and consciousness in terms of activity systems (Russell, 1995; Spinuzzi, 2015). At a basic level, an activity system consists of a subject (a person or group of people), and an object(ive) (immediate common goal or tasks), and tools that mediate the interaction. Applying this basic lens to our study, we can say that individual participating faculty, their respective students, and their community partners constitute the subjects. Each faculty has specific (learning) objectives they want their students to achieve and one of the tools they employ to achieve their objectives is reflective writing.

David R. Russell (1997) explains that any activity system has five constituents: "ongoing, object-directed, historically conditioned, dialectically structured, tool-mediated human interactions" (510). Kain and Wardle (2014) define what each of these components mean. Ongoing refers to looking at how a system functions over time, what changes occur, how tools are created or refined as a result of human interactions. It is through these dynamic interactions that subjects not only continually construct signifying practices but are also constructed by those signifying practices (Wardle, Identity, 2014). Any class is an activity system and every semester where new students join a class, instructor and students -together- refine the class tools and create new ones. Object-directed describes the types of activities directed to achieve specific goals. In a class, these activities are dictated by the instructor and the object of the activities is

learning. Historically conditioned refers to the cultural past an activity system has, that is, how the activity system came to be and function in a particular way in a specific context. Any class has an origin and functions in a particular context. For example, even though composition courses have been part of the curriculum for many years, it was around 2013 that the writing program at this university shifted its pedagogy on how to teach first-year writing. Instead of teaching *how* to write, they began teaching *about* writing.

Although many American universities use the same approach to the teaching of writing, the activity systems vary due to the context. How writing courses function at this Hispanic-serving institution located near the U.S./Mexico border might be different from how writing courses function in a university located in Ohio. Dialectically structured means that change is bi-directional, that is, "when one aspect changes, other aspects change in response" (Kain & Wardle, 2014, 276). For example, when the university began incorporating service-learning courses, the ways teachers, students, and researchers accomplished tasks related to learning changed. Tool-mediated refers to the different means either physical objects or semiotics, mathematical symbols and language, used to accomplish activities. These tools shape the way individuals think about an activity as well as how they engage in it. A class uses syllabi, videos, computers, library databases, and textbooks among other tools to accomplish the goal of learning. In sum, an activity system is any ongoing mutually constructed human interaction that is historically situated and mediated by tools over a period of time in order to accomplish a specific goal within a specific context.

Context, in an activity system, is understood as the conventions or "nodes" which are specific aspects (Kain & Wardle, 2014). The nodes interact among themselves creating reciprocal, but complex, relationships. In addition to subject, objective, and tools that are the

23

basic unit of an activity system, there are 'motives', which are the purposes or reasons that direct

the subjects' objective(s) for the activity. Object(ives) are the immediate goals while the

'outcomes' refers to the long-term goals of the activity that result from the objective. The

'community' node refers to the larger group the subject is a part of and whose interests,

knowledge, and goals shape the activity. The community decides how labor is divided among its

members and how tasks are distributed within the activity system. These divisions of labor can

cause conflicts and disagreement among subjects within the activity system. To minimize these

conflicts, rules (agreements subjects adhere while engaging in the activity) can be explicit dos

and don't but also norms, conventions, and values are put in place in an effort to stabilize the

interactions among people. Since an activity system is never static (Russell, 1997), these rules

change as other aspects of the system change. However, out of all the constituents that form an

activity system, the object is the most important. It is the object that "defines what counts as an

activity for a particular analysis" (Spinuzzi, 2015, 2). Figure 1 depicts the organization of an

activity system (Kain & Wardle, 2014).

Figure 1: Organization of an Activity System

Tools
Physical objects and systems of symbols
(like language, mathematics) that people
use to accomplish the activity

Subject
Person or people engaged in
activity who are the focus of a
study on activity. The point of view
used to focus on the activity.

Motives
Purposes, reasons
for the activity

Object
Immediate
goals of
activity

Outcome
Long-term
goals of
activity

Rules
Laws, codes, conventions,
customs, and agreements
that people adhere to while
engaging in the activity

Community
People and groups whose
knowledge, interests, stakes,
and goals shape the activity

Division of Labor
How the work in the activity
is divided among
participants in the activity

For an activity system to function, it must have a defined object. The object will determine the pulse, either slow or rapid, an activity system will move. For example, growing grain tends to have a slow pulse in comparison with how grain is traded (Spinuzzi, 2015). Therefore, "different objects lead to different kinds of pulses, which in turn require different kinds of activities – with different tools, rules, actors, communities, and division of labor" (Spinuzzi, 2015, 3). Once an activity system has a defined object, it needs to be mutually constructed. To do this, it requires agreement from the subjects about how the activity will be carried out and what tools are going to be used.

Activity Theory and Texts

While activity theory is used to study how people engage in all kinds of activities, it also helps to understand how texts function and why they contain certain content and specific

conventions (Kain & Wardle, 2014). As a text, the syllabus functions to communicate to students "*how* to learn in a class as well as *what* to learn" (Parkes, Fix, and Harris, 2003), and what specific tools, and not others, will be used to foster and assess their learning (Russell, 1997). Regarding its content, a syllabus describes and organizes the work in the classroom for both the instructors and the students, thus, affecting how they participate in learning activities (Kain & Wardle, 2014). These rules and division of labor do not exist in a vacuum; instead, they are imposed to both students and instructors and constantly change. Teachers are expected to meet departmental and institutional mandated course objectives and assessment while students are responsible for completing assignments and comply with course policies established by their instructors and the institution.

In addition, a syllabus has different rhetorical purposes. Svinicki and McKeachie (2014) note some of the different purposes a syllabus serves. First, a syllabus is like a contract in that it helps both students and instructor to understand their mutual responsibilities. The responsibility of the instructor is to spend meaningful time creating a plan that contains assignments, out-of-class activities, and assessment that align with student learning outcomes (SLOs) since most student learning occurs outside the classroom. In a sense, a syllabus is the final representation of an instructor's plan. The responsibility of the student is to engage and complete assignment to demonstrate how he has mastered the SLOs. Second, a syllabus is a link in the learning chain within a discipline. No one course contains all the knowledge a student needs to graduate from college, instead, learning is constructed. For example, a freshman general chemistry course is linked to a sophomore analytical chemistry and an organic chemistry course and so forth. It is important that when (re)designing their syllabi, instructors ought to be aware where their course fit in the degree plan as well as they must consider beforehand the practicalities of what they

"must give up in order to achieve the most important objectives within the limitations of time, place, students, and resources" (Svinicki & McKeachie, 2014, 14).

Although there is no one specific syllabus model, there are general conventions a syllabus must have such as name of course, semester and year, instructor's contact information, course description, course pre-requisite information if necessary, student learning goals, list of readings and assignments, calendar, important dates and topics, course policies, and institutional policies. All syllabi are multimodal in that they combine linguistic (verbal), alphabetic-print, visual/image, aural, gestural/touch, and color modes (Downs & Wardle, 2017).

Activity Theory and the Course Syllabus as an Instrument of Analysis

Below are two activity triangles. The first activity triangle positions the course syllabus as a tool that mediates the activity between subject, object and context (see Figure 2). The second one expands the use of the syllabus and positions the syllabus as the instrument through which a researcher can study any class or group of classes as an activity system. It is this second model that researcher is using in this study (see Figure 3).

Figure 2: The Syllabus as a Tool in an Activity System
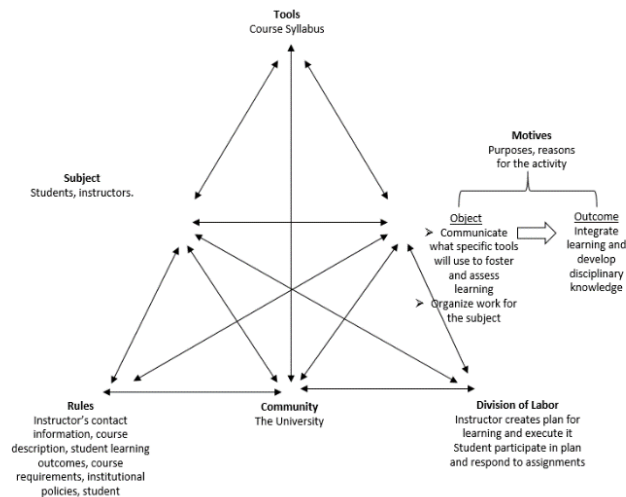
Figure 3: The Syllabus as an Instrument for Activity Analysis
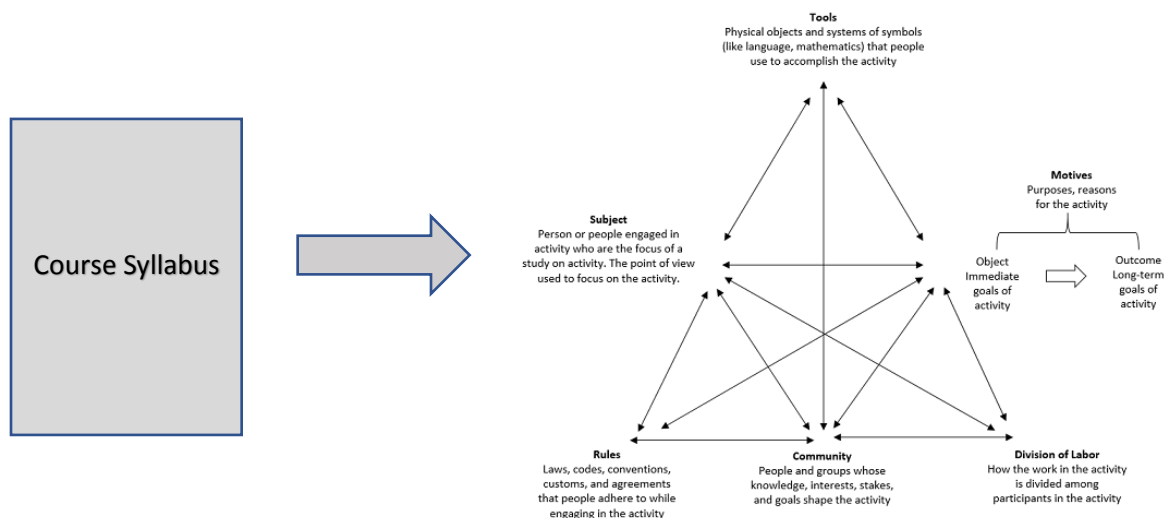
Repurposing the syllabus as an instrument of activity analysis assists in studying what object(ives) guide the dynamic interactions among different subjects and what tools, including reflective writing, faculty participants use in their classroom to carry out their activities. I approach each class as an activity system where instructors and their students are continually constructing signifying practices while at the same time they are being constructed by those signifying practices (Wardle, Identity, 2014).

Theoretical Approaches that Supplement Activity Theory

Activity Theory is helpful to analyze how individuals engage in all kinds of activities, how texts function and why them are used within a particular activity system (Kain & Wardle, 2014), and how texts can serve as instruments to reveal how a particular activity system works. However, AT has limitations in that, it does not help unveil faculty's beliefs and goals for using reflective writing, their overall writing knowledge, and the implications this has on their students. Therefore, I use two other approaches to supplement AT analysis.

I draw on Beaufort's (2007) conceptual model of expert writers' knowledge. Her model assists in exploring disciplinary faculty's rhetorical knowledge, even if tacit, of reflective writing. In *College Writing and Beyond: A New Framework for University Writing Instruction*, Beaufort (2007) investigates the nature of writing expertise and presents the results of a six-year case study in which she follows the writing development of a student from his undergraduate years as a double major in history and engineering to two years after graduation. Her model grew in response to the call by writing scholars to re-examine the field's fundamental assumptions about the goals and curriculum in college-level academic writing courses and the issue of transfer of learning – whether skills acquire in first-year composition prepare students for writing in other social contexts (McCarthy, 1987; Russell, 1995; Beaufort, 1998; Yancey, et al. 2014; Yancey, 2016). Some scholars have argued that anything can be content as long as it focuses on writing (Donnelly, 2006). Others have said that the content of a writing class should be writing itself (Downs and Wardle, 2007) and/or its rhetorical strategies and language (Dew, 2003). Yet, others advocate for a composition-specific curriculum informed by readings in reflection in which students learn, think with, and write with key composition terms to create a theory of writing (Yancey et al., 2014).

While each of these proposed curricular ideas contributes to the development and teaching of writing, they present challenges for disciplinary faculty and composition scholars alike. Disciplinary faculty interested in helping their students develop writing expertise by using reflective writing would find these models difficult to apply due that writing in all these models is the main subject matter. And, even if a course in other disciplines outside composition is writing-infused, writing-rich, or theme-based, the objective of any writing assignment in these models is to make students think what writing is and does. Thus, expecting that disciplinary

29

faculty share our beliefs about the role and nature of writing across the curriculum, in my view, it is unrealistic (Anson, 2002).

For composition scholars investigating reflective writing across disciplines, these models are limited in the sense that they were conceptualized for the composition classroom with limited applicability to writing across the curriculum. Nonetheless, since the focus of this study is reflective writing, it is imperative the theoretical framework must come from writing studies scholarship. However, it needs to be a model that meets at least two criteria: it must accommodate to any subject matter and must provide specific applicability to writing tasks across disciplines. Anne Beaufort's (2007) model of writing expertise meets both.

Her model identifies five overlapping knowledge-specific domains expert writers need for analyzing new writing tasks: discourse community knowledge; rhetorical knowledge; genre knowledge; composing process knowledge; and subject matter knowledge (see Figure 4). The underlying domain in this model is discourse community knowledge. A discourse community is defined as a group of writers that share a set of "goals and values and certain material/physical conditions" (19). In regard of certain conditions, a discourse community establishes norms for genres and determines the roles and tasks for

Figure 4

Conceptual Model: Expert Writers Draw on Five Knowledge Domains
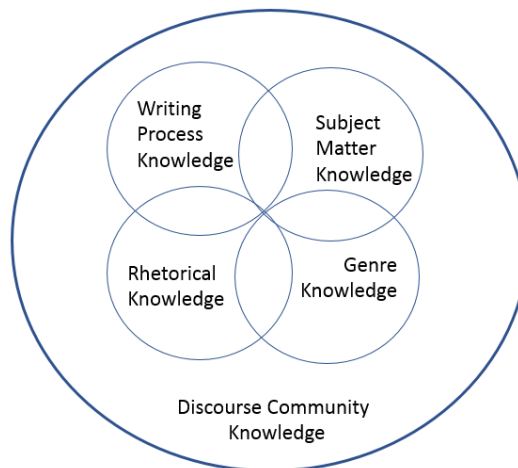
writers. In this work, genre knowledge is defined not as merely texts that share some formal features, but as tools used to help participants act together purposefully in relation to social action and social motives (Russell, 1997).

The discourse community also determines the subject matter writers engage with and influence the various texts they (re)create. This notion of discourse community in Beaufort's model aligns with the nodes of "community," "rules," and "tools" in activity theory in that a group of people whose knowledge, interests, stakes, and goals define the types of texts and conventions used and valued within the group (Kain & Wardle, 2014). In addition to discourse community knowledge, subject matter knowledge, and genre knowledge, writers must develop rhetorical knowledge, that is, knowledge that considers the specific audience and purpose for a specific text. Finally, writers must be aware of their own writing process knowledge as they engage in the construction of texts. I use Beaufort's model to analyze data from faculty interviews.

Exploring disciplinary writing knowledge is important because writing across the disciplines (WAC) researchers have claimed that disciplinary faculty use writing primarily to have students display their learning within certain discipline or build a disciplinary self (Emig, 1977; Herrington, 1984; McLeod, 2001). LeCourt (2012) states disciplinary faculty use the writing space to help their students ""practice" an integration of self with a disciplinary subjectivity" (72), or to write in the disciplines. In either case, WAC researchers claim that disciplinary faculty have difficulty making the knowledge about writing standards overt because they tend to acquire this knowledge tacitly rather than by direct instructions (Beaufort, 2007). This does not mean that disciplinary faculty lack of writing expertise. No. Many of them are accomplished writers, but their rhetorical knowledge of writing may lay beneath the level of consciousness and they might not have the "rhetorical knowledgeability" to make their discourse practices explicit to themselves and their students (Jablonski, 2006). Thus, a goal of this study is to make visible the assumed rhetorical richness embodied by disciplinary faculty.

Making visible the writing knowledge of participants is the first goal, the second is to try

to identify under what specific writing values and assumptions their courses operate. In her

article "College Writing and Beyond: Five Years Later," Beaufort (2012) articulates the

problems with the sample writing curricula she proposed in 2007. While the five domains in her

conceptual model remained solid evidence, an area she clarifies and that is useful in this study is

the assumptions about learning goals in writing courses. Drawing from the work of Berlin (1987)

and Fulkerson (1979), she claims that writing courses typically operate within six specific values

and assumptions:

- The *expressivist* goal, facilitating self-expression, finding one's voice, one's personal truths;
- The *critical theory/cultural studies* goal, facilitating critique of social hierarchies and cultural hegemonies;
- The *democratic*, *rhetorical* goal, facilitating informed participation in civic issues;
- The *pragmatic* goal, facilitating successful written expression in school and work contexts;
- The *aesthetic* goal, facilitating an appreciation of the craft of writing and a love of language;
- The *process* goal, facilitating growth in managing writing tasks

She explains these goals, interwoven but often unstated, are based on values from several

sources: personal beliefs, institutional goals, and societal norms and operate within the discourse

community of Writing Studies. Depending on which set of values and assumptions a discourse

community and individual instructors emphasize will determine their research agenda and

curricular emphases.

Reflecting on her 2007 case study, Beaufort (2012) writes about the moment when Carla,

Tim's first-year composition instructor whose classroom activities she observed and whom she

interviewed, read Beaufort's manuscript before she submitted it to the publisher and disagreed

with most of her recommendations. Beaufort suspects the reason for her disagreement is due to

the different values and assumptions they held about the purposes of academic writing courses. Carla's aims align with the expressivist and civic goals while the pragmatic goal drives Beaufort's choice for academic writing classes.

According to Beaufort, every syllabus contains code words that reflect the instructors' values and assumptions about writing. These values and assumptions may lay beneath the level of consciousness and may confuse our students since they might not know how to decode our language. Articulating the goals we have for writing would benefit our students because they could have less difficulty understanding how we value writing. It can also help us identify our own biases about writing. I expand the use of these goals and apply them to both writing and non-writing courses in the analysis of data to further understand participating faculty's values and assumptions that guide the use and practices of reflective writing.

The second approach that complements activity theory is the notion of 'reflective interviewing' (Roozer, 2016) which is "a methodological approach that creates a discursive space in which writers can both develop an understanding of themselves as writers and the wealth of literate activities they are engaged in and communicate that understanding to themselves and others" (261). I use this notion to formulate interview questions with the purpose of enabling faculty participants to make explicit their tacit textual knowledge and beliefs and practices of reflective writing that until then might have laid beneath the level of consciousness. This tacit and implicit knowledge develops when writers engage "in multiple literate activities over lengthy spans of time" (264). Therefore, as a researcher, I need to be aware of the tacit and implicit representations of writing I have developed over time while at the same time avoid simplifying my participants' rich conceptions about reflective writing.

In summary, in this chapter I presented a brief history of reflection in composition studies and where the scholarly conversation currently stands, provided a working definition of reflection that guides this study, discussed how reflection has been defined in the field of composition and said that even though there is no agreement among scholars on a single definition, we all seem to agree that reflection is process, practice, and product. I also discussed Activity Theory (AT) which functions as the primary theoretical framework in this study and explained that although AT is helpful in analyzing course syllabi in order to understand what tools, including reflective writing, faculty participants use in their classroom to carry out their activities, AT has limitations in that it does not help unveil faculty's overall writing knowledge, the goals for using writing, including reflective writing, in their courses, and how they define reflection. To do that, I draw two other theories for supplementing AT analysis which are Beaufort's (2007) conceptual model of expert writers' knowledge and Kevin Roozer's (2016) notion of 'reflective interviewing.' In the next chapter, I explain the methodology used to collect and analyze data and offer a description of participants.

CHAPTTER III

METHODOLOGY

In this chapter, I discuss the methodology employed to investigate how reflective writing is implemented and assessed by disciplinary faculty and writing faculty in CE courses, what underlying values and assumptions they have about reflective writing, and how their values and assumptions might impact students' understanding and practice. This chapter is arranged as follows: I describe faculty participants and student participants. In this section, I distinguish between disciplinary faculty from writing instructors. Then, I describe the three research instruments I used to gather data – syllabi, faculty interviews, student survey – along with the theories that informed the use of these research tools. After that, I describe how I analyzed each research instruments.

Description of Participants

Faculty Participants

Four faculty members participated in this study. Faculty not trained in composition studies are labeled "disciplinary faculty" and faculty trained in composition studies are labeled "writing faculty." Three participants – two disciplinary faculty and one writing faculty - teach community engaged (CE) courses. The fourth participant, a writing faculty, teaches a traditional writing course. She and her students served as control group. All participating faculty are full-time instructors at the University of Texas Rio Grande Valley (UTRGV) and hold different

academic ranks, two are at the associate professorship level and two are Lecturers. To recruit faculty teaching CE courses, I used the university online list of service-learning designated courses and sent a personal invitation to their campus email. The invitation email contained description of study and consent forms. I recruited the fourth faculty participant by face-to-face invitation. I have changed the names of participants to protect their identities due to their active involvement in the University.

Disciplinary Faculty

Priscilla teaches natural sciences courses. She is bilingual. Priscilla earned her undergraduate degree in the largest university in the country where she was born. She earned her doctoral degree in a university in the United States. She has a passion for research and has served as principal or co-principal investigator in over fifteen grants. She is an accomplished scientist with two post-doctoral appointments as well as an accomplished writer. She has published two major scientific reports, over 20 research papers and several book chapters. She has served as reviewer for 20 peer-reviewed journals. She has presented in both national and international scientific conferences and public outreach programs. She mentors high-school, undergraduate, master and PhD students. Priscilla has also received several awards, including an award for excellence in teaching and an award that recognizes her community engagement work and her scholarship.

Carolina has been an instructor at UTRGV for four years. She speaks English and Spanish and holds a master's degree in counseling and guidance and is a licensed professional counselor. Carolina teaches college success courses. These courses are not part of the Core Curriculum; however, all first-time in college students are required to take a college success course. The course is designed to provide students with an opportunity to understand the

psychology of learning and apply it to their own university experience and to their chosen major/profession. Besides teaching, Carolina is working on establishing her own private practice.

Writing Faculty

Eva is a bilingual academic. She learned English as a second language. Eva teaches undergraduate and graduate courses in rhetoric, composition and literacy studies. She is an accomplished writer and an avid researcher. She has published at least 10 journal articles and two book chapters. She has received several grants. Eva engages in conversations with faculty across academic disciplines on how to design linguistically inclusive projects and pedagogies. She merges research, teaching, and service to impact both the University and the local communities. Eva has received several awards including one for excellence in teaching at the state level.

Bianca teaches freshman composition and Honors courses. She has been teaching at the college level for six years. She speaks English and Spanish and her areas of expertise are: composition pedagogy, gamification, and discourse analysis. She is the editor of the digital First-Year Writing Inquiry Magazine. She holds a master's degree in English with specialization in rhetoric and composition.

Student Participants

A total of 81 students participated in this study: 29 students from an upper division science class, 28 students from a college success class, 13 students from a community writing class, and 10 students from a traditional first-year writing class (see Table 2).

Table 2 –Number of Student Participants Per Class

Disciplinary Faculty		Writing Faculty	
Priscilla	Carolina	Eva	Bianca
SCN =Science	CS = College Success	CW = Community Writing	FYC = First-Year Composition
29 Students	28 Students	13 Students	10 Students

Research Instruments

Syllabus as an Instrument for Activity Analysis

Activity Theory (AT) (Russell, 1995, 1997; Kain & Wardle, 2014) serves as the primary theoretical framework to investigate the first research question: How is reflective writing implemented and assessed by writing and non-writing faculty teaching community-engaged (CE) courses? This theory serves as a "lens for understanding how people in different communities carry out their activities" (Kain & Wardle, 2014, 397). In composition studies, AT helps to understand how texts function as tools within an activity system and why they contain certain content and specific conventions (Kain & Wardle, 2014). However, I expand this idea and position the syllabus as the instrument through which a researcher can study any class or group of classes as an activity system.

Figure 5: The Syllabus as an Instrument to Study a Class as an Activity System
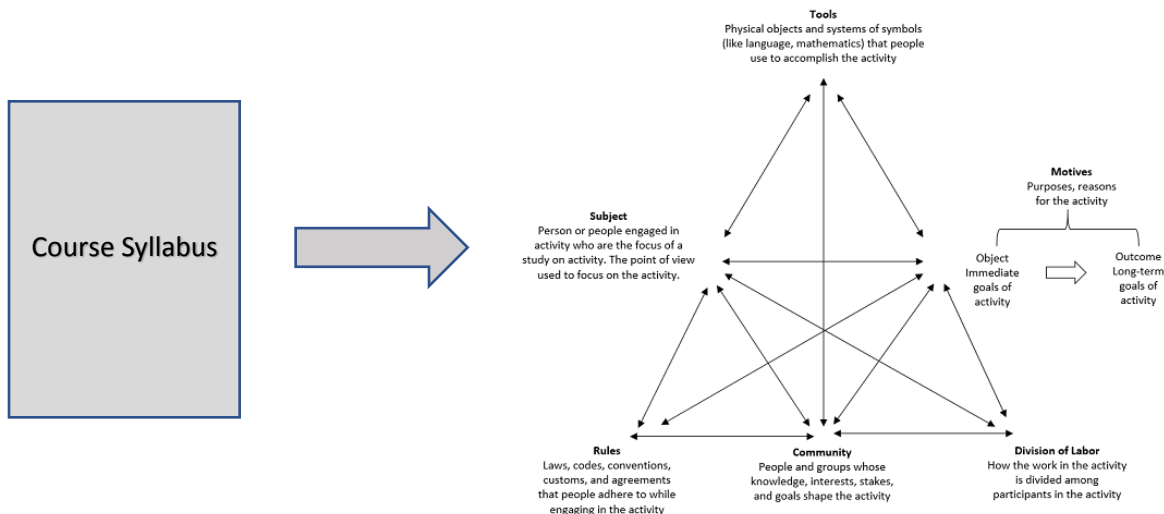
Syllabus analysis is useful to understand what object(ives) guide the dynamic interactions among subjects and what tools, including reflective writing, faculty participants use in their classroom to carry out their activities. I approach each class as an activity system where instructors and their students are continually constructing signifying practices while at the same time they are being constructed by those signifying practices (Wardle, Identity, 2014). These signifying practices are guided by specific object(ives) and are mutually constructed and mediated by tools over a period of time, say a semester, in order to accomplish a specific goal within a specific context. This context includes nodes such as a specific discipline, time of the day class is offered, rules and requirements that constrain the interactions.

To obtain a copy of each of the participants' syllabuses, I accessed the University Faculty Profile webpage which is available to the public. Then, I typed the names of each faculty member that consent to participate in study and identified the course they consent for me to study. After that, I downloaded the corresponding course syllabus and printed out a copy. To analyze each syllabus, I constructed an activity triangle for each class and used analysis for preparing open-ended interview questions to further explore the use of writing, including reflective writing, in the participants' courses.

Activity Theory is helpful to explore how reflective writing is implemented and assessed by disciplinary faculty and writing faculty in CE courses; however, it has limitations in that, in this study, it does not help unveil faculty's beliefs and goals for using reflective writing, their overall writing knowledge, and the implications this has on their students. Therefore, in order to answer research questions 2 and 3, two other instruments are used.

Faculty Interviews

I draw on Kevin Roozer's (2016) notion of Reflective Writing to guide faculty interviews and Anne Beaufort's (2007) Conceptual Model of Expert Writers' Knowledge to answer research question 2: What are the underlying values and assumptions disciplinary faculty teaching CE courses have about reflective writing? And research question 3: In what ways, if any, do disciplinary faculty values and assumptions about reflective writing compare with those from writing instructors teaching CE courses?

Reflective interviewing is "a methodological approach that creates a discursive space in which writers can develop an understanding of themselves as writers and the wealth of literate activities they are engaged in as well as communicate that understanding to themselves and others" (Roozer, 2016, 261). This approach serves to enable faculty participants to make explicit their tacit writing-related knowledge, beliefs and practices of reflective writing that until then might have laid beneath the level of consciousness. This tacit and implicit knowledge develops when writers engage "in multiple literate activities over lengthy spans of time" (264). For instance, faculty engage in regular and repeated writing activities that, overtime, are considered 'mature' such as preparing course syllabi every semester; therefore, asking them to make explicit their implicit representations of writing activities and abilities can be difficult. At the same time, as researcher and writing instructor, I have also tacit assumptions of writing that have formed over a period of time. If not careful in recognizing these tacit assumptions, I might try to simplify the literate activities of my participants and thus reduce the complexity of their experiences (263).

To avoid any of these pitfalls, reflective interviewing allows writers to generate and communicate knowledge by inviting them to look back at specific writing situations "with an eye

toward attaining some insight into what they see themselves doing, and why, and what background knowledge they bring to those engagements" (264). These reflective engagements are triggered when the researcher uses open-ended questions designed "to forge connections across what might seem like disparate activities widely separated by space, time, and genre" (264). Using this approach greatly benefit the writer by allowing her to discover how the acts of composing have shaped her "writerly self" (264). Thus, the goal of conducting reflective interviews with faculty is two-fold: 1) to help them access their tacit writing-related knowledge and dispositions toward reflective writing; 2) to make their values and assumptions of reflective writing visible in order to understand how they use these texts in their pedagogy.

Kain and Wardle (2014) explain when people first learn to use a particular tool; they use it at the level of conscious *action*. Nevertheless, once they have used the tool over a period of time, the use of that tool becomes *operationalized*, largely unconscious (278 *italics* in the original). Chris M. Anson (2015) expands this idea and explains that when writers constantly repeat a type of writing, they might create a state of 'habituation.' He states,

> "When writers' contexts are constrained, and they are subjected to repeated practice of the same genres, using the same processes for the same rhetorical purposes and addressing the same audiences, their conceptual framework for writing may become entrenched, "solidified," or "sedimented." (77).

Roozer draws from Prior (1998) who argues that dominant scholarly representations of literate action tend to be situated around three key chronotopic scenes: school, the professional workplace, and academic disciplines. He claims, "[t]hese representations, these picturings of writing, are powerful in that they suggest what researchers expect to see and thus inform what researchers attend to and what they ignore. They also inform what researchers ask about and the kinds of questions they pose" (263). Since reflective writing is a tool commonly used by both

writing and disciplinary faculty, it might lay in the unconscious level or it might have become sedimented; therefore, it needs to be retrieved to the conscious level. Reflective interviewing assists in making the participants writing knowledge explicit. At the same time, as a researcher, I need to be aware of my own representations about reflective writing to avoid researcher bias that might over simplify participants' textual experiences.

Roozer distinguishes between two kinds of reflective interviewing. The first category call for interviews that do not rely on texts the writer has produced. The second kind of reflective interviews uses texts "to stimulate the writer's recall" (265). This study utilizes both categories. I rely on course syllabi created by participating faculty to investigate their beliefs toward reflective writing and to stimulate conversations. However, no copies of the actual prompts or samples of their reflective student assignments were collected.

After receiving consent from the participants, I emailed them to schedule when and where to hold the interviews. All interviews took place in their respective faculty members' offices and ranged from 45 to 75 minutes. Interviews were recorded and then transcribed. Before the interview, I crafted individualized questions that resulted from the syllabus activity analysis and that took into account the goals of the notion of reflective interviewing. On the day of the interview, questions designed to trigger participant's memories with and about reflective writing in and outside academic places were asked. Interviewees' attention was directed to talk about course syllabus and to discuss its content. Attention was given to ask each interviewee to describe the purpose and implementation of reflective assignments.

After interviews, I transcribed audio using Descript, a transcription and audio editing application. Then, each transcript was analyzed discursively to identify moments where the participant reveals what values, assumptions and practices, including assessment, she has on

42

reflective writing. Each participant's discursive analysis was triangulated with results from their

syllabus activity analysis and Beaufort's (2007) conceptual model of expert writers' knowledge

in order to discover what writing knowledge domains, even if tacit, participants have. In the

section, Data Analysis Plan, I explain how Beaufort's model was utilized for analysis.

Student Survey

To investigate research questions 4: How might faculty values and assumptions about

reflective writing impact students' understanding and practice? participants were asked to allow

me to administer a short student survey at the end of October or beginning of November. The

purpose of the survey was to explore student perceptions and attitudes towards reflective writing

in their respective courses. Participants set the date and time to visit their classes at the time of

the interviews. Surveys were paper-based and were administered in the classroom either at the

beginning or end of class period as determined by the faculty participants. The survey was

designed to take 10 to 15 minutes to complete. The day survey was administered, students were

informed about the purpose of study and had the opportunity to give or decline their consent in

answering the survey. Also, I politely asked the faculty participant to step out of the classroom to

avoid coercion. All data was treated as confidential.

The survey consists of 23 items – seventeen multiple choice questions and six open-

ended questions plus eight demographic information questions (see Appendix A). Survey items

were created using the scholarship that informs this study. Analyses focused only on 16 multiple

choice items because these specific items explore beliefs and perceptions towards reflective

writing. A total of 81 students across four courses responded to survey (29 from the SCN class,

28 from the CS class, 14 from the CW class, and 10 from the FYC class).

Out of 81 surveys returned, one was eliminated from the subsequent analyses because the student (case number 32, belonging to the CS class) only answered five questions, and left 11 questions blank. Thus, there were 80 viable surveys used to conduct analyses.

Data Analysis Procedures

Syllabus Analysis

To analyze syllabus, I first construct activity triangles for each participant. Each triangle contains all eight nodes/aspects of an activity system: subject, object, tools, motives, outcome, rules, community, and division of labor (Kain & Wardle, 2014). The information to construct triangles comes from a discursive analysis of the text. For example, the subject can be a single individual, a group of people, an organization or a group of organizations with a shared object (Jørgensen, 2017). To find who the subject is in each class, I carefully read each syllabi and circle the words 'students,' 'community organization' in the case of CE courses, and any phrase that reflects instructor participations in the activity system, even though their participation is implicitly assumed in that it each instructors is believed to have composed their own syllabi.

The object refers to the immediate common goal or tasks. It is the object that "defines what counts as an activity for a particular analysis" (Spinuzzi, 2015, 2). To find the goals, I look for a description of Student Learning Objectives (SLOs) which are the immediate goals in a course as well as for any phrase from the instructor such as "my goals for you are…", "I expect that…", or "one of my goals in this course is…".

The tools are physical or symbolic artifacts used to transform and mediate the relation between the subject and the object. To find tools, I look for any description of course

assignments and/or requirements students need to complete to accomplish objectives of the course, including both graded and non-graded activities, technology and language.

The motives are the purposes or reasons that direct the subjects' object(ives) for the activity in order to meet an outcome. The outcomes refer to the long-term goals of the activity that result from the objective. To find outcomes, I look for any phrases that indicat what is the lasting impact the instructor wants her students to have after they have completed course.

The community refers to the larger group the subject is a part of who decides how labor is divided among its members and how tasks are distributed within the activity system, but who do not directly participate in the activity. The subject enacts the division of labor and follows certain rules in order to manage or minimize conflicts within an activity system. To find these aspects, I look for course description, program SLOs, and university policies. Appendix B shows the four activity triangles that resulted from analysis.

After activity triangles are constructed, they are compared in order to identify different variables. Since it assumed that each class has different object(ives), the analysis focuses on understanding how specific objects delineate the type of tools, including reflective writing, and division of labor, and how these aspects interact to achieve instructional alignment.

Instructional alignment "refers to the degree to which "intended outcomes, instructional processes, and instructional assessment" correspond with one another (Matsuda, 2017, 143). In the context of activity analysis, the object(ives) are the intended outcomes and they delineate what students are supposed to learn while the instructional processes are the tools provided for students to reach the object(ives). Within the tools are also the instructional assessment tools that measure whether students achieved "the kind and degree of learning stipulated by the outcomes"

(Ibid, 143). Results from activity analysis are expected to shed light in identifying how reflective writing is implemented and assessed by disciplinary faculty and writing faculty.

Furthermore, activity analysis is expected to reveal the communicative function and purpose of each syllabi as well as to make visible the rhetorical knowledge participants have about audience and purpose. In addition, since syllabi contain code words that reflect faculty members' values and assumptions about writing, including reflective writing (Beaufort, 2007), it is also expected that none of the participants' syllabi contain an explicit description of what reflection means to them. This finding might have important implications for the teaching and practice of reflective writing because it might indicate that students don't know what is expected from them when instructors ask them to write a reflective assignment.

Interview Analysis

Interview data complements activity analysis to make visible the underlying values and assumptions disciplinary faculty teaching CE courses have about reflective writing. However, in order to answer how disciplinary faculty values and assumptions about reflective writing compare with those from writing instructors teaching CE courses, it is necessary to first understand what writing knowledge participants possess. Interview transcripts are analyzed using two basic types of coding. I use In Vivo coding to identify knowledge domains because this type of coding captures the meanings inherent in participants' experiences and prioritizes and honor the participants' voices (Saldaña, 2016, 105). To find out faculty values and assumptions about reflective writing, I use Values Coding which is helpful to explore belief systems that include "personal knowledge, experiences, opinions, prejudices, morals, and other interpretative perceptions of the social world" (Ibid, 132). This type of coding is useful when applied in combination with other methods because what a participant states as his or her values, attitudes,

and beliefs "may not always be truthful or harmonize with his or her observed actions and interactions" (Ibid, 132). In the context of this study this might mean that what an activity analysis of a syllabus and student survey reveals about a participant's values toward reflective writing might not harmonize with what participant shares during the interview.

After I code transcripts, I use Anne Beaufort's (2007) Conceptual Model of Writer's Expertise to interpret data in order to discover faculty participants' writing knowledge. Her model identifies five overlapping knowledge-specific domains expert writers need for developing writing tasks: discourse community knowledge; rhetorical knowledge; genre knowledge; writing process knowledge; and subject matter knowledge.

Similar to the activity analysis, I construct Expert Writer's Knowledge charts for each participant. I write "evident" on the specific domain that knowledge belongs to in the chart. I write the phrase "present but lay beneath" if the knowledge domain is present but not explicitly stated in the qualitative analysis. Finally, I write "unclear" when qualitative data reflects contradictions with the activity analysis. For example, in the domain of genre knowledge, if during the interviews a participant describes what types of writing she incorporates in her class but does not explain the differences between those types of writing in her interview and/or syllabus, then, I write "present & lay beneath" to acknowledge that the participant possesses some knowledge about genres but this knowledge is not explicit. Figure 7 shows the four Expert Writer's Knowledge charts that results from interview analysis.

Figure 6. Expert Writer's Knowledge Charts

Priscila's Writing Knowledge Domains

Writing Process Knowledge – Tacit & lay beneath

Subject Matter Knowledge - Evident

Rhetorical Knowledge – Present but Tacit

Genre Knowledge – Tacit & lay beneath

Discourse Community Knowledge - Evident

Carolina's Writing Knowledge Domains

Writing Process Knowledge – Unclear

Subject Matter Knowledge - Unclear

Rhetorical Knowledge – Tacit & lay beneath

Genre Knowledge – Unclear

Discourse Community Knowledge - Unclear

Eva's Writing Knowledge Domains

Writing Process Knowledge – Evident

Subject Matter Knowledge - Evident

Rhetorical Knowledge – Evident

Genre Knowledge – Evident

Discourse Community Knowledge - Evident

Bianca's Writing Knowledge Domains

Writing Process Knowledge – Evident

Subject Matter Knowledge - Evident

Rhetorical Knowledge – Evident

Genre Knowledge – Evident

Discourse Community Knowledge - Evident

Anne Beaufort (2012) explains that composition instructors operate under specific but often unstated assumptions about the role writing plays in their courses. Drawing from the work of Berlin (1987) and Fulkerson (1979), she claims that writing courses typically operate within six specific values and assumptions:

1. The *expressivist* goal, facilitating self-expression, finding one's voice, one's personal truths;
2. The *critical theory/cultural studies* goal, facilitating critique of social hierarchies and cultural hegemonies;
3. The *democratic*, *rhetorical* goal, facilitating informed participation in civic issues;
4. The *pragmatic* goal, facilitating successful written expression in school and work contexts;
5. The *aesthetic* goal, facilitating an appreciation of the craft of writing and a love of language;
6. The *process* goal, facilitating growth in managing writing tasks

I expand the use of these goals and apply them to both writing and disciplinary courses since it is well established in the literature that disciplinary faculty use writing to either have students integrate their selves with a "disciplinary subjectivity" (LeCourt, 2012, 72) or to write in the disciplines (Emig, 1977; Herrington, 1984; McLeod, 2001). In either case, for the purpose of this study, it is assumed that disciplinary faculty might also operate within one of the six goals listed above, even if tacitly.

Finally, Gorzelsky et al. (2016) proposed taxonomy of *constructive metacognition* is used to explore whether there are different levels of metacognition that faculty participants target while implementing and designing reflective writing tasks in their courses. This taxonomy assumes differences in operations and functions of metacognitive moves students make while writing. In other words, "different reflective activities may prompt different metacognitive moves" (218), therefore, how instructors design prompts might play a role on how students undertake these metacognitive moves.

The taxonomy has eight categories that describe the kinds of metacognitive moves students may display either in their written or oral reflections. Gorzelsky et al. point out that several of the types of thinking represented in their taxonomy can take either cognitive or metacognitive form. For them, "cognition entails thinking to complete a task, while

metacognition involves reflection on that thinking and its efficacy or outcomes" (226). For the

purpose of this study, I use the taxonomy to analyze faculty participants' responses to the

interview questions about how they engage their students in reflection and how they design

students' reflective assignments. Table 3 shows the eight moves in the taxonomy of *constructive*

metacognition.

Table 3. Taxonomy of Constructive Metacognition

Metacognitive Subcomponent	Definition
Person (Knowledge of cognition)	Knowledge of oneself as a writer, including one's (un)successful use of genres, conventions, and rhetorical and writing process strategies
Task (Knowledge of cognition)	Understanding of affordances and constraints posed by a project and its circumstances
Strategy (Knowledge of cognition)	Knowledge of the range of approaches one might effectively use to complete a project
Planning (Regulation of cognition)	Identifying a problem, analyzing it, and choosing a strategy to address it
Monitoring (Regulation of cognition)	Evaluating one's cognition and efforts toward a project
Control (Regulation of cognition)	The choices one makes as the result of monitoring
Evaluation (Regulation of cognition)	Assessing the quality of a completed project
Constructive Metacognition	Reflection across writing tasks and contexts, using writing and rhetorical concepts to explain choices and evaluations and to construct a writerly identity

(Taken from Gorzelsky et al., 2016, p. 226).

Results from interview analysis are helpful to further understand what underlying values and

assumptions disciplinary faculty teaching CE courses have about reflective writing and whether

disciplinary faculty values and assumptions about reflective writing compare with those from

writing instructors.

Student Survey Quantitative Analysis

Student surveys are used to supplement activity theory analysis. Data from surveys answer research question 4: How might faculty values and assumptions about reflective writing impact students' understanding and practice?

After administering student surveys, I enlist the help of a data analyst who holds a master's degree in Psychology from the legacy institution, the University of Texas Brownsville, to help me find the common underlying factors assessed by the survey. Together, we conduct an exploratory factor analysis using SPSS. Analyses focus on 16 multiple-choice items because these specific items explore beliefs and perceptions towards reflective writing. A total of 80 viable surveys are used in factor analyses since one survey was eliminated because the student (case number 32, belonging to FYC class) only answered five questions, and left 11 questions blank.

Factor Analysis

In order to find the common underlying factors assessed by the survey, the data analyst and I conduct a factor analysis using SPSS. After data is input into SPSS, all 16 survey items are selected for a principal component factor analysis. Using varimax rotations, with 25 maximum iterations at an eigenvalue of 1, a total of four components are extracted: cumulatively accounting for 60.3% of the total variance in the survey. After that, we search for survey items that load on more than two factors and begin to remove them from subsequent factor analyses.

Item 18, "I believe engaging in community service has helped my learning", loads heavily on both component two (.500), and component three (.512), therefore, it has been eliminated from the survey bringing the total variance explained up to 60.8%.

Item 22, "I feel this course has helped me understand how reflective writing works",

loads heavily on component one (.503), and component three (.534). Therefore, it has been

eliminated from the survey bringing the total variance explained up to 61.1%.

Item 16, "In this class, I have read the syllabus carefully", loads on both component three

(.451), and component four (.400). Therefore, it has been eliminated from the survey bringing

the total variance explained up to 63.6%.

Item 20, "Because of this course, I feel I have developed discipline-specific language and

beliefs", loads on both component two (.471), and component three (.537). Therefore, it has been

eliminated from the survey bringing the total variance explained up to 65.6%.

Item 8, "I believe engaging in reflective exercises in this class has helped my learning",

loads on component one (.488), component two (.413), and component four (.409). Therefore, it

has been eliminated from the survey bringing the total variance explained up to 66.4%.

Item 9, "Because of this class, I find myself using reflection in other classes", loads on

both component one (.514), and component two (.638). Therefore, it has been eliminated from

the survey bringing the total variance explained down to 58.25% with three components.

Item 15, "In this class, I have received instructor's feedback in at least one written

assignment", loads on both component one (.577), and component three (.529). Therefore, it has

been eliminated from the survey bringing the total variance explained up to 60.18% with three

components.

Item 17, "In this class, I have been given the opportunity to write reflective assignments

in a language other than English", loads weakly on all three components (component one at .489,

component two at .303, and component three at -.272). Therefore, it has been removed from the survey bringing the total variance explained up to 64.2%.

Item 19, "My instructor has explained in class what reflection means to her", loads weakly on all three components (component one at .377, component two at .050, and component three at .453). Therefore, it has been removed from survey bringing the total variance down to 57.5% with two components.

All remaining survey items load strongly on one component and weakly on the other component. Thus, remaining survey items are grouped according to component loadings. Component one includes survey item 10 (.743), survey item 14 (.713), survey item 21 (.784), and survey item 23 (.838). Component two includes survey item 11 (.711), survey item 12 (.608), and survey item 13 (.689).

However, when items on component two were read, survey item 11 did not match the theme of the component, "Transparent Teaching". Therefore, I remove survey item 11, "In this class, my instructor has referred to the course syllabus several times to remind us of course goals", bringing the total variance explained up to 65.3%. The decision to remove item 11 aligns with Worthington and Whittaker (2006), who explained that under certain conditions, it may be appropriate to consider other criteria to remove or keep an item in a factor. In this case, conceptual interpretability, when a factor can or cannot be interpreted in a meaningful way no matter how solid the evidence for its retention is, is the criteria used to remove the item. Ultimately, exploratory factor analysis is a combination of empirical and subjective approaches to data analysis.

Item 10 does not contribute to the meaningful interpretation of component two, "Classroom-Community Connection," therefore, I remove survey item 10, "I believe using reflective writing has helped me understand how expert writers in the discipline of this class write", bringing the total variance explained up to 70.7%.

This leaves a total of five survey items that empirically and meaningfully explain 70.7% of the information extracted by the survey, with all survey items loading strongly on one component and weakly on the other. An approximate simple structure of two components is thus accomplished (Worthington & Whittaker, 2006). Table 4 shows the items selected for use, based on both empirical loading and meaningful interpretation of components.

Table 4. Survey Items According to Empirically Based and Meaningfully Interpreted Components

Component One (Transparent Teaching)	**Component Two (Classroom-Community Connection)**
Survey Item 14: In this class, I have been given the opportunity to revise writing assignments.	Survey Item 12: I believe reflective writing has helped me connect what I have learned in the classroom with my experiences outside the school.
Survey Item 21: In this course, my instructor has explicitly taught the kinds of writing she expects us to do.	Survey Item 13: Before completing a reflective writing exercise, I usually talk about my experiences with others (e.g. classmates, instructor, family)
Survey Item 23: I feel my participation in this course has helped me improve my writing skills.	

The purpose of this student survey is to determine if there are differences in student perceptions among different types of classes observed. Therefore, a principal components factor analysis is conducted. The survey items have been selected based on both empirical derivations through varimax rotations (25 maximum iterations) at an eigenvalue of 1, and the

meaningfulness of interpretation by the researcher in light of previous literature. Thus, these items have been selected and deemed appropriate for further analysis.

Reliability

Cronbach's alpha test to measure internal consistency has been administered. The survey questions included in assessing student perceptions toward Transparent Teaching are as follows with Cronbach's alpha = .774

- *In this class, I have been given the opportunity to revise writing assignments.*

- *In this course, my instructor has explicitly taught the kings of writing she expects us to do.*

- *I feel my participation in this course has helped me improve my writing skills.*

The survey questions included in assessing student perceptions toward Classroom-Community Connection are as follows with Cronbach's alpha = .575

- *I believe reflective writing has helped me connect what I have learned in the classroom with my experiences outside the school.*

- *Before completing a reflective writing exercise, I usually talk about my experiences with others (e.g. classmates, instructor, family)*

Next, survey items are aggregated to calculate quantitative representations of student perceptions towards Transparent Teaching and Classroom-Community Connection.

Aggregation is accomplished by adding survey responses and dividing total by number of survey items. For example, component one consists of the three survey items 14, 21, and 23; therefore, each participant's total for component one is divided by three. Each survey response is coded into SPSS such that 'Strongly agree' response is equal to '5'; 'Agree' is equal to '4'; 'Somewhat agree' is equal to '3'; 'Disagree' is equal to '2', and 'Strongly disagree' is equal to

55

'1'. Therefore, high number responses correspond to higher levels of agreement towards the survey items in each component. Thus, component totals are mathematically derived using SPSS and are assigned variable names "Transparent Teaching" and "Classroom-Community Connection".

In this chapter I presented a description of the two groups of participants – faculty and student, provided an explanation of the three research instruments – syllabi, faculty interviews, student survey - used to gather data, and the theories that informed the use of these research tools and procedures is given, and described how data for each of the research instruments was analyzed. In the next chapter, findings obtained from activity analysis of syllabi, discursive analysis of interviews, and analysis from student surveys are presented.

CHAPTTER IV

RESULTS AND DISCUSSION

In this chapter, I report the findings obtained from activity analysis of syllabi, discursive analysis of interviews and factor and ANOVA analysis of student surveys. I chose not to include the syllabi of the four faculty participants as appendices in order to protect their identities. Revealing the syllabi of participants might lead some readers at UTRGV to identify who the participants are and could lead to form unintended assumptions about the teaching and character of some of them, which is not the goal, or purpose of this study. Instead, what I provide is a description of their syllabi to show the reader that despite of the differences in syllabus design that exist among participants, the syllabi follow certain conventions. After that, I discuss results from the activity analysis of syllabi in relation to the first research question, which investigates how disciplinary and writing faculty implement and assess reflective writing. Next, I present results from the faculty interviews, which addresses research question 2 about the underlying values, and assumptions disciplinary faculty teaching community-engaged (CE) courses have about reflective writing as well as research question 3 about how disciplinary faculty values and assumptions about reflective writing compare with those from writing instructors teaching CE courses. Finally, I discuss results from student survey.

Description of Participating Faculty Syllabi

Priscilla's Syllabus

Priscilla's syllabus is twelve pages long. It is for a junior level biology course. It does not contain visuals, only text. It uses only black color print on white color background. At the very top of Page 1 one can find the name and level of course. Right under there is the phrase "BILINGUAL CLASS: English-Spanish" (capital letters used in the original). In addition, this page contains instructor contact information, catalogue course description, an extended course description, and a statement of course purpose. Page 2 contains Priscilla's biography as science instructor and her teaching philosophy. Page 3 contains a list of Student Learning Outcomes followed by an activity that asks students to write down three personal learning goals they have for the course. After this activity, a list of classroom procedures appears. Page 4 Priscilla provides a list of six recommended habits for students to excel in her course such as: do not miss class, organize course material in binders, take plenty of notes during class, and visit instructor during office hours. Pages 5 and 6 contain grading and assignments information. The assignments described are exams, three team assignments, and one service and experiential activity. There are four exams in this class. Exams 1, 2 and 4 require the use of a scantron card and exam 3 calls to provide short answers questions. About the team assignments:

- The first team assignment is called "Writing Assignment" and consists of teams assigning value to the last population of dragonfly that lives in a pristine pond. No information about length, format, and conventions is given; only a sentence saying that details about this assignment will be provided in class.
- The second team assignment is called "Mock Assignment" and consists of each team playing a role in saving the only population of a spider that lives in a tropical dry forest.

58

- The last team assignment is called "Flipped Classroom." In this assignment, teams have to research about four species, two already extinct and two that are endangered. Students must present findings orally using a PowerPoint Presentation.

About their service and experiential activity, students must invest 30 hours of their time in and out of the classroom in a place such as nature reserves, wildlife refuges, birding centers or conservation areas. Students must write about their experience each time they serve and keep a reflective journal.

There is one more assignment category listed called "No-grading assignments" that reads "Students will answer questions related to different topics reviewed during class. These assignments will not receive a grade but will help students to study for exams" (p. 6). Page 7 contains calendar of class activities. Pages 8 and 9 contain university policies. Pages 10 to 12 have a list of sites students could use to select where to conduct their service and experiential learning activity.

Carolina's Syllabus

Carolina's syllabus is 10 pages long for a freshman level course. Font is Time Romans 12-point size. Document is rich in color and contain a variety of images. Page 1 contains the title of the course, instructor's contact information, a picture of Carolina seated in her office, textbook information and a reduced picture of the cover of the textbook, course description, Student Learning Outcomes (SLOs), an explanation of the course service learning designation, and two disclaimers. The first disclaimer is about the course not meeting core curriculum requirements; the second is about her syllabus not meeting accessibility criteria. There is whitespace between items.

Page 2 has an image describing three benefits of community engagement and an explanation of what service and community means to Carolina. There is also a seven-line paragraph where she informs students the class is bilingual, and students have the freedom to shuttle between languages to make sense of their learning. After that, there is a fifteen-line paragraph describing the transition in higher education at the end of the 19th century where institutions began to devise strategies to better serve communities.

Page 3 contains a description of the Service Learning Student Learning Outcome and the Service Learning Objectives. The three course SLOs from page 1 are listed again. This section also includes instructions on how to access a university platform to find a community and lists four criteria to consider when selecting a community agency. Page 4 describes what service learning is and lists the five Service Learning Guidelines from the National Youth Leadership Council. Page 5 has a figure that fills half of the page. The image has three circles connected with a horizontal line. On the first circle, there is a brain and the phrase "Think – Learn how to learn." On the second circle, there is a silhouette of three people and the phrase "Do – Cooperative learning, active learning, service learning." On the last circle, there is an arrow pointing upward and the phrase "Scholar community Impact." Below the image, there is a description of three teaching strategies: cooperative learning, active learning, and team-based learning. Page 6 contains a description of course requirements and grades. Two projects are worth 65%.

- Self-Regulation Project: It requires students to make positive changes 'right now' in their lives and learn the skills to continue to do so in the future. There is no information on format for assignment.

- Service Learning Project: This project links students to a broader community and gives them the opportunity to provide service and learn at the same time.

The remaining 35% of the grade is about "Student Engagement." There are four items under this category which are: In-class Assignments described as writing and other work completed in class, homework, quizzes based on readings, videos, articles, etc. and attendance. Pages 7 and 8 contain University policies. Pages 9 and 10 contains the course calendar.

Eva's Syllabus

Eva's syllabus is eleven pages long for a sophomore level course. Font size is 11-point Time Romans and in some sections, the font size used is 10-point. Page 1 contains instructor's contact information, course name, a colorful image of a tree and several paragraphs. First paragraph welcomes students to this recently created course and explains the role languages and language variations play in to course goals and objectives. The other two paragraphs describe what an experiential and community engaged course is, how these type courses respond to the needs of community organizations, and what the instructor expects from students. Titles and subtitles are in color. Under the picture and the first paragraph, there are. Page 2 describes course expectations and is written bilingually - English-Spanish. Pages 3 and 4 contain Student Learning Outcomes (SLOs) and descriptions for course projects. The course is divided in two major projects. The first project requires students to write bi-weekly cross-linguistic reflective responses to course readings and podcasts. The second project is an ethnographic research portfolio. This assignment requires students to participate in at least nine direct (in person) hours with a local community organization through presentations, interviews, research practices, feedback, and collaborative conversations. Collaborative conversation with the organization will take place on OneDrive.

The portfolio components described are three documents that students will draft and revise throughout the semester which are:

- Collaborative Multilingual Linguistic Profile: This assignment requires students to work in small groups of 3 or 4 and interview each other about their language and literacy practices in different contexts. Students will use the interview information to create diverse groups and each group will create a 'document' for a specific audience and present it in the MultiLingua Fest.[1] Students are expected to submit a self-assessment reflection where they evaluate their individual contributions and the contributions of their peers. Students must draw on course readings to prepare their self-assessment reflections.

- Collaborative Multilingual Ethnographic Research Study: This assignment asks students to "critically analyze how ethnographic methodologies and multilingual theories are applied in a variety of academic and community texts and studies to achieve communicative goals and reach a specific audience" (p. 4). Students are required to conduct original ethnographic research within a local community and apply a theoretical lens to analyze the language and literacy practices of the community. Students have to design and create an artifact useful for the community they would work with.

- Metalinguistic Awareness Self-Reflection: Students will reflect on their learning and writing experiences throughout the semester. They will answer a pre-semester questionnaire about language difference. Then, they have to analyze why they responded to the questionnaire the way they did. After that, they will share their reflections with classmates. Then, they will take the same questionnaire near post-semester. Students will reflect on their individual responses and draw connections to their answers and

---

[1] MultiLingua Fest is an annual event to celebrate multilingualism and multiculturalism in the Rio Grande Valley community.

reflections to the first questionnaire and to the work produced during the semester. After

that, students will engage in collaborative reflections to articulate what it means to

engage in community writing and community collaborations.

Page 5 explains how letter grades in the course are determined. In this page, we also find a

description of another required assignment named Self-Reflective Memo. On this memo,

students need to self-assess their performance and knowledge making throughout the semester.

Pages 6 and 7 contain a list of seven course readings and tips to help students engage with course

readings in a meaningful way. Pages 8 and 9 describe the course policies. Pages 10 and 11

contain a list of course resources. There is no course calendar.

Bianca's Syllabus

Bianca's syllabus is eight pages long for a First-Year Writing level course. Her class

served as control group in this study. There are different font sizes, font styles, color and

different pictures of students working on a computer lab throughout her syllabus. Page 1 contains

course title, number of the course, semester and year (year reads "Fall 2016"), course

description, instructor's contact, two paragraphs describing her goals for the course a picture of

students working in a computer lab.

Page 2 contains five different pictures of different students working in a computer lab and

descriptions of course requirements and grades. The major assignment is a Portfolio which

consists of nine elements: a reflective literacy map, an analysis and theory building meme, a

research log, a journalistic genre analysis, an essay in genre, a presentation, a final reflective

exam, reflective Journals and feedback request, submissions and revisions. However, there are

no descriptions on what these assignments entail. Three other course requirements are listed in

addition to the Portfolio: mandatory conferences, reading quizzes, and attendance, participation, and homework.

Page 3 contains explanation of the extra credit opportunities, a clause about late work, a collage of four pictures of students working on a computer lab, a list of class resources and course readings. Page 4 contains the continuation of the list of class resources and two paragraphs describing what the goals of the course are. On these pages, there are incomplete paragraphs. For example, the sentence "Consistent late work will result" (p. 3). In addition, there is contact information for a company called "Northwind Traders." Pages 5 and 6 contain a list of the SLOs for the writing program and the goals for the course. The goals are numbered but numbers are off. Pages 7 and 8 contain University policies. There is no course calendar

The syllabi descriptions presented demonstrate the variety in syllabus design that exists among participants. In spite of the variety, there are general conventions a syllabus must have such as name of course, semester and year, instructor's contact information, course description, course pre-requisite information if necessary, student learning goals, list of readings and assignments, calendar, important dates and topics, course policies, and institutional policies (Svinicki & McKeachie, 2014). Most participants' syllabi contain the conventions expected, except course calendar. Eva and Bianca did not include a course calendar in their document. Bianca's syllabus list "Fall 2016" as the semester and year. Also, descriptions show that all syllabi are multimodal in that they combine linguistic (verbal), alphabetic-print, visual/image, aural, gestural/touch, and color modes (Downs & Wardle, 2017). In the following section, I present the results from the activity analysis of syllabus which addresses research question 1 about how reflective writing is implemented and assessed by disciplinary faculty and writing faculty in CE courses.

Results from Activity Analysis of Syllabi

Implementation and Assessment of Reflective Writing Across Disciplines

I draw on Activity Theory (AT) (Russell, 1995, 1997; Kain & Wardle, 2014) as my primary theoretical framework to investigate disciplinary faculty and writing instructors' values and assumptions about reflective writing in community-engaged (CE) courses. However, in order to answer how reflective writing is implemented and assessed by participants, I first need to understand how each of their classes function as a system and how different object(ives) lead to different kinds of tools, including reflective writing, rules, actors, communities and division of labor (Spinuzzi, 2015). To learn this, I construct activity triangles to analyze each syllabi. Then, I input the information from the triangles on a table to facilitate my understanding of the differences among activity systems and objects.

I have arranged this section as follows: On Table 5, I synthesize the information that result from the activity analysis of the four participants' syllabi. I use data from table to guide the discussion about what activity analysis revealed on how faculty implement and assessed reflective writing. Then, I describe how individual participant syllabus function within their respective activity system. Finally, I discuss what analysis revealed about participants' syllabus design.

Table 5 – Synthesis of Results from Activity Analysis of Syllabi

AT Element	Priscilla	Carolina	Eva	Bianca
Subject	Teacher, Students and Community Partners	Teacher, Students and Community Partners	Teacher, Students and Community Partners	Teacher, Students
Object	Understand major challenges the planet is facing due to Global Change	Two Objects: Learn how to regulate own learning and Discover career-related purpose through community service	Investigate multilingual community writing contexts by building collaborative and linguistically inclusive spaces	Help students become more effective and confident writers and more active and engaged readers
Outcomes	Strengthen critical thinking and problem-solving skills to be applied in local communities	Become successful life-long learner	Develop a sense of curiosity, engagement, and responsibility for success across linguistic and cultural difference	To re-envision own understanding of reading, writing, and learning
Tools	Bilingual lectures, PPTs, videos, four exams, Readings, writing assignments, reflective journal, 30 hrs. service learning	Translingual freedom, Engagement Zone Platform, Reading Quizzes, Self-Regulation Project, Service Learning Project, Homework, Textbook	readings, bi-weekly reflective responses, Portfolio (collaborative linguistic profile, ethnographic research study, metalinguistic awareness self-reflections, pre- and post- semester questionnaire,) languages, 9 hours of service, OneDrive, Podcast, Excel Sheet, self-reflective memo	Reflective literacy map, Analysis and Theory Building Meme, Research Log, Reading Quizzes, Journalistic Genre Analysis, Essay in Genre, Presentation, Reflective Exam, Reflective Journals, OneDrive
Rules	Instructor's requirements; university requirements for service learning designated courses, writing conventions	Instructor's requirements; university requirements for service learning designated courses, writing conventions	Instructor's requirements; university requirements for service learning designated courses, writing conventions	Instructor's requirements; university policies, writing conventions
Community	The University, the science department, local organizations	The University, the learning department, local organizations	The University, the writing department, local organizations	The University, the writing program
Division of Labor	Instructor prepares and grades assignments, provides resources, meets with students outside class. Students attend class, participate in assignments. Community provides feedback to instructor and students	Instructor prepares and grades assignments, provides resources, meets with students outside class. Students attend class, select and serve in a community agency, complete assignments.	Instructor creates plan for learning and execute it. Student participate in plan and respond to assignments. Community organization evaluate collaboration	Instructor prepares and grades assignments, provides resources, meets with students outside class. Students attend class, participate in assignments, prepare portfolio

The activity analysis of syllabi reveals that the control group is the only class with only two subjects instead of three. All three community-engaged (CE) courses show that instructors, students and the community partners are expected to take a part of the activity system. These findings are expected since what makes a CE course are the dual and reciprocal processes/interactions that combine classroom and off-campus learning in order to benefit both students and communities (Schneider, 2018). The type of reciprocal interactions expected within a specific activity system should reflect in the elements of 'community' and 'division of labor.' While analysis reveals evidence of the presence of local communities in the aspect of 'community' in all three CE courses, only Priscilla's and Eva's syllabi state the type of division of labor expected from the community partner. In the case of Priscilla's class, community partners are expected to provide feedback to her and her students about the experience participating in activity whereas in Eva's class, community organizations are expected to evaluate collaborative activity which is a more formal kind of interaction than only offering feedback.

About the aspect of rules, activity analysis shows that all three CE courses adhere to the University requirements for service learning designated courses compared with control group. However, since rules affect how the subject will directly participate in activity, it is important that rules are defined and made explicit to ensure better interactions between the subject, the tools and the object. Activity analysis demonstrates that Priscilla's and Eva's syllabi make explicit the total amount of service hours students are required to engage with the community partner. On the other hand, Carolina's syllabus does not state the division of labor expected from the local organizations nor the total amount of service hours students are required to meet in activity. By not including this information in syllabus, Carolina might be creating an

67

unintentional internal conflict with both, students and community partners. Students might question the rationale of activity while community partners could decline hosting students.

Out of all the eight elements that form an activity system, the object is the most important because it is the object that defines what counts as an activity for a particular analysis and that delineates the activities that the subject must realize in an identifiable location or context (Spinuzzi, 2015). Activity analysis indicates at least three findings. First, the object in all four activity systems calls for reflective writing in their list of tools. This type of writing takes a variety of forms such as reflective journal in Priscilla's class, self-regulation project in Carolina's class, reflective responses in Eva's class and reflective exam in Bianca's class. This finding corroborates previous and recent studies that claim reflective writing can table different forms and is a widespread practice among writing instructors and faculty across the disciplines alike (Perl, 1980; Beaufort, 2007; Yancey 1998, 2016; Lindenman et al., 2018; Clark, 2010; Gulwadi, 2009). However, while reflective writing assignments are part of all four classes, analysis revealed that writing instructors implement these types of assignments more than non-writing faculty. For example, Eva and Bianca explicitly identify three of their assignments 'reflective' in each of their respective classes whereas Priscilla identify one assignment as 'reflective' in her class and Carolina uses the label 'self-regulation project' to identify reflective assignment in her course. Another possible explanation for this difference could be that disciplinary faculty be less rhetorically aware of the type of writing forms they are implementing in their courses. In either case, activity analysis does not tell us this information.

The second finding has to do with assessment. There seems to be a difference among participants in how they assess reflective writing assignments. By assessment, I mean the percentage of the total grade given to a specific assignment. For example, Priscilla assigns 10%

of the total grade to the reflective journal while Eva assigns 40% to the reflective responses assignment and 60% to the Portfolio that includes two reflective assignments. Bianca assigns 40% of total grade to the Portfolio that includes three reflective assignments. Carolina assigns 65% of total grade for self-regulation project and service learning project. While grades percentages suggest the grade value an instructor assign to any specific assignment, it does not tell us what criteria or expectations instructors use to evaluate an excellent reflection from an adequate or inadequate one.

The third finding is the function of the objects. A look at the participants' objects show that Priscilla, Eva and Bianca have specific and single objectives for their courses compared with Carolina who has two. Although a class can have different objects, having different objects could create internal contradictions because different people who are involved in the same activity could "categorize the same shared activity differently, which leads to different configurations of the activity – configurations that can interfere with each other" (Spinuzzi, 2015, 2). An example of this is observed in the tools used in each activity system. Since Priscilla, Eva, and Bianca have one object, it is assumed that the tools these instructors choose to integrate in their course are designed to accomplish that specific immediate goal. However, it is difficult to determine this in Carolina's activity system. Which tools are for which object? Here I can only speculate that out of all the tools that activity analysis revealed in Carolina's syllabi, the self-regulation project is the only activity that mediate the subject and the first object which is "Learn how to regulate own learning."

In this section, I have presented findings from activity analysis of syllabus. I have attempted to demonstrate that positioning the syllabus as the instrument to study individual classes as an activity systems can help to better understand what object(ives) guide the dynamic

69

interactions among subjects and what tools, including reflective writing, faculty participants use in their classroom to carry out their activities. In the next section I discuss how activity analysis also helps to better understand how texts functions and why them are used within a particular activity system (Kain & Wardle, 2014).

Activity Analysis and Syllabus Functionality Across Participants

Activity analysis revealed that **Priscilla's** syllabus functions to communicate to students *how* to learn in her class as well as *what* to learn (Parkes, Fix, and Harris, 2003). It also tells the students what specific tools she uses to foster and assess their learning (Russell, 1997), but it does not tell them why she decided to use these specific tools and not others. About the rules and division of labor, the syllabus describes and organizes the work in the classroom for both Priscilla and her students (Kain & Wardle, 2014). Although students are expected to do most of the work in her course, Priscilla acknowledges that it is because of their work and motivation that she can continue doing her investigative work. She writes,

> "I cannot separate my teaching from my research and my research from my teaching. It is thanks to my great and motivated students that I can keep my research portfolio and combine it with my teaching strategies. To have so many brilliant students gets me motivated to continue my efforts in developing new strategies to keep students engaged in learning in my classes and research lab. I consider very seriously students' opinions. I am flexible to change and/or expand my strategies to teach according to the needs of each group of students and class. I teach because I want to inspire others to peruse their dream as I did. I want to make a change in the lives of those brilliant students that seek on my guidance, those who want to take my classes and do research with me." (pp. 2-3).

This statement suggests Priscilla is using her syllabus to also communicate to her students that they are co-creators of knowledge with her. For her, the service and experiential learning activity is the critical component of her class.

70

Carolina's activity analysis shows her syllabus functions to communicate to students how through community service, they can enhance their learning and impact their local communities and the world. She writes, "My goal will be to teach you how to discover your purpose as you learn how to impact your community and the world through service" (p. 1). Her emphasis, passion, and vision for community engagement is evident in that she dedicates five pages in her syllabus to the topic of service learning. However, activity analysis of her syllabus suggests she has converted the theme of the course into one of the objects. The main three Student Learning Outcomes (SLOs) stated in her syllabus are:

1. Identify and analyze factors that impact learning based on current cognitive and educational psychology research.
2. Demonstrate the knowledge and skills a strategic learner needs to monitor and regulate oneself.
3. Apply the skills necessary to navigate the cultural, professional, and institutional systems in order to be a successful life-long learner. (p. 1)

Carolina has not made the SLOs the object of her course. Instead, activity analysis revealed she has created two objects. One object is "Learn how to regulate own learning" while the second is "Discover career-related purpose through community service." In her syllabus, the information on assessment and goals connects largely with the second object. On page 3 in her syllabus, she lists three service learning objectives and states that the service learning experience is connected to SLO 3. However, because Carolina does not explain how SLO 3 connects with the three service learning objectives in her syllabus, I speculate what these connections might be. For example, by having students engage with a community, they can learn how to navigate and negotiate the cultural and professional systems of their chosen organization. In addition, since students need to use Engagement Zone, the University platform that connects community agencies with faculty, staff and students, they can also learn how to navigate this specific institutional system.

71

While Carolina builds interactions between her second object and one of the SLOs of her course, she neglects SLOs 1 and 2. By doing this, she might inadvertently be creating confusion in students' learning. Instead of being able to regulate their learning and to analyze current cognitive and educational psychology research, students would end up the semester learning only how to do service learning. This could result in instructional misalignment (Matsuda, 2012), the lack of degree "intended outcomes, instructional processes, and instructional assessment" correspond with one another (Matsuda, 2017, 143) because Carolina's subject matter and assessment are no longer about "learn about learning," but about "learn about service learning." The class theme apparently has supplanted the subject matter of the class. This is not uncommon to happen in themed classes. I recall an experience several semesters ago when I was taking a graduate class about composition methodologies. As a class project, I chose to revise my ENGL1302 syllabus to create a themed class around the topic of Sustainability. When I met with the professor to discuss my work, he asked me what subject matter I was expected to teach. I replied, "writing, of course." He then asked me to analyze my syllabus. I found out my syllabus communicated that Sustainability was the subject matter.

Matsuda (2012) claims that "[w]hile perfect alignment is difficult to achieve, […] the outcomes to be assessed must be achievable with instruction and students' good-faith efforts" (Matsuda, 2012, 144). Here I need to clarify that I am not criticizing Carolina as instructor or questioning her instructional methods. What I am arguing here is that activity analysis revealed the document she is using to communicate to students is not functioning as intended. It lacks alignment and transparency. Researchers call "transparent design" the notion of explicitly tell students, verbally, visually, or in writing, *how* and *why* they are learning course content in

particular ways (Winkelmes, et al. 2018). Carolina's syllabus is transparent about the service-learning component, but it is not transparent about SLOs 1 and 2.

Eva's activity analysis triangle reveals that her syllabus functions to communicate to students they are collaborators, members of a community, and discoverers of new knowledge. To dig deeper, a basic word analysis of the first three pages show the notions of collaboration and community as central concepts in Eva's syllabus. For example, the notion of collaboration is mentioned 17 times (verb *collaborate* 2 times, noun *collaborator/collaboration* four times, adjective *collaborative* 9 times, and adverb *collaboratively* 2 times). The notion of community is mentioned 26 times (19 times functioning as adjective and 7 times functioning as a noun). Instead of using the term service learning, Eva seems to prefer the term "community engagement." She is not alone in making this distinction of terms. Schneider (2018) explains that "because service learning takes into account local communities and their interests as central elements of curricular design, and the community is not simply a site of learning, some theorists and practitioners prefer the phrase "community-based service learning" (p. 2).

Like Priscilla's, Eva's syllabus tells the students what specific tools she uses to foster and assess their learning (Russell, 1997), but unlike Priscilla, Eva tells students the purpose of several of the tools, although not all. For example, Eva explains that the purpose of the bi-weekly cross-linguistic reflective responses "is to ignite your curiosity, openness, and metacognitive/metalinguistic abilities" (p. 3). About the goal for course readings, she said is to help students "analyze how reading, writing, learning, and language difference is discussed in the field of rhetoric, composition, and literacy studies" (p. 6).

At first glance, Eva's rules and division of labor seem to rest on the notions of community and collaboration as an attempt to reduce inequalities. However, by applying some

elements of Critical Discourse Analysis (CDA), I unveiled some power-knowledge relationships operating in Eva's syllabus. CDA is a theory and a method useful to describe, interpret, and explain the relationship between form and function of language (Rogers, 2004, Wodak, 2011). The CDA principles used to analyze Eva's syllabus are: 1) Discourse does ideological work, and 2) Power relations are discursive (Rogers, 2007, p. 2). Beaufort (2012) claims that statements (language) on our syllabi (form) contain code words about our values, assumptions and biases in teaching writing (or any other subject matter). Hence, if we are not aware of this, we could do a disservice to students because they "don't know how to decode our language, so they are less than fully equipped to understand the particular framework" for any given class.

Since discourses are ideological, the form of language cannot exist independent of the function of language, the intention of speakers, its connection to identity and distribution of social goods (Gee, 1996). Furthermore, "[d]iscourses are resistant to internal criticism and self-scrutiny because uttering viewpoints that seriously undermine them defines one as being outside of them" (Rogers, 2004, p. 5). In my analysis of Eva's syllabus, I pay attention to what is said as well as what is left out in the text, what is absent. About what is said, one can noticed that Eva's syllabus contains discipline specific terms that are not explained thus assumed the student-reader will understand the meaning. By omitting definition of terms, Eva might be creating an unintended division of inequality between who is an insider and who is not (Rogers, 2005).

Regarding what is left out in Eva's syllabus, is a space for disagreement. Eva writes she wants to create collaborative and linguistically inclusive spaces both in the classroom and outside of the classroom where students learn to attentively and respectfully listen to other people's perspectives. Her goal is that by enacting diverse linguistic strategies, students begin to to counter linguistic, racial, and cultural disparities in their communities. However, focusing on

how to counter powerful structures by taking a counter stand might undermine teaching students the complexities of language negotiation. Maybe Eva can model language negotiation in her classroom by letting students choose which cross-linguistics assignments students want to do out from a list instead using prescribed assignments.

Bianca's activity analysis reveals her syllabus functions to communicate to students that their development as writers, readers and learners is based on their exploration of past experiences with reading, writing, and research. She writes, "My goal for this course is to explore experiences with reading, writing, and research in hopes of ultimately learning something about the way we understand reading, writing, and learning" (p. 1). It also tells students what specific tools she uses to foster and assess their learning (Russell, 1997), but it does not tell them why she decided to use these specific tools and not others or how the tools function. About the rules and division of labor, the syllabus describes and organizes the work in the classroom mostly for the students (Kain & Wardle, 2014). For example, she writes, "In the end, I want you to go beyond simply having newfound knowledge to acting on it and developing real working solutions to the problems that you will work through throughout the semester" (p. 1). There is no information about her such as teaching philosophy or a short bio.

In this section, I have discussed how activity analysis also helps to better understand how texts functions and why they are used within a particular activity system (Kain & Wardle, 2014). In the next section, I discuss findings that resulted from activity analysis about syllabus design. I catalog these findings unexpected because analysis syllabus design was not a purpose of this study.

Activity Analysis and Syllabus Design

As I conduct activity analysis, it is difficult not to pay close attention to the differences in syllabus design that exists among participants. From an activity theory perspective, a syllabus functions as a tool to mediate interactions between subject and object. A syllabus can affect human actors positively or negatively. Negatively, if a syllabus is not clear, it can destabilize the interactions between the subject because, as a tool, it sets the tone about division of labor and the rules that mediate interactions such as instructor's expectations, student participation, due dates, course objectives.

However, since there is not a consensus among scholars on one specific syllabus model, how can we explain and draw conclusions about its design? A recent study helps answer this question. Natasha N. Jones (2018) investigates how visual design of a syllabus can aid or obscure content that is key to student success. Her study focused on first-year composition courses where she surveyed 103 students across 5 courses. Her findings reveal that what makes a syllabus easier to use and comprehend is the use of bulleted lists, appropriate size font (larger size is easier to read), more white space, inclusion of calendars, and relevant headings and headings as questions. She observes that dense and text heavy syllabus can intimidate readers. Thus, in addition to the general conventions a syllabus must have such as name of course, semester and year, instructor's contact information, course description, course pre-requisite information if necessary, student learning goals, list of readings and assignments, calendar, important dates and topics, course policies, and institutional policies, instructors must be aware of the use of whitespace and density. The effective use of white space and density helps a document obtain legibility and readability (Watzman, 2003). Readability refers to the readers' ability to find what they need on the page. To assist readability is important to pay attention to

font size, length of text, and amount of text. Legibility is being able to read something once the reader gets there.

Priscilla's syllabus follows the general conventions of the genre. It contains name of course, semester and year, instructor's contact information, course description, course pre-requisites to show how her course fits in the link of learning within the discipline, student learning goals, list of readings and assignments, calendar, important dates and topics, course policies, and institutional policies. However, it only uses black print on white color background; maybe it would be a good idea to use different colors on subtitles to help the reader identify the different section.

Carolina's syllabus contains 27 figures/images. Two of the images are used in the header (a school logo and an orange square with the phrase "First Year Experience, Year") and appear at the top of each page for a total of 20 times. Jones' (2018) study on visual design of a syllabus revealed that when it comes to including figures, graphics, and other visual aids, a total of 67% of student participants noted that the inclusion of a course calendar is more important to them than using other images. Maybe Carolina can consider removing these images and add descriptions on how she her course targets the missing SLOs. To do this, Carolina can ask herself, am I including descriptions on how all three course SLOs are assessed? Or, do the written requirements about the service learning project consider constrains such as students who lack transportation or work full-time?

Eva's syllabus can be considered dense and text heavy which according to Jones, can intimidate readers. Breaking up text, shorten paragraphs, and inviting students' input in the design of the syllabus, especially since it is a new course, can also serve to reduce inequality and increases student success.

Bianca's syllabus has all the basic information, except a course calendar. She uses color to shade certain sections, include picture collages, and uses different font sizes and font styles that makes the document visually appealing. However, there is no explanation about the pictures (although one could assume her class will meet at a computer lab), the excessive variety of font styles and sizes might confuse the reader's ability to find what she needs. In addition, there is information left that does not pertain to her course but seems to be part of the template she used to create her syllabus (Northwind Traders Co.). Also, unfinished paragraphs, and misalign numbers makes the document looks rushed and messy; and the year noted is 2016 instead of 2018. That she has not updated the year might indicate she has not revised the document in two years or she has not realized the year listed does not match the current semester.

In this section, I have reported on findings obtained from activity analysis. I find out that having two objects can be problematic in an activity system, especially; if there isn't a clear explanation on what tools will help mediate the interactions between subject and object. In addition, analysis also demonstrate that a syllabus functions according to its object and when the object is not clear, it can create internal contradiction and/or instructional misalignment. Finally, an unexpected finding is the role of syllabus design. All participants' syllabi contain the required conventions, but also each syllabus can use some revision to ensure functionality and in turn enhance student success. In sum, a syllabus used as a tool of analysis is helpful to study how different activity systems implemented and assessed reflective writing. However, activity theory has limitations in that it does not make explicit the reasons why some tools where chosen instead of others. In addition, it does not provide a picture of the rhetorical knowledge that faculty participants deploy, even if tacitly, as writers, and what their values and beliefs toward reflective writing are. To investigate these areas, I turn now to reporting results from interviews.

The Role of Writing Across Participants

Interview data complements activity analysis in that data makes visible the underlying values and assumptions disciplinary faculty teaching CE courses have about reflective writing which relates to research question 2. However, in order to answer how disciplinary faculty values and assumptions about reflective writing compare with those from writing instructors teaching CE courses, it is necessary to first understand what writing knowledge participants possess. I draw from Anne Beaufort's (2007) five-knowledge domains model of writing expertise to uncover participants' knowledge of writing: discourse community, subject matter, genre knowledge, rhetorical knowledge and writing process knowledge. A discourse community determines the subject matter writers engage with and influence genres writers use to recreate the various texts valued by the group. Writers demonstrate their rhetorical knowledge by the way they consider specific audiences and purposes for specific texts. Writers perform their writing process knowledge as they engage in the construction of texts. I repurpose her model as an analysis tool because it accommodates to any subject matter and provides specific applicability to writing tasks across disciplines. After presenting findings about participants' writing knowledge, I discuss how reflective writing values and assumptions compare among participants. Table 6 shows findings from writing knowledge analysis.

Table 6. Writing Knowledge per Participant

Participant	Discourse Community Knowledge	Subject Matter Knowledge	Genre Knowledge	Rhetorical Knowledge	Writing Process Knowledge
Priscilla	Evident	Evident	Tacit / Lay Beneath	Present but Tacit	Tacit / Lay Beneath
Eva	Evident	Evident	Evident	Evident	Evident
Carolina	Unclear	Unclear	Unclear	Tacit / Lay Beneath	Unclear
Bianca	Evident	Evident	Evident	Evident	Evident

Priscilla's Writing Knowledge

Priscilla's answers about the purpose of her course matches the information of the syllabus. She explained she wants students in her class "to know about the roots of the problems that conservation biologists are actually facing in terms of extinction of species" (Interview, 2018). Her publishing record (e.g. two major scientific reports, over 20 research papers and several book chapters) described in chapter 3 attest she has expert knowledge on the subject matter she teaches and understands the values and beliefs the biology discourse community has.

About rhetorical knowledge, the descriptions of assignments in Priscilla's syllabus show her course is a writing intensive course and that she values the role of writing for learning. All the assignments categories described in her syllabus use of writing. For example, Exam 3 asks students to provide short answers, the flipped classroom activity asks students to create a PPT that I assume, has to include text, and the Mock assignment requires students play a role. To prepare for their role, students more likely are expected to prepare notes. However, interview data revealed she is somewhat aware of how she is using writing in her course and about the different genres she is incorporating.

An example of rhetorical awareness is her answer on what the purpose for asking students to write down three personal learning goals is. She said, "I ask them what their personal goals [are] because for me, it is important to know that they are not taking this class only to fill a spot in their schedule but because [this class] is potentially a path for their own careers" (Interview data, 2018). Her response suggests she has a clear purpose and audience in mind. She uses this activity to frame the next conversation with her students. Although she typically does not collect these questions, she did it this past summer for a study abroad class. She explained that collecting these questions helped her evaluate whether her class helped the students achieved their goals or not and use the information for course improvement.

However, Priscilla's rhetorical knowledge does not extend to all the writing that she incorporates in her course. When I asked her in what other ways she uses writing in this class, she replied, "I have two writing assignments that come after discussions" (Interview data, 2018). Her answer stands in contrast to what we have established previously that writing is present in ALL of Priscilla's assignments. Her response then implies that her rhetorical knowledge, genre knowledge, although present, is tacit and lay beneath the level of consciousness.

About writing knowledge, interview data suggests this knowledge domain is also tacit and lay beneath the level of consciousness. I asked Priscilla how she guides teams to complete major team assignment; she explained that after forming random groups, she asks students to introduce each other and to decide what technology they will use to communicate with one another (e.g. Facebook, Whatsapp). Then, she explains to students the conventions for this assignment: five pages long, must include references and be double-spaced, and can include figures. In class, Priscilla provides examples on how to cite graphs if taken from already-published papers and in-text citations. She also shows students how to list references at the end

of their document. Furthermore, she also advises each team member to read a peer-reviewed paper and to discuss papers as a group before start writing.

While it is evident that Priscilla cares about her teaching and wants to make sure students learn how to write in and for her discourse community, her assignment assumes students have rhetorical knowledge on how to complete writing assignment collaboratively. Shafie et al. (2010) suggest that collaborative writing refers to accomplishing a common goal where participants share written documents during the process of writing and supporting one another by editing, reviewing or co-writing. However, this process of writing and supporting one another is challenging. Thomas (2014) claims that "[b]eing able to work effectively in a team is a valuable skill for students to learn, but when students feel that their team members are not truly collaborating they question the relevance of undertaking group work" (479). Thus, when instructors incorporate group writing in their courses, they must ensure that students are individually accountable while at the same time, they learn to navigate and value group work.

Furthermore, Priscilla expects students to write in a specific genre (scientific report), and for a specific audience outside the discourse community (a politician). Elizabeth Wardle (2009) notes that "genres are context-specific and complex and cannot be easily or meaningfully mimicked outside their naturally occurring rhetorical situations and exigencies" (767). She adds that, "Disciplinary genres are tools used to accomplish work central to a discipline [and] arise from specific work done in disciplinary classrooms—that is, lab reports arise from and are shaped by the need to record lab work and share results" (767). In this case, writing a scientific report to persuade a politician to change policy fits within the rhetorical situation and exigencies of Priscilla's course goals but not a real context outside her class.

The types of knowledge that Priscilla seems to further develop are: Genre Knowledge, Rhetorical Knowledge, and Writing Process Knowledge. Perhaps learning the distinction between two types of collaborative writing, interactive writing and group writing, can prove helpful in Priscilla's class. Interactive writing calls for group members to interact during the various stages of the writing process, but each member is ultimately responsible for their own work. Group writing, on the other hand, happens when group members interact during the writing process and the group is responsible for the writing product (Louth, McAllister & McAllister, 1993).

Carolina's Writing Knowledge

The assignments in Carolina's syllabus imply her course is a writing intensive course. It is assumed that students will have to use writing to complete the service learning project, the self-regulation project, the homework, and quizzes. Only one activity in her syllabus called "In-Class Assignments" explains students will write and complete work in-class (p.6). These assumptions are corroborated with data from interviews. Similar to Priscilla, Carolina uses writing as a tool for learning.

Regarding Carolina's writing knowledge domains, interview data suggests there are four specific writing knowledge domains that are unclear (see Table 6). To understand how these domains are unclear, it is important to keep in mind that the underlying domain in Beaufort's model is discourse community knowledge. A discourse community, Beaufort explains, is defined as a group of writers that share a set of "goals and values and certain material/physical conditions" (19). A discourse community also determines the subject matter writers engage with and influence the various texts writers (re)create, establishes norms for genres and determines the roles and tasks for writers.

Carolina's discourse community knowledge is unclear. This might be in part because, even though she has a discourse community, her discourse community is not a discipline. In other words, even though the course draws from "the latest research in the psychology of learning, cognition and motivation" (Syllabus, p. 1), it does not belong to the discipline of psychology or education. College success courses are housed under the University College which exists to help students transition from high school and two-year institutions to UTRGV. This ambiguity might also explain why Carolina's subject matter domain is unclear. Let me explain. When I asked Carolina about the purpose of her class, she answered,

> one goal is that students gain the knowledge and skills to *regulate* their own behavior as it pertains to be a better student. The other one is that students understand and are able to *navigate* the college, the institutional, the cultural, and the professional life that encompasses just being a person and a college and college students at this level in the system. And the other one is that they *understand* what motivates them at an early state of their life and how they can use and understand their own internal and external process to help them persist in college." (*Italics* are mine to highlight where I see a connection with SLO three. Interview data).

Her response matched the description of the three main course SLOs listed on the first page in her syllabus. In addition, her answer points out at the overall goal her discourse community values which is that students successfully transition into higher education. However, in contrast with all the other participants, Carolina's discourse community is not a discipline. Jonathan Hall (2018) notes,

> A discipline is, first and foremost, a community of practice, consisting of a complex network of predecessors, mentors, peers, colleagues, collaborators, post-docs, graduate students, technicians, undergraduate researchers, and students enrolled in courses. Membership in this community—or provisional, perhaps temporary membership in the case of students—implies acceptance of certain ideas, methods, procedures, habits of mind, epistemological assumptions, rhetorical conventions, genre practices, and publication/dissemination procedures. (p. 3).

College success courses lack epistemological assumptions, methods, procedures, etc. compared with to the discourse communities of the other three participants. For example, Pricilla's science discourse community determines the subject matter writers engage with (e.g. biology, chemistry, physics, marine science), and influence the various texts they (re)create (e.g. lab report, scientific report, literature review), and establishes norms for genres and conventions (e.g. APA, research logs, peer-reviewed articles). On the other hand, Eva's course belongs to the discourse community of rhetoric, composition and literacy studies. Her discourse community determines the subject matter writers engage with (e.g. multilingual writing, writing across the curriculum, genre studies, first-year writing), and influence the various texts they (re)create (e.g. literacy narratives, genre analysis, discourse community analysis, researched essay), and establishes (or disrupts) norms for genres and conventions (e.g. MLA, use of first persons pronouns is allowed, multimodality). Of course, there are shared genres and methods across disciplines, but my point is that disciplines have identities and histories.

Activity analysis and interview data suggest the ambiguity in discourse community knowledge blurs Carolina's subject matter knowledge and genre knowledge. This is perceived in the types of writing students do in her class. During the interview, Carolina explained that the biggest project in her class is the service-learning project. For this project, she draws team-based learning pedagogy also known as project-based learning (PBL), an instructional approach used to promote collaborative active and deep learning (Helle, Tynjälä, & Olkinuora, 2006). Students work in small groups, connect with a local community agency, identify a need or a task in the community, and fulfill the task. The example she gave was about an occasion where a group of students collaborated with a non-profit organization. This organization provides education to impoverished families in the region. The organization asked student for a presentation about the

85

Zika virus and how to protect from it. While entering freshman students can design and deliver good quality presentations, creating this sort of work would best fit in a science discourse community where the instructor has subject matter knowledge about the Zika virus and might advise students on what artifact would be best to rhetorically convey the message to the community partner.

While the previous example shows there is a disconnection between subject matter, genre knowledge and discourse community, the same example seems to suggest Carolina possesses rhetorical knowledge, even if tacitly. She expects her students produce texts that meet the task or need of a specific organizations (audience). When I asked her what role she expects the community organizations to play in student learning, she said, "My hope is that the community is themselves […] that the community be transparent about the challenges and the cause they are fighting for" (Interview 9/7). What she means by the phrase "the community is themselves" is that the community "educate the student with regards to who they are, their environment and that they invite the student to join them" (Interview 9/7). However, without explicit understanding of rhetorical concepts of purpose and audience, students might fail to see the specific need an organization has for a specific text. They might end up creating a text, but not the most appropriate text for the specific rhetorical situation. In addition, students might engage in this activity as only an academic assignment to pass the class and not as an activity where they need to connect their career goals, passion and interest with the contribution they made to the community.

Eva's Writing Knowledge

Eva's course is writing intensive and like Priscilla and Carolina, when I asked her about the purpose of her course, her answer matched the information in her syllabus. She wants

students in her class "to explore how writing happens in different contexts" (Interview 9/20). The two contexts students explore in her class are: the academic context and the community context. Students learn about the forms and purposes texts are used in those contexts. To do this, students read the academic articles and focus their attention on the writing happening within the article. While students are looking at the articles, they conduct their own research and look at the writing happening within the local community. By doing this, Eva's goal is for students to learn how to use a theoretical lens to analyze language practices and negotiation. She wants students to explore a specific organization and analyze the organization's goals, its purpose "and more importantly, how they are using writing to communicate those goals to reach their objectives" (Interview, 9/20).

Not surprisingly, interview data revealed Eva possesses all five knowledge dimensions. Eva's understanding of the community of composition is evident. Her course goal aligns with different threshold concepts the discipline values. Threshold concepts are ideas "so central to understanding a particular subject that a learner can't move forward in that area without grasping them" (Down & Wardle, 2017, p. 6). I include two examples to illustrate my point. The first threshold concept is that *writing is an activity and a subject of study* (Adler-Kassner & Wardle, 2016). By engaging students in ethnographic research about writing practices, Eva is exposing students to this particular threshold concept. The second is *writing helps people make meaning and get things done, but there are always constrains* (Downs & Wardle, 2017). After conducting ethnographic research, students are required to create a useful document for the organization. Because the meaning-making process is not linear, students most likely will experience constrains. The constrains come when the rules, spoken or written, of an activity system (e.g. a

local organization) clash with another activity system's rules (e.g. Eva's class), or when students are involved with different organizations (e.g. many activity systems).

Eva's is experiencing constrains this semester. She said the first time she taught the course, she worked with only one organization and everything went well because she was able to get to know the organization and learned about the work they do before the semester started. In addition, her collaboration involved taking her whole class to the organization for one evening. Prior to their visit, students in her class divided the labor, some conducted observations, and others did interviews while others collected writing samples from the community members. Back in the classroom, they talked about their experiences and analyzed the documents.

But this semester is different. Due that the course is new, enrollment was an issue and there was a possibility for the course to be cancelled. Because of this reason, she did not commit to work with any organization. However, now that the class made, she needed to solve this situation. Thankfully, she said she found a reliable website with a list progressive social issues residents in the area are concerned with such as immigration and LGTBQ matters. Nonetheless, at the time of our interview, she was wondering how the ethnographic research project was going to proceed. She said, "I guess [this semester] is more them doing the work that me structuring it" (Interview 9/20). Eva's experience illustrates one of the constrains instructors teaching community engaged courses face.

Bianca's Writing Knowledge

Like Eva's course, Bianca's course is writing intensive. Her answers about the purpose of her course matched the information in the syllabus. She explained her goal is "to teach students research skills, introduce them to build an awareness of writing, and get them ready for

the next semester where students turn their papers into a publication" (Interview, 9/20). She

explains that the subject matter in her course is literacy. Her rhetorical knowledge is visible when

she explained she engages students in conversations about what writing is and how it works in

the world for them. She uses course readings to open discussion about what it means to read and

write at the college level. In addition, she let her students explore different research practices to

investigate literacy practices such as how we read, how writing functions, how research itself

functions or how learning works. Her writing process is evident when she explained how she

guides students through the process of research.

The interview data revealed that Bianca possesses all five knowledge dimensions and like

Eva, her discourse community and subject matter knowledge is evident in the threshold concepts

she addresses in her class. For example, a central idea about writing is that *writing is informed by*

prior experiences (Adler-Kassner & Wardle, 2015). Bianca said that the first four weeks of

classes, she brings forward the ideas discussed in the readings and guides students in exploring

these ideas in connection with their own lives. By week four in the semester, she engages

students in what she calls "mash-up," which she defines as "when students begin to explore their

own interest and identify research interest within literacy and writing studies. Outside class they

go and do research as they know how" (Interview, 9/20).

Another central idea is *that all writers have more to learn* (Downs & Wardle, 2017).

Many college students (and faculty) assume that once they have learned to write, they just need

to transcribe ideas on the page. But writers encounter new contexts, genres, tasks, and audiences

as they move among workplaces and academic and non-academic communities. Bianca's writing

process knowledge and genre knowledge is evident in how she engages students in research. For

example, in their research log assignment, students need to synthesize information from

scholarly sources. Many of them struggle, but Bianca uses this experience to help them see that they are learning something new about writing such as the value of feedback and revision.

In this section, I have discussed what interview data revealed about participants' writing knowledge. I drew on Anne Beaufort's five-knowledge domains model of writing expertise to analyze interview transcripts. Findings suggest that faculty writing knowledge is closely linked to disciplinary discourse communities and when a discourse community at the college level does not belong to an established discipline, this may blur some of the writing knowledge domains. In the next section I discuss what interview data reveals about what disciplinary faculty values and assumptions are about reflective writing compare with those from writing instructors teaching CE courses.

Values and Assumptions about Reflective Writing Across Participants

Next, I present findings from interview data about what the underlying values and assumptions disciplinary faculty have about reflective writing, which answers research question 2. Then, I discuss findings about the underlying values and assumptions writing faculty have about reflective writing. After that, I compare both groups to answer research question 3.

Disciplinary Faculty Values and Assumptions

Priscilla's Beliefs and Practices of Reflective Writing

When asked what her definition of reflection is, Priscilla paused, then said, "That's a very good question!" After a few seconds, she defined reflection as "basically using your senses and find that space, that time… *ese momento* when all your senses are in one specific topic and you feel free to write about it. You feel you are writing something meaningful for you… forget about if it is meaningful for other people." (Interview 9/5). The examples that Priscilla offered to

90

illustrate her point have to do with the natural world and the role humans play on it. For example, students can write reflections about how listening to the song of a bird makes them feel or they can close their eyes and imagine it is raining and there is a giant frog that needs saving from starvation. Priscilla also emphasized that reflection does not need to be about positive emotions. Students could also write about how witnessing people not behaving well, say, littering makes them feel. However, while acknowledging negative emotions, student reflections should focus on finding solutions. She said, "It's easy to criticize and say this is wrong, but the question is 'what would you do?' So, they can write about creating programs where violators have to pay a ticket to the police." (Interview, 9/5).

About how she designs her prompts, Priscilla said she does not have a system. She noted, "what comes to my mind based on the topic that we are reviewing in class" (Interview 9/5). That explains why her prompts are so varied. One prompt asks students to write to their younger selves about taking a biology class and explaining why this is important. Another prompt asks students to write to a member of their family and share with that member what they do when they go to serve the community and why doing that service is important. Other prompt asks students to write to a person in a country suffering war and famine and telling them they need to save the planet. Yet, another prompt asks student to imagine they are superheroes and they have just one power. Priscilla said this last prompt is one of her favorites because students need to think "how would they use that power to solve a global issue related to conservation biology" (Interview, 9/5). Priscilla said that her goal for using these types of prompts is for students to identify one thing they have learned and apply it beyond the classroom or in their future careers. About assessment, Priscilla said that students receive a percentage in their grade. Bilingual students can write journal entries in the language they preferred.

91

Her definition of reflection, and many of the examples of prompts that she provided, suggest that Priscilla's use of reflective writing subscribes to the *expressivist* and *democratic* models Beaufort (2012) talks about. Her prompts seek to facilitate student self-expression while at the same time they want to foster student participation in civic issues. The problem I see in using prompts that favor self-expression such as the superhero prompt is that it might hinder students from connecting their 'real' service learning experiences to a 'real' context and devise feasible and 'real' solutions that consider all three categories of learning objectives: academic, civic, and personal which are core to service learning courses. About making her beliefs about reflection explicit to her students, Priscilla said no, she does not do that.

Carolina's Beliefs and Practices of Reflective Writing

Interview data reveal that, in Carolina's class, some reflective writing is present and used at different points of the semester. Students need to demonstrate what areas in their learning need monitoring and how they plan to regulate it. To do this, Carolina explained she uses an activity called "In-Class Assignments" where she asks students to write about something. Carolina said she typically asks students to write a one--minute reflection about the topic discussed in class. Once time is up, she asks them to share what they wrote with the person right next to them. She said, "For me, it is important that students not only reflect but also articulate what they reflected on and share it with their peers" (Interview, 9/7).

Another example on how she uses reflection is after students complete a task in the community, "they submit a reflection paper where they evaluate each member" (Interview 9/7). About the Self-Regulation Project, her syllabus does not explain what students are expected to do, but in the interview, she explains that in this assignment students are placed in accountability groups and are given reflective questions that they need to answer and upload on the Learning

Management System (LMS). Once a week, the accountability groups meet and share their answers with one another. However, it is not clear if she asks students to do something else after sharing what they wrote with their peers.

By presenting these examples, it is evident that Carolina wants to engage her students in reflective practices. However, at first glance one could think that all her reflective practices are trying to achieve the same goal. But that's not the case. In fact, the reflective activities might not be reflective but cognitive. It seems then that Carolina is doing a great job appealing to students' cognition and have them think to complete a task and think about the thinking they do to complete the task (Gorzelsky et al. 2016). But what is missing is that students reflect on its efficacy or outcomes. I explain more about this after I finish reporting writing faculty values and assumptions on reflective writing which is on the next section.

Carolina defines reflection as "an opportunity for students to connect with themselves whether their emotions, their thinking or their behavior. [For example,] they could be reflecting about something in the past, bring that information forward to the present to put it into action and write it down" (Interview, 9/7). For her, reflection encompasses three times frames: past, present, and future. Her definition relates to the one put forward in this paper in that reflection is "a (re)iterative process that builds on past experiences and (re)examine his/her beliefs in the present in order to identify and solve problems and create new knowledge for the present or future."

When I asked Carolina if she makes her beliefs about reflection explicit to her students, she said, "Yes. I definitely make sure that I put reflection in the syllabus and in every project in the syllabus" (Interview, 9/7). Then, I asked how she creates her reflective prompts. She said "Well, the first thing is that I develop my student learning outcomes and then I'll develop the purpose for my project and then I'll develop the task or the criterions for success for my project"

93

(Interview, 9/7). She gave the following example, "So, let's say [the students'] goal was to complete their essay for their English 1301. [I would ask them], okay, what steps they take every day to ensure they were progressing or getting closer to their goal" (Interview, 9/7). When I asked her how satisfied she is with student reflections, she said,

> "I think I need to do a better job because I have found that whenever students reflect they just tell me the facts of what [they] did. So, it's hard. I've actually reached out to the Writing Center to come and teach them what reflection is all about because I'm not communicating it across to them as effectively as I think I am" (Interview).

Carolina does not realize that she is giving clear instructions and that students are producing work that meets her instructions. But her instructions are not asking for reflection, they are asking student to describe process. Finally, her definition of reflection, and examples she provided on how she implements reflection in her course suggest that Carolina's use of reflective writing subscribes to the *democratic* and *rhetorical* model Beaufort (2012) talks about. She wants to facilitate informed participation in civic issues.

Writing Faculty Values and Assumptions

Eva's Beliefs and Practices of Reflective Writing

Data analysis suggests Eva's definition of reflection focuses more on what reflection does than on what it is. During our interview, she said, "For me, reflection is a couple of things. [First], when I ask student to reflect, I want them to reflect on how others are doing the thing […] why are they doing it? Who are they doing it for? What's the purpose? You know, those rhetorical questions. [Second], I want them to apply it to themselves [and ask] what does this mean for me? How does this connect to my experience? How do I do writing in different situations and context?" (Interview, 9/20). By *the thing* she refers to language or writing. Then,

she shared about an activity she does in class. After students interview each other, she asks them to bring different writing samples such as poems, Facebook posts, an essay, etc. to help them see the different ways they are using language and have them reflect on how they navigate these different language and writing choices. Some students have brought HTLM and Java code. Eva believes that engaging students in researching how people are doing language in different contexts will direct students to introspectively look at their own practices.

However, she acknowledges that at times engaging students in this type of thinking has been challenging because the misconceptions they bring into the classroom. For example, a student question whether he could bring a poem written in Tex-Mex. Trying to steer students' thinking to connect important facts and organize their knowledge around meaningful features and abstract principles is something difficult to do.

When I asked Eva how she prepares [students] for doing reflection, she replied that she uses a series of questions and group activities. Students need to share ideas with each other first. Thus, for her, reflection through collaboration is one key component. Other times, students need to visually represent the arguments authors make in their pieces. For her, "it's the process of [students] looking for an image or creating an image that allows them to reflect on the reading and make connections" (Interview, 9/20).

Eva's response aligns with the definition of reflection I am using in this study. Reflection in her class is "a social, dialogical, critical and a (re)iterative process of self-engagement that builds on the writer's prior knowledge and happens when the writer intentionally recalls their own lived and learning experiences." This process is seen in her first assignment called "Collaborative Multilingual Linguistic Profile" where students have to interview one another. In answering each other's questions, students must draw on their prior knowledge about their

95

language and literacy practices in the contexts of school, home, and community. Dong this can strengthen students' ways of organizing their knowledge and promoting their learning.

Eva's uses a method of reflection called the "Self-Reflective Memo" to assess students' individual performances and knowledge making. A similar version of this approach is called the Writer's Memo outlined by Jeff Sommers in 1989. Sommers' assignment "is explicitly designed to focus students' attention on their own epistemologies by requiring them to explore their belief systems" (Sommers, 2011, p. 281). Eva's assignment seems to have the same purpose as Sommers' one. However, Eva's Self-Reflective Memo seems to confound reflection with assessment. In her syllabus she writes, "you will also submit a Self-Reflective Memo at the end of the semester where you will self-assess your performance and knowledge making throughout the semester" (p. 6). It seems she is asking her students to evaluate their cognition and efforts toward a project, the choices and qualities of those efforts (Gorzelsky et al. 2016).

While I did not ask Eva's about her motives for using the Self-Reflective Memo, I did ask if she ever takes the time to learn what her students understand as reflection and if she ever explicitly tells students what reflection means for me. She answers both questions with "No, I have never done that" (Interview, 9/20). Then she added, "Maybe I should… that's a reflective moment for me to do something like that!" (Interview, 9/20).

Eva's definition of reflection, and examples she provides on how she implements reflection in her course suggest she subscribes to the *critical theory/cultural studies* goal which seeks to facilitate critique of social hierarchies and cultural hegemonies and he *democratic*, *rhetorical* goal which refers to facilitating informed participation in civic issues (Beaufort, 2012).

Bianca's Beliefs and Practices of Reflective Writing

When I asked Bianca what her definition of reflection is, she said, "When I think of reflection, I think about problem solving. For me, it's always about getting students to think about the moments that were challenging or that they perceived as challenging and how they plan to deal with that problem" (Interview, 9/20). That she values the problem-solving function of reflection is evident in all of her reflective assignments. For example, the reflective journals are in-class activities where students write their thoughts at the end of every step or task and answer questions such as what did you do? what did you learn? what was challenging? how do you overcome those challenges? what problems do you foresee coming after this assignment? Bianca said her students are free to write journals in their preferred language.

About her reflective exam, she explains it is an oral exam which consists of eight questions based on program-mandated SLOs. Students need to select only three and then, they need to create a Tegrity Video, a screen capture application on Blackboard, where they talk about what they learned about their own writing process. For instance, students can discuss how they learn to negotiate and incorporate secondary sources in their writing, the challenges they faced while revising their work, or what they learned about feedback.

About whether she tries to investigate what her students think reflection is and what it does throughout the semester, she answered no and explained, "normally, conversations about what it means to reflect come up at the very end of the course when we're getting ready to deal with our final exam" (Interview, 9/20). But when I asked her if she makes her definition of reflection explicit to her students, she answered yes. She said, "In terms of what I see as reflection, I'm very clear with them. Reflection is about problem solving and that's very

consistent around the course with every assignment. [I tell them] why we're doing it, what I want, and what my aim is for them to learn from it" (Interview).

Regarding assessment, Bianca says that for reflective journals, "if they've done them and they've answered the question I'm asking them to answer, I'm good." (Interview). In other words, if students describe how they look to overcome problems, they receive the grade. Then she added, "I could do more in terms of looking at how effective their problem-solving skills are, but I don't know that is necessarily something I need to do" (Interview, 9/20).

Bianca's beliefs of reflection align with our definition in that she wants students to identify and solve problems. However, she does not ask or expect students to execute their plans. Finally, Bianca's course is writing intensive. Bianca's definition of reflection and the descriptions of the assignments she does in her course suggest her beliefs and practices of reflective writing subscribe to the *process* model described by Beaufort (2012). She wants to facilitate student growth in managing writing tasks.

Differences in Values and Assumptions about Reflective Writing

Analysis revealed that all participants hold different values and assumptions about the purposes and practices of reflective writing in their courses (Beaufort, 2012). Priscilla uses reflective to facilitate students' self-expression, voice and personal truths. Carolina uses reflective writing to facilitate students' informed participation in civic issues. Eva's use of reflective writing aligns with Carolina but goes further. In addition to have students participate in civic issues, Eva wants them to also learn to critique social hierarchies and cultural hegemonies. Bianca focuses on process and thus, uses reflective writing to facilitate students' growth in managing writing tasks.

Some differences pertain to individual participants. For example, Bianca, in contrast with the other three participant, seems to focus only on one function of reflection, that of problem-solving. By doing this, Bianca might be stalling students from moving to more complex levels of metacognition such as "constructive metacognition," defined as the ability to reflect across writing tasks and contexts to explain choices and evaluations (Gorzelski et al. 2016). In addition, by not asking student to execute the solution, she might be preventing students to become self-aware on the different solutions they can implement for a problem. Howard Tinberg (2015) explains, "to think through a solution to a problem differs from an awareness of how we came to resolve that problem" (p. 75). Furthermore, as a writing instructor, by focusing on one function of reflection and not others, and having students write about the same questions, she might be creating a state of 'habituatation.' Chris M. Anson (2015) explains,

> "When writers' contexts are constrained, and they are subjected to repeated practice of the same genres, using the same processes for the same rhetorical purposes and addressing the same audiences, their conceptual framework for writing may become entrenched, "solidified," or "sedimented." (77).

To avoid creating a state of habituation in students' (and faculty) writing practices, instructors should continue growing as writers as well as engaging in self-reflection about how they are using reflection in their writing.

Similarities in Values and Assumptions about Reflective Writing

Data analysis revealed several similarities among disciplinary faculty and writing instructors. For example, Priscilla and Bianca see reflective writing as a tool to teach students how to solve problems. For Priscilla these problems have to do with the environment whereas for Bonnie these problems have to do with understanding how writing is and how it works.

Another similarity among participants is in the way they prepare their students for reflection. All of them use questions, group activities and prompts to trigger reflection. However, findings suggest there is a need for designing better prompts that focus on reflection. For example, Eva's "self-reflective memo" seems to measure self-assessment. Carolina's prompts seem to target students' understanding of affordances and constrains posed by a project and its circumstances (Gorzelsky et al. 2016), and Priscilla's prompts might lead students to write for the teacher and to appeal to "his/her set of values rather than analyzing their priorities and thinking" (Bower, 2003, p. 60).

Lindsey Harding (2014) calls attention to the importance of constructing effective reflective prompts. She claims that many student reflective essays "seem to lack metacognition" and a reason for this might be due to "an inadequacy in the assignment prompt itself to provide students with the opportunity to step back from their writing and think about the thinking they did throughout the semester" (240). Prompts should guide students to reflect on their way of thinking and its efficacy or outcomes (Gorzelski et. al., 206). Jeff Sommers (2016) gives an example from his own experience teaching writing on how subtle creating non-reflective prompts can be. He tells about using a prompt that called for students to pose questions to him about their writing assignment. He honestly thought his prompt was reflective. Questions include "Is my language consistently formal? Are any of my sentences awkward, and is so, where? Is the paper well structured? If not, where and what do you recommend?" (287-88). Sommers explains that after reflecting on his own teaching, he concluded his prompt did not engage students in reflection but in assessment, both by the student and by the instructor.

As a potential solution to design better prompts, Sommers suggests utilizing the three-part model for effective reflection proposed by Ash, Clayton, and Atkinson's (2005) called

"articulated learnings." Their model, created to improve quality of reflection in service-learning courses, consists of a series of paragraphs written in each of the three categories of learning objectives: academic, civic, and personal. Students engage in small group discussions and discuss a series of questions designed "to support students in *describing* (stage 1) and then *analyzing* (stage 2) their service experiences in such a way as to generate important learnings in each of the three categories" (Ash, Clayton, & Atkinson, 2005, 52). The third stage is where students articulate learnings and respond to four guiding questions:

- What did I learn?
- How, specifically, did I learn it?
- Why does this learning matter, or why is it significant?
- In what ways will I use this learning, or what goals shall I set in accordance with what I have learned in order to improve myself, the quality of my learning, or the quality of my future experience or service?
  (Ash, Clayton, & Atkinson, 2005, 51).

Results from Student Surveys

ANOVA's

The researcher was interested in whether there were differences among classes regarding the components measured by the survey. Therefore, the researcher in collaboration with the data analyst conducted two one-way analyses of variance (ANOVA), one per survey component. Thus, the researcher was able to determine whether there were significant differences among student perceptions or attitudes toward "Transparent Teaching", and "Classroom-Community Connection", as indicated by the averaged component score.

Levene's test of homogeneity of variances was conducted in order to ensure that class-based groups had similar variances within each component. It is understood that if group sizes and variances are significantly different (group sizes by 1.5 ratio, and variances by a Levene's statistic with significance below .05), then there could be bias in further hypothesis testing.

101

Specifically, if smaller groups have significantly larger variances (as indicated by a Levene's statistic significance < .05), then an increased risk of a type I or alpha error exists (a type I or alpha error being an erroneous rejection of the null hypothesis; i.e. 'a false positive'). This was not the case with the current study's data, as and all assumptions of homogeneity of variance were met, as indicated by significance values above .05. (See Table 2)

Table 7. Levene's Test of Homogeneity of Variance

Component	Levene Statistic	df1	df2	Sig.
Transparent Teaching	1.17	3	74	.324
Classroom-Community Connection	.905	3	75	.443

*p < .05, **p < .01*

Thus, homogeneity of variance was met, and the analyses could be conducted without an increased risk of a type I or alpha error.

Results for One-Way Analysis of Variance (ANOVA) among Classes

	FYC	CS	SCN	CW	df	F	Partial η^2	p
Transparent Teaching	M = 4.37 SD = .423	M = 2.86 SD = .745	M = 3.64 SD = .916	M = 4.46 SD = .632	3	17.1	.410	.000***
Classroom-Community Connection	M = 4.05 SD = .956	M = 3.56 SD = .712	M = 3.88 SD = .831	M = 3.65 SD = .899	3	1.25	.048	.297

Note. *** Significant at $p < .001$; * Significant at $p < .05$. For Transparent Teaching, the sample size of classes are n = 9, n = 28, n = 28, and n = 13 for FYC, CS, SCN, and CW, respectively; for Classroom-Community Connection, sample sizes are n = 10, n = 27, n = 29, and n = 13 for FYC, CS, SCN, and CW classes, respectively.

Bonferroni Pairwise-Comparisons

It is customary to conduct pairwise comparisons if initial omnibus F is significant. Such is the case in Transparent Teaching, $F(3,78) = 17.1$, $p < .001$, partial $\eta^2 = .410$. Table 8 shows results of Bonferroni Pairwise Comparisons.

Table 8. Effective Teaching: Bonferroni Pairwise Comparisons

Class		FYC	CS	SCN
		M= 4.37	M=2.86	M=3.64
FYC	M= 4.37		***	
CS	M=2.86	***		**
SCN	M=3.64		**	
CW	M=4.46		***	*

Note. *** Significant at $p < .001$; ** Significant at $p < .01$; * Significant at $p < .05$.

As per Table 8, there were significant differences between FYC and CS classes. There was also a difference between CS and SCN classes. Furthermore, there was a difference between CS and CW classes. Finally, there was a difference between SCN and CW classes. In summary, CS classes were significantly lower in Transparent Teaching than the other classes. See Figure 8.

Figure 8   Transparent Teaching
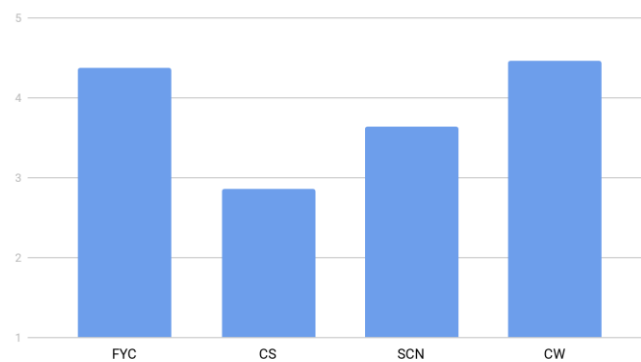
Quantitative Analysis Conclusion

In conclusion, quantitative analyses (factor analysis and ANOVA's) reveal that students in CS classes experienced lower rates of Transparent Teaching than FYC, SCN, and CW classes. These findings seem to corroborate what the activity analysis and interview analysis have revealed as well. There seems to be instructional misalignment in Carolina's activity system. Her syllabus is not functioning the way she intends to and data suggests that because she has two objects in her activity system, she is unintentionally creating internal contradiction.

In the next chapter, I summarize major findings, describe implications for the teaching of reflective writing, identify limitations of study, and provide ideas for further research.

CHAPTTER V

CONCLUSION

In this final chapter, I review the methodology used in this study, identify limitations, summarize major findings, discuss implications for the teaching, practice, and assessment of reflective and syllabus design across disciplines, and provide ideas for further research.

Review of Methodology

In this study, I enacted activity theory to better understand the difference in values, assumptions, and practices disciplinary faculty have regarding reflective writing compared with writing instructors in community-engaged courses (CE). To accomplish this, I employed three instruments to collect data: course syllabus, faculty interviews, and student surveys. First, I positioned the course syllabus as the instrument through which a researcher can study a single class or group of classes as an activity system in order to understand what tools participants use to carry out their activities and for what purposes. Then, I applied the notion of "reflective interviewing" to formulate questions that helped faculty made visible their writing knowledge and used Beaufort's Conceptual Model of Expert Writer's Knowledge to analyze interview data. Finally, I conducted an exploratory factor analysis test using SPSS to analyze student surveys.

Limitations of Study

No research study is perfect. The limitations in this study are that only self-identified female faculty participated in this study. It will be important for future studies to include male faculty. In addition, the non-writing faculty teach distinct classes within different colleges. Future studies should consider recruiting faculty that teach within the same discipline in order to control variables. Furthermore, all participants self-identified as bilingual, therefore, future studies should also include faculty who self-identified as monolingual to explore the role of language in reflective teaching practices. Another limitation is that there was no pre- and post- survey administered to students. Future studies should consider administering a pre- and post- survey in order to explore student perceptions of reflective writing before instruction and after instruction. In spite of these limitations, this study illuminates and contributes to the value in conducting studies that explore faculty perceptions of reflective writing across the disciplines

Summary of Major Findings

In this study, I have defined reflection in writing as a social, dialogical, critical and (re)iterative process of self-engagement that builds on the writer's prior knowledge and happens when they intentionally recall their own lived and learning experiences, the context (e.g. space, time, language used) and interactions (e.g. individual, group) where those experiences occurred, and is able to (re)examine their beliefs through writing in a deliberate way in order to identify and solve problems and create new knowledge. In addition, I used reflection and metacognition interchangeably for applicability purposes and readership clarity, even though I am aware that using these terms in this way fails to recognize the different attributes and roles these constructs have in supporting learning.

In this study, I investigated the following questions:

1. How is reflective writing implemented and assessed by disciplinary faculty and writing faculty in CE courses?

2. What are the underlying values and assumptions disciplinary faculty teaching CE courses have about reflective writing?

3. In what ways, if any, do disciplinary faculty values and assumptions about reflective writing compare with those from writing instructors teaching CE courses?

4. How might faculty values and assumptions about reflective writing impact students' understanding and practice?

Responding to Question 1

Activity analysis of syllabus reveals faculty participants implement reflective writing in their courses based on the object in their activity system. This implementation takes into account the subject, community, rules and division of labor. In the case of community-engaged (CE) courses, the subject includes instructors, students and the community partners whereas in the control group subject includes only instructor and students. These findings are expected since defining features of a CE course are the dual and reciprocal processes/interactions that combine classroom and off-campus learning in order to benefit both students and communities (Schneider, 2018). Results do not imply that the control group lacks reciprocal interactions. No. Student survey results show students in the FYC class are able to interact and use those interactions to connect their learning outside school. The difference in interactions between CE courses and control group is that students in the control are building transactional and transformative partnerships among themselves and their instructor to build knowledge. The

subject matter regulates their interactions. In contrast, students in CE courses need to negotiate and navigate difference (e.g. knowledge building, language, goals, social realities), and the possibility of conflicting ideas with community partners and instructor (Flower, 2003). About the aspects of rules and community, all three CE courses adhere to the University requirements for service learning designated which requires that reflective activities and assessment be a part of course design and that student serve the local community a minimum of 9 hours throughout the semester. The control group does not include these components.

For an activity system to function effectively, it is important to provide a description of how tasks are distributed (Kain & Wardle, 2017). Activity analysis shows that two instructors, one disciplinary and one writing teaching CE define and make explicit the total amount of service hours students are required to engage with the community partner and the role the community play in the course. The syllabus of the College Success course does not include a description of the division of labor expected from the local organizations nor the total amount of service hours students are required to complete in activity.

Regarding assessment, activity analysis shows that one disciplinary faculty and both writing instructors assign higher-grade value to reflective assignments. However, none of the syllabi include a description of what criteria instructors use to evaluate student reflections and distinguish an outstanding reflection from and adequate or inadequate one. Furthermore, none of the syllabus include a definition of what reflection means to each instructor.

Overall, activity analysis of syllabus indicates that one course, College Success, has two objects and it does not state the division of labor expected from students regarding their involvement with the local organizations. While a class can have different objects, having different objects could create internal contradictions because it is not clear which tools mediate

the interaction between subject and a specific object. In addition, omitting division of labor explanation could create an unintentional internal conflict between the subject in the activity system. Students might question the rationale of activity while community partners could decline hosting students and/or collaborating with instructor.

Responding to Question 2

Interview data reveals Priscila's values and assumptions about reflective writing are mostly tacit and rooted in what Anson (2011) calls "the principles of intuition in-action" (482) that typically results from the routines of teaching. For example, when a teacher reads her students' journals and assess them, she does it based on intuition from the immediate experience of teaching instead of stepping back from the teaching situation and think about the activity after it is over. Anson warns that if instructors are not careful, their intuitive knowledge could take form of narrative or "lore," which although important, can sometimes become an unrealiable form of knowledge production (Anson, 482).

In contrast, Carolina's values and assumptions of reflective writing are less tacit, she sees reflection as a reiterative process that encompasses past, present and future where students can connect with themselves, their emotions and their behavior. However, interview data suggests she is confounding metacognition with cognition. She wants students to monitor, self-regulate and articulate their learning, but her activities seem to ask students to think through a solution to a problem and not to explain how they came to resolve that problem (Tinberg, 2015).

Responding to Question 3

Analysis of interview data shows there are differences and similarities between disciplinary faculty values and assumptions about reflective writing and writing instructors teaching CE. The similarities include:

- All four participants engage their respective students in collaborative reflection. Students engage in conversations, oral or written, with peers about the object the object of reflection (e.g. experience serving in a local community, problems they have while conducting research, past experiences with language). Doing this helps students articulate their learning. This finding corroborates what researches in the field of composition have discovered which is that reflection involves social and dialogical interactions with others (Yancey, 1998; Lindenman et al. 2018).

- All four participants utilize the reflective journal assignment as a pedagogical tool, albeit for different purposes. Using reflective journals is a staple practice in community-engaged courses because it allows students to connect their academic and civic lives through writing (Bean, 2001).

- All four participants design their own reflective prompts. This finding is important because it implies the rhetorical knowledge faculty has in that they design prompts for different purposes and for different imagined and/or audiences. An example of imagined audiences is how some of Priscilla's prompts asks students to imagine they are writing to a person living in a country devastated by a severe drought and experiencing famine. In contrast, Eva asks her students to respond to their peers' reflections (real audience) and create meta-reflections.

The differences include:

- All participants hold different values and assumptions about the purposes and practices of reflective writing in their courses (Beaufort, 2012). Priscilla uses reflection to facilitate students' self-expression, voice and personal truths. Carolina uses reflective writing to facilitate students' informed participation in civic issues. Eva's use of reflective writing aligns with Carolina but goes further. In addition to have students participate in civic issues, Eva wants them to also learn to critique social hierarchies and cultural hegemonies. Bianca focuses on process and thus, uses reflective writing to facilitate students' growth in managing writing tasks (Beaufort, 2012). These findings suggest that even within the same discipline such as writing studies, faculty might operate under a different goal.

- All four participants incorporate reflective practices in their respective courses but for different purposes and in a variety of forms (e.g. journals, oral exams, writer's memo). For example, Priscilla and Bianca see reflective writing as a tool to teach students how to solve problems. For Priscilla these problems have to do with the environment whereas for Bianca these problems have to do with understanding how writing is and how it works. This finding supports previous scholarship that shows reflective writing is one form of reflection that is widely used across disciplines (Balgopal & Montplaisir, 2011; Cisero, 2006; Hubbs, & Brand, 2010).

- The number of reflective assignments vary among participants. However, writing instructors seem to have more reflective assignments than disciplinary faculty. These findings indicate the obvious, because writing is the subject matter, writing courses focus on developing student writing knowledge through the

111

implementation of reflective writing. However, even though writing instructors

participants require more writing assignments, the purpose, audience, and level of

reflection they expect from their students varies. Eva implements community-

engaged pedagogies which forces students to reflect on their own goals as citizens

and humans on their particular contexts (Julier, Livingston, Goldblatt, 2001). On

the other hand, Bianca implements writing about writing pedagogy which

introduces students to what writing researchers have learn about writing and

requires students to reflect on their own lived experiences with reading and

writing (Downs & Wardle, 2011).

- Some participants enacted reflective practices that focus on one function of

  reflection. Bianca, compared with the other three participant, seems to focus only

  on the problem-solving function of reflection. In her class, she asks students to

  identify problems they encounter when responding to a reading or while

  conducting research and provide a solution. However, she does not ask students to

  execute that solution. By doing this, Bianca might be stalling students from

  moving to a level of "constructive metacognition," referred as the ability to reflect

  across writing tasks and contexts to explain choices and evaluations (Gorzelsky et

  al. 2016). In addition, she could inadvertently be creating a state of

  'habituatation,' when writers are subjected to repeated practices of the same

  genres, their writing awareness become sedimented (Anson, 2015). If she asked

  student to act on their proposed solution, students could become more self-aware

  on the different solutions that exists to solve a problem; a heuristic function of

  reflection.

Responding to Question 4

Analysis of student surveys suggests that faculty values and assumptions about reflective writing impact students' understanding and practice. Students in the College Success class reported lower rates in Component One: Transparent Teaching than students in FYC, SCN, and CW courses. The findings seem to corroborate the results that emerged from activity analysis of syllabus and analysis of interview data. There seems to be instructional misalignment in Carolina's activity system. That is, a lack of correspondence among "intended outcomes, instructional processes, and instructional assessment" (Matsuda, 2017, 143). Data shows that her syllabus is not functioning as intended. What might be causing this instructional misalignment is the presence of two objects in her activity system and the lack of specificity about what tools mediate the interactions between subject and each specific object. Another reason might be that her syllabus does not state division of labor. By omitting this information, she might unintentionally be creating internal contradiction. Students might not fully understand what the requirements are for the service-learning project. Finally, data shows that the class theme in Carolina's activity system has supplanted the subject matter of the class. A possible solution would be for Carolina to revise her syllabus in order to achieve "transparent design," the notion of explicitly tell students, verbally, visually, or in writing, *how* and *why* they are learning course content in particular ways (Winkelmes, et al. 2018). Doing this might help Carolina to align instructional processes and assessment with course outcomes, mainly, SLOs 1 and 2 in her syllabus.

Implications for Teaching, Practice and Assessment of Reflective Writing Across Disciplines

The Need for Designing Better Reflective Prompts

The results of this study indicate that instructors across disciplines use reflective prompts to harness student learning. However, data suggests they design their own reflective prompts without considering they might be measuring different levels of reflection based upon the different reflective prompts they create. Gorzelsky et al. (2016) claim that "different reflective activities may prompt different metacognitive moves" (218). Therefore, instructors across disciplines need to be aware on how their prompts affect how their students undertake their reflective assignments. In order to raise awareness, faculty should consult the body of literature that exists about reflection across disciplines. A good place to start is to visit WAC Clearinghouse to access a partial review of literature on reflection across disciplines (https://wac.colostate.edu/resources/wac/intro/reflect/).

The Need for Including a Statement on Reflection in Course Syllabus

Results indicate that none of the participants' course syllabi includes a statement of what reflection means for each instructor. According to Beaufort (2012), every syllabus contains code words that reflect the instructors' values and assumptions about writing. These values and assumptions, if not make explicit, may confuse students since they might not know how to decode our language. Therefore, instructors should articulate the goals they have for reflective and explain how these practices could benefit student learning. A demonstrably effective place to start would be to include a statement in their syllabi that presents their definition of reflection.

Doing this will help faculty bring forward their tacit knowledge about reflective writing in order to make it explicit to themselves and to their students.

The Need for Continually Engaging in Reflective Writing

While including a statement about what reflection means in their syllabi is an effective pedagogical practice, faculty across disciplines should also embody and experience reflective writing. Sandra L. Giles, an English and Communication professor serves as example. In her 2010 article "Reflective Writing and the Revision Process: What Were You Thinking?" she talks about her life experiences as an English teacher at a small two-year college and later as a doctoral student in rhetoric and composition program in Florida. While teaching writing at the college, she recalls she attended a workshop led by a composition scholar who show the English teachers present the value of using a reflective writing assignment called "the Letter to a Reader." Giles says that while at the workshop, she thought, ""Okay, the composition scholars say we should get our students to do this." So, she did, but she noticed the activity did not work well with her students. Two and a half years later she found an explanation of why. She writes that while taking a doctoral course, she was, for the first time introduced to perform reflective writing herself. She concluded that a reason why her former students did not do well with reflective writing was because she hadn't come to understand what reflective writing can do for a writer nor how it works because she hadn't done it herself. Hence, faculty should consider developing a habit of engaging in reflective writing practices like the ones they request their students to do. By doing so, they could become aware of the difficulties that reflective writing might pose for their students as well as they could develop a better understanding of the various elements of process writing such as invention/freewriting, purpose, audience awareness, and revision.

The Need for a Taxonomy of Reflection Across Disciplines

This study demonstrates the need there is to design a taxonomy of reflection that can be applicable across disciplines. Gorzelsky et al.'s (2016) taxonomy of metacognition for writing is promising and seems to be an effective taxonomy instructors could consult and use in their courses; however, more research that measures the reliability and applicability of this taxonomy is needed. Some questions to consider are: can this taxonomy be applicable in a history, language, or engineering course that uses reflective writing? How can instructors across disciplines use this taxonomy?

Implications for Further Research

Syllabus Design

The findings obtained in this study indicate that syllabus design, as a genre; play a crucial role in the teaching of writing, including reflective writing. Natasha N. Jones (2018) argues that syllabi are genre ecologies because they represent a genre that contains other genres within. For example, as a genre, Priscilla's syllabus follows certain conventions (e.g. course description, instructor's contact information, course requirements, course calendar); however, it also includes other genres such as PPTs, exams, lab reports. From this perspective, Priscilla's syllabus has a "mediatory relationship of other genres and relationships in the ecology" (32). When a document mediates and regulates the other genres in the ecology, it can "help to stabilize activity, helping to set parameters for actions and reactions" (Jones, 2018, 33) between the subjects. Therefore, a course syllabus functions as a repository of genres that act as a reference point to help instructors expose their students to the variety of texts in order to equip them with rhetorical knowledge on how to decode these texts (Bax, 2005). A syllabus is not simply a kind of text students need to

learn to deal with during their college years. More research is needed in this area since little is known regarding the role of genre in syllabus design across disciplines.

My findings also suggest that although all participating faculty syllabi contain the necessary information, individual syllabi need revision to achieve its mediatory and regulatory relationship. Jones (2018) recommends instructors incorporate student input in the (re)design of their syllabi and consider the impact visual design might have on students' ability to easily use the document and to identify the different genres represented. To assist faculty across disciplines in identifying the different genres that they incorporate in their syllabus, composition instructors should collaborate with the Center for Teaching Excellence at their institutions and plan workshops where they engage participants in becoming aware of the "hidden" genres they are incorporating in their syllabi. Workshops could target topics such as, recognizing the 'hidden' genres in your syllabus or how syllabus design support or hinder student success.

The (Unexpected) Role of Language in Reflective Writing

An unexpected finding was the dynamic role languages other than English play in the participants' classes. For example, in Priscila's class, all reflective writing is done in-class. She asks students to write for about 10 minutes and then students share what they wrote first in small groups then to the whole class. Since her class is bilingual (English and Spanish), students can write in their preferred language. The day I went to administer student surveys to her class, Priscila was lecturing and shuttling between both languages. She explained the concept of climate change in both English and Spanish. Also, she did a small group activity where students needed to reflect on their experiences with climate change. After students discussed personal experiences about noticing climate changes such as the year it snowed here in the Rio Grande Valley or how water levels are decreasing in Falcon Lake, they needed to report in class. Each

group had to explain to the class what they talk about in both languages. When a group did not feel comfortable explaining their ideas in Spanish, Priscila served as the interpreter. Carolina's syllabus has the designation 'Bilingual.' She explains that the University has stopped labeling classes bilingual. Nonetheless, she has adopted a translingual approach in her teaching. Translingualism, a notion from composition studies refers to value language difference (Horner et al. 2011). She said that in the last two semesters she has had several students completing all their coursework in Spanish, including class discussions. Eva's course focuses on language differences and students in her class can write their reflections in their preferred language. Finally, Bianca's students are also encouraged to write their reflective assignments in English or Spanish. These findings demonstrate the linguistic and cultural diversity in postsecondary education (Matsuda et al., 2011) and call to investigate how faculty and students' linguistic background influence the teaching and learning of reflective writing across disciplines.

Conclusion

At the end, this exploratory study demonstrates that exploring faculty beliefs and practices of reflective writing across disciplines through activity theory is useful in making visible how individual classes work together, using tools, toward specific objectives. In addition, this study shows the need there is of providing students better-designed syllabi that communicates the content we want them to be able to access, the genres we want them to know, and the type of reflection we want them to engage with inside and outside our courses. In order to move forward, further study is needed that focus on investigating faculty across the disciplines rhetorical knowledge about genres and the role language plays in the implementation and assessment of reflective writing. Doing this will help continuing paving the way to strengthen our teaching efforts and ensuring student success.

118

REFERENCES

Adler-Kassner, Linda & Wardle, Elizabeth. *Naming What We Know: Threshold Concepts of Writing Studies.* Utah State University Press.

Ambrose, S.A., Bridges, M. W., DiPeitro, M., Lovett, M.C., & Norman, M.K. (2010). How Learning Words: 7 Research-Based Principles for Smart Teaching. Jossey-Bass, San Francisco, CA. Print. ISBN: 978-0-470-48410-4.

Anson, Chris M. (2002). *The WAC Casebook: Scenes for Faculty Reflection and Program Development*. Oxford University Press. Print.

Anson, Chris M. (2015). Habituated Practices Can Lead to Entrechment. In *Naming What We Know: Threshold Concepts of Writing Studies.* Linda Adler-Kassner and Elizabeth Wardle (Eds.). Utah State University Press, p. 77.

Anson, Chris M. (2011). Assessing Writing in Cross-Curricular Programs: Determining the Locus of Activity. In *Writing Across the Curriculum: A Sourcebook*. Terry Myers Zawacki and Paul M. Rogers (Eds.). Bedford/st. Martin's

Ash, Sarah L., and Clayton, Patti H. (2009). Generating, Deepening, and Documenting Learning: The Power of Critical Reflection in Applied Learning. *Journal of Applied Learning in Higher Education.* 1 (Fall): 25-48.

Ash, Sarah L., Clayton, Patti H. & Atkinson, Maxine P. Integrating Reflection and Assessment to Capture and Improve Student Learning. *Michigan Journal of Community Service Learning.* Spring 2005, pp. 49-60.

Balgopal, M.M., & Montplaisir, L.M. (2011). Meaning making: What reflective essays reveal about biology students' conceptions about natural selection. *Instructional Science, 39*(2), 137-169.

Bean, John C. *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom.* San Francisco: Jossey-Bass, 2001.

Beaufort, Anne. 1999. *Writing in the Real World: Making the Transition from School to Work.* New York: Teachers College Press. Print.

Beaufort, Anne. College Writing and Beyond: A New Framework for University Writing Instruction. Logan, UT: Utah State UP, 2007. Print.

Beaufort, Anne. College Writing and Beyond: Five Years Later. *Composition Forum* 26, Fall 2012. Issue 26, pp. 1-13.

Beaufort, Anne. (2016). Reflection: The Metacognitive Move towards Transfer of Learning. In *A Rhetoric of Reflection.* Kathleen Blake Yancey, Ed. Utah State University Press.

Beaufort, Anne. "Transferring Writing Knowledge to the Workplace: Are We on Track?" Expanding Literacies: English Teaching and the New Workplace. Ed. Mary Sue Garay and Stephen A. Bernhardt. Albany: SUNY, 1998. 179-99. Print

Belanoff, Pat. 2001. "Silence: Reflection, Literacy, learning, and Teaching." *College Composition and Communication* 52 (3): 399-428.

Bisman, J. (2011). Engaged pedagogy: A study of the use of reflective journals in accounting education. *Assessment & Evaluation in Higher Education, 36*(3), 315-330.

Boyer, Ernest L. The Scholarship of Engagement. Bulletin of the American Academy of Arts and Sciences, Vol. 49, No. 7 (Apr. 1996), pp. 18-33 http://www.jstor.org/stable/3824459 Accessed: 25-03-2018 02:47 UTC.

Bower, Laurel L. "Student Reflection and Critical Thinking: A Rhetorical Analysis of 88 Portfolio Cover Letters." *Journal of Basic Writing* 22.2 (2003): 47-66. *Communication & Mass Media Complete.* Web. 4 Sept. 2013.

Brookfield, Stephen D. 1995. *Becoming a Critically Reflective Teacher.* San Francisco: Josey Bass.

Carrillo, Ellen C. (2017). The Evolving Relationship Between Composition and Cognitive Studies: Gaining Some Historical Perspective on Our Contemporary Moment. In *Contemporary Perspectives on Cognition and Writing.* Patricia Portanova, J. Michael Rifenburg, and Duane Roen, Eds. University Press of Colorado, pp.39-55.

Chu, S.K.W., Chan, C.K.K., & Tiwari, A.F.Y. (2012). Using blogs to support learning during internship. *Computers & Education, 58*(3), 989-1000.

Clark, K.M. (2010). Applied and transformed understanding in introductory psychology: Analysis of a final essay assignment. *Journal of the Scholarship of Teaching and Learning, 10*(3), 41-57.

Cisero, C.A. (2006). Does reflective journal writing improve course performance? *College Teaching, 54*(2), 231-236.

Dalrymple, Sarah E., Auerback, Anna Jo, and Schussler, Elisabeth E. Taking a Community Approach to Curriculum Change. International Journal for the Scholarship of Teaching and Learning. Vol. 11 (2017), No. 2, Art. 5, pp. 1 – 11.

Dew, Debra. 2003. "Language Matters: Rhetoric and Writing I as Content Course." *WPA: Writing Program Administration* 26 (3):87-104.

Dewey, J. 1993. *How We Think* (2nd ed). Boston: D.C. Heath.

Donnelly, Michael. 2006. "What's the Content of Composition?" CompFAQ. *CompFile.*

Down, Douglas & Wardle, Elizabeth. (2017) "Writing About Writing: A College Reader" 3rd Edition. Bedford/St. Martin's, New York.

Emig, Janet. (1977). "Writing as a Mode of Learning." *College Composition and Communication* 28: 122—28. In *Cross-Talk in Comp Theory: A Reader*. Ed. Victor Villanueva, Jr. Urbana, IL. NCTE, 1997. 7-15.

Flower, Linda. (2003). "Intercultural Knowledge Building: The Literate Action of a Community Think Tank." In *Writing Serlves/Writing Societies*. Bazerman & Russell, Eds. Pp. 239 – 279.

Gee, J.P. (1996). *Social linguistics and literacies: Ideology in discourses* (2nd ed.). London: Taylor & Francis.

Giles, Sandra (2010). Reflective Writing and the Revision Process: What Were You Thinking? In Lowe, Charles, and Zemliansky, Pavel (Eds.). *Writing Spaces: Readings on Writing, Volume 1*. Writing Spaces: Readings on Writing. West Lafayette, IN: Parlor Press. Available at https://wac.colostate.edu/books/writingspaces1/

Gulwadi, G.B. (2009). Using reflective journals in a sustainable design studio. *International Journal of Sustainability in Higher Education, 10*(1), 43-53.

Gorzelsky, Gwen, Driscoll, Dana, Paszek, Joe, Jones, Ed, & Hayes, Carol. (2016). Cultivating Constructive Metacognition: A New Taxonomy for Writing Studies. In *Critical Transitions: Writing and the Question of Transfer*. Chris M. Anson and Jessie L. Moore. Eds. Perspectives on Writing. Fort Collins, Colorado: The WAC Clearinghouse and University Press of Colorado.

Harding, Lindsey. (2014). "Writing beyond the Page: Reflective Essay as Box Composition." *The National Council of Teachers of English,* pp. 239 – 255.

Helle, L., Tynjälä, P., & Olkinuora, E. (2006). Project-based learning in post-secondary education: Theory, practice and rubber sling shots. *Higher Education*, 51(2), 287-314. doi:10.1007/s10734-004-6386-5

Herrington, Anne J. (1981). Writing to Learn: Writing Across the Disciplines. *College English* 43.4: 379-87.

Holzman, Lois. (2006). What Kind of Theory is Activity Theory? *Theory & Psychology* Vol. 16(1):5-11 doi:10.11770959354306060105

Horner, Bruce. (2016). Reflecting the Translingual Norm: Action-Reflection, ELF, Translation, and Transfer. In *A Rhetoric of Reflection.* Kathleen Blake Yancey, Ed. Utah State University Press, pp. 115-135.

Horner, Bruce, Lu, Min-Zhan, Royster, Jacqueline Jones, & Trimbur, John. (2011). Language difference in writing: Toward a translingual approach. *College English, 73*(3), 303–321.

Hall, Jonathan. (2018). The Translingual Challenge: Boundary Work in Rhetoric & Composition, Second Language Writing, and WAC/WID. In Across the Disciplines: A Journal of Language, Learning and Academic Writing Special Issue: *Rewriting Disciplines, Rewriting Boundaries: Transdisciplinary and Translingual Challenges for WAC/WID.* Bruce Horner and Jonathan Hall, Eds. Volume 15, January – December, pp.

Hubbs, D., & Brand, C.F. (2010). Learning from the inside out: A method for analyzing reflective journals in the college classroom. *Journal of Experiential Education, 33*(1), 56-71.

Inoue, Asao B. & Richmond, Tyler. (2016). Theorizing the Reflection Practices of Female Hmong College Students: Is Reflection a Racialized Discourse? In *A Rhetoric of Reflection.* Kathleen Blake Yancey, Ed. Utah State University Press, 136-156.

Jablonski, Jeffrey (2006). Academic Writing Consulting and WAC: Methods and Models for Guiding Cross-Curricular Literacy Work. *Hampton Press.*

Julier, Laura, Livingston, Kthleen & Goldblatt, Eli. (2001) "Community-Engaged Pedagogies." In *A Guide to Composition Pedagogies.* Eds. Gary Tate, Amy Ruppier, and Jurt Schick. New York: Oxford UP, 149-64.

Jones, Natasha. (2018). Human Centered Syllabus Design: Positioning Our Students As Expert End-Users. *Computers and Composition* 49, pp. 25-35.

Jørgensen, Matias Thuen. Reframing tourism distribution – Activity Theory and Actor Network Theory. *Tourism Management* 67 (2017), 312-321.

Kain, Donna & Wardle, Elizabeth. 2017. "Activity Theory: An Introduction for the Writing Classroom." In *Writing About Writing: A College Reader.* Elizabeth Wardle and Doug Downs. Bedford/St. Martin's. Boston, pp. 395-406.

Lidenman, Heather, Camper Martin, Dunne, Lindsay Jacoby, & Enoch, Jessica. "Revision and Reflection: A Study of (Dis)Connections between Writing Knowledge and Writing Practice. In *College Composition and Communication* 69:4, June 2018.

LeCourt, Donna. (2012). "WAC as Critical Pedagogy: The Third Stage?" In *Writing Across the Curriculum: A Critical Sourcebook.* Eds. Terry Myers Zawacki & Paul M. Rogers. Bedford/St. Martin's. Boston., pp. 69-84.

Louth, Richard, McAllister, Carole & McAllister, Hunter A. (1993). "The Effects of Collaborative Writing Techniques on Freshman Writing and Attitude." Journal of Experimental Education, 61(3), 215-224

Matsuda, Paul Key. "Let's Face It: Language Issues and the Writing Program Administrator." WPA: Writing Program Administration 36.1 (2012): 141-163.

Matsuda, Paul Key., Cox, Michelle, Jordan, Jay, Ortmeier-Hooper, Christina. (2011). *Second Language Writing in the Composition Classroom: A Critical Sourcebook*. Bedford/St. Martin's. Print.

McGuire, Lisa, et al. (2009). "Pedagogy of Reflective Writing in Professional Education." *Journal of Scholarship of Teaching and Learning,* vol. 9, no. 1, pp. 93-107.

McKeachie, Wilbert & Svinicki, Marilla (2014). McKeachie's Teaching Tips: Strategies, Research, and Theory for College and University Teachers 14th Edition. Cengage Learning.

McCarthy, Lucille. 1987. "A Stranger in Strange Lands: A College Student Writing across the Curriculum." *Research in the Teaching of Engish* 21 (3):233-65.

McLeod, Susan. (2001). "The Pedagogy of Writing Across the Curriculum." In *A Guide to Composition Pedagogies.* Eds. Gary Tate, Amy Ruppier, and Jurt Schick. New York: Oxford UP, 149-64.

McKeachie, Wilbert & Svinicki, Marilla (2014). McKeachie's Teaching Tips: Strategies, Research, and Theory for College and University Teachers 14th Edition. Cengage Learning

Nguyen, Quoc Dinh, Fernandez, Nicolas, Karsenti, Thierry & Charlin, Bernand. (2014). What is reflection? A conceptual analysis of major definition and a proposal of a five-component model. *Medical Education,* 48:1175-1189.

Parkes, J., Fix, T., and Harris, M. (2003). What syllabi communicate about assessment in college classroom.. *Journal of Excellence in College Teaching.* 14(1), 61-83.

Parker, D.C. (2010). Writing and becoming [a teacher]: Teacher candidates' literacy narratives over four years. *Teaching and Teacher Education: An International Journal of Research and Studies, 26*(6), 1249-1260.

Perl, Sondra. 1980. Understanding Composing. *College Composition and Communication* 31:363-370.

Pianko, Sharon. 1979. Reflection: A Critical Component of the Composing Process. *College Composition and Communication* 30:275-278.

Russell, David R. 1995. "Activity Theory and Its Implications for Writing Instruction." In Petraglia, Joseph. *Reconceiving Writing, Rethinking Writing Instruction,* 51-79. Mahweh: Lawrence Earlbaum.

Russell, David R. 1997. "Rhethinking Genre in School and Society: An Activity Theory Analysis." *Written Communication* 14: 504-39. Print.

Rogers, Rebecca. (2004). "An Introduction to Critical Discourse Analysis in Education." Lawrence Erlbaum Associates, Inc. Print.

Roozer, Kevin. (2016). Reflecting Interviewing: Methodological Moves for Tracing Tacit Knowledge and Challenging Tacit Chronotopic Representations. In *A Rhetoric of Reflection.* Kathleen Blake Yancey, Ed. Utah State University Press, pp. 261-278.

Saldaña, Johnny. (2016). The Coding Manual for Qualitative Researchers. Sage. Print.

Shafie, L., A. Maesin, N. Osman, S. Nayan, and M. Mansor. 2010. "Understanding Collaborative Academic Writing among Beginner University Writers in Malaysia." Studies in Literature and Language 1 (2): 58–69.

Schneider J. Teaching in context: Integrating community-based service-learning into TESOL education. TESOL J. 2018;e380. https://doi.org/10.1002/tesj.380

Schön, D. (1983). *The Reflective Practitioner: How Professionals Think in Action*. New York: Basic Books.

Sommers, Jeff. 2011. "Reflection Revisited: The Class Collage." *Journal of Basic Writing* 30 (1): 99-129.

Spinuzzi, Clay. (2015). Toward a Typology of Activities: Understanding Internal Contradictions in Multiperspectival Activities. *Journal of Business and Technical Communication* 29(1), pp. 3-35, doi:10.1177/1050651914548277

Taczak, Kara & Robertson, Liane. (2017). Metacognition and the Reflective Writing Practitioner: An Integrated Knowledge Approach. In *Contemporary Perspectives on Cognition and Writing.* Patricia Portanova, J. Michael Rifenburg, and Duane Roen, Eds. University Press of Colorado, pp. 211-229.

Tinberg, Howard. (2015). Matecognition Is Not Cognition. In *Naming What We Know: Threshold Concepts of Writing Studies.* Linda Adler-Kassner and Elizabeth Wardle (Eds.). Utah State University Press, p. 77.

Thomas, Theda Ann. (2014). Developing team skills through collaborative writing assignment. *Assessment & Evaluation in Higher Education*, Vol. 39, No. 4, 479-495

The University of Texas Rio Grande Valley – Faculty Profile webpage: https://webapps.utrgv.edu/aa/dm/index.cfm?action=faculty

Wald, H.S., Davis, S.W., Reis, S.P., Monroe, A.D., & Borkan, J.M. (2009). Reflecting on reflections: Enhancement of medical education curriculum with structured field notes and guided feedback. *Academic Medicine, 84*(7), 830-837.

Watzman, Suzanne. (2003). Visual design principles for usable interfaces. In Julie Jacko (Ed.), *The human-computer interaction handbook: Fundamentals, evolving technologies and emerging application* (pp. 263-285). Boca Raton, FL: CRC Press.

Wardle, Elizabeth. 2017. "Identity, Authority, and Learning to Write in New Workplaces." In *Writing About Writing: A College Reader.* Elizabeth Wardle and Doug Downs. Bedfort/St. Martin's. Boston, pp. 407-425.

Wardle, Elizabeth. (2009). ""Mutt Genres" and the Goal of FYC: Can We Help Students Write the Genres of the University?" *College Composition and Communication,* Vol. 60, No. 4. Pp. 765-789.

Wodak, Ruth. (2011). "What CDA is About – A Summary of Its History, Important Concepts, and Its Developments".

Winkelmes, M. A., Copeland, D. E., Jorgensen, E. Smedley, A., Sloat, A….et al. (2018). Benefits (some unexpected) of transparently designed assignments. *The National Teaching and Learning Forum*, 24, 4-6

Worthington, R.L. & Whittaker, T.A. Scale Development Research: A Content Analysis and Recommendations for Best Practices. The Counseling Psychologist, Vol. 34 No. 6, November 2006.

Yancey, Kathleen Blake. 1998. Reflection in the Writing Classroom. Logan: Utah State UP.

Yancey, Kathleen Blake, Robertson, Liane., & Taczak, Kara. (2014). "Writing Across Contexts: Transfer, Composition, and Sites of Writing." University Press of Colorado. Print.

Yancey, Kathleen Blake. Ed. (2016). *A Rhetoric of Reflection.* Utah State University Press.

Personal Interviews:

Priscilla. Personal interview. 5 September 2018

Carolina. Personal interview. 7 September 2018

Eva. Personal Interview. 20 September 2018

Bianca. Personal Interview. 20 September 2018

APPENDIX A

APPENDIX A

STUDENT SURVEY

Instructions: This survey combines multiple choice questions and open-ended questions. Please answer each question to the best of your abilities. Thank you.

Open-Ended Questions
1. What kinds of writing assignments have you been assigned in this class this semester? (check all that apply) □Research essay □Reading summaries □Reflective writing (blogs, journals, essay) □Lab reports □Other (please write) _____
2. Out of all the writing assignments you listed, which one has been the most helpful to you for learning course content? What made it helpful?
3. What is your definition of *reflection*?
4. Is your definition of *reflection* the same as your instructor's definition? Why or why not?
5. If you completed at least one reflective writing assignment in this class, what would you say the primary purpose for completing that assignment was?
6. Out of all the writing assignments you completed this semester, which one has been the most difficult to complete? What made it difficult?
7. In your opinion, what makes a reflective writing assignment effective?

8. I believe engaging in reflective exercises in this class has helped my learning.
   a) Strongly agree
   b) Agree
   c) Somewhat agree
   d) Disagree
   e) Strongly disagree

9. Because of this class, I find myself using reflection in other classes.
   a) Strongly agree
   b) Agree
   c) Somewhat agree
   d) Disagree
   e) Strongly disagree

10. I believe using reflective writing has helped me understand how expert writers in the discipline of this class write.
    a) Strongly agree
    b) Agree
    c) Somewhat agree
    d) Disagree
    e) Strongly disagree

11. In this class, my instructor has referred to the course syllabus several times to remind us of course goals.
    a) Strongly agree
    b) Agree
    c) Somewhat agree
    d) Disagree
    e) Strongly disagree

12. I believe reflective writing has helped me connect what I have learned in the classroom with my experiences outside the school.
    a) Strongly agree
    b) Agree
    c) Somewhat agree
    d) Disagree
    e) Strongly disagree

13. Before completing a reflective writing exercise, I usually talk about my experiences with others (e.g. classmates, instructor, family)
    a) Strongly agree
    b) Agree
    c) Somewhat agree
    d) Disagree
    e) Strongly disagree

14. In this class, I have been given the opportunity to revise writing assignments.
    a) Strongly agree
    b) Agree
    c) Somewhat agree
    d) Disagree
    e) Strongly disagree

15. In this class, I have received instructor's feedback in at least one written assignment.
    a) Strongly agree
    b) Agree
    c) Somewhat agree
    d) Disagree
    e) Strongly disagree

16. In this class, I have read the syllabus carefully
    a) Strongly agree
    b) Agree
    c) Somewhat agree
    d) Disagree
    e) Strongly disagree

17. In this class, I have been given the opportunity to write reflective assignments in a language other than English.
    a) Strongly agree
    b) Agree
    c) Somewhat agree
    d) Disagree
    e) Strongly disagree

18. I believe engaging in community service has helped my learning.
    a) Strongly agree
    b) Agree
    c) Somewhat agree
    d) Disagree
    e) Strongly disagree

19. My instructor has explained in class what reflection means to her.
   a) Strongly agree
   b) Agree
   c) Somewhat agree
   d) Disagree
   e) Strongly disagree

20. Because of this course, I feel I have developed discipline-specific language and beliefs
   a) Strongly agree
   b) Agree
   c) Somewhat agree
   d) Disagree
   e) Strongly disagree

21. In this course, my instructor has explicitly taught the kinds of writing she expects us to do.
   a) Strongly agree
   b) Agree
   c) Somewhat agree
   d) Disagree
   e) Strongly disagree

22. I feel this course has helped me understand how reflective writing works.
   a) Strongly agree
   b) Agree
   c) Somewhat agree
   d) Disagree
   e) Strongly disagree

23. I feel my participation in this course has helped me improve my writing skills.
   a) Strongly agree
   b) Agree
   c) Somewhat agree
   d) Disagree
   e) Strongly disagree

Demographic Information

What is your classification?
Freshman _____   sophomore _____   junior _____   senior _____

What is your major? _____

Is this the first service learning designated course you take in college?
Yes _____   No _____

What gender do you identify with?
Female _____   Male _____   Other _____

Have you already taken or are you currently taking ENGL1301 or ENGL1302?
Yes _____   No _____

If yes, when and where did you take these courses?

I speak: English only _____   English/Spanish _____   English/Other _____

Which language do you consider your first language?

_____

Which language do you prefer to use to complete academic written assignments?

APPENDIX B

APPENDIX B

ACTIVITY TRIANGLES PER FACULTY PARTICIPANT

Priscilla's Class

Tools
Bilingual lectures, exams, PPTs, Videos, Readings, writing assignments, reflective journal, 30 hrs. service learning

Subject
Students, instructor, local communities.

Motives
Purposes, reasons for the activity

Object
Understand major challenges the planet is facing due to Global Change.

Outcome
Strengthen critical thinking and problem-solving skills to be applied in local communities

Rules
Instructor's requirements; university requirements for service learning designated courses, writing conventions

Community
The University, the science department, local organizations

Division of Labor
Instructor prepares and grades assignments, provides resources, meets with students outside class. Students attend class, participate in assignments. Community provides feedback to instructor and students

Carolina's Class

Tools
Translingual freedom, Engagement Zone
Platform, Reading Quizzes, Self-
Regulation Project, Service Learning
Project, Homework, Textbook

Motives
To help students "learn
about learning"

Subject
Students, instructor, Community
Agencies

Object
Two-fold: Learn
how to regulate
own learning and
Discover career-
related purpose
through community
service

Outcome
Become
successful
life-long
learner

Rules
Instructor's requirements;
university requirements for
service learning designated
courses, writing conventions

Community
Students, instructor, the
University, the local
community agency

Division of Labor
Instructor prepares and grades
assignments, provides
resources, meets with students
outside class. Students attend
class, select and serve in a
community agency, complete
assignments.

Eva's Class

Tools
readings, bi-weekly reflective responses, Portfolio (collaborative linguistic profile, ethnographic research study, metalinguistic awareness self-reflections, pre- and post-semester questionnaire,) languages, 9 hours of service, OneDrive, Podcast, Excel Sheet, self-reflective memo

Motives
Purposes, reasons for the activity

Subject
Students, instructors, community organizations.

Object
➤ Create collaborative and linguistically inclusive spaces both in and outside the classroom

Outcome
Develop a sense of curiosity, engagement, and responsibility for success across linguistic and cultural difference

Rules
Instructor's requirements; university requirements for service learning designated courses, writing conventions

Community
The University, students, instructor, the local community organization

Division of Labor
Instructor creates plan for learning and execute it Student participate in plan and respond to assignments Community organization evaluate collaboration

Bianca's Class

Tools
Literacy map, Analysis and Theory
Building Meme, Research Log, Reading
Quizzes, Journalistic Genre Analysis, Essay
in Genre, Presentation, Reflective Exam,
Reflective Journals, OneDrive

Motives
Purposes, reasons
for the activity

Subject
Instructor and students

Object
To help students
become more
effective and
confident writers
and more active
and engaged
readers

Outcome
To re-envision
own
understanding
of reading,
writing, and
learning

Rules
Instructor's requirements;
university policies, writing
conventions

Community
Instructor and Students

Division of Labor
Instructor prepares and
grades assignments,
provides resources, meets
with students outside class.
Students attend class,
participate in assignments,
prepare portfolio

BIOGRAPHICAL SKETCH

Marcela Hebbard was born in Mexico City but moved to the United States 23 years ago. She holds four master degrees. Her Master of Arts in Biblical Studies and her Master of Arts in Cross-Cultural Ministries, she earned them at Dallas Theological Seminary in 2003. Her Masters of Arts in English as a Second Language, she earned it at the University of Texas Pan-American in 2013. Her Master of Arts in Interdisciplinary Studies in English, she earned it as the University of Texas Rio Grande Valley in 2018. She is currently working on a doctoral degree in Women's Studies. Her areas of expertise and research interests include writing studies and first-year writing, translingual writing pedagogies, second language literacies, writing across the curriculum, reflective writing, and teaching preparedness. She is a Lecturer at the University of Texas Rio Grande Valley where she teaches rhetoric and composition and language and culture courses. She lives in McAllen with her family. Her email is: marcela.hebbard01@utrgv.edu.