WORKING WITH ACADEMIC LITERACIES

CASE STUDIES TOWARDS TRANSFORMATIVE PRACTICE

Edited by

Theresa Lillis
Kathy Harrington
Mary R. Lea
Sally Mitchell

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INTRODUCTION

Theresa Lillis, Kathy Harrington, Mary R. Lea and Sally Mitchell

WHY THIS BOOK?

The idea for this book arose from the many conversations over the years between researchers and practitioners about what it means to adopt, or perhaps more accurately as reflected in the title of this book to *work with* an "Academic Literacies" approach to writing, and more broadly language and literacy, in contemporary higher education. Whilst not necessarily distinct people or groups, a gap in understandings between researchers (those with a specific role in carrying out research about academic writing and reading) and practitioners (those with a specific role in working with students in their academic writing, such as teachers, curriculum designers, policy makers and academic administrators) often seems to be in evidence. The impetus to take forward a project that would bring together researchers, practitioners and researcher-practitioners to illustrate the specific ways in which they/we engage in and develop ideas from Academic Literacies came from the 2010 international *Writing Development in Higher Education* conference, London, following a plenary workshop on "Academic Literacies" by a group of researcher-practitioners, Sally Baker, Lynn Coleman, Theresa Lillis, Lucy Rai, and Jackie Tuck (http://www.writenow.ac.uk/news-events/wdhe-conference-2010). Three questions arising from this plenary were debated and are reflected in the framing and contributions of this book:

1. What does working with Academic Literacies mean "in practice"?
2. How can the transformative approach argued for in Academic Literacies' theorizing be instantiated in practice(s)?
3. In developing a transformative approach, how might work in Academic Literacies usefully draw on and engage with other approaches to writing?

Exactly how, when and in which specific contexts—geographical, institutional, disciplinary, stage of study—particular elements of Academic Literacies are valuable for developing a transformative approach to writing and reading in the academy were (and are) questions we all felt needed more consideration. This book is intended as a contribution to such a development, bringing together ideas, pedagogic case studies and critical commentaries from teacher-researchers working in a range of contexts, from undergraduate to postgraduate levels across a range of disciplines—including natural and social sciences—and a number of geopolitical

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regions—Australia, Brazil, Canada, Catalonia, Finland, France, Ireland, Portugal, South Africa, United Kingdom, United States. While some contributions are from within specific institutionally "writing designated" spaces (a well-known example being US Composition), many others engage with the question of writing from within disciplinary spaces. Contributions focus on issues such as: How to make language and writing visible in meaningful ways in disciplinary activity, including in areas as diverse as engineering, geography, nursing, natural sciences, graphic design, business studies and photojournalism? How can teachers across all disciplinary areas meaningfully engage with writing? How can and do writing/language specialists work collaboratively with disciplinary specialists? How can a wider range of semiotic resources including modes, media and genres fruitfully serve academic meaning and knowledge making? What kinds of writing-specific designated spaces do we need and how can these be facilitated, for example through postgraduate writing circles and one-to-one language/writing tutorials? How can theory and practice from Academic Literacies be used to open up debate about writing and language at institutional and policy levels?

WHAT IS ACADEMIC LITERACIES?

What is the "Academic Literacies" that contributors are seeking to *work with* in this collection? While acknowledging that the phrase is used in a number of ways (see Theresa Lillis & Mary Scott, 2007), here we briefly set out the particular tradition we are referring to and engaging with.

"Academic Literacies" is a critical approach to the researching and teaching of writing and literacy and to the role and potential of these activities for individual meaning making and academic knowledge construction in higher education. In broad terms, "Academic Literacies" draws attention to the importance, for research and pedagogy, of adopting socially situated accounts of writing and text production. It also draws attention to the ways in which power and identity (at the levels of student, teacher, institution, discipline) are inscribed in literacy practices, and the need to explore the possibilities for adopting transformative approaches to academic writing, which includes working to extend the range of semiotic resources—linguistic, rhetorical, technological—that are legitimized in the academy of the twenty-first century. Key areas of research have included: the nature of academic writing from the perspective of student-writers; the impact of power relations on student writing; the contested nature of academic writing conventions; the centrality of identity and identification in academic writing; academic writing as ideologically inscribed knowledge construction (for overviews see Theresa Lillis & Mary Scott, 2007; David Russell et al., 2009; Jackie Tuck, 2012a; Joan Turner, 2011). More recent work has continued with a focus on student writing but also extended into areas such as the everyday writing of academics (Mary Lea

& Barry Stierer, 2009), disciplinary teachers' perspectives on their engagement with students' writing (Tuck, 2012b), academic writing for publication (Theresa Lillis & Mary Jane Curry, 2010) and digitally mediated literacy practices inside and outside the academy (Lynn Coleman, 2012; Mary Lea & Sylvia Jones, 2011; Robin Goodfellow & Mary Lea, 2013). The approach has a particularly vigorous research base in the United Kingdom and South Africa (see for example, Awena Carter et al. (Eds.), 2009; Roz Ivanič, 1998; Cecilia Jacobs, 2010; Carys Jones et al., 1999; Mary Lea, 2005; Mary Lea & Barry Stierer (Eds.), 2000; Mary Lea & Brian Street, 1998; Theresa Lillis, 1997, 2001, 2003; Lillis & Scott (Eds.), 2007; Lucia Thesen & Linda Cooper, 2013; Lucia Thesen & Ermien van Pletzen, 2006) and has strong connections/resonances with critical arguments found in a number of pedagogical and theoretical traditions across a range of national contexts, for example, critical EAP (Sarah Benesch, 2001; Nigel Harwood & Gregory Hadley, 2004), "basic writing" (e.g., Bruce Horner & Min-Zhan Lu, 1999), *didactique* or *littéracies universitaires* (Isabelle Delcambre & Christiane Donahue, 2011), writing across the curriculum and writing in the disciplines, WAC and WiD (e.g., Charles Bazerman et al., 2005; Donna LeCourt, 1996; David Russell, 2001) and multilingual academic writing (e.g., Suresh Canagarajah, 2002). (See Reflections 1, 3, 4, 6 this volume).

There are strong points of convergence in the ways in which researchers and teachers define or co-opt the notion "Academic Literacies" in their/our research and practice, as well as considerable points of debate and areas in need of development. A core point of convergence (and indeed the imperative driving much research and pedagogy) is a deep and consistent concern with the limitations of much official discourse on language and literacy in a rapidly changing higher education world. This includes the prevailing deficit approach to language, literacy, and indeed students, whereby the emphasis tends overwhelmingly to be on what student writers *don't* or *can't do* in academic writing rather than on what they can (or would like to), and where—even whilst discourses of diversity and internationalization populate university mission statements globally—"variety" of linguistic, semiotic and rhetorical student repertoires tends to be viewed as "a problem rather than resource" (Brian Street, 1999, p. 198). A core area of debate is how best to draw and act on Academic Literacies' critiques of contemporary approaches to language and literacy, in particular, how to design policy, curriculum, assessment and pedagogy which engage with a commitment to "transformation"—rather than solely induction or reproduction—and indeed, to examining what we understand by "transformation" in contemporary higher education. The goal of this book is to focus explicitly on how practitioner-researchers (mainly teachers) are grappling to theorize and develop "transformation" in their/our practice, within the constraints and demands of specific disciplines and institutions within a range of higher education systems globally, each of which have their specific social and geopolitical histories.

WHERE DOES "ACADEMIC LITERACIES" COME FROM?

The use of the phrase "Academic Literacies" to signal a critical and social practice perspective on writing and reading in the academy seems to have been forged out of conversations taking place at different times and in different places by people with similar concerns. From the late 1980s onwards, the term was regularly used, for example, at monthly Academic Literacies sessions at the Institute of Education, London, chaired by Mary Scott—and the related extensive international mail and discussion list—and in ongoing discussions by scholars in South Africa, such as Lucia Thesen and Cecilia Jacobs. The principles underpinning what would come to be labelled as "Academic Literacies" were also evident in some innovative language pedagogy and policy work without the use of this label: for example, in a UK polytechnic in 1989, which subsequently became a "new" university,[1] the Language Policy, written by Phyllis Creme, was designed to both recognize and value diversity and the language practices that students brought with them to the university (see Phyllis Creme & MaryLea, 1999). More widely at the time, the response of many of the new universities to both their students and their attempts to compete with other high status institutions was to develop targeted study skills provision. This frequently included "fixing" student writers with generic approaches, focused on surface features of form, grammar, punctuation, spelling etc.—what Lea and Street in their 1998 paper termed the "study skills" model. However, many practitioners working directly with student writers were increasingly finding these approaches unsatisfactory when faced with actual students completing real assignments.

In the context of policies of access and widening participation in higher education, "Academic Literacies" came to be used to challenge the strongly deficit orientation towards the writing (and reading) of students, in particular of students who were the first generation in their families and communities to go into higher education and to signal the need for a more questioning and critical stance towards what students were doing and meaning in their academic writing. Available linguistic, theoretical and pedagogic frames just did not seem to articulate or help account for the experiences and practices of the student-writers. Lillis, for example, was struck that student-writers often did not use discourses that their academic teachers were expecting, not because they didn't know these, but because they were not what they wanted to use, to mean, *to be* (Lillis, 2001). Key writers offering ways of articulating such phenomena were Norman Fairclough (1992) and other critical discourse analysts (Romy Clark & Roz Ivanič, 1991). In particular, Roz Ivanič used critical discourse analysis (CDA) to explore students' practices and texts, foregrounding the question of identity (1998). Teacher-researchers in the United Kingdom and in other parts of the world grappled with finding a frame that would enable them to explore issues that were often treated as background or secondary—where the job of the teaching discipline-based academic writing, if visible at all, was often

construed as teaching conventions (as if these were uncontested) that students must adopt (rather than critically engage with).

Of course the work that is central to articulating an "Academic Literacies" orientation—and widely cited across this book—is the 1998 paper by Lea and Street. In this paper they outlined three ways or "models" to articulate different approaches to student writing in the academy which they described in terms of "skills," "socialization," and "academic literacies." Whereas '"study skills" was primarily concerned with mastery of the surface features of texts, "academic socialization" pointed to the acculturation of students into the discourses and genres of particular disciplines as an essential prerequisite for becoming a successful writer. Lea and Street saw "academic literacies" as subsuming many of the features of the other two, illustrating that the three models were not mutually exclusive. Nevertheless, they claimed that the academic literacies model was best able to take account of the nature of student writing in relation to institutional practices, power relations and identities, therefore offering a lens on meaning making that the other two models failed to provide.

An important point to signal about this 1998 article was that Lea and Street were adamant that it should speak to both practitioners and researchers—of writing, language and literacy—and chose their target journal carefully. However, getting the article published was not without its challenges. They had to persuade the editor and reviewers that their approach "counted" as research in higher education and that the literacies as social practice frame was legitimate in a context dominated by psychological models of student learning. Its theorized and practitioner-focused orientation is still at the heart of the field that we call Academic Literacies although individual researchers and practitioners occupy different institutional positions and orientations. Some are centrally concerned with finding ways of providing immediate support to students, often in demanding institutional settings against a backdrop of institutional accountability; others are endeavouring to engage critically and make visible issues of power and control over knowledge and meaning making; and many are seeking to do both, as evidenced in the contributions to this volume.

So what was it that the framing and the phrasing "academic literacies"—that was definitely in the air but was honed in Lea and Street's 1998 paper—seemed to be offering? It provided a name for a whole cluster of research and pedagogic interests and concerns that many were grappling to articulate and it anchored concerns around academic writing to a larger scholarly project relating to literacy more generally (New Literacy Studies, e.g., David Barton & Mary Hamilton, 1998; David Barton & Uta Papen, 2010; James Gee, 2007; Mary Hamilton, 2001; Mastin Prinsloo & Mignonne Breier, 1996). Furthermore, the ethnographic impulse in New Literacy Studies in particular—paying particular attention to emic perspectives—connected strongly with progressive voices in adult education and access movements and thus captured the intellectual imagination of many educators and language/writing researchers both in the UK and other national contexts. Thus

whilst the phrase 'academic literacy' and even the plural form were in use in some contexts,[2] the publication of the work by Lea and Street fulfilled three important scholarly functions in configuring the field:

1. It helped generate an intellectual space for the many scholars who were dissatisfied with dominant pedagogical and institutional approaches to student writing.
2. By indexing "New Literacy Studies" and Street's robust critique of "autonomous" approaches to literacy, it opened up routes of intellectual inquiry that differed from the strongly "textualist" (Bruce Horner, 1999) and normative approaches available with which many scholars were also dissatisfied (across a number of traditions, such as English for Academic Purposes and Systemic Functional Linguistics).
3. It helped create a theoretically and empirically robust position from which to challenge the prevailing ideology of deficit which centered on what students could *not* do (rather than what they could) and also shifted attention towards disciplinary and institutional practices.[3]

WHAT DOES "TRANSFORMATION" MEAN IN ACADEMIC LITERACIES?

At the heart of an Academic Literacies approach is a concern with "transformation" and the "transformative." But what does this mean? How is "transformation" to be understood, and what does it look like when using an Academic Literacies lens to investigate and design writing practices in the academy? In this section, the book's editors each offer a perspective on these questions—but without a desire to close them down. We recognize that individual practitioner-researchers will define and work with the notion of transformation somewhat differently depending on their/our particular institutional and/or disciplinary positions and the specific questions they/we ask. An examination and elucidation of this contextual diversity is, indeed, one of the main aims of this volume.

Theresa Lillis: Towards Transformative Design

As a teacher, researcher and participant in contemporary academia I am involved in both working with(in) and against powerful conventions for meaning making and knowledge construction. I am committed to exploring what it is that prevailing academic conventions for meaning making have to offer—and to whom—and what it is they constrain or restrict. My concern (based on many years of teaching and researching) is that we—as teachers, researchers, writers, policy makers—may often adopt prevailing conventions, including those surrounding which specific

semiotic practices are valued, simply because they have become routinised rather than because they offer meaningful, valid and creative resources for knowledge production, evaluation and participation in the contemporary world. The challenge, I think we all face, is to become aware of the vast array of semiotic resources potentially available to us and others (however we construe "us" and "others"—and in positions of both producers and receivers/evaluators) and to explore how these can be harnessed for meaning and knowledge making.

As part of this broader concern with conventions, why is *transformation* an important notion to discuss? In an opening paper of a Special Issue on Academic Literacies in the *Journal of Applied Linguistics* Mary Scott and I set out what we saw as a map of the field of "Academic Literacies" in its current state as well as offering a position statement on what the field could be, some ten years after Lea and Street's influential 1998 paper. In addition to pointing to the key epistemological framing of "Ac Lits"—notably a social practice approach to language and literacy with a particular emphasis on ethnography as a research methodology—we also pointed to the ideological orientation of Ac Lits as being one of transformation. In broad terms, we made a contrast between two common stances (in research and pedagogy): those which could be characterized as "normative" and those that could be characterized as "transformative". Normative stances and approaches to writing and literacy tend to work within a framework which raises questions about writing and literacy in the following terms: What is the nature of the writing and literacy required—at the level of genre, grammar, style, rhetoric? How can these most usefully be researched (made visible) and taught? A normative stance is often considered essential when seeking to induct people into the literacy practices that have become legitimized in academia to the extent that in order for people to participate in existing academic practices, these practices have to be taught and literally "practised". However, we argued that Ac Lits has also encouraged a transformative stance towards writing and literacy which foregrounds additional questions such as: how have particular conventions become legitimized—and what might alternatives be? To what extent do they serve knowledge making—and are other ways of making knowledge, and other kinds of knowledge/knowing possible? Whose epistemological and ideological interests and desires do these reflect and enable—and whose interests and desires may be being excluded?

As transformation/transformative is a key theme in this book, I'd like to quote what Mary Scott and I wrote here:

> The ideological stance toward the object of study in what we are calling "academic literacies" research can be described as explicitly transformative rather than normative. A normative approach evident for example in much EAP work can be summarized as resting on the educational myths that Kress (2007)

> describes: the homogeneity of the student population, the stability of disciplines, and the unidirectionality of the teacher-student relation. Consonant with these myths is an interest to "identify and induct": the emphasis is on identifying academic conventions—at one or more levels of grammar, discourse or rhetorical structure or genre—and on (or with a view to) exploring how students might be taught to become proficient or "expert" and developing materials on that basis (for examples, see Flowerdew, 2000; Swales & Feak, 2004). A transformative approach in contrast **involves an interest in such questions but in addition is concerned with**: a) locating such conventions in relation to specific and contested traditions of knowledge making; b) eliciting the perspectives of writers (whether students or professionals) on the ways in which such conventions impinge on their meaning making; c) exploring alternative ways of meaning making in academia, not least by considering the resources that (student) writers bring to the academy as legitimate tools for meaning making. (Lillis & Scott 2007, p. 12-13, emphasis added)

A key point we were seeking to make was that the normative stance is the default position in much practice in academia (pedagogy and policy) and a necessary stance in order to participate (and enable participation) successfully in academic institutions as currently configured. However we also argued that there was a considerable amount of additional work to be done—thinking, research, engagement and reflection on practice—in order to harness the full range of semiotic practices to intellectual labour.

One conceptual way forward is to acknowledge the importance of critique which is strong in Academic Literacies research (for example the critique of the dominant deficit discourse on writing, the critique of an autonomous approach—Street (1984)—to language and literacy, the concern with issues of power and identity in academic writing) but at the same time to work with the notion of *design*. Gunther Kress usefully offers "design" as an epistemological and ideological move which builds on critique but moves beyond it:

> Design rests on a chain of processes of which critique is one: it can, however, no longer be the focal one, or be the major goal of textual practices. Critique leaves the initial definition of the domain of analysis to the past, to past production. (Kress, 2000, p. 160)

The question of design—or what I am referring to as "transformative design" in

order to signal the critical basis for Kress's notion—has been explored by colleagues and myself, Lillis (2003, 2006) and Lea (2004) in specific relation to the relevance and use of Academic Literacies to practice in higher education but we have both pointed to the need for considerably more work to be done. For this book, the four editors came together to begin to engage in this *design work*, each of us committed to the importance of interrogating possibilities for transformation and interested in exploring the potential of "Ac Lits" in designing pedagogy and policy and all aware that working towards transformative design in higher education is a large and challenging project, possible only through extensive collaboration. We see this collection as reflecting examples of transformative design and as therefore a part of this larger collaborative project.

Kathy Harrington: Border Crossing

My interest in transformation, how I think about and understand what this might mean in the context of Academic Literacies, stems from the position I occupy as a relative newcomer to the field, coming in from the outside and bringing with me questions and perspectives from other domains of knowledge, experience and work. In her book on encounters between science and other disciplinary fields in nineteenth century Britain, Gillian Beer (1996) suggests that "ideas cannot survive long lodged within a single domain. They need the traffic of the apparently inappropriate audience as well as the tight group of co-workers if they are to thrive and generate further thinking" (p. 1). I have been intrigued and stimulated by Beer's ideas since coming across her work while writing my PhD in Victorian Studies in the late 1990s. What happens, I have been wondering more recently, when ideas harvested in other domains are trafficked into the field of Academic Literacies? What transformation might become possible in my own thinking and practice, particularly in my role as a teacher on academic and professional development programmes for other teachers in the academy?

I am interested in boundaries, how and why edges lie where they do, how we demarcate and decide what's inside and what's outside, and the transformative, or restrictive, possibilities this field mapping allows. I am interested in the potential for transformation as located within self-understandings, in the perceptions we have of ourselves as students and as teachers, and in the fluidity of the relationship between these identities. I am interested in the connection between transformation and being able to take the risk of not knowing whether the destination will be better than what has been left behind. None of these questions is specifically about, or originates from my engagement with, writing practices in the academy. They come from outside, from my personal history and experiences of border crossings, and from other fields—from perspectives gleaned from psychoanalysis and group analysis, group relations and open systems theory.

So, what does this mean in practice? What "further thinking" do these perspectives and questions generate in the context of Academic Literacies? In her application of open systems theory to the study of organizations, Vega Zagier Roberts notes that "a living organism can survive only by exchanging materials with its environment, that is, by being an *open system*" (1994, p. 28). In keeping something alive, boundaries are important. They can provide a helpful frame and hold a space within which something can live and flourish, such as a research or teaching community, ideas and people. But if drawn too tightly, boundaries can isolate and close down dialogue and growth. Boundary setting happens both from within and outside a field, and there are gains to be had by questioning which interests are being served by these processes. Where are the lines around Academic Literacies being drawn, by whom, and why? The rich and various contributions in this volume attest, I think, to the inspiring fecundity of thought and practice that comes of questioning and constantly re-thinking where the edges of the field might lie, and how permeable, and to which outside influences, they might most vitally remain open.

There is another sense in which working with a notion of boundaries informs my sense of the transformative potential of Academic Literacies. Boundaries can delineate an intellectual and professional field, but also an internal space, where *one's own norms and assumptions*—about the nature of writing and learning, about oneself as a teacher/authority and about the other/student—and one's own experiences of difference, inequality and power situated in specific contexts and relationships, can be brought to the surface and worked with. In my understanding, this questioning, self-reflective attitude and challenging work of seeing and confronting one's own assumptions is integral to the practice of teaching as informed by an Academic Literacies approach—and it is itself transformative, and empowering, for both teachers and students.

Transformation as I see it, and as distinguished from induction or reproduction, is essentially about this increased level of awareness. Whether the focus of a particular piece of work is on students, teachers, resources, institutional culture, or classroom practices, what is transformed through a "transformative approach" is fundamentally a way of seeing and being—and in particular, seeing and being with respect to *one's own* contribution to variously perpetuating, subverting and re-writing exclusionary narratives of power and identity inscribed in the practices and discourses of "academic writing". This is about daring to be curious, to ask difficult questions and to be honest about the answers. For example, it might be interesting to ask how requiring the "submission" of written work—and how one's own attitudes to the authority and power of the teacher in this relationship—influences the nature of the knowledge it is possible to create within formal writing and assessment processes. From a place of self-awareness, it becomes possible to step back, imagine and actually begin to do things differently—more creatively, more thoughtfully, and more radically. Rather than set the "transformative' against the

"normative, " as has sometimes been implied, it is through this critical process of nurturing transformation in self-understandings, uncertainties and identifications as teachers in higher education that I believe *the normative has the potential to enable the transformative.*

Returning to the notion of an *open system*, my sense of the transformative potential of Academic Literacies lies in being able to delineate living, creative yet protected spaces—within the curriculum and in institutional structures, in the interactions and relationships between and among students and teachers, in academic professional development programmes where discussions about assessment and literacy inevitably bring deficit and autonomous models of student writing to the surface, and, perhaps most importantly, in ourselves—where diverse and often conflicting beliefs, values and knowledges about writing in the academy can be made available for further thinking and ongoing transformation.

Mary R. Lea: Heuristic Thinking, Institutions and Transformational Possibilities

My interest has always been around the contested nature of textual practice. The ethnographic perspective—which permeates our Introduction and many contributions in this book—has been crucial here. It has helped me to develop my earlier work, which was concerned with making visible the detail of encounters between students and teachers around meaning making, towards the consideration of broader institutional perspectives.

So what do I mean by transformation when I am thinking institutionally? As I argued in Lea (2004), I believe that we need to attend to the workings of academic literacy practices, more widely, rather than focus our attention solely on students who may appear marginalized from the dominant practices and cultures of the academy. I think there is a danger that if we concentrate our attention on the latter it can mask the implications of academic literacies research and practice for laying bare the ways in which textual practices become instantiated through institutional processes and procedures. In fact, many of the chapters in this volume attest to how broader institutional practices are implicated in many day-to-day encounters around writing, assessment and feedback between students and their teachers. Deficit views of student writing still hold significant sway in higher education despite the extensive body of work in both academic literacies and other traditions of writing research which offers evidence to the contrary. My belief is that, in order to counter these deficit stances, we need to be interrogating practice at both an institutional and sectoral level, since the complexity and diversity of textual practices are evident across the institution and not merely in the practices of writing students. This might help us also to deal with the ongoing tension that is evident between conceptualizing "academic literacies as a heuristic" and more normative approaches

associated with "teaching academic literacies". As a heuristic—one that is in progress as illustrated in this book—Academic Literacies has illuminated and helped me to understand more about the contested space of knowledge making and to build on this in practical ways in a range of practice settings in higher education. In contrast, I see the normative approach as more orientated towards inducting students into academic and disciplinary writing conventions, what Brian Street and I have referred to as "academic socialization". Although in some ways these may appear to be rather crude distinctions, I have found them invaluable when it comes to examining institutional practice within the changing landscape of higher education. Indeed, they emerged for us from our own research.

The development of academic literacies as a field of study in the early 1990s reflected a very different landscape from that which is in evidence today. The last decade has seen a combination of both structural and technological change, reflected in emergent textual practices around teaching and learning. Potentially these signal a breaking down of old boundaries and opening up of new spaces for meaning making in higher education. In this regard, my own curiosity about writing and academic professional practice (Lea, 2012; Lea & Stierer, 2009) was sparked by my teaching role in academic and professional development with Open University teachers. This signaled to me how different experiences of writing, values about writing in relation to academic identity and the models of writing associated with specific professional fields all suggest a contested space for teachers' own writing and their students' writing (see Lea, 2012; Tuck, 2013).

When Brian and I undertook the research for our 1998 paper, the use of digital technologies was still in its infancy. As these have gained centre stage, practitioners and researchers—including myself—committed to an academic literacies orientation in their work have begun to explore the relationship between literacies and technologies (Robin Goodfellow & Lea, 2007; Bronwyn Williams 2009; Goodfellow & Lea, 2013; Lea & Jones, 2011; Colleen McKenna, 2012; Bronwyn Williams, 2009). Williams (2013) discusses how certain virtual learning environments reinforce conservative views of knowledge-making practices, for example where the software and design of the online teaching environment privileges print and makes it difficult for students to engage in multi-modal text making. Colleen McKenna and Jane Hughes (2013) take a literacies lens to explore what technologies do to writing practices, in particular the ubiquitous, institutional use of plagiarism detection software and how this is reframing the concept of plagiarism for students and their teachers, taking them away from useful discussions, in disciplinary learning contexts, around attribution and knowledge-making practices. Research I carried out with Sylvia Jones offered an alternative to the representation of students as "digital natives" (Marc Prensky, 2001), purportedly comfortable online but unable to engage in more conventional study practices, such as academic reading and writing. Our project explored this issue through a literacies lens, il-

lustrating the complex interrelationship between literacies and technologies with the potential to disrupt traditional academic literacy practices. We argued that in order to understand the changes that are taking place for learners in today's higher education more attention needs to be paid to textual practice around learning and less upon the technologies themselves and their applications. While on the one hand students accessed online resources and engaged in a wide range of digital and print-based textual practices, on the other we found that assignment rubrics did not generally reflect or engage with the rhetorical complexity of these practices. This meant that the opportunity for teachers to work explicitly with the processes of meaning making with their students was being missed. These examples signal to me the intransigent dominance of normative perspectives towards learning and literacies in a changing landscape and, therefore, the pressing need to think about transformation institutionally if we are going to work across the myriad nature of textual practices emerging in today's higher education.

Sally Mitchell: Open-ended Transformation: Ethnographic Lens and a Suspicious Tendency

In my experience transformation is not to be understood as a finished state, something that is fully achieved, rather it is an inclination towards envisaging alternative understandings of, and actions within any particular context. In this sense transformation is set against the normative and the status quo. And there are many things within educational settings which can become the object of transformative thinking. Clifford Geertz lists some of them when he calls for an "ethnography of thought, " a consideration of thought's "muscular matters":

> … translation, how meaning gets moved, or does not, reasonably intact from one sort of discourse to the next; about intersubjectivity, how separate individuals come to conceive, or do not, reasonably similar things; about how thought frames change (revolutions and all that), how thought provinces are demarcated ("today we have naming of fields"), how thought norms are maintained, thought models acquired, thought labor divided. (p. 154)

If an ethnography is a description and an interrogation of "what is" in a particular setting, to this I would add a suspicious orientation towards findings, and, after that, a tendency to pose the next question—the transformative question—"what if"?

Suspicion is a term I borrow from Paul Ricoeur who in *Freud and Philosophy* (1970) talks about the "hermeneutics of suspicion" as compared to the "hermeneutics of obedience". A suspicious tendency is a willingness to question how things—especially dominant things—are as they are, and *why*, and to seek for alternatives.

For me similar powerful ideas are the notion of taking a "paradigmatic" approach to "knowledge" (Aram Eisenschitz, 2000), and of acknowledging the crucial role of "warrants" and "backing' (Stephen Toulmin, 1958) in establishing, and hence critiquing, any position (Sally Mitchell & Mike Riddle, 2000). These ways of unpacking knowledge claims help to make sense both of what I observe in practice and of how I might want to respond.

Looking at a fraction of data from my study of "argument" in educational settings in the 1990s (Mitchell, 1994; Richard Andrews, 1995) may help to anchor what I mean. Picture an upper secondary school sociology class where students are gathered in small groups around tables to discuss Ivan Illich's (1976/1990) theory of "Iatrogenesis. " In one group, two students dominate: Andrew—questioning the value of hospital treatment and pointing out that treatment ultimately doesn't stop people from dying and is also costly; Susan—strongly resisting this view.

> Susan: Rubbish. No sorry Andrew, I don't agree.
>
> Andrew: Why?
>
> Susan: Because I wouldn't want to die and I don't think you would and if it comes to the choice where you'd got a chance of living, you would have it. You would have it!

In this scene "argument"—the object of my study—emerges as a conflict between what Susan knows and feels to be the case in her everyday experience and Andrew's espousal of the new, counter-commonsensical idea. She's annoyed, it seems, by his detaching *himself* (what *he* would do if he were ill and needed treatment) from the discussion. And indeed Andrew is getting more abstract in his thinking, becoming more "sociological. " Towards the end of the discussion he seems to grasp—to arrive at for himself—the "bigger picture" argument being put forward by Illich. Referring to the Health Service, he says:

> Andrew: So it's an excuse for, like, the government not intervening in causes of ill health, isn't it?

Andrew's aha! moment isn't the end of the story however: I observed how much of the argument that had emerged collaboratively and antagonistically through the peer to peer discussion dropped out of the writing the students subsequently did (see Mitchell, 1995). What accounted for this disappearance? Was it control over the medium, the medium itself, the fact that the writing would be read and assessed by the teacher as part of working towards a public exam, a resultant reluctance to take risks?

These kinds of question about "translation, how meaning gets moved, or does not …", about "intersubjectivity, how separate individuals come to conceive, or do not, reasonably similar things …" make clear that it was not possible thinking

about what I observed, to conceive of "argument" simply as a text or simply as talk. It was also absolutely necessary to think about beliefs, identities, permissions, what was tacit or silenced as well as what was shared—by whom and for what purposes.

Then comes the shift to new kinds of question. What other kinds of transformation besides those achieved through the class dialogue, would Andrew and Susan have had to make to express their insights powerfully in their written texts—and to have them recognized against official assessment criteria? What might have been done differently and by whom? What might make a difference? To what and to whom? What *kind of a difference*? And why? Seeking to address these questions suggests that there would be no such thing as straightforwardly "better argument. " This is absolutely not to say that change shouldn't be tried—and my study gave rise to numerous suggestions, including ways of bridging the gaps between generative and formal writing, meta-discussion of what counts as knowledge and so on.

To return to where I started, however. The combination of an ethnographic lens with a suspicious tendency, means that any transformative goal is never finalized; being socially, politically, ideologically constructed, what counts as "good" or "better" is always rightly the object of further scrutiny. Many of the contributions to this book suggest a willingness to engage in such scrutiny.

THE CONTENTS OF THE BOOK

The goal of this book is to offer examples from a range of institutional contexts of the ways in which teacher-researchers are working with Academic Literacies, engaging directly with the three questions set out in the first section of this Introduction. The contributions are 31 "case studies, " a term we use here to refer to the detailed discussion and/or illustration of specific instances of "transformative design" which are often also anchored to specific theoretical concerns. Contributors have worked hard to offer concise snapshots of their practice and key challenges in order to:

- illustrate how they have sought to "work with" Academic Literacies
- offer their perspectives on what constitutes transformative design in current practice
- provide resources for teacher-researchers working in a range of contexts which are practical in nature whilst being theoretically robust.

We have also included six contributions that we have called *Reflections*. These are comments and dialogue from scholars from different traditions and geolocations and reflect some of the "troublesome" areas we are all seeking to grapple with, both theoretically and practically. These are interspersed across the book.

We have organized the contributions into four main sections, the sections determined by the key focus of each contribution: Section 1—Transforming pedagogies of academic writing and reading: Section 2—Transforming the work of teach-

ing: Section 3—Transforming resources, genres and semiotic practices: Section 4—Transforming institutional framings of academic writing. Whilst we provide an introduction at the beginning of each section, we do of course recognize that there is considerable overlap in themes, questions and issues across the contributions and we strongly encourage readers to move back and forth across the book to follow threads of particular interest.

NOTES

1. "New" universities were created in 1992 in the United Kingdom, with the abolition of the binary divide between polytechnics and universities. Initially, they took students from the local community and had close links with colleges providing "Access to Higher Education" courses. Many of their students were the first in their family to attend university.

2. Tracking the use of terms is not straightforward. This is discussed in Lillis and Scott 2007.

3. These three points are discussed in more detail in Lillis 2013.

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SECTION 1
TRANSFORMING PEDAGOGIES OF ACADEMIC WRITING AND READING

INTRODUCTION TO SECTION 1

Section 1 focuses on the ways in which teachers are seeking to transform pedagogies around academic writing and reading and re-negotiate opportunities for teaching and learning. A key theme running across the chapters is a commitment to making visible the dominant conventions governing academic writing so as to facilitate access to such conventions, whilst at the same time creating opportunities for student choice and active control over the conventions they use in their writing. At the heart of this section is a concern with the pedagogic relationship and the ways in which teachers seek to transform this relationship in order to enhance students' academic writing, reading, meaning making and knowledge making practices. Transformation is explored along a number of dimensions drawing on a range of theoretical traditions and using a range of data, including teacher-researcher reflections, extracts from students' writing, drawings and sketches, students' talk about their writing and examples of curriculum design and materials. The section opens with a paper by Julio Gimenez and Peter Thomas who offer a framework for what they call a "usable pedagogy" or *praxis*. In offering this framework the authors are tackling head on the question of the *usability* of theory and principles developed in academic literacies work (and indeed theory more generally). Their framework for praxis includes three key goals: to facilitate accessibility, to develop criticality, to increase visibility. Transformation in their work draws on traditions of "transformative learning" foregrounding the importance of making students "visible participants of academic practices." They illustrate the use of their framework with undergraduate students in Art and Design and Nursing. The following chapter by Lisa Clughen and Matt Connell also centres on the transformation of the pedagogic relationship by explicitly connecting issues of concern in academic literacies work with the psychotherapeutic approach of Ronald David Laing (1965, 1967). They explore in particular two key challenges: how tutors can validate students' struggles around writing and reading without trapping them into feelings of stupidity, passivity or self-condemnation; and how tutors can share their power with students. Their dialogue is an instantiation of the collaborative relationship between "academic literacy" facilitator and discipline specialist—a relationship that is also explored in many chapters in the book—as well as an illustration of an alternative model of writing that can be used in knowledge making and a theme that is focused on in detail in Section 3.

Transformative pedagogy in the following two chapters seeks to tackle old or familiar problems with new approaches. Jennifer Good tackles what she describes as "theory resistance" by undergraduate photojournalism students through the active encouragement to use a semiotic resource they are more at ease with—visual

metaphor. She describes how she encouraged students to visually represent their feelings around attempting to engage with difficult texts and argues that an academic literacies model "provides a framework for acknowledging the pressure faced by students as they negotiate unfamiliar literacy practices."

Joelle Adams likewise foregrounds the academic learning potential in the pedagogic use of visual rather than verbal (only) resources. Adams returns to a question that is nested in all contributions—how is "academic literacies" understood and taken up by practitioners?—focusing in particular on students taking on a tutoring role as part of an elective module in a Creative Writing course. Adams provides details of the kind of writing tutoring that student-tutors engage in, including designing subject specific writing workshops, but her main aim is to consider the ways in which student-tutors engage with academic literacy theory. Using sketches made by student-tutors as well as written extracts from their journals, she illustrates the ways in which student-tutors grapple with and take meaning from a key text in Academic Literacies (Lea & Street, 1998) and apply it to both their teaching and understandings about their own writing.

A theme prominent in Academic Literacies research and running across all contributions in Section1 is the implicit nature of many conventions in which students are expected to engage and the challenges teachers face in working at making such conventions visible. The paper by Adriana Fischer, focusing on an undergraduate engineering course in Portugal, seeks to explore the extent and ways in which the implicit or "hidden features" (Brian Street, 2009) of academic literacy practices can be made visible to both students and tutors. Fischer outlines a specific programme of interventions involving an academic literacy facilitator working with discipline specialists and highlights both the possibilities and limits to practices involving 'overt instruction' (Bill Cope & Mary Kalantzis, 2000). Transformation in Fischer's work centres on combining attention to overt instruction, alongside the creation of spaces for ongoing dialogue between subject specialists, academic literacy facilitators and students. She argues that overt instruction is important but that given the ideological nature of academic literacy practices, many specific understandings about these practices will inevitably remain implicit, an argument also made by Lawrence Cleary and Íde O'Sullivan in Section 4.

The final three contributions in this section focus on transforming pedagogic orientations towards language and literacy at graduate level. The paper by Kathrin Kaufhold explores specific instances of thesis writing by a sociology student, Vera, foregrounding the uncertainties the writer experiences and the choices she makes, particularly in relation to her decision to include both what she saw as "more traditional" sociological writing and her more alternative "auto-ethnographic" writing. A key emphasis in this paper is the relationship between supervisor and student-writer, which Kaufhold characterizes as dialogic, evidence of which she carefully traces in the text. The paper by Cecile Badenhorst, Cecilia Moloney,

Jennifer Dyer, Janna Rosales and Morgan Murray also focuses on graduate writing, outlining a programme of workshops in a Canadian university aimed at supporting graduate students' explicit knowledge of academic and research discourses, whilst encouraging their creative engagement with these. At the centre of this paper is a focus on "play," with the authors arguing that play is an important way to encourage "participants to move out of their usual ways of writing and thinking." The paper draws on comments by workshop participants to illustrate the value of the approach adopted and to explore the extent and ways in which such involvement can be considered transformative. The question as to what counts as transformative in graduate writing is also addressed in the final paper in this section by Kate Chanock, Sylvia Whitmore and Makiko Nishitani. Co-authored by a writing circle facilitator with a background in Applied Linguistics and two writing circle participants in an Australian context, the paper focuses on the question of "voice" and the relationship between writer voice, disciplinary field and the specific object being investigated. Using extracts from writers' texts and their concerns about these texts, the authors discuss how the writing circle provided a space for the consideration of how "academic socialization had shaped their writing" and opened up opportunities for taking greater discursive control. The authors argue for the value of "informed" choice around acts of writing.

This section of the book closes with reflections by Sally Mitchell on a conversation with Mary Scott, one of the key researcher-teacher participants in the development of Academic Literacies as a field. The question in the title, "How can the text be everything?"signals a key position in Academic Literacies which is that in order to understand what writing is and does we need to carefully explore written texts but not limit our gaze to texts alone. *Reflections 1* foregrounds the importance of personal trajectories and biography in the development of individual understandings how these are powerfully bound up with the ways in which areas of knowledge grow and develop.

CHAPTER 1

A FRAMEWORK FOR USABLE PEDAGOGY: CASE STUDIES TOWARDS ACCESSIBILITY, CRITICALITY AND VISIBILITY

Julio Gimenez and Peter Thomas

This chapter presents case studies of pedagogical applications of an academic literacies approach to the development of academic reading and writing. They were designed for degree programmes at a London university within the context of UK policies of widening participation.[1] In most widening participation contexts the student profile is varied in terms of, inter alia, relationship with English,[2] previous educational experiences, and length of time away from formal education. These elements of the student profile have a direct bearing on academic achievement, so we argue that academic literacies practices in contexts like that described in this chapter must take account of this variety and provide students with a balance between language learning, language development and literacy enhancement.

The two case studies here represent attempts to develop what we call a "usable pedagogy" informed by, and complementing, theoretical considerations of academic literacy (e.g., David Barton, Mary Hamilton, & Roz Ivanič, 2000; Mary Lea, 2004; Mary Lea & Brian Street, 1998; Theresa Lillis, 2001, 2003; Joan Turner, 2012). This interrelation of theory and practice draws on Paulo Freire's (1996) conceptualization of *praxis*, or research-informed action through which a balance between theory and practice is achieved. This balance, we believe, is important for widening participation contexts.

Our approach to academic literacies as praxis is based on three core principles which aim to offer students opportunities for: 1) gaining access to and mobilizing the linguistic and analytical tools needed for active participation in their academic and professional communities; 2) developing a critical approach to not only academic discourses but also the broader contexts where these discourses are produced and consumed (e.g., their disciplines and institutions); and 3) increasing their visibility as active participants in the processes of knowledge telling, transformation and creation through dialogue and authorial presence. These three princi-

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ples form the basis of our framework for usable pedagogy which will be discussed in the next section.

The framework has been developed with the purpose of providing students with opportunities for transformative practices through which they can gain control over their own personal and educational experiences. Alongside most of the literature on transformative learning (e.g., Jack Mezirow, 2000; Edmund O'Sullivan, 2003), we would argue that transformative practices involve shifts in a number of human spheres: thinking, feelings and actions. These shifts require changes in how we have learned to think of, feel about and act upon the world around us, including ourselves, the relations of power underlying institutional structures, opportunities for access to knowledge and resources, as well as opportunities for success. Transformative practices thus aim to help learners to develop a deep understanding of themselves as main agents in processes such as knowledge creation and discourse construction and co-construction, their own location and positioning, their relationship with other learners and their teachers, and their feelings about themselves. Like constructivist approaches to education (e.g., Lev Vygotsky, 1978), transformative practices recognize that knowledge in all its forms—technical, practical, propositional and procedural—is central to transformation and that learners can become more visible participants of academic practices through inquiry, critical thinking, and dialoguing with peers and lecturers.

Our approach is not a rejection of text-based approaches to academic writing instruction, often known as "English language support"[3] (e.g., EAP), in favor of an academic literacies approach which emphasizes "social practices". We contend that an either-or view is problematic in the context of universities committed to widening participation. Instead, we support Turner's call for a balance or synergy, "whereby a focus on social practice feeds back into an awareness of textual practice" (Joan Turner, 2012, p. 19) (see also Turner Chapter 28 this volume; for relationship between Ac Lits and EAP, see Theresa Lillis and Jackie Tuck 2015).

Despite having developed in "quite different socio-political contexts" (Ken Hyland & Liz Hamp-Lyons, 2002, p. 4), EAP and academic literacies approaches both aspire to provide students with a more successful educational experience. Our approach couples text-centred pedagogy, which highlights how particular textual and genre-related features are used in specific disciplinary contexts, with the socio-political dimension emphasized by academic literacies. The former allows us to raise novice "home" and "international"[4] student writers' awareness of the rules that govern disciplinary academic discourses.[5] The latter provides opportunities for students to become more aware of, and more confident in, their roles and positioning within their educational contexts.

In the next section we discuss the framework for usable academic literacy pedagogy that we have designed, then illustrate how the framework was implemented in two degree programme subject areas: Art and Design and Nursing. The final sec-

tion concludes the chapter with a brief evaluation of the three underlying principles that make up the framework and the way in which they materialise social inclusion in higher education.

A FRAMEWORK FOR USABLE ACADEMIC LITERACY PEDAGOGY

Paying attention to context, in particular the contextualization of pedagogical practices, is central to our understanding of academic literacies. Contextualization in our work includes a macro level of theorizing (the student's individual and social realities before their institutional experiences, their individual and social identities, their new institutional realities, and the identity of their institution and disciplines) and a micro level of praxis, involving the modules and the lecturers for whom the students are writing. Our aim is that these levels of theory and practice should enable students to empower themselves in their reading and writing, as will be illustrated in the case studies.

Thus our framework aims to—

Facilitate accessibility by:

- Challenging the "institutional practice of mystery" (Lillis, 2001; Turner, 2011) and, by means of analytical tools, helping students to gain access to the often tacit disciplinary expectations (Julio Gimenez, 2012);
- Helping students to develop effective means of expression through raising their awareness of the constitutive nature of language (Turner, 2011) in their construction and representations of knowledge.[6] One common route to this is the identification of key textual and discursive features in their disciplines (by using linguistic tools), the consideration of alternatives and their impact, and the development of informed student use of such features.

Develop criticality by:

- Helping students to understand the role they play in the academic world that surrounds them. It is only through this understanding that students will be able to fully comprehend "the way they exist in the world *with which* and *in which* they find themselves" and most importantly to "come to see the world not as a static reality, but as a reality in process, in transformation" (Freire, 1996, p. 64, emphasis in the original);
- Helping students to critically analyze the multiplicity of factors intervening in the processes of producing and consuming texts to avoid collapsing them into monolithic entities (e.g., good and bad writing) (Freire &

Donald Macedo, 2002).

Increase visibility by:

- Encouraging visibility and writer's voice development through a process we refer to as "dialogics," that is, by establishing co-operation and dialogue between all the people involved in academic literacy practices. This idea resonates with Bakhtin's views of dialogue as an aspiration to struggle for, "a range of possible truths and interpretations" (Lillis, 2003, p. 198);
- Empowering students to find ways of becoming more visible (to themselves, their lecturers and institutions) and thus less peripheral to the processes of knowledge telling, transformation and creation, getting their voices as writers heard, and their writer authority respected.

Figure 1.1 illustrates how the elements in the framework are interrelated: visibility depends to a certain extent on criticality and both on accessibility. The diagram also aims to show the proportional relationship between the elements: the more visible the students become as participants of knowledge-making processes, the wider the range of resources, linguistic and otherwise, they can access and control. However, the relationship between the elements is fluid; their sequence is not

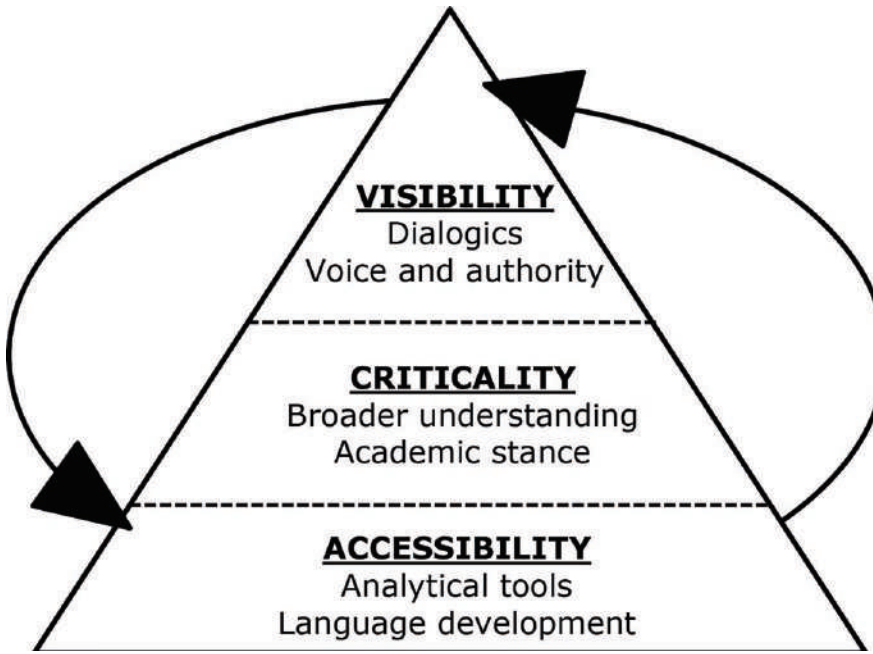

Figure 1.1: Accessibility, criticality and visibility—A framework for usable academic literacies pedagogy.

fixed as will be demonstrated in the case studies.

PUTTING THE FRAMEWORK TO WORK: CASE STUDIES IN ART AND DESIGN AND NURSING

This section examines how the framework was applied in the context of three core modules; "Introduction to History of Art, Architecture and Design," a first year BA module for a number of programmes in Art and Design; and "Foundations for Nursing Practice" (first year) and "Nursing the Patient with long-term Conditions" (second year), two BSc Adult Nursing modules. The students in these two subject areas differed in terms of their ages (most Art and Design students were in their early twenties whereas most Nursing students were in their early or mid-thirties) and in terms of their relationship with the English language (for most of the nursing students, English was their second or additional language but the majority of the art and design students used English as their first—or only—language). However, almost all students on both programmes can be classified as "non-traditional students," that is, they are from social groups which have historically been largely absent from higher education: students from working class backgrounds, older than 18 when starting university, some with learning difficulties, and as a group representing a variety of cultural and linguistic backgrounds. Against this context, pedagogical interventions representing the framework discussed here were designed and planned by two academic literacy lecturers, the authors of the chapter, in collaboration with the content lecturers in charge of the modules and in discussion with the vice-chancellor of the university. Interventions were delivered as small seminars, which meant they were repeated a number of times. They were scheduled within the degree timetable and most of them were co-taught with the content lecturers.

The following sections of the chapter present two case studies which illustrate how we implemented the framework in the context of the two degree subject areas: Art and Design and Nursing.

A USABLE PEDAGOGY FOR ART AND DESIGN

This case study illustrates an approach to reading *required texts,* which was used in interventions designed for a first year History of Art, Architecture and Design module that runs alongside studio modules. The texts on the module are often part or all of seminal texts (e.g., Benjamin's *The Work of Art in the Age of Mechanical Reproduction*) and as such are not introductory. Students can find these texts off-putting because the language is not moderated to suit the non-expert reader, and conceptually the texts can be complicated. The *authoritative* discourse (Bakhtin, in Erik Borg, 2004, p. 195) of texts like these can be perceived to leave little

room for the student-reader, and the text-based practices of contextual studies/history of art, can be seen as restrictive by studio-based art and design students. In contrast, the more *internally persuasive* discourse (ibid.) of object-based practices of the studio tends to be seen as comparatively liberating, because it encourages forms of self-discovery that these texts seem to deny. Reading these texts brings to the fore an epistemological tension between the *distinct worlds* (Michael Biggs & Daniela Büchler, 2012, p. 231) of text- and object-based research practices**.**

The students on the module share the broadly mixed profile of the university, but many of them also have dyslexia or another SpLD (Special Learning Difficulties).[7] Biggs (2007, p. 99) identifies that dyslexics seem to favor, "forms of thinking that aid creative work in the arts," or cognitive activity characterized as a preference for holistic, visual and spatial thinking, rather than sequential and auditory (word-based) thinking.[8]

Developing Criticality

An important feature of the session is that it draws on studio-related practices, to encourage students to make use of the kind of criticality that they exercise in the studio, with which they often feel more competent. The sessions begin with an image that is relevant to the studio area (e.g., Figure 1.2 for Photography students),

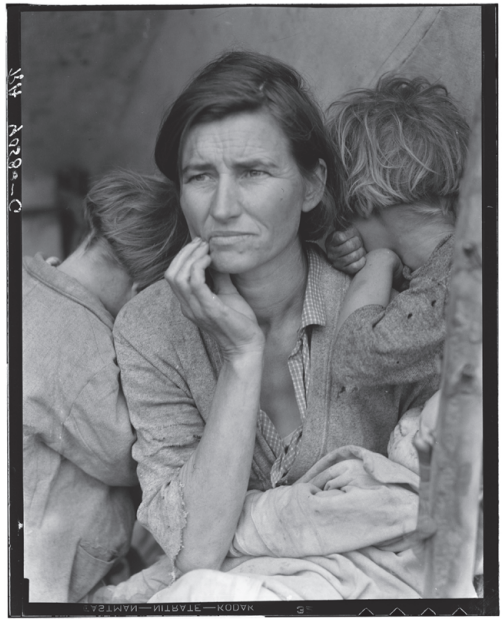

Figure 1.2: Dorothea Lang, Migrant Mother, 1936 [permission under Creative Commons].

and we consider questions like: *How do we look at an image? What do our eyes settle on? Is there a prescribed order of looking and what to look at?*

Students tend to suggest that they start to look at what they *want* to start with, and work on from there, selecting their own route-of-looking through the image. In the case of "Migrant Mother," some of the students have mentioned looking first at her eyes, others start with the backs of the heads of her children, one student mentioned being drawn to the edges of the image, which provide evidence that it has not been cropped, but is a print of the full, original negative.

The session continues with another image of the floor plan of an exhibition, and more questions, this time related to how we encounter an exhibition, like *Do we follow a prescribed order?* Students tend to suggest that to an extent, they do because of curatorial decisions. However, they also speak of following an alternate order, their own, particularly if the exhibition is busy or they have specific interests. Some speak of working backwards, which means encountering the work in counter-curatorial order. We consider whose order is correct, whether meaning remains the same, and whether this matters (see also Good, Chapter 3 and Adams Chapter 4 this volume).

Facilitating Accessibility

Next we address the *required text*. The sessions propose an interpretation of *interactive* reading (David Eskey, 1986, p. 11) that draws on different approaches to reading as necessary. We *objectify the text*, which includes breaking it up (literally, removing the staples and laying it out on the floor, if the text is short enough, see Figure 1.3.). This allows students to see the whole text at once, to examine it as a visual object and look for areas, or *centres*, of interest to them.

They are encouraged to *walk around* the text, literally and figuratively, to consider it from different angles, and to see component parts in a different order, as they might elements in an exhibition. These *centres of interest* are not necessarily at the beginning of the text; the students skim it, as they might a magazine, to find their own starting points. They are encouraged to notice clues (visual elements, repetition of words, etc.) that indicate topics. Having identified centres of interest, students investigate around them, forwards, backwards or sideways, to establish where they seem to start and end.

We address meaning making with initial discussions about the discourse of the text, its genre and purpose, framing linguistic features as language choices that the author has made. The students generally characterize the language as "complicated," so we look at simplifying strategies like removing modifying language (see simplification of a passage on early cinema in Figure 1.4). The students do this type of activity in small groups on their individual centres of interest, generating interpretations of them.

Discussion and dialogue are important elements of the sessions, which are of-

ten co-taught by a content lecturer and an academic literacy lecturer. We encourage dialogue between all those present in the session, which generates a process of collective meaning making, drawing on Freire's (1996, p. 56) idea of humanistic education. For the last part of the sessions, students are asked to explain one of their centres of interest in the text, and to relate it to their studio practice.

Access here is gained to potentially off-putting texts, and to the process of dialogue towards meaning. We challenge the misconception that less confident student-readers can have, that reading means word-for-word decoding of a hidden message, which reinforces their sense of *incapacity* (Pierre Bourdieu & Jean-Claude Passeron, 1990, p. 111.)

Increasing Visibility

The *visibility* of the studio in the session is an important feature. In drawing on epistemologies of the studio in this non-studio setting, we acknowledge the central role it plays for the student. This responds to the gap/tension between studio/object and text-based practices through emphasising a synergy between art/design and language (Joan Turner & Darryl Hocking, 2004).

The visibility of student decisions or agency is also key. The act of selecting their own centres of interest encourages them to question their role in the reading-writing process. It draws their attention to the possibility that they are reader-creators, generating new knowledge from texts, rather than merely reader-conductors. Also, making choice visible at the level of language accentuates a sense of possibility and

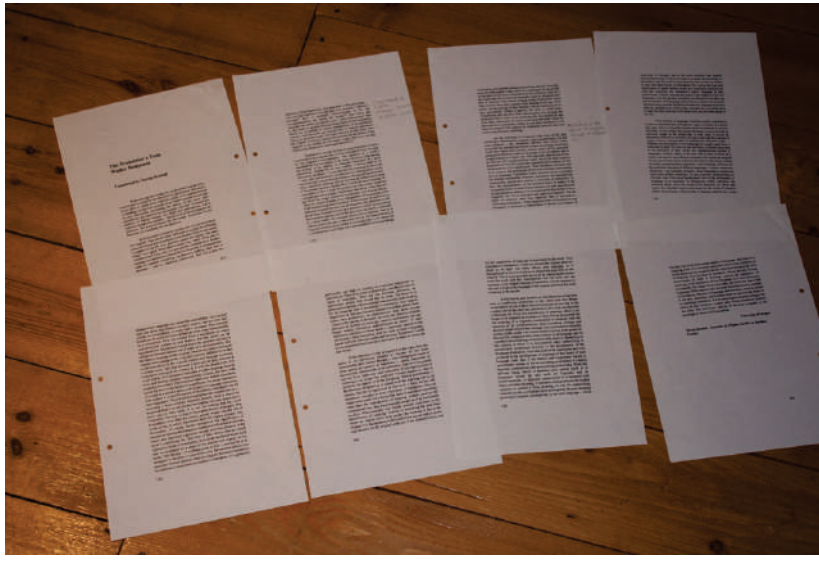

Figure 1.3: Text objectified.

relevance which, for these students, is present in the studio but is often lacking in writing-related activities.

Our approach encourages student-readers to exercise criticality in accessing texts on their own terms. In challenging textual norms they alter the power-relationship between the author and the reader, and *loosen the sway of the author* (Roland Barthes, 1977, p. 143). This does not mean that the author's authority is denied, but as the students navigate the text and map it for their own purposes, it becomes a usable resource for them, rather than an inaccessible holder of secret meaning.

A USABLE PEDAGOGY FOR NURSING

Most nursing students in this and similar institutions are faced with two significant challenges when writing academically: returning to education after some

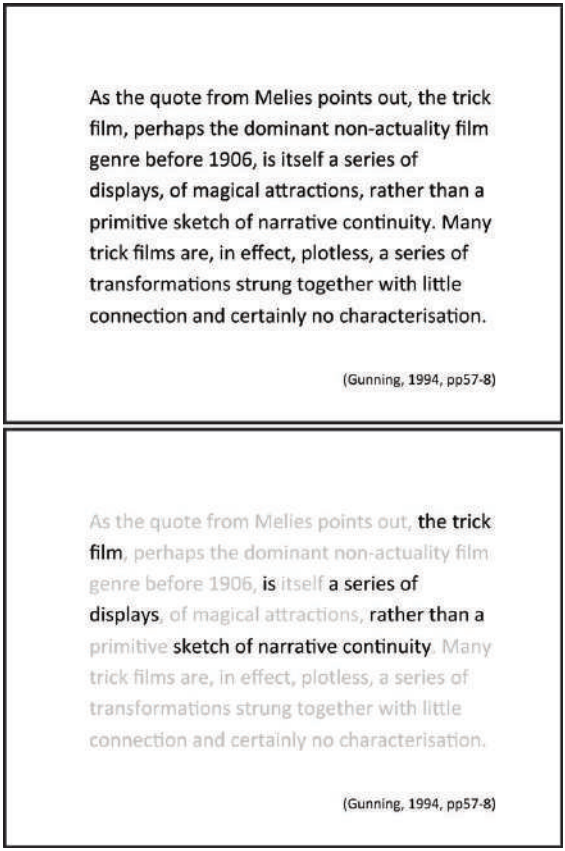

Figure 1.4: Text simplified: A slide used in an intervention with communication arts students (excerpt from Gunning, 1994, pp57-58).

considerable time away and writing in their second or additional language. The case study presented here discusses how the framework was implemented within two nursing modules.

Facilitating Accessibility

One of the first pieces of writing that nursing students are asked to produce is a reflective account. Reflective writing is in itself a rather complicated process that requires a set of distinctive analytical and linguistic skills. Research on reflective writing has shown that writers need to distance themselves from the situation reflected upon in order to analyze it critically and suggest a course of action to improve it (Gimenez, 2010; Beverly Taylor, 2000). It also depends on a fluent command of language so as to present a coherent sequencing of events supported by the correct use of tenses to make complete sense (Kate Williams, Mary Woolliams, & Jane Spiro, 2012). All this poses a real challenge to most of the students on the nursing programme described here.

A number of language development tasks were designed to help students write their first reflective account for the module. In these tasks, the academic literacy and content lecturers start by asking students on the "Foundations for Nursing Practice" module to discuss their previous experiences in writing reflectively, how successful these experiences were, and the challenges they faced. Next, led by the content lecturer, students examine the general role of reflective writing in nursing before they set out to analyze the discourse of reflection. For the discoursal analysis, we focus on an "incident in practice" account a student from another cohort has written (see activities in Figure 1.5). We examine questions such as *Who wrote it?*, *For whom?*, *For what purposes?*, and *How has the writer positioned him/her self?* Then, a textual analysis of the account provides insights into its generic structure, organizational patterns, sequential arrangement, and textual patterning. Linguistically, students de-construct the account to examine its language and register. This linguistic exercise is followed by transformation activities that require students to manipulate the discoursal, generic and linguistic elements in the account so that it can be located in a different context: a different writer-reader relationship, a different situation, a different outcome. This aims to help students realize the effects of their linguistic choices and the relationship between language and discourse (see also English chapter 17). An example of the texts and activities for this type of intervention is shown in Figure 1.5.

Developing Criticality

In our framework, developing criticality means providing students with opportunities to evaluate the context where they are operating as students and as future professionals, assess their roles and actions, and establish a reflective link between

the present (as student writers) and their future (as professional nurses).

To help students to develop their criticality, a number of activities were designed around a care plan for the "Nursing the Patient with long-term Conditions" module. The first activity requires students to write a care plan by filling in a template typically used in hospitals for these purposes. Following this, a number of activities provide opportunities for critical evaluation. Students critically examine the care provided by a female nurse to an Asian man with a type 2 diabetes condition, taking into account contextual elements (who the patient is, the relationship with his GP, his nurse and the hospital consultant, and his culture and beliefs), their roles as student writers (writing for knowledge telling and knowledge transforming), their role as future nurses (the care provided and how it could be improved), and in what ways writing this text can help them as future nurses

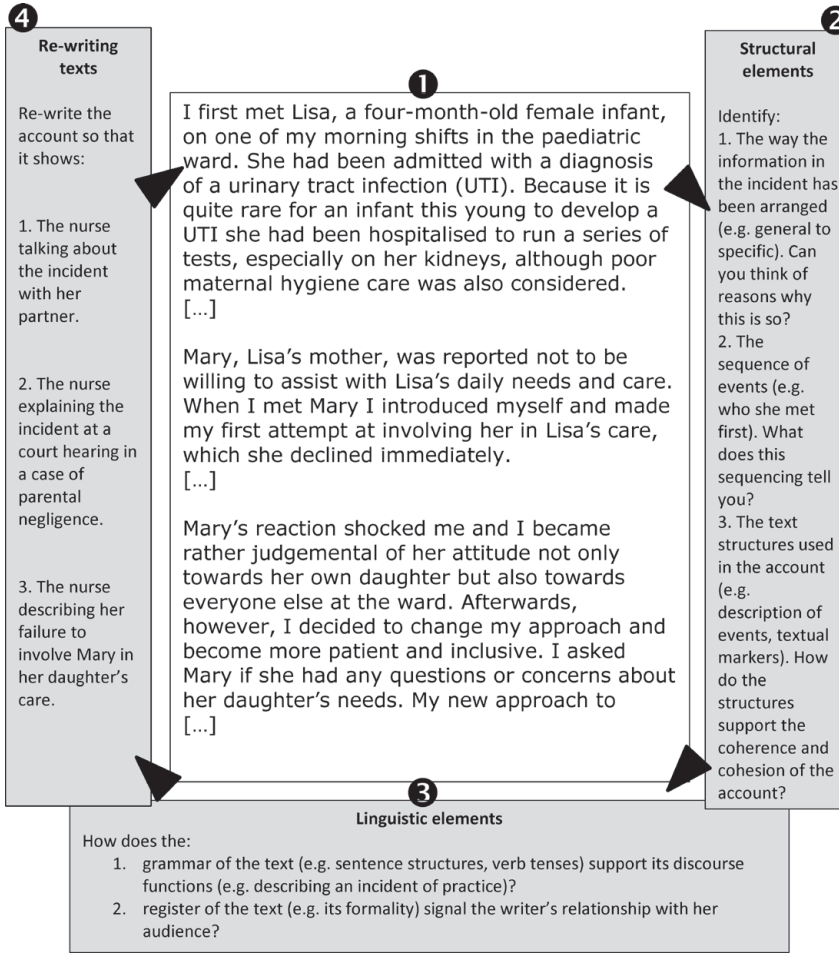

Figure 1.5: Analyzing, deconstructing and transforming text.

(initiating dialogue with their lecturers, markers and also future patients with similar conditions). In this way, criticality becomes both a "textual" activity and an attitude towards self and others.

Increasing Visibility

One way of achieving greater visibility is by students initiating dialogue and co-operation (dialogics) between themselves and key participants in academic literacy practices: other students, lecturers, and markers. In the example about reflective writing provided above, nursing students in their role of academic writers are encouraged to use their outlines and first drafts to continue the dialogue with their lecturers and other students initiated with the analysis of reflective texts and the co-operation in co-constructing the meaning of their own texts. Through this process of dialogics, students are able to discuss how the drafts they have produced represent a range of possible interpretations of the task set by their lecturer and of the disciplinary discourses the assignment is supposed to encapsulate.

By speaking about their texts from their authorial stance, students make it clearer for themselves and others how they are involved in processes of knowledge telling, transformation and creation. Dialogic encounters also offer the students the opportunity to situate their writing within the context of their professional communities, their discipline, and their institutions.

DISCUSSION AND CONCLUSION

One central aspect of our development of a praxis of academic literacies, shown in the case studies here, is the need to provide opportunities for students to access and mobilize a variety of linguistic resources. Thus language development is at the heart of the *accessibility* component of our framework. Key sociolinguistic studies (e.g., Jan Blommaert, 2005; James Gee, 1999; Dell Hymes, 1996) demonstrate that success in education, and society as a whole, is largely determined by the linguistic resources individuals have access to and are thus familiar with.[9] Social systems, of which education is just one, are characterized by structural inequalities including differential access to and distribution of these resources (Blommaert, 2005). By offering opportunities for student writers to engage in analytical tasks, which required not only deconstructing different genres but also transforming them by mobilising a variety of linguistic resources, a process akin to what English calls "regenring" (2011; see also English chapter 17 this volume), our framework afforded students the opportunity to gain a better understanding of the role and impact of language choices in performing specific academic actions.

By the same token, the activities in our framework aim to demystify a number of academic practices in the context of the degree programmes and, in particular, the modules for which students were writing. Thus the students are not only able

to explore formal aspects of the texts they are writing but also examine the value of those texts within their disciplines and modules, as well as their own expectations as writers and those of their lecturers.

The framework also provides opportunities for the students to critically evaluate their academic and professional contexts to comprehend their present and future roles and actions, and to consider how the reality they are part of is not static but open to negotiation and change. This, we argue, is mainly achieved through dialogue. The students gain a better understanding of their positions as writers of academic texts, and as future professionals, by dialoguing about the processes involved in discipline-specific knowledge creation and transformation; a process of finding their own voice through speaking about their interpretations of the contexts in which they operate.

NOTES

1. Widening participation, according to the Higher Education Funding Council for England (HEFCE), "addresses the large discrepancies in the take-up of higher education opportunities between different social groups. Under-representation is closely connected with broader issues of equity and social inclusion, so we are concerned with ensuring equality of opportunity for disabled students, mature students, women and men, and all ethnic groups" (HEFCE, 2011).

2. For some students English is their mother tongue, for others their second, third, or additional language.

3. A discussion of approaches to teaching and learning academic writing is beyond the remit of this chapter. Readers are referred to Turner (2011, 2012) and Wingate (2012).

4. Like most other categories used to describe groups of people and their behaviour, these categories are also problematic and far from being straightforward but they present a more "realistic" alternative to the "native" and "non-native" labels usually used in these contexts.

5. These rules are familiar to expert writers but are usually left unexplained to students (Turner, 2011).

6. As opposed to the view that language is merely referential (Filmer, et al., 1998, in Turner, 2011, p. 41).

7. Art and design programmes attract some of the largest numbers of students with a Specific Learning Difficulty (SpLD), like dyslexia, at the university. More than 15% of recent applicants for art and design courses identified themselves as dyslexic. The proportion of dyslexics tends to increase as the year progresses because many students are not assessed for dyslexia until they enter HE.

8. Generalized correlations like this should be treated with caution because dyslexia is a highly debated phenomenon, for which a universally accepted definition is elusive (Reid, 2009, p. 2).

9. These resources are theorized variously as a linguistic code (Bernstein, 1971) and a form of social capital (Bourdieu, 1986).

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CHAPTER 2

WORKING WITH POWER: A DIALOGUE ABOUT WRITING SUPPORT USING INSIGHTS FROM PSYCHOTHERAPY

Lisa Clughen and Matt Connell

Harnessing the potential of writing for self-transformation through exchanges with students can be a struggle indeed. Students, it often seems, wish to hand control over their writing to their tutor,[1] who struggles to resist this. Academic literacies perspectives can help elucidate some of the reasons for such tussles, inviting us to consider "hidden" aspects of writing (Brian Street, 2009), such as relationships between writing, subjectivity and power (Romy Clark & Roz Ivanic, 1997), and asking how such relationships may enable or disable the transformative potentialities of writing. Moreover, academic literacies researchers argue, it is through open dialogue that students and tutors may engage with these complex facets of writing (Theresa Lillis, 2006). However, as Lillis suggests, the nature of dialogue itself needs examination if it is to become genuinely transformative, and spaces for writing generated where the 'creative,' rather than the 'compliant' life might thrive (Sarah Mann, 2001, pp. 9-13).

In this chapter, we construct a dialogue between its co-authors[2] which examines struggles in writing support encounters from a psychological perspective, arguing that transformative exchanges over writing are quasi-therapeutic. Framing writing support as a negotiation of struggles with power and subjectivity, we offer tutors a way of thinking about relationships with students and their writing. We have chosen this dialogic form because it reflects the way our position on these topics has developed through conversation and co-writing, and also resonates with the conversational medium of academic supervision itself. We also think that this form can work as an example of alternative modalities of academic writing that can retain the author's voice, something students often find difficult.

Our dialogue follows psychotherapists who have argued for the application of certain insights from psychotherapy to pedagogy (Carl Rogers, 1993), and writing tutors who already use psychotherapy to inform their practice (Amanda Baker, 2006;

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Phyllis Creme & Celia Hunt, 2002). However, we would avoid conflating the separate spheres of writing support and psychotherapy, simply noting that writing support encounters may take on the flavour of counselling, with issues of self-esteem, rejection and alienation being their everyday stuff (Helen Bowstead, 2009; Lisa Clughen & Matt Connell, 2012; Tamsin Haggis, 2006; Mann, 2001; Barbara Read, Louise Archer & Carol Leathwood, 2003). We aim not to pathologize students but to recognize that difficulties with writing are "normal," that struggles within writing tutorials are to be expected, and that psychotherapeutic discourse can offer strategies to negotiate them. Attitudes and methods that seek to recognize and redistribute power, such as a realness in the tutor-student exchange, a focus on non-directive modes of language and a reframing of powerlessness through normalizing strategies and non-judgment have as much of a place in writing support as they do in the therapy session. These are just some of the themes we touch on in our dialogue.

> Lisa: My writing support sometimes veers toward counselling, especially if students position themselves as stupid or as lacking in what it takes to succeed. I try to bolster their confidence to help them to help themselves, but it's a struggle to enter into the open, transformative exchange Carl Rogers talks about (1993). Often they just want me to tell them what to do and, understandably, ask me to judge their work, as if I am the final arbiter of truth: "Is that ok?" "Is that better?" They may refuse to own their power, seek to give it to me, and then resist my attempts to give it back to them!
>
> Matt: That sounds like a psychotherapeutic client saying "Doctor, I'm sick; cure me." The therapist has to carefully avoid reinforcing their passivity and self-pathologization. Have you got an example from your sessions?
>
> Lisa: Well, the opening of sessions often sets the scene for this—a student showed me her writing today and said: "I really need you to fix it for me." And read this email from a very self-aware student: "I hate to admit this—and I'm embarrassed that I have to admit it—but I think I need to be spoon-fed."
>
> Matt: "Spoon-fed" is an interesting choice of language psychoanalytically speaking, since it has infantile connotations. Writing tutorials can certainly seem like power struggles over dependency and independence. How do you avoid positioning the tutor as the dispenser of authoritative knowledge and the student as its recipient?

Lisa: Well, passivity is often a response to being rendered passive by, for example, alienating language and the pressure to succeed—so I try to resist becoming another alienating force. I take seriously the language I use so that it does not represent me as author of their text. I aim to foreground the student-writer as governor of their writing and to downplay my own authority: "what would you like to discuss today?" "I can only comment as a reader, you don't have to accept my points." "Am I right in thinking that …?" I sometimes talk about questions I ask myself when writing "that you may or may not find helpful" such as: "Is this really what I'm trying to say here?" "Does that language really get over my meaning?" This positions them as in being control, emphasising that only they can know what they want to say.

Matt: I'm afraid I find it very hard to resist students' desire to give away their agency by positioning me as their editor, and too easily get sucked into giving them what they often want—an editorial critique that can "fix" a specific piece of work.

Lisa: But if you do that, or only that, you run the risk of affirming their self-critical tendencies, feeding feelings of powerlessness and dependency. Subsequently, they may feel they can't do it without you.

Matt: Yes. Negative feelings and self-critique crop up a lot when students are struggling with writing—that's another reason for the parallels with therapy.

Lisa: What Rogers (1993) says about learning is definitely what I experience in my writing support—students bring the whole self to the exchange about writing, not just a simple request to go over, for example, sentence construction. Have a look at these statements from recent writing support sessions:

> I feel too stupid to be here. It's not a nice feeling at all.
>
> I deleted my work in anger, so I couldn't send it to you. You get a bit frustrated don't you, because you feel a bit thick.
>
> I … got myself in a right mess. I lost the ability to write so cried for a while.

Matt: You can really feel the pain in these cries for help. I'm sure you need a box of hankies in your office, just like a counsellor! Humanistic psychotherapy tries to avoid reinforcing the client's

self-pathologizing tendencies, refusing the power of clinical classification and labelling (Thomas Szasz, 1974). In our context the question is: how can we avoid making the student who says they are stupid feel it even more? I wonder if the cognitive mode of academic teaching often side-lines such feelings, exacerbating students' self-condemnation for getting emotional?

Lisa: Oh yes, approaches to writing that are purely rational (for example, conceiving academic support as "skills teaching") often ignore the relationship between writing and emotion. But emotions affect both sides of the support encounter. Being "real" in the exchange by, for example, owning one's feelings about it could mean that while students might complain of their frustrations if the tutor will not edit their work for them, tutors might have to admit to their own feelings of irritation if students believe they are, or should be, telling them what to write, rather than engaging in an open exchange about both of their responses to the student's text (Rogers, 1993).

Matt: And to other people's texts and discourses? I'm interested in the way in which language use can sustain or disturb power in the writing exchange—those impediments to writing caused by engagements with alienating academic language. Tutors don't even have to assume the mantle of this intimidating linguistic power, it unconsciously colonizes the space between teachers and learners, being always already part of the cultural imaginary around education.

Lisa: One student told me that her strategy for coping with her tutor was to use dictionary.com afterwards because she "didn't have a clue what she was trying to say to me." She didn't feel able to ask at the time, due to the fear of looking stupid. Here's another student emailing me their experience of reading: "I've read all these theory books and they sound posh and are just too hard to understand. If I don't pick at each sentence, I won't have a clue what they are on about."

Matt: Here, students are imagining that it's different for us, whereas in reality, everyone struggles at one level or another with "theory books." I have to pick at each sentence too, and I find that if I explain this to students, it can help to transform their self-perceptions, mitigating their fantasies about our power. Radical psychotherapy can work like this too—one of the insights of

"co-counselling" was that empathy can be generated more easily when professional hierarchies are eroded rather than reinforced (Mann, 2001).

Lisa: I sometimes explicitly give up my power by mentioning my own struggles with writing and what I do to cope with them, then ask students if they can suggest anything to help me.

Matt: Even Freud, a bad offender when it comes to jargon and power-bound interaction, knew that the struggles of the so-called "mentally ill" are only exaggerated versions of the everyday struggles that dog us all. If we can normalize what students are feeling, that helps them enter the community of scholars as potential equals, not competing supplicants.

Lisa: Yes. Normalizing both feelings and the typical gamut of unproductive writing behaviors can be a potentially powerful strategy. A PhD student who said she wanted me to tell her "how to write efficiently and effectively" told me that she was panicking that she was not a good writer as some days she could write a thousand words and other days none at all. It was as if she was looking for a magic formula for writing, something outside of herself (Bowstead, 2009). Instead, I drew on ideas about mindfulness and encouraged her gently to see this just as a part of her own writing process (and said it was mine too, in fact)—it was neither good nor bad, but just the way it was at that moment. My hope was that her self-diagnosis ("bad writer") and the panic that ensued from it might be assuaged by establishing a climate of non-judgment. You've mentioned R. D. Laing when we've talked about this before, haven't you?

Matt: Yes—he's the big figure when it comes to avoiding the pathologizing gaze, normalizing distress and trying to avoid the pitfall of therapy becoming a lesson in power-bound conformity to an existing social order (Laing, 1967).

Lisa: But Matt, these students DO have to conform in order to succeed, they aren't living in a cultural free-for-all. The university and their employers determine which language games win and which lose.

Matt: Yes, but if they can become conscious of this on their own terms with their integrity intact, rather than feeling "retarded" because it doesn't come automatically, as one student shockingly

described it, then that's a big thing. This may mean they need to find the sense hidden in what they are trying, but failing, to articulate in their writing, and to present it a different way. Laing provided a lot of analysis of distorted communications—especially a peculiar type of jumbled psychotic discourse colloquially known as "schizophrenese" or "word-salad" (Laing, 1965). Traditional psychiatry is uninterested in this discourse, seeing it simply as a symptom of a diseased brain. Following Freud's (1991) notion that all symptoms had a sense, Laing instead tried to tease out what meanings underpinned the confusing speech (Laing, 1965).

Lisa: Aren't you coming close to pathologizing students here? We don't want to suggest they are psychotic!

Matt: Of course not! Firstly, I mean this as an analogy, as a metaphor. But secondly, Laing was, precisely, trying to avoid the pathologizing of psychosis itself—where some would dismiss it as nonsense, he reframed it as a "normal" expression of the human head and heart, and as a communication strategy that made sense to the person deploying it.

Lisa: So, applied here, can we say that there must always be a logic behind even the most confused writing, the kind of text that tutors may highlight with a big question mark, if only we could find out what that logic is?

Matt: Right! In Laing's case studies the jumbled discourse is indicative of repressed and conflicted personality fragments. In a much less extreme way, jumbled writing may be indicative of conflicts in students' understanding and expressions. The further twist is that Laing suggests the "word-salad" may operate as a defensive measure when the sufferer feels pressurized or misunderstood by those exerting power over them (Laing, 1965). I think sometimes there's a parallel here with student writing—students may be trying to mimic a scholarly register as a defensive reaction to criticism, but trying to sound clever to avoid seeming stupid usually only makes it worse.

Lisa: So, the task is to somehow negotiate the power while knowing that the required language game cannot be completely avoided—just as those experiencing psychosis in the end have to find ways to talk using the rules of conventional discourse.

Empathy is the key to this—Rogers' (1989, pp. 225-226) "unconditional positive regard," where we refrain from judging the student no matter what they say, is central, but it's a struggle to maintain it: when confronted with very frustrating writing, or confused students asking me to sort it out for them, value judgments—and even anger—can be hard to avoid. I have to be constantly mindful of the suffering individual and strive to remain compassionate.

Matt: It's interesting that you say "negotiate" rather than "remove" the power. With that distinction, I think you are opening up a critique of the sort of theory which frames power simply as something to be escaped.

Lisa: Do you mean the Nietzschean criticism deployed by Foucault (1988), which he aims at Freudo-Marxists and existentialists like Laing?

Matt: Yes, bang on—for Foucault, there's a naiveté to theories which claim power is a purely negative thing, operating via constraint. For the theorists he criticizes, power always stops things happening, it limits freedom, and they want us to strive to remove it so that freedom can blossom free of its baleful effect.

Lisa: Whereas in his Nietzschean model, power is constitutive, it creates things …

Matt: … and, moreover, it simply cannot be "removed": it can only be re-deployed, swapped for another form of power or channelled in another way. We could say it has to be owned, consciously exploited and used, rather than refused. The refusal to own power may simply be a sort of passive-aggressive strategy—in fact, a disavowed form of power. Maybe we have to help students work with power because, as you said, we simply can't remove power when it comes to academic writing. We might harbour a hope that students' personal growth can be central to the university experience, à la Rogers, or that we can help them shrug off the shackles of conformity and develop their true self, à la Laing—but if we overdo it, we may be giving them rope to hang themselves with. If we removed academic structure and expected "freedom" to emerge, it would just be a mess!

Lisa: Yes. On the one hand, it is certainly important to critique the dominating force of didactic academic socialization, which

can deny students the right to their own voice. For that, the strategies of humanistic psychotherapy for opening up dialogue and empowering students through an understanding of the complex role of emotion and self-identity are really useful. But on the other hand, we can't simply throw the baby out with the bathwater, and can accept that scholarly frameworks and writing conventions can be an enabling force too, a form of power that can be appropriated and used. For example, writing conventions are not just a straight-jacket, they're a means of achieving clarity: if you can learn them, you can communicate more powerfully.

Matt: So, what we need is for writing support to function as a sort of "critical socialization" that helps to foster the students' nascent membership of the academic community. We can help students to find the parts of academic culture where they feel at home, and to resist those parts of the culture that alienate them.

Lisa: And the task of academic literacies work is to do this concretely, not only at the level of theory. So, for example, other ways of writing academically might be offered that would allow for a freer engagement with academic ideas. Perhaps what we are doing here is one model for this: writing an academic analysis as a conversation can allow for a discussion that is research-informed, critical, and also more immediately inclusive of the writer's own voice, as it allows for a language that is closer to this voice. This isn't necessarily the case with the formal language required by the academic essay.

NOTES

1. By "tutor" we mean anyone in HE, whether they work as a subject lecturer or within a writing development service, who discusses students' writing with them.

2. Lisa is a Spanish subject lecturer and also leads a School/Faculty-level academic support service, and thus has a specialist writing development role. Matt is a lecturer in the Social Theory subject area.

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CHAPTER 3

AN ACTION RESEARCH INTERVENTION TOWARDS OVERCOMING "THEORY RESISTANCE" IN PHOTOJOURNALISM STUDENTS

Jennifer Good

"THEORY RESISTANCE"

What follows is an account of a small-scale action research intervention designed to tackle a problem I have called "theory resistance," among undergraduate photojournalism students. By this I mean the resistance often expressed by these students to theoretical reading and writing, encountered in the required "Contextual Studies" unit of their course (also called the "History and Theory" unit). This is often related to a perceived or artificial polarization of "theory" and "practice." In this context, "practice" denotes the act of taking photographs, as opposed to the critical reading and writing that supplements and underpins this activity. Many students express a belief that this reading and writing is at best alienating and difficult, and at worst, a waste of time or a distraction from the "real work" of photography (see also Gimenez and Thomas Chapter 1, Adams Chapter 4 this volume).

Action research is a process in which a specific problem is identified and an experimental "intervention" designed and tested with a view to gaining insight into the problem and ultimately solving it (John Elliott, 2001; David Kember, 2000). This particular intervention, undertaken at a large Arts and Design university in the United Kingdom, explored the experiences of students in reading weekly set critical texts for this unit in their second year. It is based on the pedagogic principle that effective engagement with such texts is crucial in students' development as photojournalists, and that "theory resistance" is detrimental to their engagement with higher education as a whole, as well as to this photographic practice.

Because I have found that using metaphors is often helpful in explaining the value of critical texts, as well as how to tackle the reading involved—imagery such as sieves, onions, chopsticks and maps, for example, can help illustrate selective or step-by-step approaches to reading—I designed an intervention based on visualiza-

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tion, in which students could collaboratively create visual models or metaphors by making simple drawings, and then discuss the implications of their drawings (Sarah Pink, 2006; Gillian Rose, 2007). Arlene Archer (2006) argues that rather than being tied solely to verbal representation, academic literacies can and should account for other modalities, notably the visual. Visualizing ideas through drawing might be understood both as a *way of communicating*, inasmuch as visual literacy is an academic literacy, and as a *practice* that might usefully "cut through" the power relations around difficult language, inasmuch as it transcends verbal language. This validation of a visual or pictorial approach is particularly useful among photojournalism students, who are often more comfortable communicating through (and about) images than words (see also Coleman Chapter 18, Stevens Chapter 19 this volume).

The intervention was based upon the following hypotheses: 1) students would find drawing helpful in articulating their feelings about reading; 2) they would benefit from recognizing that they were not alone in their concerns; 3) they would be able to create models for more effective reading; and 4) I would learn from seeing how the students represented their struggles, enabling me to design better teaching and learning activities. Of these hypotheses, the first, second and fourth were proved correct, while the third did not turn out as expected. Transformation for the teacher is a key part of the findings of my action research. More important than this however is the movement for students from "resistance" to acceptance of the contribution that reading theoretical texts can make to their practice as photographers, and also from a place of intimidation and shame in the face of difficult theoretical language to empowerment and (following bell hooks, 1994) freedom. In this process, the atmosphere within the teaching space is completely transformed, as trust is built between teacher and students through making explicit the tacit "oppression" of language.

DRAWING ON/AS AN ACADEMIC LITERACIES APPROACH

Students embark on the BA (Hons) Photojournalism course with a view to becoming photographers: from the beginning of the course they are practitioners of photography first and foremost, rather than writers or theorists. My approach in teaching theory must be sensitive to this. I aim to encourage students to take what they "need" from texts—to gain the confidence to be selective in what they read based on their own interests and practice, without being dismissive of the rest. There are a number of hurdles involved in this. My view is that while it tends to manifest itself as a dismissal of the value of theory, "theory resistance" is most often rooted in a lack of confidence; a belief that critical texts are too difficult, provoking a defensive and/or fearful reaction. The academic literacies model provides a framework for acknowledging the pressure faced by students as they negotiate unfamiliar literacy practices (Mary Lea & Brian Street, 1998). These are understood as social

practices that often "maintain relationships of power and authority" (ibid., p. 168). A key element distinguishing the academic literacies model as the basis for this intervention is its attention to the problem of tacit-ness or implicitness, which is rooted in power relations: the student experience of having to adapt to "academic" language is often stressful, and as Lea and Street (1998, p. 2006) argue, teachers often fail explicitly to acknowledge this, instead maintaining a tacit expectation that students must either navigate these differences independently or fail to progress. Students thus either occupy a privileged position "inside," with access to academic discourse, or are excluded and disempowered, particularly in relation to the teacher. Theory resistance is an understandable response to this situation, in which, according to the academic literacies model, there is a clear need to make tacit assumptions about academic language more explicit, and to find ways of empowering students in relation to language. Tamsin Haggis suggests that "collective inquiry"—open dialogue or negotiation between students and teachers—is one important way of working at this empowerment (2006, p. 8).

Feeling that a text is too hard is one issue. Another, which I encounter frequently among students, is that it is irrelevant. Writing in the context of feminism, bell hooks spells out the urgent political stakes implicit in this assumption, explaining how language can widen the perceived theory/practice gap in dangerous ways:

> many women have responded to hegemonic feminist theory that does not speak clearly to us by trashing theory, and, as a consequence, further promoting the false dichotomy between theory and practice …. By internalizing the false assumption that theory is not a social practice, they promote … a potentially oppressive hierarchy where all concrete action is viewed as more important than any theory written or spoken. (hooks, 1994, pp. 66-67)

The complexity of theoretical language is often seen by photojournalism students as a sign that it is not useful; that it is firmly divided from practice or "concrete action." hooks presents this in hierarchical terms that arguably contrasts with what Lea and Street say about power relationships, highlighting a tricky double standard: students recognize that some types of language are of a higher, more exclusive order than others. They often conclude, however, *as a direct consequence of this,* that academic language is not valuable. Rather than aspiring to be part of the conversation, they reject it in principle because of its very exclusivity; objecting to an "oppression" which in part they themselves are implicated in constructing. hooks' work signals a valuable link that needs to be made between academic literacies work which centers primarily on language and literacy with other fields in which there is an essential relationship between political activism and theory, such as feminism, and, indeed, photojournalism.

THE ACTION RESEARCH INTERVENTION

The action research intervention involved gathering data over the course of one ten-week term. In keeping with an action research approach, this data took a number of forms. It included drawings, questionnaires and detailed notes made in the course of a number of sessions in which I recorded what students said.

In week one of the autumn term, I asked the students to read a fairly complex chapter from Roland Barthes's (1977) book, *Image Music Text*. The following week I conducted two identical hour-long sessions with the two halves of the student cohort. Each began with an informal discussion about the experience of reading the text, during which I noted particularly how it had made the students *feel*. I then introduced the concept of academic literacies, firstly by explaining that in academic reading and writing, *power relations* are in play because of the power that language has to both include and exclude; and secondly that an important step in addressing this power imbalance is to have an explicit, clear and inclusive discussion about such issues rather than leaving them unspoken. I explained my belief that creating visual models of what difficult academic reading "looks like" might be helpful, and that it was important that we do this collaboratively, to explode the myth that, "I'm the only one who doesn't get it."

I asked the students, in collaborative groups of four or five, first to draw their negative experiences of reading the Barthes text, visualizing what it was like. I then asked them to imagine and draw a more positive reading experience. Overall, twenty-four drawings were made in the course of the two sessions, using colored marker pens on A2-sized paper. In some cases the collaboration involved one student doing the drawing based on suggestions and directions by others; in other cases several students worked on different parts of the drawing at once, or added elements one after another as ideas developed. We then discussed the drawings, and in the weeks that followed I asked the students questions about how this exercise had affected their experience of reading, recording their answers in my notes. Most importantly:

- How did they approach/tackle the text(s)?
- How did it feel?

In the final week students filled in an anonymous questionnaire about the term's reading experiences overall.

INITIAL FINDINGS: DRAWING READING

When reflecting on the initial experience of reading a difficult text, students' comments, which I noted during our group discussion, ranged from the very emotional—"I felt stupid", "it made me angry"—to critical judgments about the text itself—"I felt it was badly written", "there was too much assumed prior knowledge

of words and concepts"—and accounts of strategies that they used to try to tackle the text. These included reading particular paragraphs "again and again," constantly having to refer to a dictionary, "or I wouldn't have got through it," and beginning by reading in close detail but eventually giving this up and just skim reading because, "I felt fed up." The fact that much of the language used was so emotive confirms hooks's assertion that students can perceive theory as "oppressive" in a very real way and consequently feel compelled to "trash" it (1994, pp. 66-67).

Illustrations 1 through 7 in Figure 3.1 are scans made from a selection of the students' original drawings, and highlight some overarching metaphorical themes. Firstly, the linear journey, race, climb or obstacle course (illustrations 1, 2 and 3 in Figure 3.1)—these implying an assumption that reading is necessarily a rigidly linear process of "getting from A to B". Secondly, the appearance of incomprehensible symbols and codes (illustration 4) brings to mind Lea and Street's point that students must adapt to, organize and interpret entirely "new ways of knowing" within the university (1998, p. 157). Most significant, though, was the number of symbols pertaining to access or barriers, as evidenced in all of the drawings illustrated here, but particularly in illustrations 5, 6 and 7 in Figure 3.1. I noted a comment from one student who had drawn circles representing inclusion and exclusion, that, "the circle has to let us in. It has to be accessible." From an academic literacies perspective in which the negotiation of access is an important concept, this was revealing—particularly the implication that access is controlled by the text (or the author of the text), which may or may not "let us in," rather than the power of access lying with the reader.

Having been asked to make "negative" drawings and then "positive" ones, the students seemed to find the former much easier than the latter, indicating that (imagined) success was harder to visualise than (experienced) failure. It is perhaps unsurprising, then, that the "positive" drawings illustrate feelings and states of being (illustration 6) rather than models or strategies for action. As the development of strategies was one of the goals of the project, this was rather disappointing. However in light of some of the other findings, it began to seem less relevant.

When we discussed the drawings together, I noted two key conclusions that were reached by the students. The first was that adopting a non-linear approach to a text—for example skim reading it and then going back to the most relevant sections—might be "okay." This illustrates that while strategies for action were not necessarily represented in the drawings themselves, discussion *of* the drawings pointed towards them. Interestingly, the second conclusion was that there might be other things to gain from a text than comprehension, such as an appreciation of language, or even relishing the challenge of reading. While the first conclusion was related to action, the second was more about attitude. Overall, the exercise confirmed that effective reading practices cannot be taught or "delivered" as such. As Haggis has argued, they can only be "described, discussed, compared, modelled

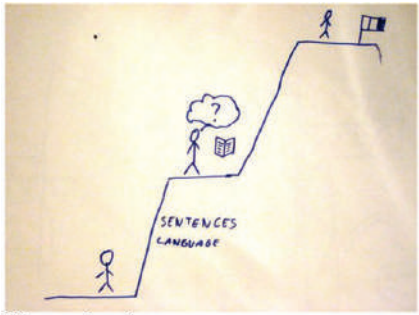

Illustration 1

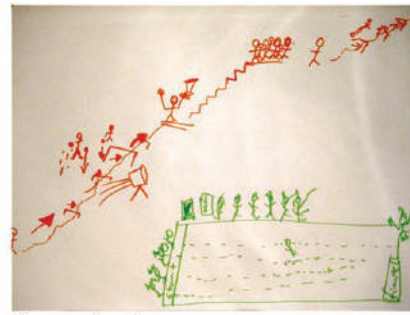

Illustration 2

Illustration 3

Illustration 4

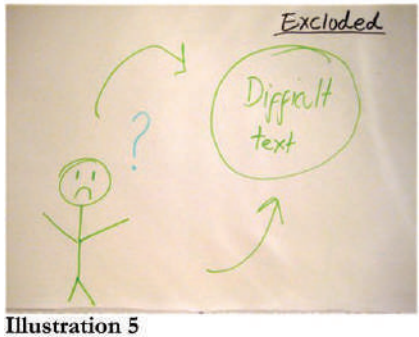

Illustration 5

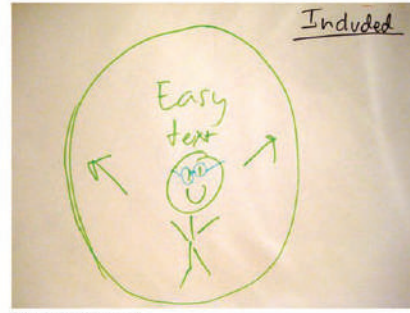

Illustration 6

Illustration 7

Figure 3.1: Drawing "theory resistance."

and practiced" (2006, p.10). This exercise involved the first four of these. The fifth would come later as the term progressed.

ONGOING FINDINGS: PRACTISING READING

As I continued to ask students about their perceptions of reading in subsequent weeks, I tried different methods of structuring our seminars in response to what they said, looking for the best ways to facilitate discussion about the weekly set texts. Many continued to express frustration, and while the number of students actually doing the reading increased, some were still reluctant to engage. When asked if the earlier drawing exercise had impacted how they approached texts, most said no, but as we talked further, it became apparent that some were beginning to approach reading in a more flexible, non-linear way, as we had discussed, and were finding this helpful. In week five, sensing that many in the group still felt disempowered, I set up a small group activity which involved them in looking through that session's set text in small groups for any "nuggets" that particularly related to the theme of the seminar. This worked well for the following reasons:

- It was achievable even for students who hadn't done the reading in advance.
- It encouraged independent exploration of the text according to their own initiative and/or interests rather than the teacher's agenda.
- It explicitly demonstrated and validated a selective approach to reading according to specific goals and lessened the pressure to "take in" and comprehend the whole of the text. Some students wanted to engage at a deeper or more thorough level, but for others who felt excluded, this was a valuable first step.

Through this exercise, most students were able to identify something, however small or basic, and thus "access" a text that had previously seemed to exclude them. I encouraged them to adopt a similar approach when they read the following week's text, so that each person could come to the seminar prepared to offer an observation. The following week's discussion flowed more easily and there seemed to be less frustration. Subsequently I developed the above small-group exercise by asking students to look at the text together, identifying one point they agreed with and one they disagreed with. This had the same benefits as above, with the added benefit of encouraging critical thinking (David Saltmarsh & Sue Saltmarsh, 2008), giving students permission to agree or disagree with the author in their own terms, and providing an accessible framework in which, at the very least, every student could feel empowered to have something to say.

At the end of the term, students were asked to complete an anonymous ques-

tionnaire about their experiences. The sample was small (twelve out of twenty-eight students responded), but the results were striking, and can be summed up as follows:

- The majority (7/12) seemed to see (or remember) the drawing exercise as being primarily about *feeling and expressing* rather than learning, constructing or illustrating.
- A surprising number said that they found reading the weekly set texts both difficult *and* enjoyable/useful.
- Most (10/12) said that the drawing exercise caused them to think about/approach/engage with the course readings in a different way.
- However, of those who said that the exercise had led to change, not many were able to describe this change in very specific detail.

It seems that the primary change experienced by these students was in attitude, feeling and perception about reading rather than a shift in comprehension or strategy. For example, two students wrote that they did not necessarily find the reading any easier as a result of the exercise, but that they did find it less intimidating.

CONCLUSIONS

Of my initial indicators of success, it is those relating to the atmosphere in the teaching space and levels of discussion and participation in which I have observed the most significant changes, and which represent the key outcomes of the project.

As I continued to work with this group of students throughout the following two terms, the atmosphere in our seminars was very different. Students seemed more open and relaxed, and perhaps the most obvious change was that they were much more willing to talk. Conversation about concepts and texts began to come more naturally. This, I think, was largely a result of what I learned and how I was able to use this knowledge to develop the structure of seminars in more effective ways. For example, for me it was hugely beneficial to literally see the problem of theoretical language as experienced by students. Seeing texts represented as marathons, black holes, tornadoes, and mazes helped me to identify with their difficulties in a very immediate way. As Lea and Street point out, difficulties in navigating different registers of academic practice are often attributable to the "contrasting expectations and interpretations of academic staff and students" (1998, p. 157). From my own perspective, this process helped to narrow this gap in expectations, and the change in atmosphere was largely due to an increased level of trust. The intervention in itself demonstrated that I am interested in the students' struggles, and that my goal in teaching theory is to contribute to their development as photographers—not just to foist my own (possibly irrelevant) interests on them. As

noted in the questionnaire results, students seemed to relate to the drawing exercise more as a mode of expression than a strategy for constructing something for future "use." An important benefit of this was in confronting feelings of shame and isolation. Thus as well as building trust between myself and the students, the process of making struggles explicit increased trust between the students themselves, and perceived barriers to collaboration were broken down.

Overall, the transformations seen in the interpersonal dynamics within the classroom were as marked as changes in the students' individual reading practices. This was not what I had anticipated, but since the problem initially identified was "resistance," as opposed to lack of understanding, this can be seen as a successful outcome. I might conclude that my primary findings are emotional rather than intellectual, and, following bell hooks, account for students' holistic experience of learning as "the practice of freedom" (hooks, 1994, p. 4). More fundamentally, they should be understood in terms of the academic literacies view of literacies as social practices (Lea & Street, 1998, p. 158), in which power relations are played out and identities are forged. Some elements of the intervention might be usefully repeated with subsequent student groups, but most important for the future are the lessons learned about these social practices of literacy: listening to and negotiating with students, making tacit expectations explicit, acknowledging how serious the oppression of these expectations can be, and navigating them via a genuinely collaborative process.

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CHAPTER 4

STUDENT-WRITING TUTORS: MAKING SENSE OF "ACADEMIC LITERACIES"

Joelle Adams

This chapter draws on a small-scale study of the student-tutor experience to illustrate how student-tutors make sense of the "academic literacies" framework, as set out by Mary Lea and Brian Street (1998). By "student-tutors" I am referring to students who engage in supporting other students' writing as part of their work on an accredited undergraduate module. The module is *Teaching Writing*, which offers third-year Creative Writing students an opportunity to develop their pedagogical knowledge and skills. Participants engage in a wide range of practices as student-tutors, including one-to-one peer tutoring in the university's Writing and Learning Center, designing and leading subject-specific academic writing and editing workshops within the university, and facilitating creative writing workshops in the community (see also Good Chapter 3, this volume).

In recognition of the challenges students often face in making sense of theory, I carried out a small scale intervention study which involved devising a series of activities to help student-tutors understand the key tenets of academic literacies theory and apply the principles in their tutoring practice. I asked students to create a diagram of based on Lea and Street's (1998) introductory article, to help them identify the key concepts, to apply the principles to practice through observation and in their own tutoring, and to record their reflections in their learning journals. These activities acknowledge the professional context of the module and some of the "signature pedagogies" (Lee Shulman, 2005) in education: that is, observation, application, and reflection.

Data extracts included in this chapter are drawn from diagrams and journal entries by student-tutors who studied the module in the academic years 2010/11 and 2011/12; permission has been given by student-tutors for their work to be used, but all names have been changed. In my attempt to make sense of their learning experience, I draw on Roz Ivanič's (1998) work to consider how "aspects of identity" and "possibilities for self-hood in the socio-cultural and institutional contexts" (Ivanič, 1998, p. 27) figure in the student-tutors' experiences.

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STUDENTS' CONCEPTIONS AND OBSERVATIONS OF ACADEMIC LITERACIES

Students read "Student Writing in Higher Education: an academic literacies approach" (Lea & Street, 1998) prior to one of the initial module workshops. In the session, students created diagrams to help them clarify the relationship between the three approaches to writing in higher education outlined by Lea and Street—study skills, academic socialization and academic literacies. Students then shared diagrams with the whole class and reflected on the exercise in their journals.

First, in Figure 4.1, Sally's representation clearly signals a hierarchical relationship between different elements. She positions being "academically literate" as being built on the foundation of study skills and academic socialization, but is informed by one's "previous experiences, etc." or what might be considered the "autobiographical self" aspect of identity (Ivanič, 1998, p. 24). These "previous experiences, etc." form the basis for students' academic experiences. The placement of the"really good graduate" at the pinnacle of the pyramid shows that Sally interprets the model as privileging being "academically literate" as part of achieving success; it would seem that Sally is interpreting Lea and Street's model referentially and normatively (as describing a particular level of literacy knowledge) and as applying to the whole student experience (and beyond).

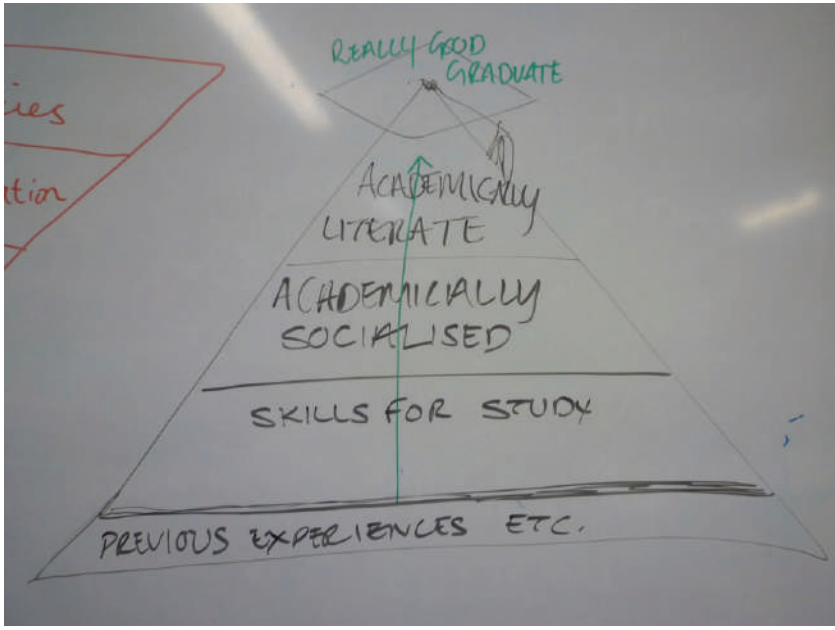

Figure 4.1: Sally's conception of academic literacies from reading Lea and Street (1998).

In her journal, Alex uses a bull's-eye (see Figure 4.2) and, like Sally, a layered pyramid to demonstrate a sense of "construction"; however, Alex inverts the pyramid, with study skills at the narrow base and academic literacies situated at the wide top, demonstrating her conception of academic literacies as 'broader', all-encompassing approach, than the study skills or academic socialization approaches to teaching writing.

During the work around academic literacies on the module, students often claim that an academic literacies approach subsumes other approaches, an argument made by Lea and Street (1998); Alex's "bull's-eye" diagram is indicative of how students think of an academic literacies approach as encompassing both study skills and academic socialization. The idea that academic literacies subsumes other approaches is evident in the way both Sally and Alex place academic literacies theory at the "top" of pyramids; study skills and academic socialization are phases or goals one passes through on the way to the summit.

What is unclear is whether students like Sally and Alex see academic literacies as a theory—they seem to be using it as a description of a hierarchy of literacy expertise. Though the students are learning how to become writing teachers and tutors, their conceptions of the model seem to be understood through their experience as individual students and with concerns, as with Sally's note, about becoming a "really good graduate." The "student" part of their identity may be influencing their engagement with the academic literacies framework: they may not yet identify themselves as being in a position to step outside their current experience and concerns to

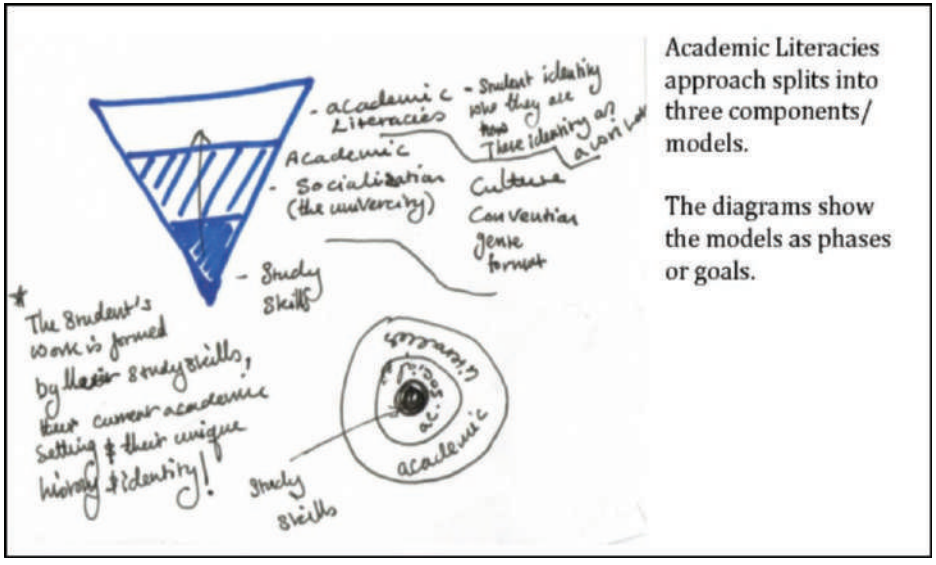

Figure 4.2: Alex's conception of academic literacies from reading Lea and Street (1998).

work with theories of language and literacy in their own teaching practice.

WHAT WE SEE AND DO: HOW STUDENTS RELATE ACADEMIC LITERACIES PRINCIPLES TO PRACTICE

After the diagram activity, students commented in their learning journals: their comments illustrate the different ways in which they grappled with Lea and Street's framework and tried to connect it to their understanding of teaching and learning writing, as well as to their own experience and perspectives as writers. Extract 1 for example illustrates how Anne distinguishes between academic socialization and academic literacies:

Extract 1: Anne's Conception of Academic Literacies after Reading Lea and Street (1998)

> Academic socialization sees the tutor as a gateway between the student as a learner and the student as a professional. It address [sic] the way that students interact with their field and interpret tasks, but it fails to teach the students how write [sic] at an academic level. Academic literacies argue [sic] then that the problems with student writing lies [sic] in the level of knowledge and identity rather than skill or socialization. The student perceives academic literacies as the ability to write "in a certain way" for "for a certain audience."

Extract 1 illustrates Anne's attempt to understand the framework and a somewhat partial understanding. A key point she seems to be taking from the Lea and Street is a contrast between the theoretical position they advocate—a view of writing as to do with knowledge and identity—and the way in which students tend to view academic writing, that is as the ability to "write in a certain way for a certain audience." However, she then deconstructs her own experience of academic writing, as in Extract 2.

Extract 2: Anne's Application of Academic Literacies Theory to Her Own Experience

> This all rings true in my own experiences. When I write an essay I adopt a voice appropriate for a student audience at times and not a voice which comes from a place of knowledge, as an academic talking among other academics.

> Other times I stumble when I do have the right voice in my writing because I realize I don't KNOW very much about my subject. I don't know how to research, what to research or how to put all the facts together in a seamless piece of academic writing. It's forced, fractured. I believe that the more you know about the field the easier it is to write and present.

It's interesting to note that in the first extract Anne is attempting to express her learning/sense-making around academic literacies in a conventional impersonal academic style, whereas in Extract 2 she is expressing her sense-making as it relates to her *personally*, not only in the content, but in the language that she uses. Her anxiety about writing about the theoretical is perhaps signaled through the language errors at sentence level in Extract 1; in contrast, when she writes about the personal in Extract 2, Anne's writing contains fewer grammatical errors. Her "discoursal self" (Ivanič, 1998,p. 25) is less confident ("forced, fractured") when she struggles with the theoretical issues of academic literacies and more confident when she's writing about what she knows: her own experience.

In her attempts to make sense of academic literacies, in Extracts 3 and 4 Laura addresses the emancipatory possibilities of writing; Laura seems to see what Ivanič has called "possibilities for self-hood in socio-cultural and institutional contexts" (Ivanič, 1998, p. 27) in relationships between teachers and students engaged in creative writing and the wider contexts of "political and social power."

Extract 3: Laura's Understanding of the Emancipatory Power of an Academic Literacies Approach to Teaching Writing

> [academic literacies theory] treats literacy as political and social power, acknowledging the variety of communicative practices whilst also taking into account the identity of the learner and institution.

Laura's reflection on the effect of applying academic literacies principles, in Extract 4, shows great emotion; her use of italics and punctuation, such as the exclamation mark, highlights the importance of this insight to her. What Ivanič refers to as her "discoursal self" is excited by the "possibilities for self-hood" in her disciplinary context.

Extract 4: Laura's Reflection on the Emancipatory Power of the Academic Literacies Approach

> This is incredibly important to creative writing! I see teaching

> creative writing as teaching a social and political form of power, as well as a subject in which identity is fundamentally important.

Laura's analysis of the relationship of academic literacies theory indicates that she understands core principles of the framework, including its focus on power and identity, and that she sees possibilities for application. In Extract 5, Laura reflects on how the diagram activity affected her understanding of academic literacies and begins to consider how she will apply this knowledge.

Extract 5: Laura's Reflection on the Diagram Exercise

> I found [the diagram exercise] to be an extremely clever method for clarifying the teaching in our minds, discussing it with our peers and contextualizing it. I found it incredibly useful because it made me simplify the teaching for myself.

Students on the module find the reading troublesome at first because they often have not read much critical or scholarly writing to this point in their degree programme; making meaning from the text in groups encourages them to share and debate their understanding, while the diagram encourages simplification of complex ideas. The following examples show the range of conceptions students have of academic literacies principles, and highlight some similarities in how they privilege the approach above other ways of teaching writing.

In Extract 6, Christine reflects on her observation of tutorials in the Writing and Learning Centre, a service providing academic writing advice to students on any course at the university.

Extract 6: Christine's Observations of Tutoring Practice

> The writing tutors didn't simply tell the students what was right and wrong with their work, instead they asked many questions and got the student thinking and analyzing their own work in order to understand for themselves how they could improve their work. This demonstrates the academic literacies theory because the student is made to develop their own knowledge and understanding and to adapt these within each subject that they study.

Christine sees academic literacies principles in practice when students are encouraged to take responsibility for their own learning. Similarly, Edie tries to explicitly use an academic literacies approach to structuring her peer-led session on professional copy-editing; Edie has chosen to run a workshop on editing because

it closely aligns to the course outcomes. She analyzes her tutoring approaches in Extract 7.

Extract 7: Edie's Analysis of Her Own Teaching

- A study skills approach: practical assessment of students' editorial skills;
- an academic socialization approach: open discussion within the class about why editing is important; and
- an academic literacies approach: checking to see that students have improved understanding of the importance of editing and what is required of them.

For Edie, an academic literacies approach means engaging students at a meta-cognitive level. Edie does not simply wish to teach editing skills; she also hopes to clarify the rationale for learning how to edit and empower students to meet expectations.

In her tutoring practice, Laura explores the issue of identity, making a connection between academic literacies and creative writing. The following extract demonstrates her explicit exploration of identity for students on a Creative Writing course, where creative outputs constitute the "academic" assessed work (as opposed to traditional critical essays, for example). Laura seems to be making connections between what Ivanič (1998) refers to as "autobiographical identity" ("we tend to write what we know") and "possibilities for self-hood" in the relationship between student and teacher.

Extract 8: Laura's Consideration of Identity When Teaching Writing

> In an unusual way I [as a student-tutor] will have an insight into the student's identity from looking at their writing; we tend to write what we know, in fact this is encouraged in creative writing, so it will be possible to gain an understanding of my student's psychology more so than in other subjects.

DISCUSSION AND CONCLUSION: MAKING SENSE OF ACADEMIC LITERACIES AND ISSUES OF IDENTITY IN LEARNING

The design of the learning activities on the *Teaching Writing* module encourages students to define the key concepts of academic literacies theory (including the concepts' relationship to one another), apply the theory, and then reflect on the experi-

ences to deepen their knowledge. I ask students to keep a reflective journal precisely because of the connection between writing and meaning-making; this low-stakes and relatively informal writing provides an opportunity for students to develop their understanding of theories introduced on the module before they attempt to critically discuss them in a traditional essay. Anne's discomfort around finding a voice when writing about areas she feels she has little knowledge highlights the need to allow students a safe environment in which they can practice articulating their thoughts (without being formally assessed). The learning activities on the module are designed to move away from a "study skills" approach to teaching students how to write, teach writing, and write about teaching and not only socialize them into the academic conventions, but provide a platform for considering how their own identities and contexts might influence their own writing, learning, and teaching practices.

The issue of identity also influences the ways students on the *Teaching Writing* module experience learning, teaching, and assessment. The *Teaching Writing* students often have not written (what they consider) "academic" pieces of work before: their previous output is mainly creative or reflective texts rather than critical, academic essays. Again, Anne's uneasiness with writing about theory demonstrates how little these third-year students may have been required to engage with scholarly literature before taking this module, which raises questions about how the "signature pedagogies" of Creative Writing develop students' critical thinking and rhetorical communication skills.

The diagrams show how students define academic literacies, while the journal extracts demonstrate how students reflect on their experience of applying the theory. There is some evidence that students accept the benefits of using an academic literacies approach over a "study skills" or "academic socialization" approach, particularly when they begin applying the principles to their peer-tutoring practices. Laura sees a connection between concepts of identity and her practice as a creative writing student and teacher, Christine sees deeper learning fostered through students' self-assessment of their own writing, and Edie's application of the academic literacies theory leads her to design teaching activities that focus on students' understanding, rather than simple skills.

Laura considers how issues of identity might affect teacher/student relationships in Creative Writing and makes a connection between academic literacies and creative writing. Her reflections raise interesting questions about how we might view other forms of writing through an academic literacies lens. For Creative Writing students, creative output *is* "academic writing" because it is how they are assessed. The issues of privileged ways of writing, power, epistemology and identity raised by Lea and Street (1998) may influence debates about the craft and teaching of "creative" writing as much as they do the conversations about "academic" writing. The work the students do to critically analyze and apply principles of the academic literacies framework challenges aspects of their identity, but also opens

up, as for Laura and Edie, possibilities for self-hood in their identity as teachers when they focus on the empowerment of others.

Analysis of the extracts above is only a small beginning towards exploring how student-tutors can use principles of academic literacies theory in relation to their pedagogic practice and their own writing (both academic and creative).

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CHAPTER 5

"HIDDEN FEATURES" AND "OVERT INSTRUCTION" IN ACADEMIC LITERACY PRACTICES: A CASE STUDY IN ENGINEERING

Adriana Fischer

Project-based report writing is currently a regular academic literacy practice in Portuguese medium Engineering Programmes at the University of Minho (UM), Portugal. Such work aims to position students as professional engineers building scientific and professional knowledge. However, one recurring problem in the writing of the project based reports is the gap in understandings and expectations between students and teachers about the forms and norms governing the reports. This gap in understanding has been highlighted in "academic literacies" work more generally (Mary Lea, 2004; Mary Lea & Brian Street, 1998; Theresa Lillis, 2006) and the question of how we might address this gap is the focus of this contribution. Specifically, my aim is to explore the extent to which "overt instruction" (The New London Group, 2000) on report writing as a genre can resolve the gap in understanding and whether features considered to be often "hidden" in pedagogy (Brian Street, 2009) can be addressed through overt instruction (see Street, Lea and Lillis Reflections 5 this volume).

Two main questions motivated my pedagogic research and analysis:

1. Are "hidden features" inevitably constitutive of academic literacy practices?
2. Can overt instruction disclose the features hidden in academic literacy practices?

THE PEDAGOGIC CONTEXT AND THE INTERVENTIONIST ROLE OF THE "LANGUAGE EDUCATOR"

Between 2010 and 2011 I worked on an Industrial Engineering and Management (henceforth IEM) Integrated Master's Degree Programme at the University of

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Minho, Portugal. I was invited by the teachers to work as an Assistant Researcher at IEM between September 2010 and January 2011 in order to support the students and the teaching staff in producing and disseminating the outcomes of project reports. In total 12 teachers (subject specialists), four educational researchers working alongside the teachers and six student groups with seven students in each were involved. I was one of the "educational researchers" and the only person specifically focusing on language and literacy: the teachers explicitly sought my cooperation—as a "language educator." Considerable effort overall was put into supporting the programme and the students' activities.

Students in their first semester of the academic year regularly work with a Project-Based Learning (PBL) methodology to develop technical competencies associated with four particular courses. A Project Based Learning (PBL) methodology typically involves students working on a group project drawing on a number of disciplinary fields (Sandra Fernandes, Anabela Flores, & Rui Lima 2012: Natascha van Hattum-Janssen, Adriana Fischer, & Francisco Moreira, 2011). In this course, the PBL involved four key disciplinary/ knowledge areas: industrial engineering, calculus C, computer programming, and general chemistry.

The project in this instance was entitled Air_2Water and the task was to design a portable device capable of producing drinking water from air humidity. The final report writing that students needed to produce had a word length of 60 pages, including three main sections—Introduction, Development and Final Remarks. Students were provided with a "Guide" and a list of assessment criteria which included the following: clearly stated objectives, a clear structure, evidence of sound

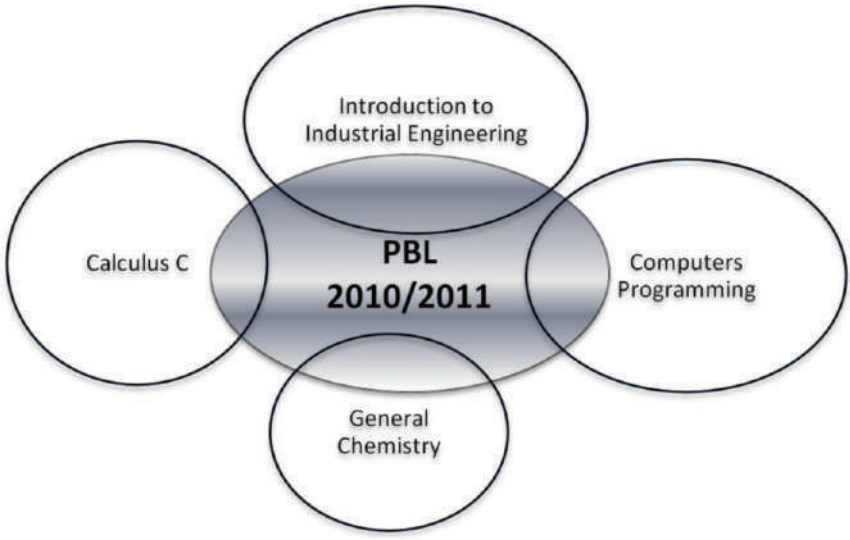


Figure 5.1: Courses involved in the PBL methodology.

reasoning and conceptual rigor, evidence of the capacity to reflect and engage in critical analysis with group members, appropriate use of formatting and layout, and appropriate referencing. Overt instruction with regard to academic literacy on the part of the teachers included the formulation and sharing of these explicit assessment criteria and giving oral feedback on reports at different stages of drafting. However, it was considered that additional overt instruction in academic literacy was needed in order to narrow the gap in understandings between students and teachers which led me to develop, with another educational researcher, three key "interventions" to take place at three key points in the 19 week course (see Figure 5.2 for schedule). The first involved a workshop focusing on the groups' spoken presentation of the project, the second a workshop focusing on the writing of the project report, and the third a series of sessions with each group where I fed in comments and concerns by teachers and listened to students' perspectives on their writing. The goal of these interventions which took the form of workshops involving students and teachers (see for example, Figure 5.3) was to provide additional overt instruction in language, discourse and writing conventions that seemed to remain hidden despite explicit guidelines and teachers' oral feedback throughout the programme of work around the project.

As I discuss below, the interventions constituted an additional form of overt instruction. However, it's important to note that they also made visible specific features of this particular literacy practice that had remained more deeply hidden, often to both teachers and students. Drawing on academic literacies ethnographic

Course Schedule	**Course Tasks and Workshop Interventions**
Week 2	(1) Pilot Project presentation
Week 5	***Intervention 1: speaking in public***
Week 5	(2) Project Progress presentation
Week 7	***Intervention 2: the written report***
Week 8	(3) Intermediate Report (max. 20 pages)
Week 9	(4) Extended Tutorial
Week 12	***Intervention 3: individual sessions with each group—talk around written report***
Week 13	(5) Preliminary draft of the final report (max. 30 pages)
Week 18	(6) Final Report (max. 60 pages) (7) Delivery of Prototype (Portable Device)
Week 19	(8) Final Exam (9) Final Presentation and discussion (10) Poster Session

Figure 5.2: Course tasks and workshop interventions.

approaches (see for example Lea & Street, 1998; Lillis, 2001, 2008) I sought to tease out these more hidden features using the following tools: observation of academic literacy practices within course based instruction, analysis of preliminary and final drafts of project reports, and reflections (mine and teachers') on the intervention workshops. In the rest of this paper I outline the programme of work, the specific workshop interventions I designed and facilitated and discuss brief data extracts drawn from one of the six groups of students at IEM, working together to produce a project report.

PROJECT REPORT AT IEM: OVERT INSTRUCTION AND HIDDEN FEATURES

The project was developed over 19 weeks; it had ten key pedagogic tasks—designed by the subject specialists—and three workshop "interventions" (see Figure 5.2).

The first draft of the project report was handed in by the students in week 8. Until that moment, overt instruction had been given in different ways: the students had received assessment criteria and oral feedback (based on the assessment criteria) from the teachers on student presentations. Giving oral (rather than written) feedback on this programme is in line with feedback practices in higher education more generally in Portugal. The teachers' oral feedback comments on presentations had involved several recurring criticisms. These included: 1) lack of justification for the choices and decisions that were made; 2) lack of explanation about what was innovative; and 3) lack of critical reflection. What's important to note here is that the teachers were both critical of the students for not fulfilling these expectations and therefore meeting the assessment criteria, but also concerned about how to provide adequate support to enable students to meet such criteria. In a fundamental sense, the specific nature (conceptual and discoursal) of these three elements that teachers were critical of were hidden in some ways to teachers as well as to students. In a meeting (week 5), one of them stated how difficult it was to "manage feedback," and it was agreed that "giving students written feedback" might be helpful.

Given the concerns that the oral feedback were proving insufficient to support the students in developing the three elements mentioned above in their reports, I designed a workshop where I aimed to explicitly raise and address teachers' concerns (see Figure 5.3).

After the workshop, Group 2—the group I am focusing on in this paper—made efforts towards responding to the concerns raised. For example, in their draft report they explicitly signaled the innovative nature of their project:

> Because this project is complex and innovative, it needs good

> management and staff organization. (Intermediate Report[1]);

and they wrote that their goal was:

> … to lead a creative and dynamic project that can make a difference in the market … to contribute to finding a solution in a responsible and realistic fashion. (Intermediate Report)

The explicit mention of creativity and dynamism—and the contribution that the project seeks to make—indicated that the group understood to some extent the teachers' expectations about explicitly marking innovation. The group also provided some justification for their choices and decisions pointing to the need for "good management and group organization."

They also made efforts towards signalling group processes and collective group decision making, an element that is mentioned in the assessment criteria and one that teachers were looking for:

> A proposal was made to create a company …. At first, Angola and Sudan were defined as target markets … it was concluded that there was no average relative humidity in that country, hence this option was discarded. (Intermediate Report)

Reference to the group processes that were involved are signaled in phrases such as:

Areas of Focus	**Questions/Activities**
Report Planning	Target audience? Project objectives? Group objectives? Requirements for project design? Assessment criteria? How to make explicit group decisions about the structure of the project?
Making sense of teachers' comments (from Week 5)	Need to clarify: steps of the project; justifications for decisions; explanation of innovative nature of the project: organise the sequencing and cohesion of paragraphs and sections; aligning of objectives with the overall report and the introduction with the conclusion. Analysis of excerpts of a successful report (2009/2010)
Argument and Discourse Features	Academic language; types of arguments; discourse modalisation.
Report Introduction	Contextualisation? Objectives? Introduction and overview of sections?
Report Conclusions	What is innovative about the project? How is knowledge from the four areas integrated? Benefits of the type of teaching/learning to the group? How is the critical positioning of the group signalled linguistically?

Figure 5.3: Intervention workshop, week 7.

"were defined … as target markets," "it was concluded," and "hence."

ONGOING TEACHER CONCERNS AND TEASING OUT HIDDEN FEATURES

While all the groups' reports indicated evidence of progress towards responding to teachers' comments, by week 9, teachers still had major concerns about the project report writing. In an extended tutorial (week 8) these concerns surfaced when each group presented their written report—accompanied by an oral summary—to seven teachers of the programme. In this tutorial the seven tutors who had by this stage read the "intermediate" draft of the project report discussed their concerns with the group members. I observed all tutorials and recorded the feedback from the teachers to students. Based on a transcription of their feedback, key ongoing areas of concern were as follows:

- Lack of focus and coherence across sections of the report
- Lack of sufficient integration of course content from the four subject areas (see Figure 5.1)
- Insufficient discussion of the proposed device
- Need for greater clarification about the innovative nature of the project
- Need for clearer justification for the different decisions made

Because these comments by teachers were recurrent and the students were not succeeding in responding in ways expected while writing the intermediate report, I consider it useful to describe them as "hidden features" in this particular pedagogic context; as already stated these features were hidden from both the teachers/tutors and the students. The teachers did not explicitly articulate what they meant, e.g.,

	Talk Around the Intermediate Report
	(1) Integration of course content areas. How is this evident in the Table of Contents and in the report sections?
	(2) Textual coherence. What is the "common thread" of the report?
	(3) Where and how is innovation signalled? What are the arguments or the justifications associated with the portable device and the objectives of the project?
	(4) Critical view of the work and the results. Where is it signalled?
	(5) Introduction. How is the theme contextualised? Are the objectives of the group and the project presented? Is the structure of the sections appropriate?
	(6) Conclusions. What can be highlighted as innovative in the study? Was the group able to integrate the content areas? How? Are there any limitations to the study? What are the benefits to the group of this type of teaching/learning? What are the benefits of PBL from a technical-scientific point of view?

Figure 5.4: Intervention workshop 3: Talk around the intermediate report.

how innovation could be shown and evidenced in the project report and the students could not grasp what the teachers felt they were intimating. Rather, teachers made evaluative comments about what was not being achieved, leaving students guessing at what teachers seemed to actually require.

Based on the comments in the extended tutorial with teachers, I designed a third intervention workshop (week 12): this involved talk with students around the Intermediate Report. I designed the workshop discussion with students around the

Table of contents week 8 (group 2)	**Table of contents week 18 (group 2)**	***Additions made***
Introduction. Project Management. Phases of Project Management. Project Specification. Project Planning. Leading Techniques and take meetings more informal. **(see sections 1, 2—week 18)** WE—Water Everywhere. Methods of Production. Objects of production. Tools. Transportation Methods. Production management. Optimization of production. Labor Service. Area, volume and length. **(see sections 6, 7 , 8, 9—week 18)** Theoretical Framework. **(see sections 4, 5—week 18)** Target market and Relative Humidity. **(see sections 6, 7 ,8, 9—week 18)** Enterprise Management Softwares. **(see section 12—week 18)** Conclusion. Bibliography (Intermediate Report, Contents, week 8)	1—Introduction, 1.1) Project Framework; 2—Project Methodology and Management and Team Management; 2.1) Project Management; 2.2) Team Management; 3—Potable Water treatment method; 3.1) Thematic Framework; 4—Understanding the Process of Obtaining Water from Air humidity; 4.1) Introduction, 4.2) Advantages and disadvantages; 5—The Water; 5.1) Molecule of water; 5.2) Molecular Structure of Water and its physical properties; 5.3) Chemical equilibrium and condensation; 5.4) Salt concentration in water; 6—WE-Water Everywhere; 6.1) A We, the Logo and Slogan; 6.2) Target Market and Relative Humidity; 6.2) Plant location; 6.3) Product: AirDrop; 6.4) Plant Departments; 7—Production System; 7.1) Production factors; 7.2) WE´s Productive System; 7.3) Enterprise Deployment Overview; 8—WE´ Process manufacturing and Dynamics of Production; 8.1) Manufacturing Cycle Analysis and Rate and Production; 8.2) Time Crossing; 8.3) Productivity; 8.4) Labor service Rate occupancy; 9—Health and Safety; 9.1) Factors affecting health and safety; 9.2) Number of extinguishers and evacuation routes; 10—Cost Analysis; 11—WE´s Energy Resources Optimization; 12—Prototype LEGO's Mindstorms; 13—WEP—Water Everywhere Program; 14—Conclusion; 15—Bibliography. (Final Report, Contents, week 18)	Industrial engineering ***Critical dimension*** Chemistry ***Critical dimension*** Integration of 4 subject areas (Industrial engineering, Chemistry, Calculus and Computer Programming) in outline of production of innovative project. ***Critical dimension*** Calculus ***Critical dimension*** Computers ***Critical dimension***

Figure 5.5: Changes in report focus as evident in table of contents.

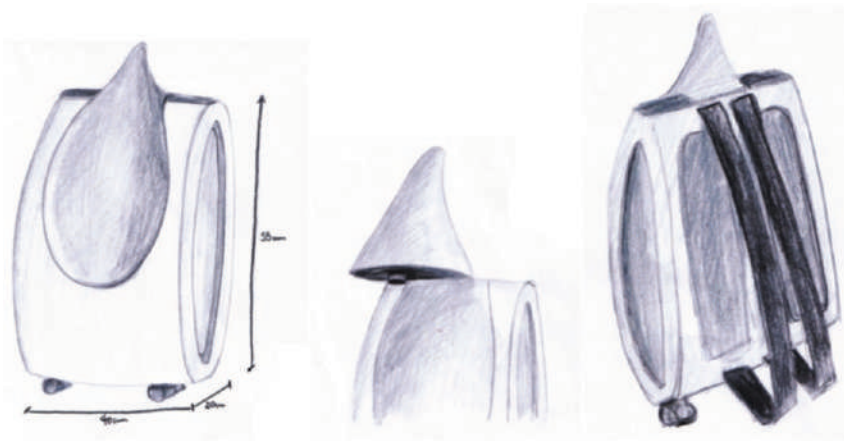
key concerns expressed by teachers (see Figure 5.4).

In the Intervention Workshop 3, where students and I talked through key points derived from teachers' comments and concerns, students were able to recognize some of the concerns of teachers that I presented to them. For example, following discussion of the teacher comments in relation to their specific report, one student reflected on the changes they had made while also mentioning the difficulties they continued to face:

> We have added sections—in the Contents and in the Report—that were missing. The relationship between some aspects—"the common thread of the Report" was not noticeable …. Related to the area of Introducing Industrial Engineering we wrote about project management, we wrote all the techniques. But, in addition, we have to apply the concept of chemical equilibrium, for example, our equations, our experiments, our device. I think it's quite difficult. I feel that in PBL—we need more help. (Student 1).

Indications that the workshop intervention helped students produce a report more aligned with the assessment criteria and teacher expectations can be illustrated by comparing a table of contents at week 13 with one at week 18 (see Figure 5.5). Some of the key changes are listed in Figure 5.5.

However even at this stage students said that they struggled to make sense of the comment for the need for "clarification about the innovative nature of the project".



Strengths: easy to construct and to carry with backstraps, facilitates easy access to any situation and space
Weaknesses: if the material used to construct the device is heavy and/or if too much water is in the portable device, it may damage people's backs

Figure 5.6: Strengths and limitations of the device.

They felt that innovation—the way that they proved that the device was really portable—was already clearly stated in their report:

> We were **the only group to explain certain aspects**. In one of the oral presentations, we mentioned that we believe our device is different from those of all other groups. We were **the only group that effectively worked with the portable device** …. This was **our understanding of innovation …** (Student 3: emphasis added)

The group had also presented images of the device (named "AirDrop") as well as showing weakness and strengths (see Figure 5.6).

Following both overt instruction from subject specialists and three intervention workshops, students were both making progress towards understanding expectations as evidenced both in their report drafting and talk around their writing, but students were also still confused about why and how they were failing to meet teacher expectations.

DRAWING CONCLUSIONS FROM THE PROJECT

I opened this paper with two questions:

1. Are "hidden features" inevitably constitutive of academic literacy practices?
2. Can overt instruction disclose the features hidden in academic literacy practices?

With regard to the first question, on the basis of the programme and the considerable intervention discussed here, I would argue that hidden features are inevitably constitutive of academic literacy practices. Subject specialist and teachers often "know" what they are expecting students to produce but: a) they are not used to articulating such discursive knowledge; b) it may be that it is far from clear what the nature of the knowledge expected is—this may be particularly the case when the knowledge to be produced cuts across disciplinary and theoretical/applied frames of reference, as in project based learning; and c) the ideological nature of literacy practices—that is, the doing of any literacy practice inevitably involves fundamental issues of epistemology (what counts as knowledge here now) and power (who can claim what counts as knowledge) even though this ideological nature of literacy is not acknowledged. Furthermore, the dominant autonomous model of literacy (Street, 1984) encourages a transparency approach to language and a transmission understanding of language pedagogy (Lillis, 2006) whereby both teachers and students assume that taking control over language and knowledge making is (or should be) a relatively straightforward issue. But as this pedagogic research study indicates, this is far from being the case. Teachers in this project were aware that they were not articulating what was required and unsure of how to do so. They

were also frustrated at the students' incapacity to act on explanations. At the same time, students were convinced that they had produced what was required but their voices were not listened to in some key moments of the process. Students also recognized some of the difficulties they faced without necessarily having the resources to resolve them.

With regard to the second question, I collaborated with the PBL teachers and designed specific interventions aimed at making visible the academic literacy practices required in this specific context. These were partly successful, as evidenced by the changes students made to reports, the decision by teachers to use additional forms of feedback in future programmes (to include written as well as spoken feedback) and a general awareness raising of the many aspects of producing a report that are not easily or quickly communicated. The interventions also signaled the limitations in overt instruction: after a range of interventions involving overt instruction, at the end of the programme students still did not understand why their reports failed to do what was required and important gaps between students and teachers perspectives—for example whether "innovation" had been explicitly signaled—remained. Producing knowledge from across a number of disciplinary boundaries is a complex task: ongoing dialogue between teachers and language educators and students, facilitated by ongoing research into perspectives and understandings, as was begun to be carried out in this project, would seem to be the most promising way forwards.

NOTE

1. All data extracts and extracts from course materials have been translated from Portuguese into English.

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CHAPTER 6

MAKING SENSE OF MY THESIS: MASTER'S LEVEL THESIS WRITING AS CONSTELLATION OF JOINT ACTIVITIES

Kathrin Kaufhold

I would like to thank Sue Smith,* for her patience, and seemingly never ending questioning to make me decide what really interests me.

**Sue Smith is a pseudonym for the supervisor*

The above quote is an acknowledgement preceding a master's thesis. The author, Vera, was a sociology master's student when I met and interviewed her about her thesis. This acknowledgement underlines Vera's perception of her supervisor as playing a key role in the evolution and success of her thesis. What is remarkable about this case is how Vera was encouraged to draw on her creative writing experience which she gained through her leisure time activities in the past. Vera incorporated aspects of this experience when writing her thesis largely as an autoethnographic account. Moreover, her supervisor not only expressed her excitement about the project but also engaged with Vera's topical interests. In the following, I will introduce Vera and aspects of her thesis development. The focus will be on the interaction with her supervisor and their negotiation of standards for thesis writing within the institution and the sub-discipline they were working in. I will demonstrate how, unaware of the existence of an academic literacies perspective, Vera and her supervisor exemplified certain key aspects of the transformative approach that academic literacies aims to encourage. These were the exploration of different ways of knowledge making, the role of creative approaches to language use and the negotiation of accepted institutional norms. In broad terms, "transformation" here pertains to opening up textual forms that are understood to be standards of thesis writing, both by the institution of higher education and the writer.

The discussion is based on a notion of "doing a thesis" as a constellation of activities that are carried out jointly by the student and other co-participants, and as influenced by students' past experiences and future-oriented goals. My aim is

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to show how master's theses viewed as a constellation of joint activities (Theodore Schatzki, 1996) potentially provide a space for a dialogic pedagogy and, in this process, contribute to ever evolving understandings of what it is to do a thesis.[1]

VERA AND HER THESIS

I met Vera on a postgraduate module on research methods and asked her later if she wanted to participate in my study on academic writing of master's theses. In our three subsequent interviews we talked about her thesis development based on samples of her academic writing. We drew links to past writing as part of her literacy history (David Barton & Mary Hamilton, 1998) and imagined futures (David Barton, Roz Ivanič, Yvon Appleby, Rachel Hodge, & Karin Tusting, 2007). Vera researched a particular British seaside resort as place of liminality and carnival. Her thesis commenced by describing the status and historical reception of the place. The main part focused on an analysis of her personal experience of the resort. Vera explained her methodology in a separate chapter where she linked it to feminist autobiographical approaches. Her autoethnographic section was written in a style that oscillates between literary fiction and sociological theory complete with flashbacks to childhood episodes. Writing her thesis made her reflect not only on her experience of the place but also on how to use language in order to convey this as experiential narrative yet with academic rigor. Vera's work on her thesis thus highlighted issues at the heart of an academic literacies approach, such as reflecting on and exploring alternative ways of meaning making (Theresa Lillis & Mary Scott, 2007). To gain a fuller understanding of Vera's work within the sociology department, I observed departmental thesis workshops, researched literature foregrounded in our conversations, and interviewed Vera's supervisor and other students.

Education was very important to Vera. She had attended a grammar school, then started an undergraduate degree in psychology and theology, changed university and completed a degree in sociology. As her secondary and undergraduate education was influenced by having to deal with illness, she described starting the sociology master's at her new university to be a great achievement. What struck me most about her story was her wealth of experience in creative writing. In our first interview, she told me how, as a teenager, she wrote poems, songs, an autobiography and, together with a friend, material around a sci-fi TV series. She finished off this list proudly announcing that she submitted a piece of fan fiction for her GCSE[2] in creative writing and received a very good mark. With this mark, her leisure time writing had been validated by a formal education institution and it seemed important for her to add this point. Being complimented for her writing style was a recurring topic in our conversations. She mentioned how she had

regularly been chosen as scribe for group work assignments in her undergraduate studies and how her supervisor expressed enjoyment in reading Vera's work. From the start, Vera insisted that in both her writing for leisure and for formal education she was creative in the sense of "putting something into the world". In our third meeting, she explicitly returned to this link and mused on how writing the autoethnographic part of her thesis reminded her of her past autobiographical writing. Nevertheless, her references to her undergraduate writing activities also underline her practical knowledge and experience in academic writing.

At the same time, Vera was uncertain about her thesis. As suggested in her acknowledgement (at the beginning of this chapter), finding a suitable topic was complicated and lengthy. She felt that Sue accompanied her in this process with "patience". She had indicated a topic area in her proposal that was to be handed in before May, the start of the dissertation period that lasted till the first week of September. Yet it took her until June before she felt able to outline her topic. This insecurity became most visible in a work-in-progress meeting at the end of June. Here students presented their topics to-date to each other. When it was Vera's turn, she appeared rather nervous. Bent over her paper, she read out her presentation quickly while showing some photos from the research site projected to the whiteboard. My field notes of the day describe my impression of her presentation:

> Vera was very uncertain about it all, started reading a print out very quickly, her supervisor said 'slow down' and then it got better. This idea apparently just came a week before or so. Vera later said that it felt like the creative writing piece for English lit.
>
> Seems to be at the periphery in the academic culture although she used complex expressions and lots of theory stuff that made it hard to follow at the start. (Extract from field notes, 23 June 2010).

This impression of insecurity was supported by Sue's comment in our interview in which she characterised Vera as "a bit shy".

Yet, Vera had not chosen a safe and traditional topic but worked, encouraged by her supervisor, at the periphery of what was possible under the wider umbrella of sociology and within the specific subfields and neighbouring areas represented in the department. She perceived it as connected to a more literary, impressionistic approach which was familiar to her from her creative writing. At the same time, her text was dense with abstract, sociological concepts. The interweaving of a more literary style and more mainstream academic elements are particularly evident in the following excerpt from her thesis. The passage is part of her introduction to a section on the meaning of the beach as a constitutive element of seaside resorts:

> There is a kite hovering skilfully in the sky, young children paddling in the pools that have settled full of seawater near the steps, a few people have dared to venture into the sea, but not as many as are in the pools. Some of the children, and the adults, are building sandcastles. In the paper "Building Castles in the Sand …", Obrador-Pons wants to create a "livelier account of the beach that incorporates a sense of the ludic and the performative" (Obrador-Pons, 2009, p. 197). He argues that descriptions of the beach are focused on the visual; and that they are unable to fully explain the meaning of the beach. (Extract from Vera' thesis, p. 30)

In the initial description of this extract Vera evokes the dynamicity of the scene. People are involved in numerous activities. They paddle, venture and build. There is a change in pace from the peaceful "hovering" and "paddling" to the dramatic "venture." Starting with the wider scene, she zooms in on the focus of this section. With this scene-setting based on her experience, Vera leads into a discussion of an extended meaning of sandcastles orientated on academic literature. She uses a direct quote and a paraphrase, standard conventions of academic writing, to indicate different ways of theorizing the beach. This was not just a story. Vera provided a theoretical discussion. As suggested by my observations above, Vera was clearly negotiating the boundaries between her experience and expectations of what sociological work entailed and new possibilities that had opened up for her gradually. Specifically during her master's course, she encountered and deepened her understanding of new research approaches through participation in course modules, literature, conversations and guidance from her supervisor.

In our third meeting Vera spoke more confidently about her choices. When I mentioned this to her, her mixed feelings towards her approach became apparent:

> V: It's probably because I've actually written the autoethnographic—started the autoethnographic. Because that was the bit I was scared about.
>
> K: The stepping into the unknown.
>
> V: Yea. Yea. It was like, ok, let's take a great big jump into something crazy. (Extract from interview 3).

Vera acknowledges her initial insecurity. She talks about it in the past tense indirectly acknowledging the change. She characterizes her work not just as something different and new, as I suggested, but also as "something crazy". Vera enjoyed

her fieldwork and her writing building on her creative work but she was also aware that she was following a more risky route as she had not worked in this way before academically and she did not consider her approach as mainstream.

VERA'S THESIS AS SPACE FOR DIALOGUE AND NEGOTIATION OF STANDARDS

As indicated in the acknowledgement, this "jump" was supported by her supervisor, Sue. Vera appreciated that she had been asked many questions to clarify her own interests. This seems to point to an open dialogue between supervisor and student, a genuine engagement with the interests of the author (Theresa Lillis, 2003). I did not have the opportunity to observe a supervision session as Sue felt it would not be a good idea with Vera being shy. Nevertheless, the interviews with Vera and Sue provide a number of insights into the nature of the dialogue that characterized their relationship in supervision.

A concrete example of how Vera felt supported by her supervisor, besides discussing literature and data was given in our second meeting. At that point, Vera had written a draft of her first chapter and started to write about her methodology. She had discussed her draft with Sue the day before. When we talked about the way she wanted to approach the autoethnographic part, Vera commented on the previous supervision:

> I said to [Sue] yesterday, I should have done a creative writing degree because she um she started reading it and she goes, oh, don't you write nicely. And I said, people have said that before. I should have done creative writing not, um, not sociology. And she said, well, in a way, sociology is creative writing and this is definitely creative writing. Because if I hadn't got some sort of— if I hadn't got an ability to write then I wouldn't be able to do an autoethnography at all. (Extract from interview 2)

In this "small story" (Michael Bamberg & Alexandra Georgakopoulou, 2008; James Simpson, 2011), Vera recounts a conversation about her writing on a meta-level in which Sue complimented her style. For Vera this fitted with previous comments on her writing and the pride she expressed in listing her past leisure time writing in the previous interview. Moreover, she repeatedly characterized her academic writing as less mainstream and underlined her enjoyment in playing with words. Vera had encountered feminist approaches before. And she had read critiques and challenges of autoethnographic approaches. Thus, she was aware that more than her experience in creative writing was required for her project. Sue did not only encourage Vera in rejecting Vera's sense of insecurity but also linked cre-

ative writing explicitly to sociology, specifically the methodological approach of feminist-inspired autoethnography. With the above story, Vera demonstrated how her desire to be creative in her writing matched the value system of the sub-discipline in which she and her supervisor worked. In reporting her supervisor's speech, she constructed an authoritative legitimation.

On the other hand, it's clear that Vera also acted on her idea about existing conventions that would still apply for her thesis. This aspect can be illustrated poignantly in an instance from our conversation about her draft in the second interview. Looking at her draft, Vera quoted some language related feedback from Sue:

> V: "Don't use the word don't" and "paraphrase some quotes." Because it makes it sound better if I use "do not" or "'cannot."
>
> K: Ok.
>
> V: Which is a fair enough comment, really.
>
> K: Yea. Which is interesting though. Because it—it puts it back to kind of standard.
>
> V: Yea, well, that is the standard section, though. (Extract from interview 2)

Here Vera immediately evaluates Sue's feedback by providing reason and agreeing. Although Sue's comments first of all refer to the surface structure of the text, they reveal that in all its freedom there are still certain expectations that are shared or easily accepted by Vera. When I voice my surprise about this convention, Vera opens up a distinction between her initial two sections, which she identified as "standard," and her autoethnography.

Both Vera and Sue were aware of tensions between the possibilities afforded by the approach and those afforded by the thesis as assignment format. They did not discuss these differences explicitly—contrary to pedagogic initiatives based on an academic literacies approach (see Mary Lea & Brian Street, 2006). Instead, Vera had realized this because of the different purposes of sections in her thesis:

> I wanted that more traditional sociological bit so that it had still got, you know, some of the features of a real [thesis]. Because it needed the history in it and I don't think I could have done that autoethnographically and I don't think I could have done the research method bit autoethnographically. It had to be different. I just don't think it would have worked. (Extract from interview 3)

Vera had a notion of a generic "traditional sociological" thesis formed through a mixture of her undergraduate experience, her expectations, and the initial thesis

workshop in which general advice was given and sample theses discussed. Again, she positioned her thesis as different, yet felt she needed to fulfil some requirements. She could not imagine introducing the background and the methods section in an alternative way. Moreover, she could not imagine writing a thesis without such elements. In her and Sue's understanding of the thesis, these were necessary.

The idea of unconstrained creative writing was challenged even within her autoethnographic section. Vera listed in her thesis some features she found in the literature to be included in an autoethnography such as reflexivity, others' voices and theoretical analysis. These guidelines provided some orientation for her as a novice in the field as well as a quotable legitimation for her approach: "It's cause I do want it to be academically acceptable and I don't want them to turn round and go, it's not." In this quote she also positions herself as less powerful than the faceless "them," an institutional body who decides about academic acceptability. She felt compelled to play to their rules but within the logic of her alternative approach. Sue facilitated this experiment through encouragement and providing space for an open dialogue. Vera's case demonstrates a two-way interaction between working with more diverse approaches that become established at the periphery of mainstream academia (Mary Hamilton & Kathy Pitt, 2009) as well as "accommodating to institutional norms" (Mary Scott & Joan Turner, 2004, p. 146), more specifically, marking regimes and conventional expectations.

TRANSFORMATION IN THE LIGHT OF HISTORY, FUTURE AND NORMATIVE STRUCTURES

Vera's thesis was influenced by a plethora of factors some of which have been discussed in this chapter. She expressed this point when looking back at her work: "Well, I think I wouldn't have done it had I not been at [xx university]. I'd never have done that," that is, she would never have considered drawing so extensively on her experience and love for using language more playfully. She felt that possibilities of knowledge making were opened up to her at this particular university in which she completed her master's studies through the combination of people and theoretical perspectives she encountered here. Her ability to use these possibilities for her own purposes also depended on her interests as well as the practical experience and knowledge she had acquired while participating in various writing-related activities within and outside formal education. Building on these repertoires (Jan Blommaert & Ad Backus, 2011) to the extent she did entailed reflections on the way she was using language. Our interviews certainly contributed to this too.

The format of one-to-one supervision sessions together with Sue's approach provided space for Vera's specific interests and perspectives. Within the assessment format of a thesis, Vera was able to make choices about her topic, her method-

ological approach and her language. The specific way she chose to structure her autoethnography, rejecting other possibilities, was intricately connected to who she wanted to be in her work. After talking about the relations of her thesis to creative writing, she half-jokingly explained how she wanted to write her autoethnography: "I have got this like imaginary thing like vision in my head of me just some sort of bohemian in a café on the seafront with my laptop". With the word "bohemian" she signaled an imagined self as artist, underlining her affinity to creative work. She could now see how to use this side of her as a resource for her academic work to an extent she could never do before. Her approach, which emphasized a narrative style, could incorporate this image.

As there were possibilities, there were also constraints. Norms emerged in the interplay of the requirement for the thesis to be assessed, Sue's notions of surface features of academic texts, the values of the sub-discipline indexed in the guidelines for autoethnographic research, and Vera's expectations of what a "real thesis" entails (see also Badenhorst et al. Chapter 7 this volume). While each thesis is unique in its specific constellation of activities influenced by a variety of historically situated factors, these norms allow us to make sense of a piece of writing and to recognise a "thesis" (Anis Bawarshi & Mary Jo Reiff, 2010). For instance, Vera started her autoethnographic section with a description of pondering questions that came to her mind at her arrival at the seaside place. I immediately interpreted them as research questions which she confirmed. While Vera's instantiation of a master's thesis contributed to the constant evolution of understandings of what it is to do a thesis, these changes are constrained through normative structures that govern what can be imagined as a thesis. These norms derive from historically situated shared understandings of thesis practices, that is, activities, ways of writing and feelings that can be accepted as belonging to what it is to do a thesis. These understandings also include practical knowledge of how to do something and are connected to a range of goals and desires the order of which can shift from situation to situation (Schatzki, 1996). Explicit guidelines can therefore only be orientations and never capture every possibility. Vera's choices and interpretations of advice made sense to her and Sue as part of the thesis research and writing. Thus, Vera's case demonstrates that master's theses can provide a space for negotiating alternative ways of knowledge making within a complex web of activities, experiences, expectations and purposes as well as notions of norms in academic writing.

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NOTES

1. This chapter is based on my PhD research. See Kaufhold, K. (2013 unpublished PhD thesis) *The interaction of practices in doing a master's dissertation*. Lancaster University.

2. Qualification in English secondary education usually taken by students aged 14 to 16.

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CHAPTER 7

THINKING CREATIVELY ABOUT RESEARCH WRITING

Cecile Badenhorst, Cecilia Moloney, Jennifer Dyer, Janna Rosales and Morgan Murray

Writing is an essential requirement of any graduate student's programme. Over the course of their graduate career a student will write hundreds of pages, much of it for assessment purposes, and will be expected to do so in complex ways. Yet, in spite of the centrality of writing to their academic success, formal instruction is often uncommon. At many universities in Canada, in many cases, the only explicit writing instruction graduate students will have received by the time they complete their programme is a requisite undergraduate English Literature course, possibly an English Second Language class for international students, and perhaps a visit with a peer-tutor at an overworked writing centre. For the most part, learning to write academically takes place, or is expected to take place, implicitly. However, in a context where language, genre, and stylistic conventions are governed by disciplinary norms that are constituted by competing and conflicting discourses, implicit learning becomes problematic. What counts as evidence, for example, will be different in philosophy and anthropology. Many of the conventions and norms of academic writing are subtle even for experienced writers, yet students are expected to learn and practice them without explicit instruction (Sharon Parry, 1998). From an academic literacies approach, we argue that academic writing is a social practice constituted by prevailing ideologies (Theresa Lillis & Mary Scott, 2007), rather than a transparent generic skill.

The purpose of this pedagogic intervention was to offer an intensive co-curricular, multi-day (7) workshop to graduate students on "thinking creatively about research." The workshop was developed from an academic literacies perspective and had a central focus of explicit pedagogy. Memorial University is the only university in Newfoundland and Labrador, Canada and has some 17,000 students enrolled annually. The university is situated in St John's on the remote island of Newfoundland. There are few opportunities for graduate academic development and our team proposed "thinking creatively about research" to introduce a more collegial and interactive approach to research writing than was currently being experienced. We conceptualized "creatively" as different, new, and innovative.

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We applied for and received funding to pilot the workshop in two faculties. We then invited a volunteer cohort of students from Memorial University's Graduate Program in Humanities and the Faculty of Arts in Fall 2011 (nine participants) and a second offering occurred in Winter 2012 with graduate students from the Faculty of Engineering and Applied Science (13 participants). In this chapter, we focus on the Arts cohort. The majority of those who attended were international students from Eastern Europe, China and South America, others were from mainland Canada and only a few were local. All the students attended the workshop voluntarily in addition to their regular coursework and teaching duties. Students in the Arts cohort came from Philosophy, Anthropology, Music, and the inter-disciplinary graduate programme. The evaluation of the intervention was framed by one overarching question: Did students find the pedagogy to be transformative and empowering in their approach to research writing? (For overview of workshop schedule, see Table 7.1.)

TRANSFORMATIVE PEDAGOGIES

Antonio Gramsci (1971), Michel Foucault (1995) and Paulo Freire (1986) have all argued that certain ways of thinking and doing become dominant over time, and begin to appear as natural parts of our taken-for-granted world. Transformative education, which challenges the normalizing forces inherent in most education, has two complementary components. First, it allows the individual to learn new ways of "seeing" the world, and to act upon that. Second, it makes visible the tension created between living within the system but thinking outside it; from contending with issues on a daily basis while, at the same time, moving incrementally towards something new (Peter Mayo, 1999).

Like other practices in academic environments, writing is shaped by accepted "norms" of particular disciplinary discourses. There are rules that govern how to cite, what to cite, what questions to ask, and what constitutes an acceptable answer (Robin Lakoff, 1990). Lakoff (1990) further argues that academic language is oblique and implicitly understood practices maintain the exclusivity and authority of the discourse, distinguishing those who understand discourse conventions from "others" who do not. Writing assessment practices that require students to reproduce the "voice" of the discourse in their writing often "militate against creativity and individuality" (Liz Cain & Ian Pople, 2011, p. 49). Rather than exploring innovation in their research and writing, students find themselves trying to act as ventriloquists for their disciplines (Amanda Fulford, 2009).

Dealing with this problem from an academic literacies perspective, this project uses a pedagogy of explicit instruction, and non-traditional approaches to research writing in an attempt to open students' eyes to their positions and roles within their respective disciplinary discourses, and provide them with a range of techniques and

perspectives to allow them to engage the tension of living inside the system but thinking outside it.

THE WORKSHOPS

The 7-morning workshop was based on a curriculum developed at a South African university in a context of transformation and change in higher education. The curriculum was encapsulated in a book (Cecile Badenhorst, 2007); the workshops for the Faculty of Arts cohort were adapted from this source. The workshop takes a participant—who has already started their graduate research and has collected data or achieved some results from this research—through the process of research writing from conceptualization to final draft. There are two parts to the workshop to simulate two stages in the writing process: *composition* (Part 1: four consecutive mornings) and *revision* (Part 2: three consecutive mornings) with homework assigned after each morning's workshop. Between the two parts, participants had a month to write the first draft of their chosen research project. While we emphasized the iterative and recursive nature of writing, we found the two part structure useful for focusing on specific issues. Three key questions informed the design of the pedagogy and shaped the activities and materials:

1. What does the writer need to know about academic and research discourses?
2. What does the writer need to know about writing and creativity?
3. What does the writer need to understand about him/herself as an academic researcher/writer?

These questions guided the content, materials and activities. The pedagogy was experiential (David Kolb, 1984). Participants were given *information* often in the form of examples, research articles, and theories to deconstruct; they then had to *apply* what they had learned; they *reflected* individually and in groups; then they extracted key learning points and *reapplied* this in new learning situations. The curriculum was continuously spiralling and hermeneutical. For example, an issue such as "extracting a focus from the complexity of their research topics" was introduced in the morning, participants would complete an activity on it in class, they would read their activity to the group and the group would give feedback. The students then applied that activity to their research in the homework activities. That homework was debriefed in groups the following morning and learning was mediated again by the facilitator after the group work. The following day's activities built on the previous day's ones. All activities contained scaffolding—mini-activities that built on one another—to cultivate participant confidence: developing a safe environment was an important element, as were group work and dialogue.

Each workshop morning was divided into three sections (see Table 7.1). In Part 1, through dialogue, activities, and handouts (research articles, samples of research writing) participants each day discussed issues such as academic discourses (e.g., what counts as evidence in different disciplines, how arguments work, research writing genres and so on) and they were taken through theories on writing (e.g., writing as a process, what goes into writing, why writing is so difficult, how self-criticism can paralyze a writer, how academic writing is situated in a discourse of criticism and what constitutes a writing identity). Although we provided information on current research in this area, for example, work on disciplinarity by Ken Hyland (2008), our purpose was not to present "best practices" or solutions but rather to allow participants to develop an understanding of the epistemological nature of academic writing and to allow them to decide how they would write from the range of choices we presented. The final part of the day was devoted to "play." Play was important to the pedagogy because it encouraged participants to move out of their usual ways of writing and thinking. The play activities used concept mapping, free-writing and sketching to revise sections or thinking in their drafts and involved activities to do with developing authority in writing, seeing research from

Table 7.1: Thinking creatively about research—workshop structure

Part 1:	**Day One**	**Day Two**	**Day Three**	**Day Four**
Half hour	Introduction	Group work	Group work	Group work
One hour	Issues in research writing	Issues in research writing	Issues in research writing	Issues in research writing
Half hour	Theories of writing and creativity	Theories of writing and creativity	Theories of writing and creativity	Pushing the boundaries with language, words and writing
One hour	Pushing the boundaries with language, words and writing	Pushing the boundaries with language, words and writing	Pushing the boundaries with language, words and writing	Concluding activities

There was a break between Part 1 and 2 of approximately a month. Participants were expected to write a draft of their chosen research project during this time.

Part 2:	**Day Five**	**Day Six**	**Day Seven**
Half hour	Introduction	Group work	Group work
One hour	Creative Revision 1	Creative Revision 2	Creative Revision 3
Half hour	Feedback	Dealing with criticism	Writing strategies
One hour	Revision activities	Revision activities	Revision activities and conclusion

different points of view, trying out different voices, thinking about representation in the research (who we are representing, how and why). An example of "play" activity was to free-write about the research from the subject's point of view (e.g., the participant, the organization, the document) or to sketch a research project as if it were on a stage in a theatre

Part 2 followed the same pedagogy and emphasis on play. The focus in this section was on revision, structure and coherence, and the discourses around producing a finished product in a particular discipline. We also engaged with the emotional aspects of writing such as dealing with criticism, how to give and get feedback and what to do with feedback.

STUDENTS' EXPERIENCES

While there is much that can be said about these workshops, the participants and the pedagogy, we have chosen to focus on how explicit instruction and play lead to transformative learning since we feel these were catalyst elements.

Explicit Instruction

Explicit instruction is most often used to make the invisibility of assessment more visible in education but as Sally Mitchell (2010) has argued the intentions of transparency are not always seen in the outcomes. Making assessment criteria clear can lead to a compliance attitude where the student focuses on the criteria and not on the learning task. This workshop was not assessed and we felt that explicit instruction—essentially a meta-instruction about activities—would promote dialogue and discussion. For example, when we proposed an activity, we asked students: Why have we included this activity? Why do we need to know this? We were explicit about the nature of academic discourses, about the pedagogy and about what we asked them to do. We provided no answers or solutions (since there are none) but allowed students to find their way through dialogue. For many students, their intuitive writing practices were at odds with the way they thought they ought to write as academics. The explicit instruction highlighted the epistemological nature of writing and how it is tied to particular perceptions of knowledge, some of which are privileged in university contexts. This allowed participants to see that there was no "wrong" way to write but rather there were choices about whether to conform, how much to conform or if to conform at all. Rather than "fixing" writing that was "weak" or "poor," we emphasized understanding their particular discourse/audience requirements and then making decisions based on their own epistemologies and power base. The following student comments, written during the workshop, illustrate a growing awareness of their own writing. These direct quotes from workshop participants are included with permission. All names have been changed:

> This class is interesting because it helps me to realize the way I write is not wrong. (Charlie, 5)
>
> I learned a fair deal about the writing process … which was a pleasant surprise. (Ernest, 5)

We also emphasized that they could make choices about *what* they wrote about. This is where they could be innovative, creative and original. For many students, it was a relief to feel that there was a choice after years of being squeezed into a mould and not being allowed to do things differently:

> Yesterday's workshop was interesting to me because things started coming to me quicker than they usually do. At one point during our exercises I stopped thinking about what I was going to say about myself and my research and just wrote. I think I'm getting to a more honest place regarding where I'm at. (Veronica, 9)

We discussed the consequences of challenging disciplinary ways of writing, why one would want to do that and what the alternatives were. We related these discussions to their position in the discourse, and their roles in the university. We particularly focused on their identity as researchers and writers and how research writing was tied into developing an identity as a researcher/writer (Frances Kelly, Marcia Russell & Lee Wallace, 2011). We asked them to free-write about their identity, to sketch themselves in relation to their research and to constantly reflect on themselves, their research topic and their goals with this research project. The following comments indicate a re-connection with themselves as researchers:

> In my research and writing I have noticed that it is getting easier to focus on what I am looking for and what I want to say. I think I am going to start getting up early to do a little sketching in the morning so that I can give my mind a chance to warm up before I tackle things like Heidegger or Kant or God knows who else. (Veronica, 12)
>
> It's not that I discovered a magic formula to get rid of my academic obligations. But I realized I can commit to what I want to do, find my way and do it. I find that the … discussions really help. (Jaromil, 11)

The Importance of Play

Play was a central component of the pedagogy for two reasons. First, the element of play allowed participants to move out of their usual way of writing and

thinking; and second, we wanted students to have "flow" experiences while writing. "Flow," argues psychologist Mihaly Csikszentmihalyi (1990), is an optimal experience that happens when people experience feelings of intense concentration and deep enjoyment. For the play activities we used metaphor, "illogical" questions about their research, concept mapping (Tony Buzan & Barry Buzan, 2006), free writing (Peter Elbow, 1973) and sketching (Yeoryia Manolopoulou, 2005). Participants enjoyed the coloured blank paper and coloured felt markers they were given to work with. We explained to participants that like the Billy Collins poem "Introduction to poetry" (Collins, 1996; also available at http://..loc.gov/poetry/180/001.html), we wanted them to drop a mouse in their research and see which way it ran, or to hold their research up to the light like a prism and watch the colors changing. We did not want them to tie their research in a chair and torture the truth out of it. Although sceptical and hesitant at first, students soon embraced "play" enthusiastically. They found that play allowed them to focus on ideas rather than rules and conventions. New and novel ways of looking at their research made them feel unique and showed them that they had something worthwhile to say, as these quotes illustrate:

> Some of the activities opened my eyes to the potential of creativity in [academic] writing that I had not thought possible. (Tip, 5)

> I thought about the problem [in] my problem statement, trying to pinpoint something out of several problems. We played with words and images, which was a fun way to deal with the task on hand. I don't know if these words and images are going to guide me toward clearer words or statements or even clearer ideas but they're there. (Sasha, 9)

TRANSFORMATIVE LEARNING

It is difficult to assess if an intervention results in transformation and we would not want to claim that a series of seven morning workshops over two months could generate such results. The process of transformative learning is often difficult to measure because it includes complex experiences that involve "cognitive questioning, invested deliberation, contradictions, new possibilities, risk-taking, and resolution" (Kathleen King, 2005, p. 92). It also includes developing confidence and self-efficacy in a particular domain. Our key evaluative tool was the students themselves and the writing they produced. We found that participants did leave the workshop with a new sense of themselves and their position within the system in which they worked. Our aim was not to change their epistemologies, but to open them to their own ontological and epistemolog-

ical claims in their research and the epistemologies inherent in the writing tasks they were asked to do on a daily basis (Badenhorst, 2008). Participants discussed the myriad components of research such as conceptualizing research, designing a research project, developing a methodology, collecting data, analyzing data, synthesizing results and evaluating research contributions—not as generic concepts—rather as conceptions of what constitutes knowledge and what knowledge is valued. They recognized the tension of working inside the system while thinking outside it—but that the choice of action was their decision. The following quotes indicate this growing awareness:

> The workshop helped me to see where I stand in relation to my thesis. (Kei, 11)

> What surprised me the most about my writing during the break [the break between the two parts of the workshop] was how stable it felt. I wrote a little almost every day and it developed into something good and less stressful even though there were still some things I hadn't figured out. (Veronica, 37)

> What surprised me was that I actually understood what was going on, rather than writing in a lost way. (Farah, 38)

We discussed disciplinary norms regarding citations, evidence, authority and expectations regarding graduate writing. Towards the end of the workshop, this is what students articulated about the practical application of writing within a discipline:

> I was surprised at the very useful conceptual map (very colourful), which was the base of a successful and productive meeting with my supervisor. (Jaromil, 5)

> My supervisor has noted that I am beginning to write with more clarity or at least it is the best quality I have produced after two years. (Evals, 2)

> I realized my methodology, my area of inquiry [was] arts-based research. This has changed completely my understanding of what I would do if I continue [with] a PhD (Evals, 8)

CONCLUSION

Ultimately, our aim was to explore how the pedagogic intervention manifested in practical changes and to understand the choices participants made in relation to their disciplinary writing and perhaps even to see how this extended even further

to other actors in the institution, such as research supervisors. To this end we are conducting in-depth interviews with students who participated in the workshops. This chapter's focus centred on the pedagogic intervention, particularly the elements of explicit instruction and play. The most interesting conclusion we drew from the intervention was the difficulty students faced when we could not provide them with a right or wrong answer to an activity. Used to being rule-bound, participants found themselves faced with unending possibilities. This same difficulty became their opening to innovation, enjoyment and insight. Rules were not abolished but revealed. The purpose of revealing the rules was not only to enable students to succeed but to allow them to make choices about how they wanted to succeed. The explicit instruction did not focus only on "best practice" or templates of conventions but on opening up critical dialogue and complex questioning about research and writing in disciplinary discourses. Through dialogue, intense writing and play, participants began to experience change in their approach to writing, the way they saw themselves as writers and their perceptions of writing research. While we cannot unreservedly label this "transformational," this research indicates that students did experience incremental movements towards something new. The following comment indicates the elusive nature of this change:

> I've barely had time to think over the past four days, and haven't really had time to do the [workshop] homework due to a lot of other obligations, yet when I finally got home from campus last night at 11p.m. and sat down to relax for a minute, I felt compelled to write, and not with any intent in mind or for any academic purpose and what came out was a kind of problem narrative of what I'm working on in a way I had never remotely conceived of before. (Neville, 11)

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CHAPTER 8

DISCIPLINED VOICES, DISCIPLINED FEELINGS: EXPLORING CONSTRAINTS AND CHOICES IN A THESIS WRITING CIRCLE

Kate Chanock, Sylvia Whitmore and Makiko Nishitani

Each author has contributed to this account, but we do not attempt to speak with one voice, for we occupy different positions in the university and come from different perspectives, as will be seen. To avoid confusion, therefore, Kate has produced an "I" narrative in which Sylvia and Makiko speak within quotation marks. All of us have then considered and amended the resulting article before submitting it for publication.

When Mary Lea and Brian Street articulated the concept of Academic Literacies, it spoke to the concerns of many Australian teachers of what was then, and still is now, known generally as academic skills (a role with various labels, but most often "Learning Advisers"). Although we were employed to impart the habits, forms, and conventions of academic performance, we resisted the delineation of our role as "study skills" support. The "how-to" focus was neither pedagogically effective nor intellectually persuasive, and (led by Gordon Taylor et al., 1988) many of us were re-framing our teaching to start with the "why-to"—the purposes and values underlying the diverse forms, practices and language of academic work encountered in the disciplines. Such teaching can, however, remain "assimilationist," supporting students to produce writing that is "a demonstration of the acquisition of institutional, subject or disciplinary knowledge and insiderdom," without questioning the context within which this all takes place (David Russell, Mary Lea, Jan Parker, Brian Street, & Christiane Donahue, 2009, pp. 411-412). When Learning Advisers are asked to work with students to improve their "academic literacies," it is usually in conjunction with courses that discipline students and their writing in both senses of "discipline," that is, control and intellectual training (Russell et al., 2009, p. 413).

It is possible, however, in some classes that focus on writing in or across particular fields, to find ways to talk about what the conventions enable and what

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they constrain, and how much room there may be for "informed choice". It is this effort at opening up spaces in which we can encourage "informed choice" that we consider transformatory. This is an account of one such discussion, in the context of a Thesis Writing Circle for research students in the Faculty of Humanities and Social Sciences at an Australian university, to which the authors (the staff convenor, and two student members) belong—an example of an "alternative [space] for writing and meaning making in the academy" (Russell et al., 2009, p. 404, citing Theresa Lillis, 2006; for discussions of the purposes and benefits of writing circles, see Claire Aitchison & Alison Lee, 2006; Wendy Larcombe, Anthony McCosker, & Kieran O'Loughlin, 2007). For students engaged in the high-stakes enterprise of writing a thesis, where everything depends upon its acceptance by a few authorized and authorizing readers, the writing circle provides an alternative readership of people who are unconcerned with how the writing reflects on the writer (or the supervisor) in terms of mastery of content, theory or method, but who focus instead on how satisfying their texts can be for both writer and reader. This involves negotiating with each other on many levels simultaneously, about the grammar and punctuation, the sound and feel, the clarity and comprehensibility of their texts; and it suggests ways of negotiating further with supervisors about the possibilities that these discussions identify.

What I contribute, from a background in Applied Linguistics and long exposure to the faculty's disciplinary cultures and discourses, is what Sara Cotterall describes as "a guide who can help demystify the writing process and provide opportunities to discuss and experience different ways of writing" (2011, p. 415). Following my invitation on the faculty's postgraduate email list, interested students decided to meet fortnightly for an hour to share and respond to one another's writing. Our meetings follow participants' concerns, either flagged in the email accompanying their 1,000-word submissions, or arising in discussion at the meetings. These discussions exemplify the distinction Theresa Lillis has described between evaluative "feedback" focussing on "the student's written text as a product," and "talkback," which focuses on the "text in process," and recognizes "the partial nature of any text and hence the range of potential meanings, [in] an attempt to open up space where the student-writer can say what she likes and doesn't like about her writing" (2003, p. 204).

Our circle had been meeting only a few weeks, and several students had expressed an interest in knowing more about "voice," when Sylvia, whose turn it was to submit a piece for response, asked us to think about whether her writing was "pedestrian." This concern arose, she explains, because "I have always been extremely careful in my writing to ensure that I have not embellished or distorted archaeological evidence. Therefore (although perhaps not always consciously), I have generally avoided the use of the first person to prevent falling into the trap of becoming "too creative," particularly if the subject matter is not associated with

direct personal experience." Sylvia's piece was, in fact, an exemplary piece of archaeological discussion, and it was probably fortunate that the second piece submitted that week, by Makiko, was very different, while also very appropriate for her discipline of anthropology. The texts suggested, and the discussion confirmed, that we were looking at "disciplined" voices, about which the writers had "disciplined" feelings. Their contrasts afforded a way of approaching Sylvia's question in terms of academic literacies, rather than in terms of a personal style derived simply from personality and constrained only by taste.

On receipt of both submissions I circulated an email ahead of that week's meeting, suggesting questions the members might like to bear in mind while reading them:

- Whose voices do we hear in each text?
- What is the relationship of the writer to the objects she's investigating?
- Is this different in different disciplines?
  In other words, how far is the writer's presence in, or absence from, the text a matter of personal choice and how far is it a convention of the discipline? Why do different disciplines have different conventions about this? (And do they change, and if so, why?)

I also attached a handout looking at voice as a constrained choice via a comparison of theses in different disciplines, and different sections within the same thesis, to facilitate consideration of how much choice a writer has (for full details of handout, see Chanock, 2007; for extracts see Figure 8.1). I included extracts from the writing of one writer who, while including a very unconventional, narrative and even lyrical "Prologue" in his front matter, had placed before it a highly conventional, analytical thesis "Summary" which would serve to reassure his examiners about his academic competence—absent from his published book (Christopher Houston, 2001) although the Prologue remains (a paragraph from each is shown in Figure 8.1).

Drawing on discussions of these examples and students' own writing, it was possible at the writing circle meeting to identify what it was about Sylvia's and Makiko's pieces that shaped the "voice" we heard as we read them. In Extracts 1 and 2, which are selected because each one explains a decision the researcher has made in relation to her analysis, I have indicated the features on which our discussion focussed, by putting grammatical subjects in bold and verbs in italics. I used the same "marking up" in copies I distributed to the writing circle members ahead of our discussion of these pieces.

In Sylvia's piece, which was an explication of the meaning of a particular month, the *wayeb'*, in the ancient Mayan calendar, the voice was formal, impersonal, and distant. This distance, from both her object of study and her readers, was created by particular language choices: a technical vocabulary, use of third person only, and

Summary

This thesis examines the Islamist political movement in Turkey, with special reference to its activities in Istanbul where I did my fieldwork from October 1994 to December 1996. The thesis identifies the particular characteristics of political Islam in the Turkish context. The movement's situating of itself in opposition to the enforced civilizing project of the Turkish Republic is argued to be the key to understanding its politics.

Prologue

Flags filing into Taksim Square. Flags teeming on the flagpoles outside the 5-star hotels. Flags draped over the balconies of offices, flags promenading down the boulevards. Shaking the hands of children sitting on fathers' shoulders, swishing over heads like snappy red butterflies. Abseiling down the face of the Ataturk Cultural Centre. Crawling out along the arm of the giant crane, swinging fearless as acrobats high over the unfinished hole of the Istanbul Metro. Flags pinning up the sky.

Figure 8.1: Extracts from writing circle handout.

a preference for passive verbs, with processes, practices, ideas, or texts more likely than people to be the grammatical subject of her clauses. Together, these choices created an objective stance congruent with the ethos of Sylvia's discipline, in which it is the object of study, not the researcher, that is the focus at all times. (Archaeology has developed, over the last hundred years, from an amateur pursuit to a science, and it seems possible that its avoidance of subjective language may reflect the desire to put its origins behind it.) In these extracts, ellipsis indicates minor factual details omitted in the interests of space.

Extract 1: From Sylvia's Writing

> The most intriguing **month** in the Haab' calendar *is* the wayeb' …. The **wayeb'** *was perceived* by the Maya and the Mexicans **who** *had* a similar calendar, as an "unlucky and dangerous" period (Tozzer, 1941, p. 134; Boone, 2007, p. 17). This **reaction** *has been documented* by Landa and the other Spanish priests **who** *had* the opportunity to observe the behavior of the indigenous population after the Spanish conquest (Landa in Tozzer, 1941; Durán, 1971, p. 395, pp. 469-470). The **wayeb'** *represented* the transitional stage between the old year and the ensuing New Year. Hence, this short five day **month** also *had* cosmological associations for the Maya. The **intention** of this section *is* not to present an analysis of the entire New Year festival, but to focus on the transitional stage of the wayeb' because of the perceived negativity and danger associated with these five

> days. Wayeb' **events** relating to period endings, rituals, a death, an intriguing accession and a birth date, *have been detected* in the Maya inscriptions researched for this dissertation. Furthermore, **it** *is known* that the contemporary Kiché **Maya** still *regard* the five days of the wayeb' as ominous (Tedlock, 1992, p. 100). The **wayeb'** *has* an obvious literal meaning in relation to time. However, **it** *is* apparent that this short five day **month** *is* also *associated* with a profound metaphorical dimension connected with transition and change.

Makiko's piece for anthropology, in contrast to Sylvia's analytical treatment of her material, presented a narrative of Makiko's decision to use a particular term to describe the people she had chosen to study. The writing was relatively informal, personal, and engaging, an effect created, again, by particular language choices: largely everyday vocabulary, first person narration, and active verbs whose subjects were most often people (indeed, twelve of these are "I," the researcher herself). The most striking contrast with Sylvia's piece was that, in Makiko's, the subjectivity of the researcher was explicitly reflected upon, as an integral part of the object and process of study.

Extract 2: From Makiko's Writing

> Throughout my thesis, **I** *call* my main participants, women of Tongan descent in their twenties and early thirties, girls **which** *is* a native term in a sense that other **people** at Tongan churches or **people** in different age groups or men's groups *call* them girls …. The **reason** why **I** *employ* a non-cultural or non-ethnic term to refer to them *is derived* from my bitter experience when **I** *had* just *started* my fieldwork in the late 2006. **I** *attended* a Tongan church regularly to broaden my network among the congregation so that **I** *could ask* people to participate in my research. At that time, **I** *explained* to people that **I** *was studying* about Tongans in Australia. Then, a **girl** in her twenties *responded* by asking me, "Oh, so **you** *think* I'm Tongan?" **This** *was* one of my embarrassing moments because **I** *felt* like my naïve **stance** *had been revealed* even though **I** *had read* about how **identities** of children of migrants *were* diverse and often located in between where **they** *live* and Tonga. During my fieldwork, **I** actually *encountered* similar questions several times, especially when **I** *wanted* to talk to people **who** *distanced* themselves from Tongan gatherings. So what else *can* **I** *call* them?

The consensus of the writing circle was that Makiko's writing was livelier and more accessible than Sylvia's, but interestingly, members had different feelings about the language choices that made it so. Some admired the accessible first person narration of the writer's dilemma and its resolution; one member commented "from my film and media background," on the way in which "voice" in a piece of writing possibly creates pictures in reader's mind. "… I see [Makiko] talking directly to me (as TV presenters do) as well as see the moving images of her field work, her experiences and relations to research participants. I can imagine I walk behind her to the community." Others, however, were uncomfortable with the anecdotal and personal character of the writing, which they felt would undermine their authority and be unacceptable to readers.

In fact, neither of these students' discursive "voices" was unconstrained, despite the apparent freedom of Makiko's writing, for as Makiko confirmed in the discussion, it is part of the ethos of anthropology that the writer should reflect upon her own position in, and therefore influence on, the research she is reporting. Many scholars have remarked upon students' acquisition of a disciplined voice apparently by osmosis from the discussions they read and hear, a discourse that is "privileged, expected, cultivated, [and] conventionalized" (Patricia Duff, 2010, p. 175; see also Tony Becher & Ludwig Huber, 1990, p. 237; Sharon Parry, 1998). Both Sylvia and Makiko had evidently internalized a disciplined voice, which they experienced as more or less "transparent," to use David Russell's (2002) expression. Russell argues that because researchers' apprenticeship to the discourse of their discipline is gradual, their writing seems to them like "a transparent recording of speech or thought" rather than "a complex rhetorical activity, embedded in the differentiated practices of academic discourse communities" (Russell, 2002, p. 9).

The writing circle, however, created a space in which members could examine how their academic socialization had shaped their writing. It is this recognition of, and reflection upon, their own socialization as manifested in their writing that takes the discussion beyond that socialization and into the territory of Academic Literacies. It has been observed elsewhere that mixed disciplinary membership in writing groups proves very useful to participants because "it gives them other disciplinary examples against which they can position their experience of writing and allows them to make explicit issues and ideas that have been largely tacit" (Phyllis Creme & Colleen McKenna, 2010, p. 164; cf. Denise Cuthbert, Ceridwen Spark, & Eliza Burke, 2009; Ken Hyland, 2002, p. 393).

Makiko's reflections very much confirm this:

> Until I attended the writing circle, I had little idea about the diverse styles and voices among different disciplines. The mixed reaction toward my subjective writing in the circle surprised me because I had never thought that the way I wrote was difficult to

> be accepted by people from different disciplines. Having majored only in anthropology since my undergraduate course, I think I naturally learned the appropriate styles without acknowledging that different disciplines have different styles. Of course, my thesis is not comprised of personal accounts: in some reflexive sections I use many subjective words, and in the other part which shows my research data, I write in rather impersonal ways. Since I had unconsciously written in different styles, the experience in the inter-disciplinary group led me discover the difference, and changed my perspective when I write. After the session, I became more conscious about my use of words, and started to think more about how potential readers would see the way I write.

In considering the pieces discussed in the meeting on which this chapter focusses, Sylvia and Makiko found that they appreciated the "fit" between their authorial voice and the ethos of their discipline. One minor aspect Sylvia decided to change was the repetition of "month" as the subject of so many of her clauses; but for the purpose of this passage justifying her choice of focus, she opted to preserve the authority that she felt derived from an objective voice (cf. Creme & McKenna, 2010, p. 162).

If exploring the constraints and choices involved in academic writing sometimes serves to make it more "internally persuasive" (Mikhail Bakhtin, 1981), as on this occasion, does this mean that the activity has failed to be transformative? I do not think so, for the discussion itself creates a space for thinking more deliberately about voice. In so doing, it enables the goals of "academic literacies": to make writing less "transparent" and to raise awareness of the multiple, yet constrained, possibilities for expression. Sylvia was satisfied that her "demonstration of … insiderdom" was at the same time "a personal act of meaning making" (Russell et al., 2009, p. 413). However, in exploring alternatives, the group acquired the linguistic tools (such as the options of active or passive voice, concrete grammatical subjects or abstract nominalizations, first or third person, narrative or analysis, technical or lay vocabulary) to change their voice if any of them decide they want to—including Sylvia, who writes:

> Through the analysis and discussion of each other's work by the students in this multi-disciplined group, I have become more aware of the impact of one's writing style on the reader. It is apparent that the level of creative "control" in writing varies according to the discipline, with some subjects such as Media Studies enabling a greater level of freedom. Nevertheless, the feedback has helped me to improve the creativity in my writing

> and not to be afraid of including my own "voice" where appropriate.

We see this, indeed, in a subsequent piece, where Sylvia takes first-person ownership of some reservations about her sources:

> I found it surprising that there is not a greater level of compatibility between Sahagún's auguries for the first days of the trecenas and those of the Telleriano-Remensis …. I consider there are some questionable aspects associated with the Telleriano-Remensis. For instance, in the section relating to the veintenas …. From my perspective, this indicates a surprising lack of understanding of this "unlucky" month and does call into question the reliability of some of the scribes and artists associated with this work.

Since the writing circle discussion on which this article focuses, our circle has talked about such strategies of negotiation as asking supervisors for their views on particular language choices; writing two versions for supervisors' consideration; voicing an oral presentation differently from a written chapter; or postponing experimentation in the belief that later, as "licensed" scholars, they will be able to take more risks. Research students are already well aware of their liminal status in the scholarly community, and the power relations surrounding their candidature; what the writing circle gives them is an awareness of the technology of expression, the interplay of discipline socialization and individual desires and aspirations, and the social nature of what can otherwise seem like individual concerns (see Kaufhold Chapter 8 this volume). What is transformative about the writing circle is not that it makes people write differently (although it may); but that instead of thinking of writers and writing as good or bad, they are thinking of both as situated. "Informed choice," in this context, is informed by a greater understanding of *how* they are situated by disciplinary voices (see also Horner and Lillis, Reflections 4 this volume).

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REFLECTIONS 1

HOW CAN THE TEXT BE EVERYTHING? REFLECTING ON ACADEMIC LIFE AND LITERACIES

Sally Mitchell talking with Mary Scott

One of the tenets of Academic Literacies research is recognition of the personal resources that an individual brings to any situation, practice, or text. In any inquiry the student writer is not bracketed off from the object that she or he produces. Students bring to their writing and study, experiences, values, attitudes, thoughts which are personal as well as "academic" or "disciplinary"—though they sometimes struggle to negotiate these, and can be constrained by the ways in which discourses silence as well as give voice to individual meaning-making. As for students, so, of course, for all of us …

In this piece Sally Mitchell reflects on a conversation with Mary Scott, one of the key participants in the development of Academic Literacies as a field, and explores what personal trajectories and biographical details can suggest about how a disciplinary (disciplined, theorized, academic) stance and ethos can develop.

Mary Scott (2013a) has recently written a personal, theorized account of her involvement, as a teacher and researcher, with the writing of university students. She frames this journey, which has taken place over a number of years, as "learning to read student writing differently". I was interested to talk to her about this, and how her biographies—personal, intellectual, professional and institutional—have shaped her thinking and work as someone who, if we think of Academic Literacies as a grouping of certain interrelated *people*, as much as interrelated *ideas*—is a key figure. The relationship between people and ideas—peopled ideas—seems significant, perhaps particularly when we are talking about a field which is also a profession and a practice. Certainly important texts in Academic Literacies explicitly use who the authors are, and where they have come from as part of what they have to say (I'm thinking of Roz Ivanič and Theresa Lillis both who drew on practice to begin theorizing).

When Mary opened our conversation by sharing what's new in the field—the idea of superdiversity—she talked about how the idea is being tested and contested by various *players*, differently located geographically and theoretically, politically

and temperamentally. Her interest is in seeing new knowledge as *developing, multiply influenced and as voiced*, rather than as "presented," self-contained and abstract. This stance lies behind Mary's email list which distributes information to colleagues across the world about conferences, books and talks, as well as in the more grounded termly meetings she has hosted since the early/mid 1990s at the Institute of Education in London. Both are characterized more by their sense of plurality and capacity than by a particular framing. "I wanted [them] not to be doctrinaire," she says.

Mary studied for her first BA in English and Latin at Rhodes University, South Africa. This was followed by a postgraduate year for which she received a BA honours in English Literature. (The shifting meaning of university qualifications is a significant theme in the conversation). At Rhodes, she had an "inspirational" tutor, Guy Butler, who was also a poet. He wrote a poem called "Cape Coloured Batsman" when he was in the army in Italy, and was subsequently criticized for having neo-colonialist views: "It was the first time anybody had written a sympathetic poem about a colored man, but he wouldn't write it now." "Views," then, are not the sole property of individuals; they are caught up in time, part of social, political, historical moments and movements. So, for example, Butler set up a Study of English in Africa Centre, and it takes me a while to realize there might be any progressive significance to this; to me, it doesn't sound progressive at all—perhaps the opposite. But Butler was challenging the assumption that English meant *British English* taught in South Africa mainly by academics from Britain—a kind of colonialism within colonialism. Mary herself was entangled with this struggle over language and nation. She was "British by descent" and, at age 16, to fund her study she was given a grant by the "Sons of England Patriot and Benevolent Society" which committed her to teaching English in schools for three years. The Society was concerned at a shortage of good English teachers: "Afrikaans would take over, English would be excluded". The economic hand-up committed her to more than safeguarding English in schools however; it marked her positioning in English-Afrikaans politics. More or less the contract was: "Now if we give you this money … you'll teach for three years—will you promise us you'll never vote for the Nationalist government?"

Having paid her dues teaching English (in fact it was largely Latin which the schools thought was more of a rarity), Mary took up an invitation from Guy Butler to return to Rhodes and teach—"poetry, drama, rather than the novel." Other pressures then saw her move to Cape Town; her father in particular was anxious that she should get a professional qualification and she enrolled to do a two year BEd with a teacher's certificate while teaching full-time in the Department of English at the University of Cape Town (UCT). It was a pre-requisite at the time that to do a BEd you should have another first degree in a subject discipline—not so today. Mary wrote her thesis on the teaching of Shakespeare in schools, though "schools"

did not include black or coloured schools:

> I'm writing about South Africa, and education in South Africa, with a thesis on the teaching of the Shakespeare play in the secondary school. And I'm looking at the kinds of theories that teachers were drawing on in what they were doing, and looking at some examples of students writing about Shakespeare. And it was all terribly much … something I think that would probably have been done in Britain. There was no local politics included in it. Well, why Shakespeare? It was taken for granted, you know, the classics, the canon, and Shakespeare at the top. … In all the education, there was an Anglocentric subtext all the time.

Experiences of this kind perhaps shaped in Mary a visceral mistrust of categories, an uneasy relationship with institutions and a scepticism about the orthodoxies of disciplinary meaning making. Another recollection from South Africa shows the political subtext pushing into the foreground of her thinking:

> In the days when I did English Literature, there was an emphasis on the close study of the text, even to a ridiculous extreme. I remember trotting out the received wisdom to a student at Cape Town University; he'd said something about the life history of some author. And I said, "Oh no, that's not relevant, you just look at the text." And he said, "Why is it not relevant?" And I went away and thought, "Gosh, I've been talking—you know—I'm just trotting out something without thought. Oh, he's got a point."

Mary's own scholarship still reflects the close attention/sensitivity to texts that her literary training gave her, but recognizing the myopia of English's bracketing of the text's producer perhaps prepared her to critique and challenge the boundaried-ness of disciplines and fields, domains, territories that she encountered, negotiated and was subject to. When finding less encouragement to pursue scholarship and teaching at UCT, than with Guy Butler at Rhodes, she along with other contemporaries applied for grants to study overseas—and in the mid-1970s found herself at the Institute of Education in London. She took the "Advanced Diploma with special reference to the role of language in education" taught by Nancy Martin, Harold Rosen and Margaret Spencer, and she taught part time in secondary and language schools while gradually taking on a fulltime academic post.

When Gunther Kress arrived at the Institute of Education in the early 1990s he and Mary together set up the MA in the Learning and Teaching of English with Literacy. Their collaborative work on this programme established a lasting respect and interest in each others' work: there was perhaps a meeting of ex-colonial minds (Gunther was born in Germany, brought up and educated in Australia) because

though their "official" disciplines were different—Literature, Linguistics—they shared insights into texts/language in and across contexts, how texts are received and how, and who produces them: a sensitivity to the importance not only of who you're writing *for (audience)* but of *who you are* writing:

> I think Gunther has always thought about the learner. And I liked that. And the writer in the text. So, he concentrates on texts but he doesn't leave out a view of the writer—it's a writer bringing certain resources and assumptions and expectations, and what those are.

Is she talking about "identity" here? Well no, for a South African, identity is a problematic term:

> It goes back to history again, personal history …. I think of it as Jan Blommaert's' "ascribed identity," and we had to carry identity cards in South Africa, and I had one saying I was white, and, you know, the Pass Laws and all that. That's what immediately comes into my mind—people putting others in brackets and racial categories …

With Mary and with Gunther, recognition of the writer is never just a way of looking at texts, it's a way of interrogating where the power lies, what assumptions it rests on, how it maintains itself, how it subjects or subjugates those who come to it for a share. This is perhaps why Mary has preferred the notion of the "subject"—both agent and recipient of categories, discourses, agenda: "identity" for her doesn't admit of a two-way process (see discussions of Norman Fairclough and Gunther Kress in Mary Scott, 1999; see also Scott, 2013b).

During the 1970s and 1980s in the United Kingdom the increased recruitment of higher fee-paying international students led to a greater recognition at an institutional level of the utility of language teaching. Mary was conscious of the conflicting discourses here: literary texts/student texts, a discipline/training, home students/international students, literate/illiterate. In the implicit or explicit creation of binaries the "versus" often also brings about the creation of deficit. "What is being edited out in the terms we use?" she asked.

Some of the international students were sponsored by their governments and seeking qualifications of higher currency than those in their home country—higher currency, though not necessarily of higher intrinsic value (an echo of Mary's own experience of taking two degrees classed as bachelor's in South Africa, that elsewhere and in later years might be classed as bachelor followed by master's). At the same time, many practicising UK teachers were taking their qualifications to degree level.

The Institute decided to offer a BEd for those teachers who had got certificates,

from the days before there was a BEd, so a conversion BEd. They had Certificates of Education, they'd come from training colleges, and many of them were in very senior posts.

Mary offered a "morning programme" to the BEd students:

> So, what I tried to do then, with the morning programme, the students would meet on a Monday morning, and beforehand, they would have read some text relevant to the Tuesday evening lecture. And they'd be given a question to consider. Now, as time went on, they might have to read two texts, and the question would get more complicated. And then, on the Tuesday, a couple of them would present what they'd done and it would be discussed. So that when they went to the Tuesday … evening lectures, they'd have some background … it wasn't just English and language. And then we'd meet on a Thursday morning, where they could talk about any problems they'd had following the Tuesday lectures or any things that had come up that they hadn't thought of … it was very intensive.

Although this provision sounds like good teaching full stop, its existence also began in some way to create the role of "language and literacy service provider" in the institution. In 1994 it was given a more secure and prominent footing, when with the support of Gunther Kress, Mary got the backing of Senate to establish the Centre for Academic and Professional Literacy Studies (CAPLITS) with three important functions: teaching, research and consultancy.

In making this move Mary recognized that, despite her mistrust of prefixed distinctions or compartments, within institutions such compartments are often convenient. They attract resource and status and they allow innovation and perhaps resistance (agency), and even whilst they demonstrate compliance to, they are a symptom of an institutional framing. In this framing the institution is cast as providing the things people lack (its deficient recipients), and the ideology is one in which socialization is largely a one-way process towards the reproduction of institutional norms. This emphasis continues to pervade provision in the United Kingdom. Reflecting on a seminar being held later in the academic year to focus staff on the issue of assessment, Mary comments:

> From what I can understand, it's all about how to make the norms clearer, that sort of thing. No thought about the people who have been learning here, and how the institution needs to change.

Yet in a world of diversity which is increasingly becoming recognized as a world of

superdiversity, the "meeting of norms seen in a very narrow way is not the solution".

While, like most institutions, the Institute does not easily cast a critical eye on its role in the education of students from across the globe, the process in the initial establishment of CAPLITS and in Mary's own thinking has been much more reflexive and developmental. As I've mentioned, Mary describes her progression as a researcher as "learning to see [students'] writing differently"; she refers elsewhere to seeing the student text as "a hypothesis" (Mary Scott & Nicholas Groom, 1999; see also Mary Scott & Joan Turner, 2009). But she is also aware of and acutely teased by the question of how research insights relate to, or translate into, practice:

> Alright, I can look at this text and see there are all these assumptions and things, but do I look at that simply in terms of how I must lead the student on—*the way they should be*?

Mary doesn't have any answers if answers were to be in a set of practices. And I'm not sure the tension she points to is a resolvable one, or a question that a teacher/researcher could be expected definitively to solve. Perhaps it is enough that the answer lies in the question; the act or acts of reflexive awareness. For me, I realize, this is what having an "Aclits" orientation means—not so much a pedagogy but a framing of pedagogy which keeps the questions open and keeps questioning, even itself. The question of what *moving the student on* might mean, or look like, without once again casting the student as deficient, could be said to be the key dilemma for the academic literacies practitioner/researcher, but the willingness to hold that question might also be thought of as their key *characteristic*. A kind of temperament. Reflecting on our conversation, this seems to hold true in Mary's case. She mistrusts the reductionism in simple or single explanations or models, resisting for example, the reading of "Study Skills, Socialisation, Academic Literacies" as distinguishable approaches ("are they models?"), and she is aware of complex framings that impinge on and shape the teacher—making her a pragmatist as well as an idealist.

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SECTION 2
TRANSFORMING
THE WORK OF TEACHING

INTRODUCTION TO SECTION 2

This section continues a focus on pedagogy, but with the angle of investigation emphasising the teacher—identities, practices, normative assumptions and resources for change—as the site of transformation. The chapters cover such themes as the value of teachers learning from one another in collaborative partnerships, questioning and challenging their own assumptions and situating practice within disciplinary contexts of meaning-making.

Throughout, there is a focus on transformative pedagogical practice as intimately linked with transformations in teachers' own understandings of the possibilities for re-thinking prevailing norms and for generating new forms of meaning-making within the disciplinary and professional contexts in which they are working. Transformation is understood by the authors in this section as meaning more than simply "change," in that it incorporates a new degree of self-awareness and a greater ability to think about one's own beliefs and active role in the complex and difficult processes of engaging with a transformative stance in one's teaching practice. The chapters demonstrate the value for students' learning and sense of agency and potential for their own transformation that can be brought about through teachers negotiating with and allowing transformation in their own personal understandings and professional identities.

The section opens with Cecilia Jacobs's discussion of an institutional, cross-disciplinary initiative in South Africa that sought to challenge dominant framings of academic literacy, as taught in generic, skills-based courses, through the development of collaborative partnerships between Academic Literacies and disciplinary lecturers. These partnerships were shaped by a shift of focus away from students and deficit models of language proficiency to lecturers and their pedagogy, and the chapter shows how possibilities for more transformative understandings and pedagogical practices were enabled through the "doing" of teaching, including joint curriculum and assessment design and co-research. The author draws attention to the ways in which complementary outsider/insider positions can work to bring tacit disciplinary conventions into explicit awareness. The next chapter by Julian Ingle and Nadya Yakovchuk also considers the transformative potential of collaborative teaching and curriculum design, here in the context of sports and exercise medicine and the task of preparing BSc students to write a research project to publishable standard. The authors reflect on their experiences of developing a series of workshops that explicitly foregrounded questions of disciplinary knowledge construction, identity and power as a way of fostering greater insight and the ability to negotiate in a more conscious way some of the conventions and epistemological positionings found in medical research writing. Whilst acknowledging their ex-

periences of limitations of an Academic Literacies approach, they suggest that becoming more aware of disciplinary meaning-making practices and one's emergent identity within this context is itself transformative, for teachers as well as students. Exploration of the transformative potential of collaboration, this time between disciplinary teachers and academic developers, continues in the paper by Moragh Paxton and Vera Frith, who consider the ethical imperative for, and challenges of, embracing a transformative pedagogy in the field of Biological, Earth and Environmental Sciences. Whilst the authors argue that in a South African context normative approaches are to an extent essential to bringing about greater equity amongst all students, they illustrate how working with teachers to help them recognize how actively working with students' prior knowledge and practices can be a resource for fostering change and empowering students to overcome barriers to learning.

The next two chapters look at the relationship between standard written (Anglo-American) English norms and the experiences of students who are using English as an additional language. Maria Leedham contributes to thinking about transformation by challenging a traditional framing of "non-native speaker writing" as deficient compared with that of the "native speaker" (taken as the norm)—an assumption found in many corpus linguistic studies. Instead, she brings a more nuanced perspective to bear and asks what we can learn from disciplinary lecturers about proficient student writing irrespective of the writer's first or second language. Through close textual analysis and interviews with lecturers, she shows that using visuals and lists (preferred by Chinese native speakers) is as acceptable as writing in extended prose (preferred by British-English native speakers) in the disciplines of Economics, Biology and Engineering. She argues that this disciplinary flexibility is often not acknowledged in approaches to writing tuition offered by EAP and academic writing teachers who are predominantly familiar with more essayist and discursive meaning-making conventions from their own, generally humanistic, backgrounds. She suggests that a willingness to question one's own normative views about writing is essential to a transformation of teaching practice towards recognizing the diversity, rather than the deficits, that writers bring with them to the academy.

The next chapter by Laura McCambridge focusses on the context of an international master's degree programme at a Finnish university, where English is used as the institutional *lingua-franca* and students come from widely diverse linguistic, cultural and academic backgrounds. In this context, she argues, tensions around the need for clear and explicit writing guidance and for accommodating diverse writing practices are particularly exposed. She frames this as a "clear practical dilemma" for Academic Literacies of finding a workable "third way" that avoids the pitfalls of both overly implicit and obscure and excessively prescriptive and normative approaches to teaching writing. Drawing on interviews with lecturers and students, the author points to the importance of student agency, teachers' preparedness to

question their own assumptions and room for negotiation and consciousness-raising in order to create more constructive and transformative learning opportunities for both students and teachers.

The last three chapters in this section focus on the meaning-making practices of teachers and the unique resources and perspectives they bring to the teaching relationship. Jackie Tuck's chapter is concerned with an exploration of the meanings of writing and the teaching of writing that disciplinary lecturers bring to and extract from their teaching practice. Drawing on empirical ethnographic data from interviews, assessment materials and audio-recordings of marking sessions from participants working in different universities and disciplines in the United Kingdom, she argues that transformative pedagogic design can only flourish where the lived experiences and perspectives of both teachers and students are taken into account. In her study she found that meaningful engagement, such as the feeling of making a positive difference to student writing, was as important as pragmatic considerations, such as time and available resources, in providing an incentive for teachers to transform their practices beyond often unproductive routines. She also shows the ways in which transformation of students' engagement with academic writing is inseparably bound up with teachers' own transformations. Her findings suggest that what counts as a positive change needs to be negotiated and seen as worthwhile for both students and teachers, and she argues that nurturing the conditions for teacher transformation is as crucial for effecting positive change as is providing incentives for students to engage meaningfully with their writing. Kevin Roozen, Paul Prior, Rebecca Woodard and Sonia Kline consider teachers' developing practices and identities. They argue that in the same way that students' histories and experiences of literacy can enrich learning in the classroom, so can teachers' histories and literate engagements beyond formal educational settings play a key role in transforming pedagogical practice and student learning. The authors present three vignettes of teachers working in school and university contexts in the United States, drawing variously on their experiences of a creative writing group, blogging and fan-fiction writing to enrich their classroom practices. The vignettes illustrate the opportunities for transformative pedagogy that can come from recognizing the rich complexity of teachers' identities and creatively linking them to classroom practice. The final chapter in this section by Jane Creaton investigates the way lecturers' written feedback practices both regulate and can be used to contest and transform norms of knowledge construction and student identity. The chapter looks in particular at the under-theorized area of professional doctorate writing and draws on an analysis of feedback comments to highlight the unique features of the student-supervisor relationship in the context of professional practice. Based on her findings, she suggests that programme-level discussion amongst colleagues can uncover tacit assumptions and normative practices that can be shared with students, and she offers an insightful feedback response to her own text that models both the

goal and the challenges of transforming—and transformative—practice.

The two *Reflections* in this section offer perspectives from North American and French traditions of writing pedagogy and research to illuminate convergences and differences in how researcher-practitioners work with the concept of Academic Literacies in different cultural and institutional contexts. In conversation with Sally Mitchell, David Russell discusses the history of a critical approach within the Writing Across the Curriculum and Writing in the Disciplines movements in North America, suggesting that aspects of these traditions offer a critique of the normative/transformative continuum as conceptualized in Academic Literacies. At the same time he acknowledges the extent to which writing consultants accommodate disciplinary teachers' perspectives on writing conventions and epistemological practices, for both pragmatic and institutional reasons—but he also argues that there is potential for writing teachers' own transformation through interactions with a diversity of other perspectives. Isabelle Delcambre and Christiane Donahue consider areas of overlap and divergence in how transformation is understood and worked with across the different fields of Littéracies Universitaires in France, Composition Studies in the United States and Academic Literacies. Whilst University Literacies shares with Academic Literacies a notion of socially negotiated meanings between teachers and students, transformation in the former tradition concentrates on the writing knowledge and practices of students that need to evolve in order for them to participate fruitfully within new disciplinary communities of practice: unlike Academic Literacies, it does not adopt a critical stance towards the disciplinary writing practices themselves. By comparison, the tradition of Composition Studies in the United States is seen to share the critical transformative goal of Academic Literacies, with first-year composition courses providing sites of resistance, negotiation and transformation of practice which value the inherently dynamic and open-ended process of learning—and in this sense are to be distinguished from a more integrative approach to norms and conventions found in disciplinary writing practice and teaching.

CHAPTER 9

OPENING UP THE CURRICULUM: MOVING FROM THE NORMATIVE TO THE TRANSFORMATIVE IN TEACHERS' UNDERSTANDINGS OF DISCIPLINARY LITERACY PRACTICES

Cecilia Jacobs

This chapter covers what Theresa Lillis (2009) refers to as "living the normative, transformative space" through the experiences of a group of academics at a South African university of technology. Four dominant institutional discourses framed the way academic literacies were understood at the institution: "knowledge as something to be imparted, and the curriculum as a body of content to be learned"; "academic literacies as a list of skills (related to writing and reading and often studying) that could be taught separately in decontextualized ways and then transferred unproblematically to disciplines of study"; "academic literacy teaching as something that was needed by English Second Language students who were not proficient in English (the medium of instruction)"; and "the framing of students, particularly second language speakers of English, in a deficit mode." These institutional discourses typically saw students as the "problem" and the reason for poor academic performance, while it also absolved lecturers from critically reflecting on their practice, and the institution from critically reflecting on its systems. These institutional discourses gave rise to dominant institutional practices such as academic literacy teaching through add-on, autonomous modules/subjects/courses, which were marginal to the mainstream curriculum. Referred to as "service subjects," these courses were taught by academic literacy (language) lecturers who straddled academic departments, faculties and campuses, were itinerant and marginal to the day-to-day functioning of departments, and often hourly paid temporary appointments or contract positions. Given these institutional discourses and practices, alternative forms of responsiveness were explored through an academic literacies initiative with a deliberate shift of focus from students and their language proficiency to lecturers and their pedagogy. The purpose of this initiative was to challenge the above-mentioned institutional discourses by transforming academic

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literacy teaching at the university *from* the prevailing separate, generic, skills-based courses taught by academic literacies lecturers, *to* an integrated approach where academic literacies (AL) and disciplinary lecturers worked collaboratively to integrate academic literacy teaching into various disciplines.

DESCRIPTION OF THE ACADEMIC LITERACIES INITIATIVE

The initiative, detailed elsewhere (Cecilia Jacobs, 2008), was implemented as a three-year institutional project that brought together ten partnerships between AL and disciplinary lecturers. The partnerships worked collaboratively on developing linguistically inclusive, integrated mainstream curricula. The emphasis was thus not on add-on approaches or "patching up" perceived language deficits but on engaging both AL and disciplinary lecturers in new ways of teaching disciplinary literacy practices, which I have termed "collaborative pedagogy." These ten partnerships in turn formed a transdisciplinary collective of twenty academics, which was the institutional platform that networked the discipline-based partnerships between AL and disciplinary lecturers. The partnerships became the vehicle for integrating academic literacies into the respective disciplines by exploring the discursive practices of those disciplines, while the institutional project team provided a transdisciplinary space for those academics to explore their professional roles as tertiary educators. The collaborative processes, occurring in the ten partnerships as well as the transdisciplinary collective, appeared to enable the explicit teaching of disciplinary literacy practices through unlocking the tacit knowledge that the disciplinary lecturers had of these literacy practices.

So instead of AL lecturers teaching separate courses, they worked collaboratively with disciplinary lecturers on unpacking what the literacy practices of the discipline of study are (tacit knowledge for disciplinary lecturers) and then developing joint classroom activities to make these practices explicit to students. Some partnerships moved beyond just making these practices explicit and inducting students into the literacy practices of the discipline (the normative), to opening up curriculum spaces where the literacy practices of disciplines might be critiqued and contested by their students (the transformative). The partnerships also involved team teaching, where AL and disciplinary lecturers collaboratively taught in ways that embedded reading and writing within the ways that their particular academic disciplines used language in practice.

Without a roadmap for how this process might unfold, these partnerships engaged in collaborative teaching practices as a meaning-making exercise. It was through collaboratively planning their lessons, jointly developing the teaching materials, the actual practice of team teaching and then co-researching their practice that some of these lecturers developed alternative understandings and practices regarding academic literacies to those understandings and practices that had domi-

nated institutional discourses. This initiative was undertaken as an institutionally organized pedagogical project, and involved AL and disciplinary partnerships across a range of disciplines and academic departments, including science, radiography, architecture, mechanical engineering, electrical engineering, law, marketing, human resource management, business administration, and public administration. The initiative aimed to shift lecturers' "ways of thinking" about academic literacies from the "normative" towards the "transformative" (Theresa Lillis & Mary Scott, 2007).

CONCEPTUAL FRAMING

I have drawn on theoretical frameworks and empirical research from the broad field of academic literacies research (James Gee, 1990, 1998, 2003; Mary Lea & Barry Stierer, 2000; Mary Lea & Brian Street, 2006; Theresa Lillis, 2001, 2003; Brian Street, 1999, 2003). My work was informed by early theoretical models emanating from the New Literacy Studies, such as the "ideological and autonomous models" of literacy (Street, 1984), as well as more recent constructs emerging from the UK perspective on academic literacies research, such as the normative (identify and induct) and transformative (situate and contest) approaches to academic literacies research and practice (Lillis & Scott, 2007). Twenty years down the line, the autonomous model of literacy and normative approaches still appear to dominate understandings of academic literacies teaching at the institution where my research was located. This would suggest that there is a need for ongoing research into the practice of academic literacies teaching in higher education and the understandings that underpin these practices.

The literature suggests that a transformative pedagogy requires lecturers to move beyond the normative "academic socialization approach" which seeks to enculturate students into disciplinary literacy practices, to the teaching of Academic Literacies. A transformative pedagogy would require lecturers to open up curriculum spaces where the literacy practices of disciplines might be critiqued and contested. This chapter briefly reports on the findings from an initiative which engaged a group of partnered AL and disciplinary lecturers (from a range of disciplines) in collaborative teaching practices with a view to shifting from a normative towards a transformative pedagogy. The chapter will explore the range of understandings that these lecturers brought to their collaborative practices, and analyse how some of these understandings shifted over time.

I have used the three theoretical orientations to the teaching of academic literacies (skills, socialization and literacies), offered by Lea & Street (2006), as a tool for analyzing how participants in my study understood their teaching of academic literacies. The findings are drawn from an analysis of the transcripts of narrative interviews and focus group sessions, in which the twenty AL and disciplinary lecturers participated. My data revealed that all three of the orientations to the teaching

of academic literacies discussed in the conceptual framing above were evident in the understandings that these lecturers brought to their approach to the teaching of academic literacies, as I illustrate with some excerpts from my data set.

ACADEMIC SKILLS UNDERSTANDING

> I can see they don't do well, maybe not because they don't know, it's because they can't express themselves. So I picked that up really, that it really is a language barrier, nothing else. Nothing else.

> If students can't speak English properly then you must take students with a higher level of English. They must be put on support programmes to improve their language. What else do you want? I mean that's enough. The (institution) is doing that. It's doing enough. You don't need to do more.

These participants understood academic literacies teaching as being about promoting general language proficiency, enabling students to understand English as a medium of instruction and using grammatically correct English. This understanding is underpinned by the notion that the barrier to students' success in their disciplines of study is the medium of instruction, and this academic literacies pedagogy is firmly located within the autonomous, add-on support model. The classroom activities tended to focus on semantics and vocabulary, rather than on literacy practices. This understanding was expressed in teaching materials that made content knowledge accessible to students by simplifying the disciplinary language of authentic academic texts of the disciplines, including substituting technical terminology with common-sense terms wherever possible (see Street et al. Reflections 5 this volume).

ACADEMIC SOCIALIZATION UNDERSTANDING

> Nowadays I would look at it much more in terms of the less tangible skills that you actually impart to your students which then helps them in the learning in the classroom, and helps them access the language. The glossary … was very tangible, and crossword puzzles and annotating text and things like that. Whereas now, I think I'm far more open to how you get the students' pathways through learning, how to assert your subject, as well as learning the language of the subject and the language they need to write it academically. There's a whole underground layer, under learning, which depends upon it. Sort of a bedrock

> layer of basic tools that allows the learner to access the different languages. And possibly, I think (at the start of the project) I was also still looking at language more in terms of medium of instruction.

This participant understood academic literacies teaching as being about uncritically inducting students into the literacy practices of the disciplines. However what is interesting in this excerpt is that she appears to have shifted in her thinking. She describes her initial understanding of academic literacies pedagogy as being about "tangible skills" and refers to classroom activities involving glossaries, crossword puzzles and annotated text. This would point to an academic skills understanding with a focus on language per se rather than practices. She then goes on to describe her emerging understanding of academic literacies pedagogy as involving "learning the language of the subject and the language they need to write it academically." She then refers to a process of inducting her learners into the "basic tools" that allow the learner to access the disciplinary languages. This understanding was expressed in teaching materials that sought to make explicit to students the rules underpinning the literacy practices of her discipline.

ACADEMIC LITERACIES UNDERSTANDING

> Initially one could have said you only need to know the words and the meanings to understand (the discipline) better. But you need to do more than that. What I'm saying is you need to be able to place the term where it comes from, what it means, what the implications are, how just one word changes the whole meaning, how language sets up relationships of power, how it sets up relationships of equality or inequality. So it's getting deeper into conceptual understanding of these things. And I think it's not only a matter of having certain language proficiency, it's more than that …. It's because words ultimately operate in a context, but it doesn't only operate in the context of a passage or in the context of a book. It operates in the context of a reality, of a life; it operates in the context of your experience.

This participant understood academic literacies teaching as being about making visible for students the ways in which their discipline operated as a site of discourse and power. His pedagogy went beyond just giving students access to the workings of disciplinary discourses, to include how these discourses might be contested. This understanding was expressed in teaching materials that sought to make explicit the relationships of power within the discourses of the discipline and its literacy practices.

The participants in my study had worked in collaborative partnerships over a period of three years. Through their collaborative pedagogy they not only developed and shared understandings of academic literacies teaching, but also shifted from their initial understandings. These shifts seemed to move along a continuum of understandings, from an academic skills understanding at the outset (and some participants never managed to shift from this understanding), to an academic socialization understanding (in the case of a number of the participants), to an academic literacies understanding (in a few cases).

I have found it useful in my data analysis to represent these shifts as points along a continuum of understandings of the teaching of academic literacies (see Figure 9.1).

There were many factors influencing why some partnerships were more successful in shifting than others, such as similar age, compatible personalities, shared life experiences, common educational vision, comparable levels of commitment, previous collaborative engagement, disciplinary expertise and disciplinary status (Jacobs, 2010). While one would expect that text-based disciplines would be more open to the academic literacies approach than disciplines that grant status to knowledge which is empirically constructed, this did not emerge in the data. This was partly because most disciplines at a university of technology are of the "empirically constructed" kind. Interestingly the disciplinary lecturers who shifted most towards the academic literacies approach were from the disciplines of architecture and radiography, neither of which would be regarded as text-based. For those partnerships who shifted from their initial understandings of academic literacies teaching, it was about both parties sharing their different perspectives about what it means to be literate in the discipline, with the AL lecturers bringing outsider knowledge of the teaching and learning of literacies, and the disciplinary lecturers bringing insider knowledge of the discursive practices of their particular disciplines. The following excerpts, from two different disciplinary lecturers, illustrate how the collaborative pedagogy led to shifts in their approaches and perspectives:

> We needed someone from the outside to be able to see because once you are inside, you're the player, you don't see everything.

Figure 9.1: Continuum of understandings of the teaching of academic literacies.

> But the person (AL lecturer), the spectator so to speak, can see the whole game as it were, and that perspective is important. Just to bring you back and say, "Look this is what I can see," and maybe you can't because you're so focussed, you just see your own role and not how it fits into the broader picture.

> Just working with a language person (AL lecturer) you suddenly realize that you're veering way into the discipline, like talking out from the discipline rather than bringing people in with you, into it, that's always sort of hard when you're in something … you're very familiar with all these things and this other person can't actually see it … they can hear you but they really aren't sure what you're actually meaning. And it's only when you move outside it like that, that is where I found the language person helped a lot … the language lecturer saying to you, "Sorry, it is not really very clear at all," that I found very, very helpful.

In both excerpts from the data the disciplinary lecturers describe themselves as insiders to the discipline who found it difficult to "see" explicitly the discursive practices of their disciplines and they describe the AL lecturers as having an outsider perspective which they found useful in helping them make explicit their tacit insider knowledge. This type of collaborative engagement, in the planning of their joint teaching materials and team taught lessons, led to pedagogies that sought to make this tacit knowledge explicit for their students.

DISCUSSION

How the participants in the study understood the teaching of academic literacies was linked to their collaborative pedagogy. In revealing the nature of disciplinary literacy practices and disciplines as sites of discourse and power, lecturers needed to make these often invisible processes explicit for students, and teach them the literacy "rules of the game." Few of the partnerships reached this level of understanding, and this was evident in their jointly developed teaching materials and in the actual practice of their team-taught lessons. An example of teaching materials demonstrating this level of understanding is illustrated in Table 9.1:

Table 9.1 illustrates for students the progression of a professional term as it moves through different contexts, from the classroom (immobilization device) to practical demonstrations simulating the real world of radiography practice (impression and cast), to the clinical environment with real patients (mask). It demonstrates to students that in radiography practice there are specific forms of language usage for interacting with patients, for interacting with fellow professionals and for use in an academic environment. It also demonstrates that within the multi-

disciplinary team of professionals there are more formal terms (impression) and more informal terms (cast) used. The purpose of the pedagogy would be to make explicit to students not only which terms are suitable for which contexts, but also why. For example in the simulated clinical context it would be acceptable for fellow radiography students to use the informal term (cast) when talking to each other, but in communication between the practitioner and the students, it would be more acceptable to use the more formal term (impression). Although the environment remains the same here, the power differential invokes a more formal term in the latter case. So students learn the appropriate terms, as well as how these terms are used by different hierarchies of experts both within the discipline of radiography and its practice in the real world. This opens up a space in the curriculum where such hierarchies might be critiqued and contested.

Table 9.1 Progression of a professional term through different contexts

MASK	CAST	IMPRESSION	IMMOBILIZATION DEVICE
Layman's term	Informal (jargon)	Formal (technical term)	Formal (academic term)
Patient	Colleagues	Colleagues	Presentation and writing
Real clinical context	Simulated clinical context		University context

Adapted from: Bridget Wyrley-Birch, 2010.

For lecturers to teach in this way, they needed to make the conceptual shift from a normative towards a transformative pedagogy. My research has shown that such shifts in the conceptualizations of lecturers was enhanced by a collaborative pedagogy, and it was in the doing (planning for and engaging in this collaborative pedagogy) that both the literacy and disciplinary lecturers were able to re-shape their "ways of thinking" about their literacy teaching practices, and ultimately transform their classroom practices. The "ways of doing" these collaborative partnerships involved the following:

- Collaborative development of teaching materials that attempted to make explicit for students the workings of their disciplinary discourses.
- Team teaching, where literacy and disciplinary lecturers shared the same classroom space.
- Joint design and assessment of tasks focussing on disciplinary literacy practices.
- Co-researching this "new" collaborative approach to the teaching of academic literacies.

The "ways of thinking" and the re-shaping of their conceptualizations of the teaching of academic literacies happened in the discursive spaces where this collab-

orative engagement took place (e.g., the workshops, the planning sessions for their team taught lessons, and in the process of designing their teaching materials and assessment tasks and in researching their practices). Through these activities they confronted issues of disciplinarity, transgressed their disciplinary boundaries, and in a process of shared meaning-making they came to understand what it meant to teach literacy as a social practice, reveal the rhetorical nature of texts and make explicit the ways in which disciplinary discourses function in powerful practices. The *outsider* position of the AL lecturer in relation to the discipline complemented the *insider* position of the disciplinary lecturer. The outsiders, through a process of interrogation and negotiation, helped shift the disciplinary lecturers to more explicit understandings of the workings of disciplinary discourses and the rules underpinning the literacy practices of their disciplines, and from this perspective they were better able to understand how to make this explicit for their novice students (Jacobs, 2007). This shift of perspective appeared to be a key factor in moving lecturers towards a transformative pedagogy. The collaborative engagement with an outsider enabled disciplinary lecturers to have some critical distance from the disciplinary discourses in which they were so immersed and in some cases this translated into transformative pedagogy which sought to go beyond simply identifying and inducting students into dominant disciplinary conventions, by making explicit in their teaching the contested nature of the knowledge shaping their disciplines. The collaborating partnerships drew on a range of pedagogical strategies which helped shift their teaching towards a more transformative pedagogy, such as developing learning materials which interrogate not only the words, symbols, diagrams and formulas through which their disciplines communicate meaning, but also the actions and practices underpinning these expressions of discourse; and using texts that demonstrate the practice of disciplines and illustrate how a discipline "reads and writes" itself in the real world.

The reality for most partnerships though, was that they taught within that grey area between the "normative" and "transformative," as they shifted uneasily along a continuum of understandings (Figure 9.1), experiencing moments of "insider/outsiderness" (Theresa Lillis & Lucy Rai, 2011) in their collaborative engagement. While psycho-social and disciplinary factors influenced to some extent whether lecturers shifted or not, it was in the interplay of these factors and how they impacted on the balance of power within the collaborative partnerships that movement beyond the grey area between the "normative" and "transformative" occurred or did not. However, the process of bringing disciplinary lecturers' tacit insider knowledge to more explicit awareness requires time for interrogation and negotiation between AL and disciplinary lecturers. When such time is not invested, these collaborations tend to have unproductive consequences and set up patterns of inequality. To maintain relationships based on equality, the collaborative space needs to be free of disciplinary alignment, and both AL and disciplinary lecturers need to occupy a

central position in the partnerships, with neither feeling peripheral to the process.

My findings seem to suggest that it was the process of shared meaning-making through collaborative engagement that facilitated movement towards transformative pedagogy. To sustain such collaborative engagement, institutions of higher education need to create discursive spaces where academic literacies and disciplinary lecturers could work across departmental and disciplinary boundaries. Such discursive spaces need to transcend the silo-nature of universities and address issues such as how to develop classroom materials that highlight the complex (often hidden) social practices that determine the principles and patterns through which disciplines communicate meaning, and then how to mediate such materials in a collaborative pedagogy.

A transformative pedagogy, which requires lecturers to move beyond simply identifying and inducting students into dominant disciplinary conventions, would require lecturers to open up curriculum spaces where the literacy practices of disciplines might be critiqued and contested. But in order to critique and contest such practices, lecturers would need to interrogate the "ways of knowing" in their disciplines, as well as the "modes" and "tools" that their disciplines draw on to create disciplinary ways of knowing. The insights from such interrogation then need to be translated into explicit pedagogy. This is the challenge confronting all academics and one in which academic developers, particularly AL practitioners, could play a more progressive role than they are currently playing in the context of higher education institutions in South Africa.

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CHAPTER 10

WRITING DEVELOPMENT, CO-TEACHING AND ACADEMIC LITERACIES: EXPLORING THE CONNECTIONS

Julian Ingle and Nadya Yakovchuk

> Writing can be a means of knowing and being in the world. That kind of writing requires self-examination, self-awareness, consciousness of the process of writing and reading.
>
> – John Edgar Wideman, Preface to the 2nd edition of *Brothers and Keepers*.

ENTERING THE SPACE

Following the signs, trying to navigate the sections and subsections of the Mile End hospital, a collection of workaday modernist and Victorian sanatorium architectures, I find the back stairs to the Sports Medicine Clinical Assessment Service. At the end of a blue and magnolia corridor of closed doors, each with nameplate and title, are two large notice boards with rows of journal articles pinned up in

Figure 10.1: Photo 1. © J. Ingle, 2012

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plastic pockets, five across, three down. On one side a lectern facing the wall holds a thick file of journal articles. Flicking through, the thud of each article and weight of research and publication.

Figure 10.2: Photo 2. © J. Ingle, 2012

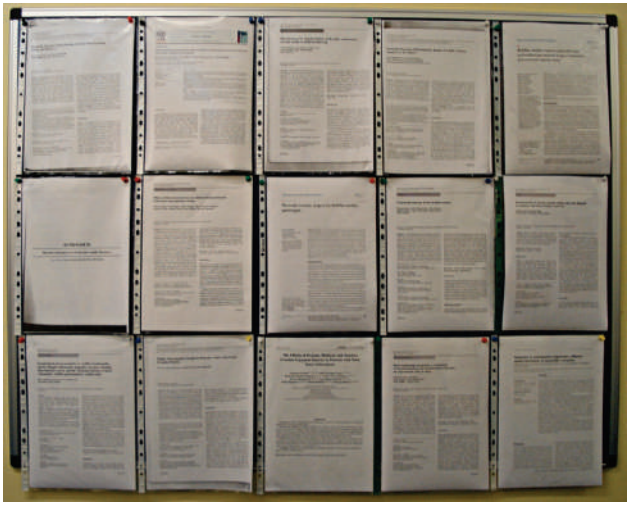

Figure 10.3: Photo 3. © J. Ingle, 2012

A doorway leads into a large open area in drab NHS (National Health Service) colors. Along the walls are treatment beds covered in industrial blue plastic, head-shaped holes where the pillow would normally go. Femurs and fragments of skeletons lie on the bed, the disjecta membra of the medical subject ready for treatment and learning. The

theme continues in the classroom, a disarticulated skeleton without limbs asleep on the desk, a loose foot lying by its head, with painted markings, caveman-like. The skull lies with its cheek on the desk, the cranium to one side, a vanitas without clock or book.

Figure 10.4: Photo 4. © J. Ingle, 2012

Figure 10.5: Photo 5. © J. Ingle, 2012

This is a familiar environment to medical students: by their third or fourth year they will have spent plenty of time in and around hospitals and clinics. To the outsider it is striking: traces of authority, impersonal fragments of human anatomy …

Figure 10.6: Photo 6. © J. Ingle, 2012

IDENTIFYING THE SPACE

Each year more than twenty Bachelor of Medicine students from the Barts and The London School of Medicine and Dentistry (Queen Mary University of London) and elsewhere choose to intercalate (insert) an extra year of study in the field of Sports and Exercise Medicine to qualify for a BSc (Hons). This chapter discusses the work of designing and co-teaching a series of writing workshops that prepare students to write a 6,000-word research project. The project is their most significant piece of assessed coursework, and is intended (with guidance from the Centre for Sports and Exercise Medicine (CSEM) tutors) to reach a standard suitable for publication in the British Journal of Sports Medicine (BJSM) or as a conference paper.

If disciplinary writing is bound to the social practices in which it is realized (Romy Clark & Roz Ivanič, 1997; Theresa Lillis & Mary Scott, 2007), then to begin to grasp the ways power and identity inform and maintain such practices may help us discover more about the character of writers and their writing. Our question in designing the workshops was whether exploring aspects of the ways power and identity are manifest within the sports and exercise medicine discipline would help students to position themselves more effectively as researchers and writers. Our response drew on the critical frame of Academic Literacies (Mary Lea & Brian Street, 1998; Lillis & Scott, 2007), in particular its "emphasis on dialogic

methodologies" (Lillis & Scott, 2007, p. 11) and "a transformative stance" (ibid., p. 12). What we set out to develop was a small scale exploratory case study in which co-teaching, reflections and discussions fed into subsequent teaching and reflections. In putting together the workshops we designed a number of activities to open up dialogue and to foreground questions of disciplinary knowledge construction, identity and power that would perhaps enable students and teachers to explore, and in some cases question, some of the conventions and practices around research writing in medicine.

SHARING THE SPACE

Our collaboration with the CSEM began in 2006, in response to concerns raised by staff and external examiners about a marked disparity between the ability of the students to articulate ideas orally and in writing. From the outset, the Intercalated BSc (iBSc) Course Lead was closely involved in the design of the syllabus, workshops and materials, and keen to co-teach the sessions. The four writing workshops are now co-taught by the Research Supervisor[1] (henceforth referred to as RS) from the CSEM and a member of Thinking Writing, a staff-facing curriculum and writing development initiative at Queen Mary University of London (http://www.thinkingwriting.qmul.ac.uk/). There has been an increasing commitment by CSEM to this work: the workshops are now fully integrated into the module design and its assessment structure, whereas for the first five years of our collaboration they were additional to its core content. In addition, a three day semi-structured writing retreat that we piloted and co-facilitated in 2010 has now been permanently incorporated into the programme, as a further point of transition for those students who are keen to publish their projects.

What we hope the presence of a disciplinary tutor working with a writing specialist signals to students is that research writing is not a prosthesis (Elainne Showalter & Anne Griffin, 2000) or "skill" they can attach to themselves, but is inseparable from the ways in which knowledge is constructed and represented in a discipline (Charles Bazerman, 1981; Mary Lea, 2004; Jonathan Monroe, 2003). As such, this work is loosely grounded in the Writing in the Disciplines approaches to writing development (Monroe, 2003, 2007; David Russell, 2002). More broadly, it reflects a growing consensus within areas of the work around writing in higher education about the "need for writing development, wherever possible, to be embedded within disciplinary teaching, and taught and supported by disciplinary teachers, precisely because of a recognition that writing and thinking are, or should be, integral processes" (Sally Mitchell, 2010, p. 136).

The outlines and syllabus Julian was working with could be characterized as encompassing a range of approaches and methodologies from Roz Ivanič's "Discourses of Writing" framework for describing writing in higher education (2004, p.

255). The activities included, for example, student reflections on their writing and reading processes (a process approach), and, following John Swales and Christine Feak (2004), looking at the moves, features and language in systematic reviews and research papers from the BJSM (a genre approach). Many of the activities used could be broadly characterized as falling within the domain of "academic socialization" (Lea & Street, 1998; Lillis, 2001). And while there was no problem with the course, since the potential for publication was very important to students and the CSEM, we began to feel it was worth trying to shift the approach and broaden the range of activities in order to help students negotiate and understand better their transition into research publication, thus enabling a more "comprehensive approach to the teaching of writing" (Ivanič, 2004, p. 241). Our co-teaching approach enabled disciplinary staff and writing tutors to open up a dialogue, bringing their specific understandings *in situ* to the tasks being written, a dialogue the students were very much at the centre of. Simply put, we wanted to "make space for talk" (Lillis, 2001, p. 133).

The co-authors occupied the space in different ways: Julian, from Thinking Writing, had the coordinating role and co-taught the sessions with the CSEM RS, but he also had the benefit of preparing and reflecting on the sessions with Nadya, also a member of the Thinking Writing team at the time, which helped re-articulate the teaching and brought an external voice when interviewing the tutors retrospectively.

TRANSFORMING THE SPACE

To explore more general questions about writing and knowledge construction, and to expand the range of writing students might use, freewriting activities were designed that would prompt discussions about broader aspects of the discipline. One example was a slightly contentious statement as a prompt: "Most medical research, and therefore writing, is about confirming and enlarging existing beliefs, not in developing new ones."

Here are extracts from two freewrites:

> To an extent, medical research is about confirming existing beliefs, but if this were the case, no truly groundbreaking discoveries would be made. A lot of great scientific writing flies [?] against the current dogma. I feel this is the case because to confirm what is already known is futile and, in some regard, a vanity project. But to write of something truly new, that falls outside our belief system but happens to be true, is where real progress is made within the discipline.
>
> … ethics and money/finance define modern medicine esp in the UK and with the NHS. Research will usually take place in fields

> where finance is available. eg. A previous project on this course was looking at hamstring activation + EMG. [My] the person doing the study first wanted to look at kicking in taekwondo, but then was told by his supervisor to look at running/football because that's where the money is.

Although each student had their own take on the statement, most showed a concern with how this disciplinary community operates. In the second extract, the implication is that what gets research funding often has to conform to internal and external pressures; while at the same time it illustrates a "consciousness [of] the social context of writing [and] the nature of the discourse community they are working in …" (Clark & Ivanič, 1997, p. 233). What also came out of the discussions after the freewriting was how clinical practice changes in response to new insights derived from research, and the significance of this nexus of research, writing and practice.

For students as emergent researchers, we considered that it was particularly relevant to make more visible "the centrality of identity and identification" and "the impact of power relations on student writing," following Lillis and Scott (2007, p. 12). Through discussion and reflection, we hoped to explore the multiple identities of these students (novice academic writers, novice researchers trying to achieve "legitimate peripheral participation" (Eitienne Wenger, 2008, p. 100), supervisees, future medical practitioners, possibly future academics, etc.) and how these identities may shape the way in which students engage with their writing.

> There is no room to breathe or express yourself. You could say this is typical of medicine as a whole subject, not just research. (A student's freewrite).

This extract demonstrates the tension between the desire for self-expression and the disciplinary and institutional constraints that one has to negotiate. A further example of how such tensions and power relations manifest themselves emerged from a discussion about author order in a journal article the students had been reading—they were keen to question the status of each author and what their position in the list might mean. In response, the RS explained that in medical sciences, the author order is not linear: first and last authors carry most weight; usually, the first has done most of the work and the last is the most important in terms of status, funding grants, and publications (but may often contribute very little to the actual writing apart from signing it off). How work was allocated and who came next in the pecking order of second and third authors were questions of debate and often compromise.

Although initially unaware of the hierarchy of author order, the students already had some sense of their identity as researchers and the difficulties of negoti-

ating their status within this research community. There was a discussion of their concerns about the role of student researcher being abused, for example, that they could be used as free (and unacknowledged) labour on research projects. The RS explained that they had to "earn their spurs" or "serve their time" in the research community in order to move towards the status of last author. Interestingly, both metaphors come from two tightly structured and very hierarchical institutions—the army and the prison system.

Once the students' awareness of the significance of author order had been raised, the presence of a struggle with their place in the research community was evident in subsequent aspects of the course. In a presentation by a journal editor, one of the students followed up a point about lack of recognition of their role because of being shifted to third author in the research project. What emerged was a conflict of interests between the students, who needed to be first or second authors to get extra points in their Foundation Programme process,[2] which would improve their chances of employment, and their supervisors, who also needed to be in poll position to maintain their academic careers as researchers and ensure they met appraisal and national evaluation requirements for sufficient publications (for the system used in UK context see http://www.ref.ac.uk).

MAKING "SPACE FOR TALK"

By opening up their classroom, there was in one sense a break with the tradition of writing and researcher instruction in the CSEM. Rather than an "add on" approach or the induction from within the discipline itself, the co-teaching explicitly set out to open up and maintain dialogue among all participants, thus transforming the teaching space itself and making the students more open to talk and engage.

> NY: Did you notice anything specific about how students reacted to two tutors teaching them?
>
> JI: To me, certainly at university level, it seems to unsettle that normal dynamic—in a good way.
>
> RS: It makes it a bit less formal I think, which is important as well. Rather than just being talked at, they are more likely to engage if there's two people at the front talking. They are more likely to also talk themselves, as opposed to if there's just one they don't want to be the second person talking. … That drew a lot of interaction from them.
>
> JI: That's right, I think it pulls them in.

In feedback, students commented on the value of having a different perspec-

tive on writing, perhaps because it may help them position their own disciplinary writing as one of many types of research writing and made the mystery around academic writing less mysterious (Lillis, 2001).

There was also a visible transformation for the tutors involved. The RS had previously learned the disciplinary conventions of research writing though "osmosis" (Lillis, 2001, p. 54) and the complex socialization that takes place in writing one's doctorate. While academics tend to have a tacit understanding of how knowledge is articulated in their discipline, they do not always "know that they have this rhetorical knowledge and cannot readily explain this to others" (Joan Turner, 2011, p. 434). The writing sessions helped the RS to make this tacit knowledge explicit to himself and the students. The writing tutor, in turn, gained considerable insight into not just the way scientific knowledge is represented in writing, but also the nature of the discipline and science in general. In response to Nadya's question about the benefits of co-teaching, the following exchange exemplifies some of the insights for both co-tutors:

> RS: A lot of the writing processes you go through and all the writing aspects … although I may have had some of the skills I wasn't aware of the skills I did have, so in terms of transferring that to teaching I didn't know what I'd needed to try and teach, but having Julian come in from a completely different world had helped to put perspective on that for me …
>
> JI: For me what it's been is the process of learning about scientific writing, or writing for this very specific journal actually … but also a little bit about the broader discipline and how research methods are used, and how you go about analyzing data and things like that …. It has undermined illusions or preconceptions that I had about science writing ….
>
> NY: Could you elaborate on that?
>
> JI: [For me] … science is always something that was set in stone, and couldn't be questioned, and is utterly rigorous … but what was happening was very exploratory and tentative and … this is the best possible hypothesis for this particular context, so I saw it as much more context-bound …. There wasn't nearly as much certainty that I assumed existed in the sciences and that was purely my preconception of scientific thinking.

These shifts in the thinking of the tutors also became manifest in their teaching practices. There was a trajectory along which tutors inched into each other's disciplinary spaces as a result of sharing the space. Through these dialogic en-

counters, they became briefly at home in each other's disciplinary languages. For example, Julian felt more able to join in critiques of experimental methodologies when looking at systematic reviews of specialist areas of sports medicine, while the RS felt comfortable discussing linguistic features such as redundant language when, in a whole class activity, the students applied it to one of the RS's published abstracts.

LEAVING THE SPACE

Do the practices, insights and changes described reflect Lillis and Scott's claim for "the explicit transformational interest that is at the core of academic literacies work" (2007, p. 23)? For these students, the fact of participating in these writing workshops may have led to a transformation in their understanding in its most basic sense of learning something they did not know, which may be no different from other learning situations. One could argue, therefore, that what we have done has less to do with the "transformational approach" (ibid., p. 13) of Academic Literacies but more about the transformative nature of learning. Similarly, the insights gained by the co-teachers from the shared experience of teaching the students were perhaps no different from those of any practitioner given the opportunity to reflect on their teaching.

While these reservations may be valid, we maintain that aspects of this work are more than this and go part of the way towards a transformative approach by locating the conventions of medical science in relation to contested traditions of knowledge making. We would therefore suggest that the "complex insider knowledge" (Ivanič, 1998, p. 344) that is required of these students to negotiate the two very different social practices of writing for assessment versus writing for publication is fostered through this approach to co-teaching. Our discussions and the small-scale but overt focus on power, identity and epistemology may have helped clarify and make explicit some of the "values, beliefs and practices" (ibid.) within this sub-discipline. Expanding the range of textual practices (and, possibly, ways of making meaning (Lillis & Scott, 2007)) that students engaged in has, we hope, helped them refine their understanding of the discipline and their positions within it. Through discussing the opportunities for our pedagogical practice that an Academic Literacies framework offers, and by reflecting on some of its limitations, we have hoped to make a contribution to current debates on the relationship between Academic Literacies theory and practice. In particular, co-curricular design, the use of co-teaching and the potentially transformative nature of the discussions that took place are areas that offer some directions in further exploration of the "design" potential of Academic Literacies.

RE-ENTERING THE SPACE

The writing work described here started from the premise that opening up and foregrounding questions about knowledge, meaning making, power, and identity would lead to insight for both teachers and students, allowing them to position themselves as writers and researchers in a more conscious way, and to become more aware of how their discipline works and how their current and emergent identities may be mapped onto the disciplinary canvas.

We hope that this work will allow those involved (students, disciplinary teachers and writing developers) to re-enter and locate themselves in the disciplinary (and also institutional/departmental/academic) spaces in a slightly different way—with enriched insight and deepened understanding of the complexity and multifaceted nature of "knowing and being" in the academic world. Returning to Wideman's quote in the epigraph to this chapter, then, we could perhaps transform and extend it to writing in academia in the following way:

> Academic writing can be a means of acquiring, developing and demonstrating disciplinary knowledge, as well as experiencing and having presence in the academic world. This kind of writing requires examination of the multiple identities that one has to negotiate in the process of producing a piece of academic writing, awareness of how these identities interact with wider structures and relations existing in academia and beyond, and consciousness of the processes and practices surrounding the production, transmission and use of academic texts.

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NOTES

1. It should be noted that the Research Supervisor post in CSEM is usually a six-month, fixed-term contract aimed at a practicing physiotherapist who has recently completed his or her PhD. This, therefore, entails forming a new collaboration each year with the appointed co-teacher(s).

2. As Foundation Doctors in the final two years of their medical degree, students can accrue points for research publications.

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CHAPTER 11

TRANSFORMATIVE AND NORMATIVE? IMPLICATIONS FOR ACADEMIC LITERACIES RESEARCH IN QUANTITATIVE DISCIPLINES

Moragh Paxton and Vera Frith

MEANINGS OF TRANSFORMATION IN SOUTH AFRICAN HIGHER EDUCATION

Social Transformation

Transformation can mean many things but it has very specific implications in the South African higher education context. Although there has been a marked improvement in equity of access to higher education in South Africa since 1994, equity in completion rates remains racially skewed and disappointing (Ian Scott, Nan Yeld & Jane Hendry, 2007). Transformation, at the formerly white and privileged institution of the University of Cape Town, therefore involves reappraisal and reorganization of teaching and learning in the university in order to cater to a growing black student population, many of whom are second language speakers of English from poor, rural, or urban working class backgrounds. It is a priority to ensure that completion rates are increased, reflecting that higher education and students' experience of it are *transformed* (see Thesen Reflections 6 this volume).

Pedagogic Transformation

Academic developers teaching in foundation courses and extended curricular programmes such as the one discussed in this chapter have a very clear mission, which is to focus on preparing students for epistemological access, defined by Wally Morrow (2009, p. 77) as "learning how to become a successful participant in an academic practice." We recognize that there is a mismatch between teaching approaches and student experience at our institution, mostly because staff come from very different backgrounds from those of the students. Therefore we work with the staff helping

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them to understand students' prior and existing knowledge-making practices and to critically explore the way students' prior knowledge and practices may enable or present barriers in the learning and teaching of new, unfamiliar, or what we think of as "mistakenly familiar" conventions (as we illustrate below), discourses, and concepts. We see our role as change agents in the broader university, improving the effectiveness of teaching and learning in the interests of both equity and development.

ACADEMIC LITERACIES AS TRANSFORMATION

In the context of science and maths education at the university level, we find the tension highlighted by Theresa Lillis and Mary Scott (2007) between normative and transformative approaches to language and literacy particularly heightened. Lillis and Scott (2007, p. 13) have highlighted the transformative role of academic literacies research as being interested in discovering alternative ways of meaning making by considering the resources that students bring as "legitimate tools for meaning making." They have contrasted this with the normative understanding of academic literacy which tends more towards "identifying" disciplinary conventions and "inducting" the students into correct ways of thinking and writing. In our particular context we are acutely aware that—given the history of apartheid and the ongoing crisis in South African schooling including the lack of resources and breakdown of a culture of learning and teaching in the schools—normative approaches that involve inducting students into existing and available discourses are essential. Where we locate the transformative dimension to our work is in the following two key elements: 1) a rejection of a deficit position on students and the semiotic and linguistic resources they draw on and enact in higher education; and 2) a commitment to understanding and uncovering existing and prior practices that may enhance or present barriers to learning and teaching. We will illustrate this argument by discussing some of the data from an academic literacies research project in a foundation course in the Biological, Earth, and Environmental Sciences (BEES) at the University of Cape Town.

THE CASE STUDY

Through researching a collaborative initiative aimed at integrating academic literacies in this course, we have developed a three-way conversation between the academic literacy, numeracy studies and science specialists, which has informed the curricular design. Most of the students, in a class which averages around 50 students, came from educationally disadvantaged backgrounds and many of them were speakers of English as an additional language.

In 2010 and 2011 students in the BEES course were required to write a scientif-

ic research report which acted as a central focus for formative assessment. Numeracy and academic literacy specialists offered teaching and learning activities throughout the year to prepare students for the writing of the report. Assessments explicitly addressed these activities and built incrementally towards the final scientific report. After a series of lectures and Excel-based tutorials on the analysis and interpretation of data, they were given data and a series of directed questions which guided them through its analysis. These were presented in the form of a structured Excel spreadsheet, on which the students could perform the statistical analysis, create the charts and graphs and write the descriptions of the results. This data analysis was carried forward into the results section of the final scientific report. In doing this project students were engaging in a very diverse range of modes integrating verbal, graphic, pictorial and mathematical representations in order to make meaning in the natural sciences.

In 2011 we developed a collaborative action research project between the academic literacy, numeracy studies and science specialists aimed at further development of the pedagogy and curriculum for this course. Our research project follows the typical action research spiral: Plan, Act, Observe, Reflect (Stephen Kemmis & Robin McTaggart, 1982). A key finding emerging from this phase of the project was that a much greater degree of collaboration between the people teaching students about writing the research report was needed in order to integrate the different aspects taught and hence allow students to produce a more integrated product. In 2012 we moved into the second action research cycle as we designed and planned changes to the course on the basis of our early findings.

We used Academic Literacies research methods to gain insights into the practices and assumptions students drew on as they learned to write about quantitative information in science. This involved adopting an ethnographic stance, orienting both to texts and to writers' perspectives: we analyzed early drafts of student writing and then interviewed students about their writing. Instead of assuming that the student is cognitively unable to grasp the concepts, we recognize the socially situated nature of literacy (Mary Lea, 2004; Mary Lea & Brian Street, 2000; Lillis & Scott, 2007; Street, 2005) and that if we are to appropriately address students' needs and help them to become successful participants in the science disciplines, it is crucial for us to understand and build on what students know and to uncover prior practices and conceptions that may enhance or present barriers to further learning.

In the following sections we illustrate how we have worked with students to uncover prior practices and assumptions. We describe the ways in which students were understanding quantitative concepts (Theme 1) and highlight some of the prior schooling practices that may be impacting the way students write in the natural sciences (Theme 2). Finally, we outline some implications of these findings for teaching, curriculum and staff development.

THEME 1: CONCEPTS IN NUMERACY

Quantitative information and concepts are conveyed through language, often using precise terminology and discipline-specific forms of expression which are associated with specific quantitative ideas. Writing about quantitative information involves using terms and phrases that often include everyday words, but which have specific meanings, and which convey a richness of conceptual meaning. An example is the word "rate," which has an everyday meaning (speed) but in more technical contexts is used more broadly to describe ratios of various kinds, not only those that express changes with respect to time. Understanding the term "rate" in a given context involves understanding the significance of describing a quantity not in absolute terms, but relative to some other quantity, which is for most students not a trivial concept. Learning to use terms and phrases of this kind correctly (and with a proper understanding of the concepts to which they refer) is fundamental to quantitative literacy and is essential for a science student.

In their writing of a scientific report many of the students used quantitative terms and phrases inappropriately, often in a manner that was grammatically correct, but conceptually incorrect, revealing that they either did not understand the specific contextual meanings of the terms they were using or that they did not understand the concepts the terms refer to, or both. One example of a phrase applied incorrectly is "is proportional to"[1] as illustrated in Figure 11.1.

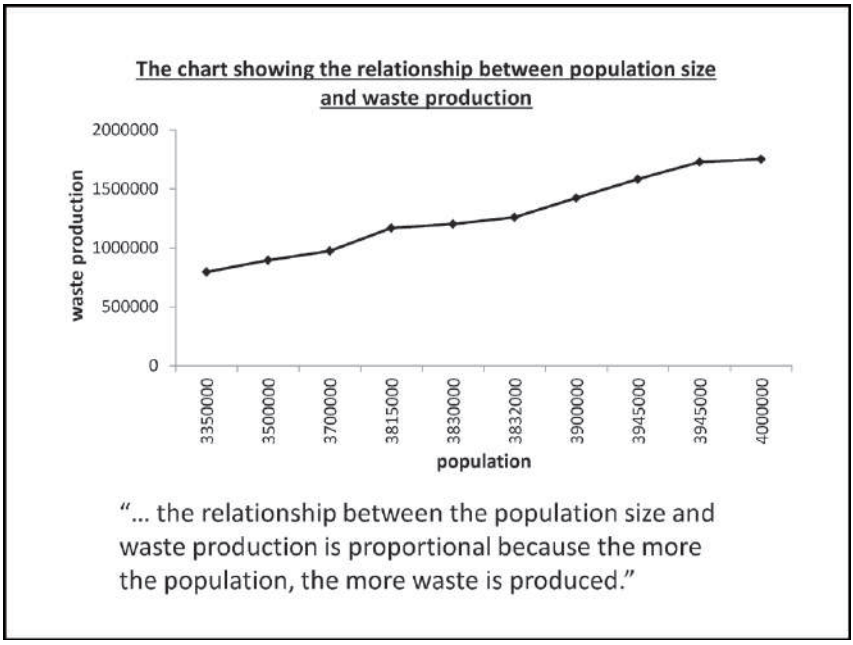

Figure 11.1: Graph and description from student's report.

We will discuss this example to illustrate how the ethnographic approach helped us to gain a better understanding of what the students were signifying by their use of this term and of the origins of this usage. We will then suggest how this insight helps us to teach the use of quantitative language more effectively.

Because many students had used "is proportional to" to describe relationships that were not proportional (that is, where the two variables were not in a constant ratio with each other), in the interviews we asked, "What does it mean when you say one thing is proportional to another?" All but one student expressed their understanding in a manner similar to this: "… if the other one increases the other one which is proportional to it also increases …." Further questioning revealed that all these students believed that this was a sufficient condition for proportionality; or in other words, that "is proportional to" defines any relationship where an increase in one variable is associated with an increase in the other. So for example, when shown a sketch of a graph showing an exponential growth situation, students confirmed that they understood this to be a case of proportionality.

When asked where they first encountered the use of a phrase like "A is proportional to B," all students said their first encounter with the term was in physics lessons at school. For example, a student sketched a formula of the form "$V \propto p$" and said "mostly in physics … for formulas where you are maybe told the volume of something is directly proportional to this … as this increases the other increases the change in this, if this changes it affects the other one"; whilst saying "this," she pointed to the p in the formula, and when saying "the other one" to the V. In school physics it is common to use the symbol '∝' to represent "is proportional to" in a formula. This disguises the fact that the relationship being represented is of the form $V = kp$, where k is the constant of proportionality (that is, the constant ratio). In explaining that if V is proportional to p, then as p increases so will V, a physics teacher is making a true statement, but it seems that in many cases teachers have not prevented students from concluding that the converse is true. It is easy to see how if whenever a student hears the phrase "is proportional to" it is in the context of noticing how one variable is associated with an increase in the other variable, they will conclude that this is what the expression means.

In reading students' written reports we might have been tempted to discount the incorrect statements about proportional relationships as "poor English" but through questioning students about their writing we gained rich insights into an unexpected realm of their experience. From the point of view of what many of the students apparently learned in physics classes, their use of the phrase "is proportional to" was a correct description of the relationship they were describing, so simply correcting the language would have been merely confusing to them. For us, the realization that students' incorrect use of this phrase is not a superficial slip, but rather an expression of an entrenched conceptual misunderstanding, has been very useful. It helps us to appreciate that if we want to teach students to use quantitative

words and phrases appropriately in context, we must first make sure they properly understand the concepts to which the words refer before attempting to teach the conventional ways of expressing those concepts. It is through talking to students about the understanding underlying their choices of expression that we can find out which concepts we should give attention to. The insights gained in this way will (and already have) changed the nature and emphasis of our teaching in this course.

THEME 2: STUDENTS' PRIOR PRACTICES IN WRITING FOR SCIENCE

There has been extensive research indicating that the transition from school to university is complex and that students have difficulty trying to reconcile the discursive identities of home, school and university (Ken Hyland, 2002; Roz Ivanič, 1997; Moragh Paxton, 2003, 2007a, 2007b; Lucia Thesen & Ermien van Pletzen, 2006). However we had not realized that local schools had recently started teaching academic literacy practices such as report writing and "referencing" and that the way these were taught conflicted quite markedly with university academic literacy practices.

Students spoke about their experience of writing school assignments for life sciences and geography as being very "free." They reported having had freedom to use any form they liked:

> In geography you could do anything, there were no rules or anything you just wrote like you were writing your own diary … point form, flow chart and mind map …

They were required to write scientific reports at school, but it seemed—from students' accounts—that this involved collecting information from the World Wide Web and cutting and pasting it into the text. Students also reported that in school writing opinions or claims unsupported by evidence were also acceptable. The students were surprised at the fairly rigid genre and discourse of the university research report in the natural sciences and that their lecturers had expected them to "write only facts" and use supporting evidence drawn from the readings or their own graphical and numerical results. The students believed they had been taught to reference at school, yet they had found university referencing practices very different and very rigorous:

> (At school) you didn't have to all the time do in-text referencing, you just had to do like something of a bibliography, we were used to that … like writing which book it comes from.

At school, referencing often meant simply pasting URLs into a bibliography, and there was no need to acknowledge explicitly those whose ideas and words the students were drawing on. In fact, the idea of acknowledging outside sources **in the text** was quite foreign to them.

This research has been transformative for us because it has made us aware of new school-based digital literacy practices and made us more sensitive to the precise challenges facing the students. We recognize that the transition from school to university literacy practices demands new self-understandings and the development of new identities around authorship. The experience of interviewing the students not only made us aware of conceptual difficulties they experience (and their origins), but also gave us a great deal more insight into students' lived experience of schooling and of being new university students, which we believe has made us into more empathetic teachers.

CONCLUSION

The action research project has been important for teaching and curriculum development, and significant changes were incorporated into the curriculum based on the findings of the first action research cycle. We have found that it has been critical to understand the way students are constructing understanding and to get to know their prior practices and discourses so that we can address these in our teaching of concepts and of university literacy practices. Based on the research findings which show that students are confused about some of the quantitative concepts, we have incorporated fuller explanations of these concepts and pointed students to the reasons for their confusion. In addition, the research has highlighted changes in school literacy practices that we were not aware of. It has given us the opportunity, as we assist students in taking on new scientific identities, not only to signal distinctions between school and university discourses, but also to note that the disciplines of mathematics and science call for a particularly rigorous approach to use of language and genre. This is perhaps particularly true in our country which is itself in the process of change and where we, as teachers, have to respond regularly to changing structures and changing discourses.

Thus the collaborative research project has been very useful in informing the on-going development of the curriculum, but has also contributed to our own academic development. The science discipline specialist, through participating in the academic literacy and numeracy workshops, has realized that she needs to embed the teaching of these literacies and concepts in her own teaching throughout her course (which for us would represent the best-practice scenario): she has changed and developed her curriculum accordingly. The science discipline and numeracy specialists have learned the importance of the language they use in conveying conceptual information, while the language development specialist has gained insight into the role played by numeracy in a broader conception of academic literacy.

NOTE

1. We say "a" is proportional to "b" when the variables "a" and "b" are in a constant ratio

with each other. So if the value of "a" is doubled then the value of "b" will be doubled, etc.

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CHAPTER 12

LEARNING FROM LECTURERS: WHAT DISCIPLINARY PRACTICE CAN TEACH US ABOUT "GOOD" STUDENT WRITING

Maria Leedham

This study brings together the methodology of corpus linguistics and the framing of academic literacies in an exploration of Chinese and British students' undergraduate assignments in UK universities. I consider how student writing, particularly that of non-native speakers (NNSs),[1] is traditionally framed as deficient writing within corpus linguistics, and discuss how an academic literacies approach challenges this assumption.

One finding revealed through the analysis is the Chinese students' significantly higher use of tables, figures, images (collectively termed "visuals"), formulae and writing in lists, in comparison with the British students' writing, and the chapter provides data on this from Economics, Biology, and Engineering. Detailed exploration of individual assignments in Engineering together with interview data from lecturers in the three disciplines suggests that high use of visuals, formulae, and lists rather than writing mainly in connected prose is a different, yet equally acceptable, means of producing successful assignments. This is in marked contrast to the usual focus within English for Academic Purposes (EAP) classes on traditional essays written in continuous prose. In this paper I argue that writing teachers could usefully draw on an academic literacies approach as a way to expand their ideas of what constitutes "good" student writing and to transform their pedagogical practice in a way that recognizes student diversity rather than deficit.

UNDERGRADUATE WRITING IN UK UNIVERSITIES

Many researchers have emphasized how university students have to learn to write in ways prescribed by their discipline in order to have their voices heard (e.g., Nigel Harwood & Gregory Hadley, 2004; Ann Hewings, 1999; Ken Hyland, 2008; Sarah North, 2005), and this point is central to scholars within academic

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literacies (e.g. Mary Lea & Brian Street, 1998; Theresa Lillis, 2001). Despite the growing recognition of disciplinary difference and the importance of student voice, most EAP classes comprise students from a broad range of subject areas through practical necessity. At postgraduate level, students are likely to be familiar with the conventions of their discipline, and to be writing within familiar genres such as a research report or dissertation. At undergraduate level, however, students are still learning how to write in their discipline(s) and additionally have to contend with the recent "unprecedented amount of innovation in assessment" (Graham Gibbs, 2006, p. 20). This plethora of new genres at undergraduate level includes e-posters, websites and reflective journals and represents a move away from the traditional undergraduate essay (Lisa Ganobcsik-Williams, 2004; Maria Leedham, 2009; Hilary Nesi & Sheena Gardner, 2006).

While students may look to writing tutors for guidance in coping with writing in a new discipline and new genres, most applied linguists (and by implication most EAP and writing tutors) are "trained in the humanities, where words are central to disciplinary values and argumentation" (Ann Johns, 1998, p. 183). Tutors may thus "find themselves relying on disciplinary norms they are familiar with" (Sheena Gardner & Jasper Holmes, 2009, p. 251) and it is likely that these norms will include a concentration on "linear text" (Johns, 1998, p. 183) rather than on the interaction of visuals, formulae and lists with prose. The use of EAP textbooks does not resolve this problem since, as Chris Tribble points out, "the majority of the writing coursebooks … focus on developing essayist literacy" (2009, p. 416).

EXPLORING STUDENT WRITING THROUGH CORPUS LINGUISTICS

The dataset in this study is first approached through corpus linguistics, a rapidly-growing field involving the investigation of language use through organized, electronically-stored collections of texts (or "corpora"). Common methodological procedures include counting the frequency of textual features, comparing one corpus with a larger "reference" corpus and extracting contiguous word sequences (see Stefan Gries, 2009, for a readable introduction). Findings from these procedures are supported in this study by qualitative analysis of selected texts and data from lecturer interviews.

The majority of corpus linguistic studies of student writing, particularly NNS writing, adopt a deficit approach in which NNS writing is compared to either NS student or professional academic writing and seen to fall short of these "norms." The language used to report these studies is thus couched in terms of a deficit discourse rather than one of variational "difference." For example Gaëtanelle Gilquin

and Magali Paquot (2008, p. 58) suggest that "remedial materials" are required to help NNSs "overcome register-related problems," and Yu-Hua Chen and Paul Baker (2010, p. 34) discuss "immature student academic writing … [across] three groups of different writing proficiency levels" in their corpora of NNS student, NS student and expert academic writing. Thus a linguistic proficiency cline is often visualised from low to high-level NNSs followed by NSs and culminating in the language of professional academic writers, at which point the NS/NNS distinction ceases to be noteworthy. In contrast, the academic literacies perspective adopted here does not dichotomize NS and NNS students but instead views all undergraduates as learners of writing within the academy, while acknowledging the additional challenges faced by L2 English writers (see Ramona Tang, 2012b, for studies on this theme).

DATA AND METHODS

The dataset for this study is a subset of the British Academic Written English[2] (BAWE) corpus (Nesi & Gardner, 2012) (see BAWE site for details of corpus holdings) with a small number of additionally-collected assignments from Chinese undergraduates, and comprises texts from 12 disciplines and across three years of undergraduate study. All assignments achieved a minimum score of 60% from discipline lecturers (a First [distinction] or Upper Second [merit] in the United Kingdom) and can thus be said to represent "proficient" student writing since they met marking expectations to a sufficiently high extent (cf. Gardner & Holmes, 2009). Alongside the compilation of the BAWE corpus, interviews with 58 lecturers were conducted to provide an emic perspective on what this proficiency entails and on valued and "disliked" features of undergraduate assignments (Nesi & Gardner, 2006).

An initial search was carried out on the datasets to compare the frequency of single words and contiguous word sequences in the 279,000-word Chinese corpus with those in the 1.3 million word reference corpus of British students' writing in the same 12 disciplines to uncover items used statistically more frequently in the former. The resulting "keywords" include numbers, formulae and references to data items (e.g., according to the + figure/appendix/equation, refer to (the) + figure/table + [number]), suggesting that the Chinese students make greater use of formulae, visuals and numbered lists than the British students (see Leedham, 2012 for a fuller account of the keyword process).

To determine the usage of these items, the number of disciplines was narrowed to three (Biology, Economics and Engineering), chosen as they offered a range of texts across student corpora and year groups (see Table 12.1).

As several keywords refer to tables, figures and formulae, or appear to be part of numbered lists, automatic counts were conducted of these textual features (see Table 12.2).

Table 12.1 Discipline subcorpora

	L1 Chinese		L1 English	
Discipline	**No. texts**	**No. words**	**No. texts**	**No. words**
Biology	18	33,633	83	173,412
Economics	20	38,086	22	52,158
Engineering	20	35,627	97	203,782

Table 12.2 Textual features per 10,000 words

	Tables	**Figures**	**Lists**	**Listlikes**	**Formulae**
Chi-Biology	15****	25****	1	4	17****
Eng-Biology	5	13	2	6	8
Chi-Economics	1	14****	2*	25****	42****
Eng-Economics	0	12	1	3	30
Chi-Engineering	10*	21	7	53****	106****
Eng-Engineering	7	21	10	24	67

*(Statistical differences are shown between student groups within each discipline, using log likelihood, * p<.05; **** p<.0001).*

In the BAWE corpus, a "table" is a graphic containing rows and columns while a "figure" covers any graph, diagram or image. A distinction is made between "lists" and "listlikes," both of which contain bulleted or numbered items, in that the former comprise lists of words or noun/verb phrases, and the latter comprise items in complete sentences and displayed in list format.

Table 12.2 suggests that both disciplinary differences and student group differences exist. Texts in Biology contain the most tables and figures, while Engineering texts contain the most listlikes and formulae. Within the student groups, the majority of categories in the Chinese corpora show significantly greater use of each textual feature than the English corpora. Disciplinary variations in these features are to be expected, since, for example, Biology entails the use of images of natural phenomena and Economics may involve reports with writing in lists, but it is less clear why the student groups should also differ in their usage.

The next stage was to look at these items in the context of whole assignments. Due to limited space, I confine discussion to a pair of assignments by an L1 Chinese student and an L1 British student within Engineering (see Table 12.3). This assignment pair was selected as the texts answer the same question within the same year 2 module at one university, though the spread of textual features appears typical of those across Chi-Engineering and Eng-Engineering.

Table 12.3 Comparison of two Engineering assignments

Textual feature	L1 Chinese, 0254g	L1 British, 0329e
No. of pages excluding references	11	5.5
No. of words	1,432	2,064
No. of tables	1	0
No. of figures	1	0
No. of formulae	34	10
No. of lists	2	2
No. of listlikes	9	0

Note: The number of formulae for the English text has been altered from the three given in BAWE data to ten, to correct a disparity in tagging.

Each assignment is entitled "centrifugal pump experiment," and is divided into sections with self-explanatory headings such as "introduction" and "apparatus and methods." While the Chinese writer begins each section on a new page, the British student simply uses a line break before a new section, resulting in the Chinese writer's assignment containing double the number of pages yet only two-thirds the word count of the British student's assignment (Table 12. 3).

The differing quantities of formulae and prose are illustrated by page extracts in Figure 12.1. Whereas the Chinese student's discussion weaves together formulae and prose, the British student's response is given as a series of short paragraphs.

Throughout the assignment, the Chinese student employs lists to both present data and make substantive points whereas the British student uses discursive prose (Figure 12.2).

The top box of Figure 12.2 shows the Chinese student's bulleted conclusion, given in complete sentences and stating the bald facts of the experiment:

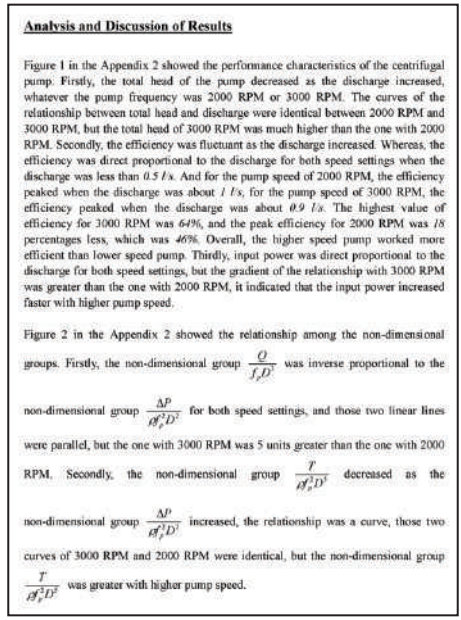
The experiment yielded the following conclusions:

- The efficiency of a single stage centrifugal pump at high pump speed (3000 RPM) is better than …
- The input power with high pump speed increases …

(Extract from Conclusion, 0254g).

In contrast, the British student's conclusion is more discursive, introducing the results and relating these to the experiments:

> In this investigation into the performance characteristics of a centrifugal pump at different speeds many things were realized. Firstly, it was seen that at the two different speeds the character-

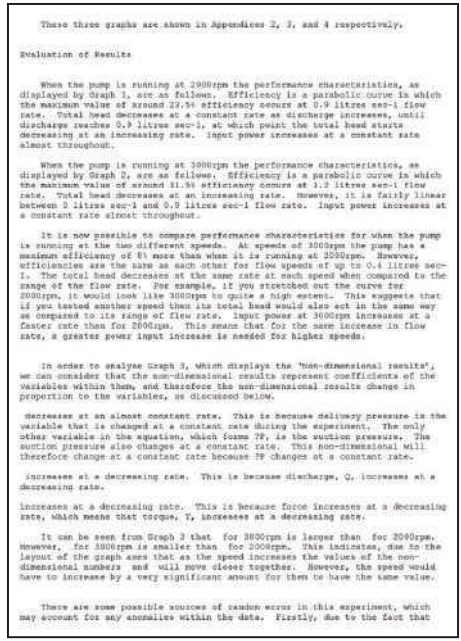


Analysis and Discussion of Results

Figure 1 in the Appendix 2 showed the performance characteristics of the centrifugal pump. Firstly, the total head of the pump decreased as the discharge increased, whatever the pump frequency was 2000 RPM or 3000 RPM. The curves of the relationship between total head and discharge were identical between 2000 RPM and 3000 RPM, but the total head of 3000 RPM was much higher than the one with 2000 RPM. Secondly, the efficiency was fluctuant as the discharge increased. Whereas, the efficiency was direct proportional to the discharge for both speed settings when the discharge was less than *0.5 l/s*. And for the pump speed of 2000 RPM, the efficiency peaked when the discharge was about *1 l/s*, for the pump speed of 3000 RPM, the efficiency peaked when the discharge was about *0.9 l/s*. The highest value of efficiency for 3000 RPM was *64%*, and the peak efficiency for 2000 RPM was *18* percentages less, which was *46%*. Overall, the higher speed pump worked more efficient than lower speed pump. Thirdly, input power was direct proportional to the discharge for both speed settings, but the gradient of the relationship with 3000 RPM was greater than the one with 2000 RPM, it indicated that the input power increased faster with higher pump speed.

Figure 2 in the Appendix 2 showed the relationship among the non-dimensional groups. Firstly, the non-dimensional group $\frac{Q}{f_p D^3}$ was inverse proportional to the non-dimensional group $\frac{\Delta P}{\rho f_p^2 D^2}$ for both speed settings, and those two linear lines were parallel, but the one with 3000 RPM was 5 units greater than the one with 2000 RPM. Secondly, the non-dimensional group $\frac{T}{\rho f_p^2 D^5}$ decreased as the non-dimensional group $\frac{\Delta P}{\rho f_p^2 D^2}$ increased, the relationship was a curve, those two curves of 3000 RPM and 2000 RPM were identical, but the non-dimensional group $\frac{T}{\rho f_p^2 D^5}$ was greater with higher pump speed.

0254g (L1 Chinese)



These three graphs are shown in Appendices 2, 3, and 4 respectively.

Evaluation of Results

When the pump is running at 2000rpm the performance characteristics, as displayed by Graph 1, are as follows. Efficiency is a parabolic curve in which the maximum value of around 27.5% efficiency occurs at 0.9 litres sec-1 flow rate. Total head decreases at a constant rate as discharge increases, until discharge reaches 0.9 litres sec-1, at which point the total head starts decreasing at an increasing rate. Input power increases at a constant rate almost throughout.

When the pump is running at 3000rpm the performance characteristics, as displayed by Graph 2, are as follows. Efficiency is a parabolic curve in which the maximum value of around 81.5% efficiency occurs at 1.2 litres sec-1 flow rate. Total head decreases at an increasing rate. However, it is fairly linear between 0 litres sec-1 and 0.9 litres sec-1 flow rate. Input power increases at a constant rate almost throughout.

It is now possible to compare performance characteristics for when the pump is running at the two different speeds. At speeds of 3000rpm the pump has a maximum efficiency of 8% more than when it is running at 2000rpm. However, efficiencies are the same as each other for flow speeds of up to 0.4 litres sec-1. The total head decreases at the same rate at each speed when compared to the range of the flow rate. For example, if you stretched out the curve for 2000rpm, it would look like 3000rpm to quite a high extent. This suggests that if you tested another speed then its total head would also act in the same way as compared to its range of flow rate. Input power at 3000rpm increases at a faster rate than for 2000rpm. This means that for the same increase in flow rate, a greater power input increase is needed for higher speeds.

In order to analyse Graph 3, which displays the 'Non-dimensional results', we can consider that the non-dimensional results represent coefficients of the variables within them, and therefore the non-dimensional results change in proportion to the variables, as discussed below.

decreases at an almost constant rate. This is because delivery pressure is the variable that is changed at a constant rate during the experiment. The only other variable in the equation, which forms ?P, is the suction pressure. The suction pressure also changes at a constant rate. This non-dimensional will therefore change at a constant rate because ?P changes at a constant rate.

increases at a decreasing rate. This is because discharge, Q, increases at a decreasing rate.

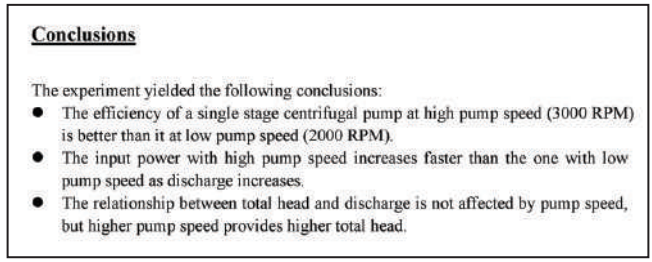
increases at a decreasing rate. This is because force increases at a decreasing rate, which means that torque, T, increases at a decreasing rate.

It can be seen from Graph 3 that for 3000rpm is larger than for 2000rpm. However, for 3000rpm is smaller than for 2000rpm. This indicates, due to the layout of the graph axes that as the speed increases the values of the non-dimensional numbers and will move closer together. However, the speed would have to increase by a very significant amount for them to have the same value.

There are some possible sources of random error in this experiment, which may account for any anomalies within the data. Firstly, due to the fact that

0329e (L1 English)

Figure 12.1: Discussion sections.

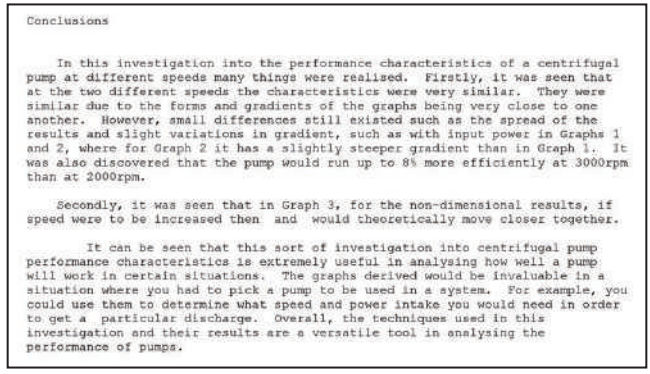


Conclusions

The experiment yielded the following conclusions:

- The efficiency of a single stage centrifugal pump at high pump speed (3000 RPM) is better than it at low pump speed (2000 RPM).
- The input power with high pump speed increases faster than the one with low pump speed as discharge increases.
- The relationship between total head and discharge is not affected by pump speed, but higher pump speed provides higher total head.

0254g (L1 Chinese)



Conclusions

In this investigation into the performance characteristics of a centrifugal pump at different speeds many things were realised. Firstly, it was seen that at the two different speeds the characteristics were very similar. They were similar due to the forms and gradients of the graphs being very close to one another. However, small differences still existed such as the spread of the results and slight variations in gradient, such as with input power in Graphs 1 and 2, where for Graph 2 it has a slightly steeper gradient than in Graph 1. It was also discovered that the pump would run up to 8% more efficiently at 3000rpm than at 2000rpm.

Secondly, it was seen that in Graph 3, for the non-dimensional results, if speed were to be increased then and would theoretically move closer together.

It can be seen that this sort of investigation into centrifugal pump performance characteristics is extremely useful in analysing how well a pump will work in certain situations. The graphs derived would be invaluable in a situation where you had to pick a pump to be used in a system. For example, you could use them to determine what speed and power intake you would need in order to get a particular discharge. Overall, the techniques used in this investigation and their results are a versatile tool in analysing the performance of pumps.

0329e (L1 English)
Figure 12.2: Conclusions

istics were very similar. They were similar due to the … (Extract from Conclusion, 0329j)

Since both texts have been judged as proficient by the discipline lecturers, (i.e., awarded at least a merit), it seems reasonable to conclude that different combinations and proportions of textual features are acceptable. Similar studies of assignment pairs in Biology and Economics revealed wide variation of the use of images and lengthy captions in the former and of lists and listlikes in the latter (Leedham, 2015) (see also work by Arlene Archer, 2006, on South African students of Engineering using both visual and textual semiotic resources).

It is difficult to speculate, however, as to the preferred characteristics of student writing in particular disciplines, and the next section draws on discipline lecturers' views of valued features.

INTERVIEWS WITH LECTURERS

Overall, the interviews conducted for the BAWE project indicate that "proficiency" in writing for discipline lecturers relates to a range of criteria, including

(but not limited to) linguistic proficiency, understanding of content, presentation, clarity, concision, integration of graphics and careful referencing. While a broad consensus may be agreed on at university, discipline or department level, an academic literacies perspective entails recognition that the precise balance of acceptable features may in fact differ from lecturer to lecturer and even from one assignment to another. Part of the task of the student writer is thus attempting "to unpack the ground rules of writing in any particular context" (Lea, 2004).

The rest of this section briefly examines interview comments relating to brevity, use of visuals, and lists in Biology, Economics and Engineering interviews (n=11).

- *Being concise:* In Biology, a lecturer commented that "there's never been a penalty for an essay that's too short"; similarly, in Economics one lecturer outlined their preference for "precision, incision, concision." Engineering lecturers valued the ability to be "clear and concise," "succinct," and point to a dislike of "verbosity." The integration of formulae and prose in discussion and the bulleted conclusion of the Chinese student's text clearly adhere to these values (Figures 12.1 and 12.2).
- *Employing visuals:* In Biology, it was suggested that a lab report of five or six pages should include diagrams, highlighting the visual nature of the discipline (e.g., John Dinolfo, Barbara Heifferon, & Lesly Temesvari, 2007). A "typical" essay in Economics was said to contain both diagrams and formulae "as the spine of the essay." In Engineering, meanwhile, marks for presentation may include the assessment of diagrams, tables and overall layout. The corpus data presented in Table 12.2 points to a greater use of visual features by Chinese students in the three disciplines.
- *Writing in lists*: Few lecturers mentioned list writing, since the interviews were conducted without reference to individual student texts. One Economics lecturer stated a dislike of written work containing "just diagrams and incomplete notes" rather than complete sentences. An Engineering lecturer similarly remarked that he disliked the use of bullet points as a space-saving feature, perhaps viewing these as a way of circumventing the occasional setting of page (as well as word) limits. However, in the assignment pair considered earlier, the list is a bulleted "listlike" (i.e., contains complete sentences) so may be more positively viewed as an aid to concision and clarity in the writing rather than a means of meeting word limits.

IMPLICATIONS FOR PRACTICE

This chapter has argued that, for the disciplines investigated, it is acceptable for students to integrate visuals, formulae and lists in addition to or instead of limiting

responses to connected prose. While studies such as this one can explore the range of textual features used in successful undergraduate assessed writing, it is not possible to give highly specific guidance since lecturers in different contexts are likely to vary in their views on the nature of good writing in particular assignments (Lea & Street, 1998). Given that EAP tutors frequently have a background in the more discursive subjects within Arts and Humanities and may be unfamiliar with writing practices in other disciplines, this section offers suggestions as to how tutors can increase their awareness of the diversity of undergraduate student writing, and thus assist students in becoming more effective writers.

Concrete means of establishing the range of acceptability in a discipline include exploring corpora (such as BAWE) and analyzing assignment exemplars of the genres their students are asked to produce. Stronger links with the local context would also enable EAP tutors to better understand discipline lecturers' expectations. However, more fundamental to any transformation in EAP tutors' views are reflexivity in exploring the "taken-for-granted" procedures and practices (Lillis, 2012, p. 245) and a flexible attitude in considering what might be acceptable within unfamiliar disciplines and genres. This open-mindedness moves beyond lexicogrammatical considerations (e.g., the acceptability of "I" or the choice of passive/active voice) to exploring assignments holistically and multimodally (Is it ok to use a table to display results? Can the conclusion be presented as a bulleted list?). Breadth of vision allows tutors to recognize different ways of achieving the same end goal in writing, as with the two Engineering texts, and to embrace the different cultural backgrounds L2 English students bring to their studies.

Possibilities for transformation occur at all levels, from student to professional, covering linguistic aspects and beyond: in her report on an interview study of L2 English scholars, Tang (2012a, p. 210) discusses the potential of university scholars from diverse linguistic and cultural backgrounds to "enrich the discussions in their disciplines." While recognizing that L2 English writers have to learn the rules of the writing "game" (Christine Casanave, 2002), Tang proposes that increasing participation of these scholars may "result in an opening up of the community mindset to allow for different kinds of norms to be deemed viable" (p. 224-225). Thus aspects of the writing in a community are "likely to shape the future practices of that community" (p. 225).

Discipline tutors can assist in the process of change by continuing to embrace different ways of carrying out the same task, rather than adhering to a UK NS "normative pedagogic imperative" (Lillis, 2012, p. 240) and by recognizing that both NS and NNS undergraduate students need help in understanding what is expected in assignments. This guidance could take the form of exemplars and accompanying commentary to illustrate possible assignment responses, and allowing dedicated time within lectures for discussion of their expectations. Discipline lecturers could also work with EAP tutors to jointly understand the needs of all students and to

more precisely articulate the difficulties which different groups may face.

This chapter has challenged the common approach within corpus linguistics research of NNS student writing as in some way deficient when compared to NS or to "expert" writing, arguing that the Chinese students' significantly higher use of visuals, formulae and lists function as different, yet equally valued, ways of achieving success at undergraduate level. A more rounded perspective than can be found through corpus studies alone has been obtained through the combination of corpus linguistics with close study of textual features in two assignments and the emic perspective offered by lecturers. An Academic Literacies approach has much to offer since this views learning how to write in the preferred ways of a specific situational context (e.g., a particular assignment set by an individual lecturer within their university department at one point in time) as a challenge for both NNS and NS university students, and recognizes that this may be accomplished in varying ways (Archer, 2006; Lillis, 2012) (see also Ute Römer's 2009 discussion of how both NS and NNS have to develop their competence in academic writing). For both EAP tutors and discipline lecturers, then, a transformation within teaching can come about through recognizing the importance of our own academic and cultural backgrounds in shaping beliefs, and through questioning our assumptions as to the nature of "good" student writing. Academic Literacies can assist here in providing the theorization behind such a transformation and in guiding us towards more diverse ways of viewing good writing, with the result that NNS writers are viewed not in terms of deficit but in terms of what they can bring to the academy (Tang, 2012a).

NOTES

1. In this paper I have, for convenience and brevity, used the terms "NS" and "NNS" while recognizing that these are contentious (see Leung, Harris & Rampton, 1997). The "L1 Chinese" group refers to students who speak any dialect of Chinese and who lived in a Chinese-speaking environment for all or most of their secondary education. "L1 English" denotes students whose self-proclaimed L1 is English and who lived in the United Kingdom for all or most of their secondary schooling.

2. The data in this study come from the British Academic Written English (BAWE) corpus, which was developed at the Universities of Warwick, Reading and Oxford Brookes under the directorship of Hilary Nesi and Sheena Gardner (formerly of the Centre for Applied Linguistics [previously called CELTE], Warwick), Paul Thompson (formerly of the Department of Applied Linguistics, Reading) and Paul Wickens (Westminster Institute of Education, Oxford Brookes), with funding from the ESRC (RES-000-23-0800).

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REFLECTIONS 2

THINKING CRITICALLY AND NEGOTIATING PRACTICES IN THE DISCIPLINES

David Russell in conversation with Sally Mitchell

David Russell, Professor of English at Iowa State University, researches writing in the disciplines and professions, consults on writing in HE, and teaches in a PhD programme in Rhetoric and Professional Communication. He spent three months in 2005 working alongside Sally Mitchell on "Thinking Writing,", an institutional initiative at Queen Mary University of London which is influenced by US thinking and practice around "Writing across the Curriculum" and "Writing in the Disciplines" and which also draws on aspects of "Academic Literacies."

Sally: To ground our discussion I'm going to start with Mary Lea and Brian Street's much cited 1998 paper in which they set out a heuristic for looking at data gathered in UK universities in terms of approaches to student writing: a study skills approach/frame; a socialization approach/frame; an academic literacies approach/frame. I want to notice that it's not fully clear in the way the paper is often referred to, whether the three-part distinction is an approach or a frame. In my own thinking I don't want to commit to either, but prefer to preserve both terms; the first suggesting pedagogical practices, the second a conceptualization or stance. In her book on student writing, Theresa Lillis (2001) visited these distinctions again, adding to them "creative self-expression" as an approach and differentiating between socialization as "implicit induction into established discourse practices" and socialization involving "explicit teaching of features of academic genres." I found that further distinction useful especially in terms of thinking about how disciplinary teachers (rather than writing teachers) teach writing. She viewed the approaches to student writing as ranged along a continuum that indexed a vision of higher education as at one end "homogeneous," with "practices oriented to the reproduction of official discourses" and at the other 'heterogeneous"—and by association, "oppositional." Pedagogical practices at this end she glossed as "oriented to making visible/challenging/playing with official and unofficial discourse practices" (2001).

In our experiences, in our respective institutional contexts, which—important-

ly—are mainly "teacher-facing" rather than "student-facing," it seems to me we are often involved in interrogating this continuum in terms both of pedagogical approach and conceptual stance: what do we do? How do we conceive of what it is we do? And why? Just as the interplay between practice and stance is complex, so, we find, is the naming of these as either "normative" or "transformative," "assimilationist" or "resisting."

David: It's crucial to begin with the institutional context—and the role played within the institution. In Thinking Writing at QMUL and in North American Writing In the Disciplines programmes (WID), we do not teach language courses. In the day-to-day work of supporting writing in the disciplines (and thus thinking and learning and development more broadly), staff with expertise in academic writing/literacies (like you and me) play primarily a consulting or staff development role with faculties and departments and teachers. We try to listen carefully, understand how literacy operates in the field, department, classroom; how the teachers and students use and understand it, and we then engage them in reflecting on it. There's a lot of contact with people in other disciplines than our own (rhetoric, academic writing, applied linguistics, are some of the names on our hats). And a lot of meetings, workshops, classroom visits—perhaps to run a workshop for students with the teacher present or in collaboration with the teacher.

Working in a unit that is outside any department, with an institution-wide brief for making change (as is usually the case with WID programmes), provides a good place to think about difference and what it means to be critical, because students spend most of their time in the disciplines, not in language/writing courses (see Horner and Lillis this volume, Reflections 4). And there is automatically a great deal of "heterogeneity," because we have all those disciplines (and sub- and inter-disciplines, not to mention the professions often linked to them). When we worked together in 2005, we discussed the challenges of talking to academic staff about their goals for developing critical thinking in their courses or in the wording of their assignments; for example, "When you say you want your students to 'be critical' *what kind of critical* do you mean?" And teachers and departments may well ask us that too.

Sally: In thinking about the work we do in education and writing development, teacher-facing practice certainly complicates what being transformative at, or near, the oppositional end of Lillis's continuum might mean. Being critical can imply a challenge to the forms and functions of authoritative discourse (academic, disciplinary, neo-liberal marketization), making these the object of study and interrogation, rather than taking them as unquestioned givens in the making and communication of knowledge. An example of an oppositional stance would be to challenge

the "container metaphor" of language or the neo-liberal separation of skills from knowledge that enables institutions to separate out "content courses" from "language courses" and to place one in the service of the other (see Neculai this volume, chapter 30). A strongly critical response might then involve us declining a department's request to provide a stand-alone "study skills" course, or lead to a refusal to provide help "grading the writing" of a particular assignment while the disciplinary teacher "grades the content."

David: To pick up the example you used—refusing to serve, or service, a department or curriculum or teacher by "grading the writing" is usually tempered, in North American WID programmes at least, by the offer of different kinds of engagement: reformulating assignments, introducing peer review, collaborative teaching or research, and so on. In time (and sometimes very rapidly—because many academic teachers are creative and curious), working together on these areas can lead to critical and transformative practices—the introduction of peer assessment for example, or popular genres, or debates (John Bean, 2011). Norms then may begin to shift, to transform, both on the part of the teachers/departments and the writing/literacies staff. After all, writing/literacies experts also belong to a discipline (or proto-sub-discipline, however marginal), which can be critiqued by teachers in other disciplines.

Sally: The question of where the norm is located is also an interesting one. A shift in norms we've been talking about at work recently is the notion of "student as producer or co-producer"—of resources, curriculum and assessment. It's gaining what feels like increasing momentum in the United Kingdom—and as a contrast to "student as consumer," it feels exciting and radical. But as "student as producer" becomes a newer "norm," it is already becoming assimilated to other more pervasive, powerful agendas in the sector ("employability" is one). This doesn't mean however that a classroom or programme in which "the student as producer" becomes the new ethos isn't in some way, at some level, transformative of what had previously held sway. It's just that the promised radicalism is held in check by larger ideological frames. And, of course, even the limited radicalism driving the idea will need to be tested in practice and scrutinized through research. What does "student as producer" look like as/in practice?; what is it like for students to be socialized into this apparently new way of doing things?; what are the new warrants that will open up the new practice to criticism and resistance? Looked at this way you can't really fit any developing practices onto a single point on Lillis's continuum—they'll always be shifting about over time.

David: Yes, and indeed the very theoretical concept of a continuum at times may melt down in the crucible of teacher-facing practice, into something resembling

a multi-party negotiation, as engagements with teachers and the professionals beyond them (mutual learning and mutual transformation of practices) might occur.

Very early on, in the late 1980s, a few critics of WAC, like Daniel Mahala (1991) argued that WAC should offer a highly political, hard-edged critique of the discourse of disciplines and professions. In practice, in teacher-facing practice (redundancy intended) it is necessary to develop allies—and there are some in every discipline and university who are critical in various ways—without alienating potential allies. Writing consultants unfortunately don't have the power to make others listen to our expertise (as some language/writing teachers have the power to do with their students). Consultant experts must offer something of value to engage them in an ongoing dialog. Teachers in the disciplines who take a critical view of their own or their discipline's pedagogical practice and want to transform it often show up at our WID workshops. We consult with them or even do long range teaching change and/or research projects. It's slow work, often.

Sally: So how far did Mahala have a point, in your view? I guess I'm unsettled by the idea that writing people don't have power (though I concede you're probably right in some significant ways). But I think we can take power for ourselves too, and one way is through having some conceptual framework that articulates the assumptions on which options for practice are based. To have this gives you power—and it's also a responsibility—to know how your practice is positioned, and what assumptions (e.g., about language, knowledge, permission) it rests on. It enables you to be critical and reflexive—and to be open to challenge and change. I think the AcLits framework is useful in this regard—as a critical and reflective tool. But it shouldn't be taken as a given or an endpoint. New articulations always need to be made—one I encountered recently that I found very refreshing of my own practice was by Magnus Gustafsson and Cecilia Jacobs (2013). And Mahala's critique wasn't over once he'd voiced it, was it? From papers you've pointed me to, the strand of critical questioning and response has continued in WAC and WID—and this is a good thing.

David: I simply mean that writing *teachers*—like most university teachers—have been granted the power of the grade, the mark, by the institution, the students, and the wider society. As teachers we also have much power to determine what we teach and how. Teachers can require students to write differently or be critical (or pretend to—as some controversial ethnographic research has shown (David Seitz, 2004)). But as writing *consultants* we have not been granted the institutional or social power to remake curriculums in our critical ways—yet. We must gain that rhetorically, by persuasion, which is one reason why theories of how power operates institutionally have been important in WID research—Bruno Latour, Pierre Bourdieu, Anthony Giddens. So I very much agree that our power will come from having something intellectually valuable to offer to teachers in other disciplines—but valuable in

terms of their values as well as those our own discipline(s).

The question of how oppositional and transformative practice is, and what those terms mean, and how to frame arguments for outsiders, has indeed had a long and thoughtful airing in the United States, dating back to the late 1980s, when WID programmes were first becoming numerous (and some felt—wrongly it turned out—that they would supplant required first-year composition courses). That debate often pointed to a central tension, between writing as an uncritical/unproblematic tool in the development of disciplinary and professional thinking and practice (so normative, assimilationist and with an apparently "clear mission"), and the need to contest writing as an agent in the inscription of disciplinary subjects (so resisting and critical, with a more contested mission). This debate maps onto critical approaches to academic writing elsewhere (AcLits, clearly, but also some work in SFL (systemic functional linguistics), LAP, Brazilian/Swiss pedagogical sequences, etc. (Anis Bawarshi & Mary JoReiff, 2010)), and there's longstanding and on-going debate in WID about how and how much it is and should be critical (see Charles Bazerman et al. 2005, Chapter 8 for a summary).

But North American WID approaches are also characterized, since their beginnings in the 1980s, by a different kind of critical analysis, one that grows out of research into the rhetoric of disciplines and professions and workplaces that students will enter. It seemed presumptuous to many North Americans doing WID work to be critical of the disciplines' discursive practices—or to teach their students to be literate, much less critically so—without having studied in some detail their discursive practices: what is important to them, how they go about their work, including (but not only) the literacy part. A historical and ethnographic research tradition has ensued, which investigates how knowledge and power are produced and circulate in the documentary networks of institutions in their practices *over time* (as both historical and long-term ethnographic methods make time central). (For reviews see Bazerman, 2008; Bazerman et al. 2005, Chapters 6 and 7; David Russell, 2001, 2007, 2008).

The goal here is to inform a critical approach to supporting writing in the disciplines that takes into account *both* the affordances *and* constraints of disciplinary and professional discourse. By looking carefully at how discourses work it is possible to formulate not only a backward looking critique of how disciplinary discourses limit students, but also a forward looking critique to discern the potential in disciplinary discourses for students to develop knowledge and power—and eventually transform institutions (and their discourse) in positive ways, as the students become professionals with power. Dorothy Smith's study of the documentary organization of medical practice, for example, reveals its deep sexism, but it also shows how it saves lives, through organizing care (checklists for the surgical procedures, etc.) (see Dorothy Smith & Catherine Schryer, 2008 for an overview of these studies). Dorothy Winsor's study of textual power negotiations in engineer-

ing practice (2003) shows deep class exploitation, but it also shows how exploited workers exercise agency textually. Anthony Paré's study of Inuit social workers (2002) reveals the racism of the Canadian social work profession but also the ways native social workers negotiate the circulation of knowledge to enhance the power and autonomy of their communities. Theresa Lillis and Mary Jane Curry's study of professionals doing academic research outside the Anglophone centers of power (2010) is consonant with WID research in significant ways, as it exposes not only the hegemonic practices and their effects but also the textual dynamics of that power and the agentive and resistance potentials for the future.

This is why cultural-historical activity theory and Carolyn Miller's theory of genre as social action (1984) have been important in this tradition. They emphasize the historical and dynamic quality of academic/professional discourses, and their ties to changing practices (see Charles Bazerman & James Paradis, Eds., 1985, and for research methods used see Charles Bazerman & Paul Prior, 2004).

Historical and ethnographic—especially longitudinal—studies of writing in HE, as well as in the professions beyond HE, provide insight into what I call forward looking critique. Again, as the metaphor suggests, time is key. Writing/language teachers typically have students only one or two terms (unless they are preparing writing/language teachers or researchers). But staff in the disciplines often have them for three or more years, and the department's reputation is at stake in their preparation, as well as the future of the profession they prepare them for—as are people's and society's safety, health, and so on, in the case of many disciplines/professions. So the time scale is different in the disciplines, as are the stakes.

Encountering teachers and departments in a range of disciplines other than one's own (e.g., writing studies) suggests ways to reframe the assimilation/transformation dichotomy. Every future professional must "assimilate" to the extent of assuming the identity of a professional in that field (otherwise she will not be able to participate or exert agency or, indeed, write in the discipline/profession). For students—especially those from marginalized groups—entering a profession is transformative in terms of their lives, and in terms of their potential agency, their chances in life and their chance to make a difference. And in a collective sense, every discipline/profession/institution will be transformed, in ways large and small, by the changing conditions of its practice and the agency of its practitioners—or it will become obsolete. Transformation, like assimilation, is inevitable, and the two go hand in hand—but on different time scales. The question then is what sorts of assimilation and what sorts of transformation occur, not only within individuals, but also within broader social formations/institutions? And what is the role of the writing/literacies expert in shaping those things?

Sally: For me that last question goes back to the position taken by the literacies expert—how strongly critical they want or are able to be. I go along with Miller's

understanding of genre as in a sense having transformation built in (as she says, "genres change, evolve and decay"), but I think sometimes in our work with disciplines we can influence, critically and creatively, the way genres, particularly the genres that carry teaching and learning along, change and evolve. I like your point about historical and ethnographic studies. The value of ethnography that includes observations of classrooms etc. is that it tends to work against the hardening of categories. Ethnography encourages "a willingness to accept (and run with) the fact that … experience has ways of boiling over and making us correct our current formulas" (W. James, 1978, in Ben Rampton et al., 2004, quoted in Lillis, 2008, p. 376). I'm quite interested in how the Lea and Street categories (derived from an ethnographic type study, of course) have given rise to some anxiety that they are mutually exclusive, that you're in one camp or the other—assimilationist or transforming. It seems a curious reaction to the heuristic.

David: We in North America have certainly seen these kinds of categories complicated, at times transmuted, in the crucible of practice, as I have suggested. Context again is absolutely key. The ethnographic turn in rhetoric and composition studies came in the 1980s in North America, with the proliferation of WAC/WID programmes. Much of that research was practitioner-based, as writing consultants collaborated with teachers in the disciplines. McCarthy's seminal 1987 article, "A Stranger in Strange Lands" gave us a first window on a student struggling to cope with writing in multiple disciplines. There followed a large number of ethnographic studies including eleven longitudinal studies of undergraduates—some following students from the first year of HE into several years of professional practice—involving sustained engagement between researcher and participants and drawing on multiple methods in addition to talk around texts. A recent major review of these studies of student writing at university (Paul Rogers, 2008), as well as research reviews of qualitative studies (Russell, 2001) and studies in technical communication (Russell, 2007), suggest that the WID work has much in common with AcLits research—including a lively debate over the meaning of "critical" in ethnography and the ethical representation of the "other," especially in relation to teaching practice (Russell et al., 2009; Jerry Stinnett, 2012).

Indeed, in my view, the most useful recent large scale study of writing in the disciplines is by Roz Ivanič and her team (2009) in Scotland and England. This was the product of two years of collaborative research with teachers in three disciplines in further education colleges, what we call community colleges in the United States. It involved their multi-modal text production in and outside of class, their motives—assimilationist and beyond—as well as interventions the teachers developed and made, in consultation with the writing experts, and their reactions to them.

Ivanič et al. are quite aware that having a critique is not enough; one has to have a pedagogy to enact and develop that critique. And as part of that, I would argue,

students must learn the (discourse) practices of their disciplines and professions, as I mentioned before, or they will fail their courses—and will have far less agency for transforming professional practices or discourses. WID has a variety of common pedagogical strategies centered around encouraging critical thinking through writing awareness (Bean, 2011) and around encouraging critique of the disciplines by viewing genres as dynamic and linked to practices—often by having students do ethnographic investigations in one way or another (Bawarshi & Reiff, 2010, Chapter 11). Many disciplines now have a literature on writing in that discipline. Few of these have an explicit goal to challenge the dominant discourses. But in practice, they may be taken up in ways that do that.

Sally: Certainly I've found that disciplinary teachers can be innovative and playful in taking their students towards the disciplinary thinking and forms that they value. If the conditions are right they are creative and relaxed about setting "divergent" writing tasks (dialogues, questions, postcards …) that can give rise to startling articulations of sharp disciplinary thinking. The writing tasks are perhaps unusual (transformative of the default pedagogy, perhaps you could say?) but far from "oppositional": the concern is to socialize—to make the students better students and graduates of whatever discipline; and for themselves, the concern is to become better teachers of students in their discipline (which seems to me to be generally more accurate and richer than simply saying "better teachers of their discipline").

David: I like your formulation "teachers of students in their discipline," which puts the emphasis on students—without forgetting the discipline. I might add "teachers of students in and for their discipline," as the students hopefully leave HE to enter specialized forms of work and knowledge-making.

Sally: Assimilation, then, or transformation?!

David: Well, both certainly, and many things in between and around the dichotomy or continuum or negotiation. Writing in the Disciplines, since its origin in the massification of North American HE in the 1970s, has tried more or less successfully to position itself as an *educational reform movement*. In 1989, Sue McLeod described WID Programs as doing "transformational" work, in the sense that they explicitly push for ways of viewing writing that go beyond the dominant remedial, deficit model and move towards writing as a way of supporting critical thinking, learning development and "academic success,"—by which HE generally means graduation and a job in one's chosen field. One goal of having a WAC/WID programme at one's university is to call attention to the invisible practices of writing and teaching and learning and to make the institution aware of them. As a result, WAC/WID has encountered a great deal of ongoing resistance—but at the same time it has managed currently to be a feature of over half of all HE and of 65% of PhD degree-granting

institutions in the United States (Chris Thaiss & Tara Porter, 2010).

Quite a degree of success, but of course there's still work to be done. One area is in addressing some of the issues around race, class, gender and language background that have been the subject of research and discussion within the more confined and controllable spaces of Composition. As we've been discussing, this is less straightforward for WID consultants who must form and maintain alliances in institutional spaces where these issues may have relatively lower priority than in English departments. It'll be interesting—and important—to see how the recent critique of WID in this regard is developed and responded to (Anne Herrington & Charles Moran, 2006).

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CHAPTER 13

ACADEMIC WRITING IN AN ELF ENVIRONMENT: STANDARDIZATION, ACCOMMODATION—OR TRANSFORMATION?

Laura McCambridge

THE CONTEXT

Academic Literacies scholars in past years have identified and criticized two main approaches to academic writing. On the one hand, many instructors in UK higher education have been said to treat academic writing as an autonomous cognitive skill rather than a social practice. This, Theresa Lillis (2001, p. 58) argues, has led to an "institutional practice of mystery" where expectations for writing are vague, leaving "non-traditional" students who have not long been inducted into elite writing practices at a clear disadvantage. On the other hand, Academic Literacies has also criticized what is termed an "academic socialization approach" (Mary Lea & Brian Street, 1998, p. 158) in which students are explicitly taught or socialized into the dominant practices of an academic discourse community. This approach has been said to be overly prescriptive, uncritically reinforcing power relations and both oversimplifying and essentializing community norms. Having thus criticized both sides of this apparent dichotomy, Academic Literacies research is left with a clear practical dilemma: If an implicit approach is too vague and an explicit approach too prescriptive, what can teachers actually do? How can teachers help students understand and actively negotiate the writing expectations they face without prescribing an explicit, standard set of norms? In applying its theoretical perspective to pedagogical design and practice, academic literacies must find a third way.

In attempting to identify such a "third way," this paper focuses on writing practices and experiences on an international master's degree programme at a university in Finland. "International" programmes such as these, which are becoming increasingly common in Europe, expose the dilemma of vague versus prescriptive teaching yet more intensely. These programmes can often be described as "super-diverse" (see

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Steven Vertovec, 2007); their temporary communities consist of highly mobile students with very varied linguistic, cultural and academic backgrounds, and they are often explicitly oriented towards a global scale of academia while still clearly situated in local institutional contexts. Moreover, the programmes typically use English as a Lingua Franca (ELF), i.e., removed from the local sociolinguistic traditions of English native speaking communities. The issue of whether and how to integrate students into a standard set of writing norms in English becomes even more complex in this context—the most obvious question being whose norms to consider the standard? In an ELF context, assuming that there is a set of normative standards that should be taught runs the risk not only of foreclosing students' agency in their writing, but also of reinforcing a global academia in which perceived Anglophone-centre writing practices are idealized. On the other hand, if expectations for writing are left vague, students in this super-diverse setting may find themselves with an even more obscure mystery to solve than those studying in L1 Anglophone dominant contexts.

Tensions concerning the need for clearer, more explicit writing norms versus the need to accommodate diverse writing practices arose repeatedly during a longitudinal ethnographic investigation into this context. This paper will overview each of these two needs in turn, drawing from both teachers' and students' perspectives, before suggesting possible solutions in the conclusion. It suggests that the potential for a transformative approach in this context – for students and teachers – lies in moving away from "in English" as an authoritative rationale in EAP writing pedagogy, cultivating students' agency in their writing choices, and encouraging critical negotiation of practices and expectations.

The master's degree programme in question is located in a medium-sized university in Finland and is conducted entirely through English. Its subject is multidisciplinary, within the field of culture studies. The programme officially lasts two years, but students are able to complete their final research projects (i.e., the master's thesis) part-time.

For this concise paper, the following data was used:

- Four sets of semi-structured interviews with three students over two years concerning six of their written assignments. See Table 13.1 (pseudonyms are used).
- Interviews with four teachers concerning their experiences with writing on the programme and their evaluation of these students' texts. See Table 13.2 (pseudonyms are used).
- Teachers' instructional materials for written assignments.
- Feedback sessions between Megan (one teacher participant) and the students.

The "writing norms" discussed in this paper include any practice or convention

that the participants refer to in regards to how a text should be written and what it should include. Isolating one particular type of norm—e.g., lexico-grammatical, discourse structure, topic, content, purpose, process—would have been unnecessarily limiting; these various levels are clearly intertwined and together contribute to the completion and evaluation of a text.

Table 13.1 Student participants

Mei	29-year-old female student from China, first language Chinese. Completed her BA in English Translation in China through Chinese and English.
Stephanie	26-year-old female student from Germany, first language German. Completed her BA in British and American Studies in Germany through English. Spent 6 months in Finland as an exchange student during her BA. Lived in Ireland for 2 years working as an au pair.
Kimiko	30-year-old female student from Japan/first language Japanese. Completed her BA in the United States through English. Studied photography for one year in Turkey through Turkish.

Table 13.2. Teacher participants

Antti	Male professor and head of the programme. From Finland, first language Finnish.
Mikko	Male lecturer on the programme. From Finland, first language Finnish.
Matti	Male professor from Finland, first language Finnish. Completed his PhD in the United States through English.
Anita	Female rofessor from Finland, first language Swedish.
Megan	Female lecturer for the university's language centre. From the United States, first language English. Language centres in Finnish universities provide compulsory and optional language courses for students, often divided according to discipline. Megan teaches a compulsory course on English academic writing/presenting for first year students on the programme.

THE NEED FOR EXPLICIT, STANDARD NORMS

From the teachers' perspectives, more standardized norms were needed due to the difficulties that students' diverse writing practices often created for evaluation. They explained that students' varied linguistic, cultural and academic backgrounds sometimes led to such differences in their texts that they were difficult to understand let alone evaluate. As Antti put it simply, "it is difficult to evaluate those texts

where you don't understand the meaning."

Interestingly, although students' texts tended to be different in terms of language use and rhetorical style, difficulty in understanding also resulted from differences in addressivity, i.e., assumptions concerning the imagined reader. Matti, for example, explained that he had to invite an Iranian student to discuss his essay as a result of such misunderstandings:

> He came to me to talk about it because I couldn't make out what he was actually meaning so we had a long very interesting discussion his argument was kind of too compressed that was the problem because I don't know the background of Iranian religious history quite simply so it was very difficult for me but very interesting and important subject and the writer knows what he's writing you can kind of conclude it from the text.

Here, Matti acknowledges that the problem was due to the writer's expectations of the reader's knowledge; he assumed that he could address either an Iranian reader or a global reader aware of Iranian religious conflict in his text. In this case, Matti nevertheless allowed for negotiation of meaning, eventually giving the student a very good grade after all.

For the American English teacher, Megan, who was employed to teach the "conventions of research reporting and academic writing" (as stated in the course description), the diversity of students' texts and lack of standard norms was particularly problematic. The main pressure seemed to stem from the responsibility she felt to even out students' differences and bring them into conventional English academic writing practices, particularly perceived British or American practices. From the subject teachers' perspectives too, the responsibility seemed to fall to Megan as a native English-speaking language teacher to make the students' writing fit for an external reader, primarily in terms of grammar and vocabulary. Several teachers expressed a lack of authority as non-native speakers in focusing on students' English language uses themselves; Mikko put it rhetorically, "who am I to judge their language?"

This responsibility to an imagined external, implicitly native, reader was felt particularly in regards to the master's thesis. Individual course essays were viewed as *local*, for local teachers' eyes only and therefore subject to their flexible preferences. The thesis on the other hand was viewed as a *public* research document, as Antti put it, "a window into what is done on the programme," and therefore subject to strict English language norms.

From the students' perspective, the need for more explicit norms arose particularly during the first year of the programme. They all mentioned that the instructions for written assignments tended to be very general and flexible on many levels (e.g., topic, structure, register) and students were expected to be independent. Often at the end of courses, students were simply asked to write a paper on a topic of their choice

related to the course content. The students felt that they had no idea where to start with this freedom, especially since the subject areas were sometimes new and searching through source material was slow work in a second language. They appreciated when a teacher did give more specific instructions.

Students particularly expressed frustration at not understanding the content, structure and linguistic expectations for assignment types that were new to them, such as summaries, diaries and research proposals. For example, on one course the students were asked to write reflective summaries of a series of books. When asked how she found this assignment, Mei showed clear signs of confusion:

> I think it's kind of I don't know it's quite like I said completely new for me so I'm just like trying I don't like I said I don't know what they want that's what I cannot give them I mean so I would just try to use what I can.

All of the students mentioned that they would search for example texts either online or from fellow students in order to "imitate" some of their features. They seemed to do this not only because the text structures were unfamiliar but also because of their heightened need as second language users to acquire more language in order to mimic the voice they are expected to adopt. However, further frustration was expressed with the difficulty of finding examples that were actually suitable models for the specific papers they were asked to write. Mei, for example, noticed the difficulty of trying to transfer what are assumed to be objective, universal genre norms into her own work, remarking "maybe what we find on the internet maybe belong to other countries you know maybe other areas so it's not maybe not what she expects." Moreover, Stephanie mentioned that she found it difficult to tell from the examples she found which features would be considered strengths or flaws by evaluators. The implication here was that not only did these students crave examples, but they craved examples that were specific to the assignment given and explicitly deconstructed by the teacher.

THE NEED TO ACCOMMODATE DIVERSE PRACTICES

Despite these frustrations, a discourse of accepting or encouraging diversity and flexibility in writing expectations also arose over this two-year period. For example, just after expressing concerns regarding students' very varied written English, Mikko nevertheless stated:

> But the global markets that we are collecting our students culturally its richness we actually need to think positively about the people's academic backgrounds when we make a selection.

In defence of the freedom allowed in written assignments, teachers explained

that it was in order for students to pursue their own interests on the programme, especially in relation to the master's thesis. This was actually seen as a strategy for coping with students' diverse content knowledge in particular. If students could relate the course materials to their own interests and discover sources that would be useful for their theses, this could only be constructive.

Although the students struggled with this freedom at first, they eventually appreciated it during their second year. Stephanie, for example, had previously studied under strict requirements in Germany, where she took many obligatory courses on English writing in order to learn, in her words, "don't do this and don't do that and be aware." During her second year, she claimed that she had benefited from the more flexible system:

> Stephanie: I think that the thing that helped me to improve a lot was that it's like free you can do whatever you want to so you can actually like write about those things you enjoy writing.
>
> Laura: Is that what made you more ambitious?
>
> Stephanie: Yeah I think I enjoy it much more it's well I actually enjoy writing nowadays and that's the biggest difference.

It seems that for Stephanie the freedom to choose the content and to some extent the style of her texts entailed a freedom to personalize her academic writing and integrate it into her identity. Mei reiterated this point almost exactly, explaining that in China she had to follow very detailed instructions, whereas on the programme she has much more freedom. Although it frightened her at first, she eventually began to enjoy finding ways to relate theory to her own interests. She too seemed to integrate this process of writing into her identity (and vice-versa):

> Mei: Now if you give me any topic, give me certain time, I can write, somehow it helps you. I mean that's how the people who study culture and literature and everything see the world when they look carefully enough, they can see something behind.

Importantly, Mei feels she is beginning to "see the world" as a scholar and writer in her field. She contrasted this enthusiasm with her earlier experiences of simply trying to "deal with the teacher."

When Anita, one of the subject professors, was asked specifically whether she would like students to be taught a particular set of norms for writing their papers, she replied that definitely not. Referring mostly to text structure, but also touching on lexical norms, she explained, "it would be very boring if everyone wrote in a kind of strict what is for me an Anglo-American analytic ideal." Instead, Anita hoped that teaching on writing would make students aware of options, the underlying logic behind those options, and their underlying ideologies. She explained

that students should be made aware of how various practices might help them in writing, but should nevertheless be expected to make their own choices, using their own judgment.

It was also clear that applying a simplistic "one size fits all" set of writing norms within a clearly diverse sociolinguistic context would not necessarily address individual students' writing difficulties. It was difficult for teachers to tell whether a feature of a student's text they found "weak" was due to disciplinary background, home culture, language level, lack of effort or something else entirely. For example in giving feedback, the English teacher, Megan, tended to generalize a student's writing issues as being due to clear-cut cultural or register differences in writing practice. In one instance, Mei began a paper by writing an introduction of nearly a page with long sentences and no paragraph divisions. In a feedback session with Megan, she was told that although in China long sentences and paragraphs may be acceptable, it "doesn't work well in English." Mei later told me that she was actually used in China to using shorter sentences and had been trying instead to lengthen her English sentences in order to seem less "childish" and to imitate what she thought was an English norm. In regards to the paragraph length, she explained:

> Mei: I found some examples of research plan on the internet and they are doing this …. I know of course in the body of the essay you will separate, but I don't know if you can do this in the introduction it's not like it's very long … but of course you know when we were kids in primary school we always have this kind of exam about like doing the paragraph thing.
>
> Laura: So you don't think it's true that in China they …
>
> Mei: No, no, no, no.

In exotifying and essentializing the student's cultural background, the teacher positions herself as an ambassador of new cultural practices into which the student must be socialized. She thus misses an opportunity for more meaningful negotiation with the student over the logic behind her choices and her actual dilemmas in writing.

CONCLUSION

The frustrations expressed by students in this data over vague or confusing expectations for writing mirror observations in previous academic literacies research in the United Kingdom (see e.g., Lea & Street, 1998; Lillis, 2001). On the other hand, the problems associated with prescribing standard norms are amplified in this super-diverse community. This paper set out to identify a third way to approach academic writing pedagogy. In my view, the data points to two themes that

might characterize this third way: namely, agency and negotiation.

Firstly, the students themselves found that the process of improving as writers was a process of acquiring agency in their writing choices and in turn forming identities as writers in their discipline. This agency and identity could be encouraged by an approach that helps students to connect writing practices to disciplinary purposes. Kate Chanock (2001, p. 8) put it well that the problem is not with having criteria, but rather with the only rationale behind the criteria being "because I say so." I would add to this the rationale "in English, this is how we do it," which is the equivalent in EFL teaching on writing. Teachers are often themselves unaware that conflicting practices exist which vary according to discipline, methodology, culture, text-type and so on. If the sole evaluation criterion for students' writing is its ability to match one imagined Anglo-American set of norms, both the writing and its evaluation lose their pedagogical value. Instead, I would reiterate Anita's suggestion that students (and teachers) become aware of various options in academic writing, their functions and underlying ideologies.

This approach to connecting form, function and ideology would in turn benefit from collaborative methods in writing pedagogy where emphasis is on negotiation and consciousness-raising rather than prescription. This would mean, for instance, including those examples/models/templates that students seem so much to crave and enabling them to become researchers of their discipline's writing practices. Examples that are close to the text types students are actually expected to produce and close to what they can themselves achieve are particularly useful. Again, however, it is important that options are given. The danger in giving only one example which the teacher alone deconstructs as an ideal text is that the students' aim will simply be to copy its features. Instead, various examples could be used in order to provoke negotiation in which both students and teacher can justify their preferences. Nigel Harwood and Gregory Hadley (2004, pp. 366-374) similarly argue for a "corpus-based critical pragmatic approach," in which teachers and students investigate their discipline's discourse norms using corpus data.

It is important to emphasize that accommodating diversity and promoting student agency does not mean *laissez-faire*. The point is not to leave students to struggle and then evaluate whether their work meets a particular teacher's ideals. As Claudio Baraldi (2006, p. 60) puts it, "conflicts between cultural forms must be managed, not avoided." One way to manage these conflicts might be found in the example of Matti's experience with the Iranian student's writing. In evaluating a text that he did not understand due to the student's very different background, Matti was prepared to negotiate with the student and actually came to appreciate his perspective. If teachers allow students space to explain their choices and are even prepared to question their own assumptions, teacher-student interactions are more likely to become genuinely dialogic and transformative, and ultimately more constructive learning opportunities for students—and in fact for teachers themselves.

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CHAPTER 14

"DOING SOMETHING THAT'S REALLY IMPORTANT": MEANINGFUL ENGAGEMENT AS A RESOURCE FOR TEACHERS' TRANSFORMATIVE WORK WITH STUDENT WRITERS IN THE DISCIPLINES

Jackie Tuck

A number of studies drawing on academic literacies have focused on the perspectives of academics as writers (e.g., Lesley Gourlay, 2011; Mary Lea & Barry Stierer, 2009; Theresa Lillis & Mary Jane Curry, 2010). However, academics' pedagogic practices around student writing have generally been investigated with an emphasis on learners' point of view (e.g., Roz Ivanič, 1998; Roz Ivanič, Romy Clark & Rachel Rimmershaw, 2000; Theresa Lillis, 2001), though with some exceptions (Richard Bailey & Mark Garner, 2010; Brenda Gay et al., 1999; Mary Lea & Brian Street, 1999). This has resulted in a powerful critique of prevailing practice, without blaming individual teachers (Lea & Stierer, 2000). Much work in the field over the past decade has also addressed the need for a "design frame" (Gunther Kress, 1998, 2000, cited in Lillis, 2003) "which can actively contribute to student writing pedagogy as both theory and practice" (p. 192). Thus pedagogies around writing are present in academic literacies research as a frequent source of difficulty for students but also as having "transformative" potential (Theresa Lillis & Mary Scott, 2007). Here, I broadly adopt Theresa Lillis and Mary Scott's framing of "transformative" approaches to student writing as contrasting with a more "normative" stance resting on a number of educational myths (Kress, 2007) including "the unidirectionality of the teacher-student relation" (Lillis & Scott, 2007, p. 13). One of the key constitutive elements of this transformative approach is an interest in eliciting the (often undervalued) perspectives of student writers and in valuing the resources they bring to meaning-making in the academy.

However, numerous empirical studies have shown that academic writers' textual practices are frequently embodied in complex chains of events, in which a

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number of different actors play a range of roles in shaping the text, as co-writers, feedback-givers, proof-readers, etc. (e.g., Nigel Harwood et al., 2009; Lillis & Curry, 2010). It is therefore impossible to draw neat boundaries between student writers' practices and those of other social actors such as their academic teachers. I argue therefore that "transformative" pedagogic design around student writing can only flourish where "the lived experience of teaching and learning from **both** student and tutor perspectives" (Roz Ivanič & Mary Lea, 2006 p. 7; my emphasis) is taken into account. This helps to ensure that one form of "unidirectionality" is not replaced by another, and acknowledges that pedagogical relations are open to contestation and change. It also recognizes that a "transformative interest in meaning-making" (Lillis & Scott, 2007, p. 13) legitimately encompasses the meanings teachers bring to and derive from their practices around student writing (see also Roozen et al., Chapter 15 this volume).

The study I draw on in this paper therefore used ethnographically-oriented methodologies (Judith Green & David Bloome, 1997; Lillis, 2008) to focus on the less extensively researched experiences and perspectives of disciplinary academic teachers, framing pedagogies around writing as a dimension of academic literacies to be empirically explored, without "making prior assumptions as to which [practices] are either appropriate or effective" (Lea & Street, 1998, p. 158). Thus my approach was to highlight participants' understandings of what was satisfactory, generative and meaningful, or otherwise, in their practice around student writing as an indication of what might be "transformative" in their contexts.

THE EMPIRICAL STUDY

The project involved fourteen academic teacher participants, in six diverse UK universities and a range of disciplines. Initial, semi-structured interviews were followed up with text-focused interviews, based for example around marked assignments, or moderation paperwork, generating "talk around text" (Lillis, 2008, 2009). Other data were collected, such as guidance and assessment materials, audio-recordings of observed face-to-face sessions, or made by participants while marking assignments. The analytical approach was to weave a detailed picture by moving back and forth between different sources of data, using individual case studies as "vertical" warp threads running through the analysis, connected by the weft of "horizontal" thematic analysis across the study (David Barton & Mary Hamilton, 1998). I was interested in participants' experience of their disciplinary writing work with students, in their perceptions of its success and what it meant to them. I therefore paid attention to ways in which participants' practices and wordings might invoke broader "discourses of writing and of learning to write" (Ivanič, 2004) in the academy. This approach showed clearly that individual teachers actively configured contexts for writing work with students, and positioned themselves within—rather

than simply responding to—their institutional contexts through practice around student writing. Here I present two (pseudonymous) miniature case studies which convey something of the complexity of disciplinary writing work with students, and of how it is experienced, valued and understood by academic teachers.

MINIATURE CASE STUDY 1: MIKE, GEOGRAPHY

Mike works in a small, relatively new "teaching-led"[1] university. He describes himself as an "enthusiastic teacher of Geography" and in a departmental website video declares a commitment to professional teaching in the subject. A contrast emerges between Mike's practice on an "innovative" third year module and his routines elsewhere, for example on a second-year urban landscapes module. The latter is assessed through an assignment which Mike describes as a:

> conventional essay … where students do have to jump through the hoops otherwise there's no foundation.

He collects the anonymized scripts from a locked box after the deadline "and then they lurk" in piles in his office until he has time to tackle them. Mike's marking involves a range of specific practices, including scanning for relevant academic references and key words, and ticking when he finds them:

> ok they've got the basic points about geometry, cleanliness … they get a tick for that.

He writes marginal comments and finishes with a feedback summary. However, he believes that these "carefully crafted" messages often go unheeded by students:

> they see 62 and then they put it back on the pile and then they go home.

In his third year feminist geography module, Mike has introduced a new assessed "guided learning log" which cannot be anonymized. He gives a detailed description in the module handbook, holds an assignment-specific workshop, provides guidance and feedback for each diary entry, as well as a final summative assessment. Mike describes how taking on this module proved to be a key moment in his development as an academic teacher:

> It's almost like an epiphany—that if you understood the material that I was teaching properly you wouldn't assess it in traditional ways.

He explains that the new learning log is a hybrid genre of academic writing in which students must be "personal" and at the same time "scholarly"; through writing they are coming to grips with "ways of knowing" in this branch of the

discipline, engaging in "feminist critiques of science." Mike's practice around this assignment involves collaboration with a writing support specialist in his institution to set up tailored group support sessions. Their work together begins with a chance conversation in a pub, which Mike believes partly accounts for the success of the collaboration:

> Because J and I knew each other and I'd had a good relaxed conversation with her perhaps … she knew exactly what I was trying to achieve with this work.

MINIATURE CASE STUDY 2: EMMA, COMPUTER SCIENCE

Emma works in a prestigious Russell Group university. She is personally interested in teaching, but believes that the work around student writing she talks about is "worth zero" in institutions like hers where "research … is what counts." Like Mike, Emma adopts contrasting approaches to student writing in different modules. In one second year module, students produce some computer code and write a descriptive report: guidelines and brief assessment criteria are provided on the Virtual Learning Environment (VLE). Emma marks half the one hundred scripts, describing marking fifty assignments on the same topic as "horrendous"; she also expresses doubt about its effectiveness:

> I'm not sure that the student, by getting it wrong and then by getting short remarks on it which tell him that's not good, actually can really improve to be honest.

Students also dislike the module and the assessment; however, Emma doubts whether anything will change in future, because although she has offered her "take" on the assignment to the unit leader, she explains that feeling comfortable enough to pursue such matters depends on relationships with colleagues, and that "essentially [she has] none with this guy."

Emma is unit leader responsible for a third/fourth year specialist module. Soon after arriving in post, she changed the assessment, introducing a very different working process. Instead of an individual essay on a set theme, students choose their own topic in small groups, do some initial research and write an "extended abstract." Groups then meet with both course lecturers to receive feedback, ask questions and set out plans for completing the project in the form of a "proper scientific paper." At every stage, students are supported by face-to-face contact:

> We really try to get them to understand that they are not alone in this … we really encourage them to come, and we are not making fun of them or … seeing this as … just a trivial thing, just a student's problem.

Emma contrasts the experience of reading completed scripts with the second year assignment:

> This is **way** more interesting to read … there were fifteen groups and all of them have had different topics … [Emma's emphasis]

This enthusiasm is echoed in observed group meetings in which Emma and her colleague make plain their enjoyment of student writing which does not cover too-familiar territory. For example, to one group Emma says she is really pleased with their topic, because it will mean "good added value for me and the other students." To another, she remarks positively on the "added value for you writing and for me reading." The idea of "value added" seems to be closely aligned during these sessions with the level of personal interest and potential for learning which each assignment topic presents for tutors. In one session, Emma remarks that students have chosen a nice topic and "you're lucky that I don't know so much about [x], lucky you." This appears to reverse the usual tutor/student hierarchies around writing: Emma is openly hoping that students will choose topics which are new to her, positioning herself as someone who is still learning and curious about her subject, and students as having something to offer. This message is echoed in VLE guidance which explains to students that the assignment provides an opportunity to "try out being the lecturer for a small part of the course."

Another good reason in Emma's view for introducing this new assignment is that master's students who also take the module, often from overseas, benefit greatly from the chance to practice this sort of research-oriented writing in English in a UK setting. Although time consuming for tutors, the benefits come later, when they are supporting their dissertation work. Emma thinks it would be even better

> If we could get the language people … drag them somehow into our courses where there is writing done … but there is no interaction in this way, it just doesn't happen.

Another key benefit she sees in this way of working is that it emphasizes a process which will be very valuable for students as engineers in the future.

STEPPING OUT OF ROUTINE PRACTICES

These brief accounts illustrate some themes recurring across the study. Both Mike and Emma are engaged in routine practices around student writing, which have negative associations for them as tedious and dreaded tasks with questionable impact on students (Jackie Tuck, 2012). However, along with other study participants, both experienced much more satisfying moments in which it seemed possible to make a worthwhile difference to students' writing practices. These were

often characterized by an opportunity to interact face-to-face with students during the writing process, either where disciplinary contact time was allocated for the purpose, or where there was a conscious decision to make time available informally, for example when Emma and her colleague "really try to get [students] to understand they're not alone." These opportunities enabled academic teachers to work iteratively and formatively with students' texts, rather than in a one-off engagement at the point of summative assessment.

Emma's case illustrates another characteristic of the more satisfying and productive moments in participants' disciplinary writing work: the opportunity to disrupt, even if only briefly, the hierarchies usually associated with student writing for assessment. For example, Emma's group assignment encourages students "to try out being the lecturer," she emphasizes to them their future role as engineers, and that staff will not "make fun" or trivialize their concerns. These moments also often involved opportunities to collaborate closely with disciplinary colleagues or with language specialists, often building on existing informal alliances—for example, Mike's chance conversation in a pub with a writing support specialist. Where these informal opportunities were absent, as in Emma's case where she has no "relationship" with the second year unit leader, or "interaction" with the "language people," participants seemed less likely to step out of routine practices, however unsatisfactory. A thread running through these examples is that pedagogic practices which participants felt were making a positive difference to student writing also entailed transformations in relationships with students and colleagues, emphasising dialogue and mutual exchange. These opportunities did not simply arise, but had to be actively carved out through creative trade-offs between what was desirable and what was possible at different times.

INVESTING IN DISCIPLINARY WRITING WORK

These findings raise a further question: what made the investment involved in finding space, time and energy for productive disciplinary writing work "worthwhile"? Again, both Mike's and Emma's cases reflect broader patterns in the study as a whole. Emma offers an interesting critical reflection:

> Writing is called a transferable skill but I'm not sure that it actually is so much, because quite often you only learn when you're doing something that's really important.

Just as students' academic writing may only really develop when they are doing "something really important" to them, teacher-participants needed good reasons to step out of the usual routines around student writing. There were pragmatic and strategic benefits which encouraged them to invest time and effort in productive disciplinary writing work, for example, where personal reputation within or

beyond the organization was perceived to be at stake, or where time spent now saved time later. However, equally important was the opportunity for meaningful engagement, for example, where Emma and her colleague on the specialist module can learn something new about their subject.

These cases also point to factors which seemed to discourage academic teachers in the study from moving beyond unproductive routine practices. Again, questions of meaningful engagement were as important as pragmatic considerations such as time or reputation. In some participants' institutions, anonymized assessment regimes precluded the type of mutually satisfying formative engagement with students' texts illustrated in the cases discussed here, except in situations where an exception could be made, as in Mike's learning log.

DISCOURSES OF LEARNING AND WRITING

The study also brought to light the ways in which academic teachers' practices were bound up with discourses of learning and of writing. For example, the investment Mike makes in an alternative approach to writing on his third year module is a profoundly epistemological one: sudden insight leads him to make a connection between students' disciplinary thinking and what they *do* in writing. What is striking here is that this epistemological approach seems to contrast with Mike's experience on other modules where students just "tell you what they think you need to know" and "jump through the hoops." Similarly, while Emma sees her work with students on the third year module as helping them understand "what scientific means in terms of writing," she has no equivalent sense of disciplinary purpose in her work with the second year students' reports, commenting that "you wonder why you're doing it." These examples suggest that an approach which downplays disciplinary meaning-making for student writers is frequently experienced by academic teachers as rather meaningless and pointless in pedagogic terms.

This separation in discourse and practice between disciplinary learning on one hand, and learning to write on the other, where the latter is cast as the content-free acquisition of skills and mastery of conventions, surfaced repeatedly across the study in different types of data, including texts (echoing Lea & Street, 1999). However, as these miniature case studies show, at particular moments and in specific contexts, a perceived link between writing and learning for students was mirrored in a more epistemological approach to writing pedagogy. Albeit briefly in some cases, disciplinary learning/teaching and the learning/teaching of writing were one and the same.

IMPLICATIONS

The study described here brought to light a number of ways in which academic teachers were finding productive—and potentially transformative—ways to work

with their students on writing in the disciplines, where there was sufficient perceived incentive for the teacher in doing so. One clear implication for practice is that it is important to find ways of developing disciplinary writing work by nurturing academic teachers' sense of personal investment in initiatives which help them move away from less productive routine practices (see Bailey & Garner, 2010). "Value-added" can take a number of pragmatic forms (e.g., enhanced reputation, time saved later) but also key was meaningful engagement: the rewards of mutual learning and the pleasures of collaboration. These case studies show that what might be transformative for students in terms of academic writing is inseparable from teachers' own transformation, for example Mike's "epiphany" when he realizes he can devise an assessment which connects epistemologically with the subject, or Emma's more incremental realization in the light of experience that writing may not be an easily transferable skill.

Academic literacies research has brought to light the importance of a "transformative interest" in student-writer meanings and perspectives as the foundation for transformative pedagogies, acknowledging a commitment to helping students to be successful writers in their own terms. The findings of this study refine this picture, suggesting that what counts as making a positive difference has to be negotiated: both students and teachers need to see the point, and to feel that the investment of time, reputation and other resources is "worthwhile." It is arguably therefore just as important to nurture the conditions for teacher transformation as it is to provide incentives for students to engage at more than a superficial level with academic writing. Although participants in this study were not explicitly drawing on an academic literacies framework in their disciplinary work with student writers, these findings suggest that an academic literacies approach has the potential to support the development of such conditions.

One way to work towards this may be to remind academic teachers of what many already instinctively know when they engage in their own writing for the discipline: that thinking, learning and knowledge-making are inseparable from representation, and that writing is therefore profoundly relevant to learning and so to teaching in the disciplines. Institutions must support both timetabled and informal provision if this integration is to be realized. Other challenges must be addressed at institutional level. It is difficult not to reduce large-cohort written assessments to "hoop-jumping exercises" with little meaning for staff or students. This is particularly so where students are writing in traditional academic genres such as the essay which lend themselves to standardized assessment predicated on the assumption of a single (anonymous) author. Perhaps one way to approach this problem would be to accept the need in the current context for assessments in which students demonstrate that they have the "foundation" (Mike), but to dissociate this sort of assessed outcome more often from the process of academic text production. For example, more use could be made of multiple choice or short answer assessment in order to

free up time for more dialogic and collaborative pedagogies which are the *sine qua non* of transformative practice around student writing.

NOTE

1. Study participants often used the terminology of the UK sector in defining their institutions as either "research-led" such as those in the Russell Group, or "teaching-led," for example Mike's institution, a small university specializing mainly in Arts subjects, established within the past fifteen years. The Russell Group is a large, long-established, elite grouping of "top" UK research-intensive universities.

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CHAPTER 15

THE TRANSFORMATIVE POTENTIAL OF LAMINATING TRAJECTORIES: THREE TEACHERS' DEVELOPING PEDAGOGICAL PRACTICES AND IDENTITIES

Kevin Roozen, Rebecca Woodard, Sonia Kline and Paul Prior

In its efforts to develop a richer, more complex analysis of what it means to be academically literate, Academic Literacies scholarship has illuminated alternative ways of being and meaning-making that animate and complicate academic settings, activities, and identities (Roz Ivanič, 2009; Roz Ivanič & Candice Satchwell, 2007; Mary Lea & Brian Street, 1998; Theresa Lillis & Mary Scott, 2007). Research (e.g., Amy Burgess & Roz Ivanič, 2010; Roz Ivanič, 1998; Theresa Lillis, 2001; Kate Pahl, 2008) has primarily focused on students as agents with significant lives outside of school, highlighting that the heterogeneous resources and social identities that students bring to schooling are critical grounds for transforming learning, contesting dominant classroom ideologies and practices, and forging productive linkages between the often disparate worlds of school and everyday life. Teachers' practices and identities, in contrast, have received limited attention, and the histories they bring to the classroom have been configured largely in terms of their participation with institutional spaces and roles (Gail Richmond, Mary Juzwick & Michael Steele, 2011). In response to Mary Lea and Brian Street's (1998) argument that "[i]n order to understand the nature of academic learning, it is important to investigate the understandings of both academic staff and students about their own literacy practices without making prior assumptions as to which practices are either appropriate or effective" (p. 158), we present here three vignettes drawn from larger case studies of three teachers: Lisa (eighth grade English Language Arts), Dave (ninth and twelfth grade science) and Kate (university-level composition). Rebecca's case study of Lisa focuses on how her participation in a creative writing group outside of school influenced her instruction, Sonia's case study of Dave looks at his participation in digital literacies and the National Writing Project, and Kevin's case study of Kate seeks to understand how her participation in fan-fiction writing

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relates to her other literate engagements (Kevin Roozen, 2009, 2011). Each of these cases exploring teachers' identities as literate persons in the world suggests the importance of locating teachers as well as students in the laminated trajectories of their sociocultural lives (see also Tuck Chapter 14 this volume).

We draw from a body of work that understands the construction of identity as an ongoing process of weaving together multiple streams of activity over time. Drawing on Erving Goffman's (1974, 1981) work on framing and footings, we understand the interweaving of multiple historical streams as a pervasive process of lamination of activities, artifacts, and identities (Paul Prior, 1998; Paul Prior & Jody Shipka, 2003). In this sense, identity is located not within and determined by a particular social setting, but rather along trajectories of participation that stretch across, and thus draw together, multiple sites of engagement (Ole Drier, 1999; Dorothy Holland, William Lachicotte, Debra Skinner & Carole Cain, 1998; Ron Scollon, 2001; JohnVan Mannen, 1984; Etienne Wenger, 1998; Stanton Wortham, 2006). Although it is not common, some teacher educators and researchers have recognized the laminated nature of teachers' identities and practices (e.g., Janet Alsup, 2006; Deborah Britzman, 1991; Christine Casanave & Xiaoming Li, 2008; Mank Varghese, Brian Morgan, Bill Johnson & Kimberly Johnson, 2005). For example, Deborah Britzman (1991) describes teaching

> as a struggle for voice and discursive practices amid a cacophony of past and present voices, lived experiences, and available practices. The tensions among what has preceded, what is confronted, and what one desires shape the contradictory realities of learning to teach. (p. 31)

Educators' reflections on and negotiations among those resources can transform or disrupt their classroom identities and practices (Alsup, 2006). In this chapter, we argue for including laminated identities among the available tools in teachers' repertoires. Beyond mapping the laminated trajectories of teachers' identities and practices, then, we suggest that—much as students' histories with literacy beyond school can enrich classroom learning—teachers' histories can likewise play a crucial role in shaping pedagogical practices in ways that can reconfigure student learning.

By tracing the trajectories of teachers' situated practices across settings, we attempt to better describe how fundamentally laminated teachers' identities and practices are, and to begin exploring how lamination may (or may not) lead to transformative teaching practices. Informed by Academic Literacies and sociocultural approaches that emphasize the ways people and practices develop by tying together seemingly disparate activities across a range of representational media (e.g., Burgess & Ivanič, 2010; Pierre Bourdieu, 1990; Bruno Latour, 2005; Jay Lemke, 2000; Prior, 1998; Paul Prior & Julie Hengst, 2010; Scollon, 2001, 2005), our analysis aims to make visible how three teachers at different educational levels

and in diverse disciplinary fields in the United States weave together everyday and professional worlds and identities, transforming in at least some key ways their teaching practices.

Lisa: "A Teacher Who Also Is Working Towards Becoming a Writer"

Lisa, in her seventh year as a middle school English Language Arts teacher in New York City, wrote extensively outside of her classroom—meeting with her creative writing instructor and/or writing group on a weekly basis, yet she hesitated to identify herself as a writer: "I'm someone who writes but I think a writer is someone who publishes things …. For the most part I'd say I'm a teacher who also is working towards becoming a writer." Although Lisa drew a sharp distinction between her rights to call herself a teacher and a writer, as I (Rebecca) looked closely at her actions and talk, I concluded that they tell a somewhat different story—one where Lisa's literate activities across sites are complexly laminated. For example, in my observations of both her writing classroom and creative writing experiences, Lisa used the specialized discourses of creative writing to represent the routine practices of creative writers (e.g., writers "bury" obvious parts of their writings, writers constantly pay attention to their lives to get ideas).

Transcripts of discussions between Lisa and her writing instructor, Will, and Lisa and her eighth grade student, Esmerelda, demonstrate Lisa's focus on "brave" writerly practices. At a coffee shop in downtown New York City, Lisa and Will began their meeting by discussing Joan Didion's (1976) essay *Why I Write*, which Will had asked Lisa to read beforehand. Lisa told Will that she was particularly struck by a part where Didion said that she sometimes "sits on [an idea] for several years" before writing about it. Lisa thought this "was pretty brave" of Didion, and said that she tried to do this, but often felt that she needed to develop her ideas quickly. Will told her that a "notebook can be really helpful" for saving ideas for a later time, and that writers often keep ideas around for a long time because "sometimes you're not ready to write that scene" yet. The next day, Esmerelda, one of Lisa's students, began a classroom writing conference by telling Lisa that she had worked on her weekend assignment to make "radical revisions" to her historical fiction story. Esmerelda had decided that she had too much going on in her story, and was going to get rid of an extraneous character, revising or cutting all the parts related to that character. Lisa praised Esmerelda for making such significant cuts in her story, telling her that "we have a brave writer right here." They read through Esmerelda's story together, and Lisa gave Esmerelda strategies to help make her story flow after deleting the character.

Later, Lisa explained how asking students to make radical revisions, especially right before a project was due, "used to scare me, but now I think they [students] are better for it." After Lisa began writing outside of school herself, she regularly

encouraged students to cut large parts of their drafts. Both Will and Lisa tried to name writerly practices and make them visible to their students, and Lisa's developing understandings of "brave" writers appeared in both settings. In her classroom, Lisa used her authenticity as a writer who really does "live this" and "believe in" the writing process to share the writerly world with her students. She said, "[I want to give] students certain tools and strategies. For example, here's how you can get ideas for this, here's how you can plan out a story … you need to understand how it's done." My observations confirmed the parallels in Lisa's representations of writing and writers across sites, and supported Lisa's own report that working as a creative writer was transforming the way she represented writing and the kinds of writerly roles she invited students to take. Across settings, her words and practices undoubtedly "taste[d] of the context and contexts in which[they had] lived" (Mikhail Bakhtin, 1981, p. 293).

However, such transformations were not complete. For example, Lisa struggled to implement some of her own creative writing practices, like peer feedback, in her classroom. Although she said that getting the students to do "authentic partner critiquing" was a big goal for her and she even videotaped part of her own peer-writing discussion for her students, in my multiple classroom observations peers only spent about 6% of total class time talking about their writing (a sharp contrast to the 35% of the time Lisa talked with Will about her own writing). In her classroom, Lisa had to designate significantly more time to direct instruction, independent writing, and general management than in her own writing practice.

Moreover, we can return to the initial contradiction. Despite Lisa's rich writing experiences and prominent calls for broadening notions of writing and writers (e.g., Kathleen Yancey, 2009), Lisa struggled with her own writerly authority and identity. Her struggles highlight the need to further explore how deeply rooted cultural conceptions of writing (where print literacies are often valued over digital and networked literacies) and authorship (where sponsored publication often links tightly to identity) inform—and disrupt—teachers' identity work and classroom practices.

Dave: "The Accidental Blogger"

A high school biology teacher, scientist, computer buff, and photographer, Dave has hosted for almost two years a blog—Things Biological: Insects, Macrophotography, Teaching, Life (http://www.nwp.org/)—that ties tightly together his practices and identities. Although he calls himself "the accidental blogger," his blogging is anything but accidental. The genesis, trajectories, and interconnections of Dave's identities are visible in his blog space, conversations, after-school club and classroom. Unlike Lisa, Dave does not appear to perceive sharp boundaries between his multiple identities and practices. By discussing his blog, which in name and nature serves as a key link of his varied engagements, I (Sonia) aim to explore how

this weaving together of Dave's laminated identities and practices transformed his pedagogical work.

Dave's blog posts usually include at least one recently captured photograph accompanied by text providing background information about the subject (see example in Figure 15.1). When Dave knows his Internet access may be restricted (during a vacation trip, for instance), he uploads posts early and pre-sets them to publish in his absence. He is the first to admit he is a little obsessed. However, in a video he created in 2010 during a National Writing Project (NWP) summer institute for teachers, Dave narrated: "I have to admit that I have never been a fan of blogs …. Life is short. There are so many other things to do that are more important than devoting a significant part of your life to writing to an unknown (or entirely absent) audience."

Wolf spider (Hogna sp.) added to the classroom

December 24, 2011 by allthingsbiological

Female wolf spider (*Hogna sp.*) shows me the *Tenbrio molitor* pupa I had just given her. How thoughtful! Click/double click to enlarge.

This individual was brought to me by one of my students (thanks, Wyatt!) whose father found it in their workplace. It had to go, so it is now in my possession. Because it's too cold to release, the spider will stay in my classroom until spring.

These quick, agile hunters are solitary, tackling and rapidly consuming prey approaching their own size. This individual is certainly a much more aggressive feeder than either of the desert-originating Mexican red knee tarantulas (*Brachypelma smithi*), though the native wolf spiders live on a much more rapid timescale than the slow-growing, multi-decade surviving red knee tarantulas.

Like all wolf spiders, two of her eight eyes are large and prominent, distinguishing her from nursery web spiders whose eyes are all of approximately equal size.

Important insect control agents, these spiders may bite if harassed, though the bite is medically insignificant.

Figure 15.1: Example of a post from Dave's blog.

What then motivated Dave to begin blogging? On a number of occasions he posed this question and offered answers. For instance, in his very first blog post he described two separate catalysts: attending a nature photographer's presentation and then following the man's blog and previewing blogs from other NWP teachers

during that summer institute. At another time Dave mentioned that his interest in macrophotography was fuelled when a group of students in one of his extracurricular groups gave him a macro (close-up) lens for his camera as a thank-you gift. He also described attending a presentation by a retiring photographer, after which he asked him what he would do with his enormous collection of images. On hearing that they would be placed in boxes for storage, Dave was dismayed. His decision to begin a blog, as he retold, was in part an alternative way of storing, organizing and sharing his photographs. Finally, another classroom event came into play. One of his students brought to class a gravid praying mantis that produced several egg cases. This mantis, the egg cases, and the resulting offspring became the focus of the students' attention and Dave's photographic efforts for several weeks.

Grounded in these heterogeneous experiences, Dave's blog work has transformed some of his teaching and his students' practices. Now students regularly share arthropods with Dave, and some follow or comment on his posts. On field trips his students seek out potential photographic subjects, and Dave credits them on his blog for their assistance. He talks to them about what makes a good scientific photograph and shows them how to use field guides and the Internet to learn more. He uses his own photographs for teaching, and freely encourages educational use of his images. His stock of photographs is now so large that he has enough material to create his own field guide, which he hopes to share with other teachers and students. Dave's blog has also helped to connect him with a wider community of scientists, photographers and arthropod enthusiasts. As the only biology teacher in the school, this connection is really important for Dave: "I now feel more part of scientific community … and more up-to-date … than I ever did, even as a graduate student." Dave appeared to translate his deep enthusiasm for understanding nature into a range of practices that aimed to instil a spirit of exploration in his students.

This account of Dave's practices has centered on his blog, but such blending of his out-of-school and in-school identities and practices was also evident across other settings and times—for instance, in relation to his active participation in the local National Writing Project site and to his after-school club. Dave's identities and practices as biology teacher, scientist, computer buff, and blogger are so intensely intertwined that to separate them seems futile. Significantly, however, Dave teaches in a selective admission public university laboratory high school whose mission to be "a catalyst for educational innovation" allows, perhaps encourages, such blurring. This is not the reality for many teachers—at what loss, one wonders, for their students?

Kate: "Showing the Students that I'm a Fan"

Kate is a full-time composition instructor at a four-year university in the south-eastern United States. When I (Kevin) asked her during one of our inter-

views what excited her the most about her teaching, she immediately commented, "showing the students that I'm a fan." Kate's use of the term "fan" here signals her membership in a community Henry Jenkins (1992) describes as enthusiasts of popular video games, anime, movies, novels or other cultural texts who use a particular text as a source "from which to generate a wide range of media related stories … stretching its boundaries to incorporate their concerns, remoulding its character to better suit their desires" (p. 156). In previous publications (Roozen, 2009, 2011), I analyzed the ways Kate's deep involvement with fan fiction and fan art profoundly laminated her engagement with English Studies as a student in high school English, as an undergraduate English major and in her MA programme in Writing Studies. Here I extend my tracing of this laminated trajectory beyond Kate's MA work to address how her involvement as a "fan" textures and transforms her activities as a professional teacher.

Working on her fan fiction over the past thirteen years, Kate has published online multiple novels, dozens of short stories and poems and a variety of other prose pieces from the popular texts at the centercentre of the more than fifty "fandoms" she participates in, including those dedicated to movies, comics, videogames and a wide range of novels, anime, cartoons and television shows. In addition, her novels, stories and poems are frequently supplemented by the many forms of fan art she creates. According to Kate, "I have such a vivid picture of them [the characters and scenes depicted in her fan fiction] in my mind, I just wanted people to really see what they look like. I can describe them in words, but I think people can understand them better if they can see them." Kate's fan art includes pencil, crayon, and digital drawings; cartoons; music videos; costumes and clothing; dolls; stuffed animals; and jewellery based on characters and scenes from the cultural texts at the center of her fandoms. David Barton and Mary Hamilton (1998) noted that "being a fan involved a range of literacy activities spanning reading and writing and incorporating other media" (p. 249). For Kate, being a "fan" clearly involves engagement with a wide range of textual and semiotic practices.

The fan fiction and fan art featured on the wiki Kate created for Sonic Wings, a Japanese video game, offers a good sense of Kate's engagement as a fan. In addition to the dozen or so short stories she's written based on the characters of Sonic Wings, Kate's wiki also features two fan novels based on two different versions of the game, one of which is currently thirteen chapters in length. The wiki also showcases dozens of drawings that Kate has made based on events and scenes from Sonic Wings, including "profiles" Kate created for the game's major and minor characters, each profile containing a representative drawing and key information about the character.

Evidencing the lamination of her identity as a fan and her developing identity as a composition teacher, Kate discussed in one interview her plans for developing composition courses:

> I'll be teaching the themed, research-based comp[osition] II course next semester, and I'm really looking for the opportunity to incorporate fan fiction. I want to do it with a theme of animation. That means I'll get to show the students a lot of movies and cartoons I'm a fan of. I haven't fully planned the course yet, but I already have ideas of what I want to show.

One of the follow-up questions I emailed a few weeks later invited Kate to say more about the connection she saw between her fan activities and the aims of the composition course she was planning. Kate responded by writing, "the research areas [of the university's] new curriculum covers—evaluation, comparison, synthesis, and argument—are all a part of what fan fiction authors (good ones, anyway!) do." As the semester approached, Kate drew upon her engagement as a fan, and in particular her experience with anime, to develop two different versions of the composition II course, one based on the topic of animation and the second based on the subject of the South in the United States (a regional categorization still rooted in the Civil War). Briefly describing these courses in an email interview during the semester, Kate wrote, "I'm using Squidbillies [an animated cartoon based on squid-like characters living in the southern United States] in composition II, both in the animation class and in the south one."

Kate's emerging professional practices and identities have been shaped by her broad array of literate activities; what might appear to be stable and homogeneous professional practices and identities are actually woven from an amalgam of literate engagements, some of which come from their encounters with formal education and formal professional development, and some of which come from her "other" literate engagements as a fan. My sense is that these laminated trajectories have not only transformed Kate's developing identity as an educator, but also stand to transform how her students encounter and engage with the university's composition instruction and with writing and literate activity more broadly.

CONCLUSION

Informed by theoretical perspectives that emphasize the profoundly dialogic and hybrid nature of literate action (Ivanič, 2009; Ivanič & Satchwell, 2007; Lea & Street, 1998; Lillis & Scott, 2007), Academic Literacies theories have argued that the heterogeneous resources and social identities that students bring to schooling serve as fertile grounds for constructing and reconstructing new identities, disrupting dominant power relationships, illuminating the affordances and constraints of various forms of discourse, and, ultimately, transforming classroom spaces and practices. As a result, Academic Literacies has productively critiqued conventional approaches to student writing that are oriented towards the monologic reproduc-

tion of privileged academic discourses and has called for pedagogical practices and perspectives that foreground the dialogic interplay of official and unofficial discourse practices. Based on our case studies of Lisa, Dave, and Kate, we argue that the laminated trajectories of practices and identities that teachers bring to school also deserve close attention and can become a key resource for pedagogies that create classroom spaces in which students are invited and encouraged to weave together multiple, seemingly disparate voices, selves, and practices from their own repertoires. In other words, we suggest that the pedagogical practices that emerge when Lisa, Dave, and Kate work to blend their laminated trajectories into their teaching offer one way of putting Academic Literacy theory into practice. When we trace these teachers' trajectories of practices and identities, much as when research has examined students' literate lives and selves, a complicated picture of laminated pedagogical practices emerges. Our case studies suggest that Lisa, Dave, and Kate's blending of everyday and school literacies (in the latter cases promoted by disciplinary interventions like the National Writing Project and graduate courses in Writing Studies) have transformed the way they teach. We also imagine that Lisa, Dave, and Kate's laminated trajectories of pedagogical practice have the potential to transform the way their students encounter and engage with school literacy practices. Lisa's interweaving of discourses from her creative writing experiences as she conferences with her middle school students, for example, can enrich their strategies for revision and broaden their representations of literate activity. The interconnections Dave forges among his blog space, after-school club, and his classroom seem to be encouraging his students to create and maintain similar kinds of linkages and enriching their understanding of the multimodal dimension of literate action. Kate's use of her experiences with fan-fiction as grounds for her university writing syllabi and tasks can productively complicate her students' understanding of the distinctions between and hierarchies among vernacular and school-based literacies. Of course, Lisa, Dave, and Kate drew from some aspects of their everyday literate and semiotic resources to transform their teaching, but did not draw from everything or transform all dimensions of school life. Nevertheless, these case studies, in our view, argue for increased attention to the way linking teachers' pedagogical practices to their everyday literate engagements can open up opportunities for transformation, as well as critique, of classroom practice, and for more fully recognizing, valuing, and promoting such linkages as a key element in the production of pedagogical practice.

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