

NEGOTIATION IN ENTERING SPACES:
TEACHING AND LEARNING IN A DISCIPLINARY WRITING COURSE

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Abstract

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This dissertation explores the reciprocal nature of teaching and learning in a disciplinary writing course on a university campus. The study draws on qualitative, ethnographic case study methodology to examine how an instructor and teaching assistants in a junior-level geography course taught the discipline's writing practices, genres, and epistemologies, and how students in the course took up that disciplinary writing knowledge. Using Rhetorical Genre Studies, Wenger's (1998) theory of brokering, and Gee's (2011) concept of Discourses, I demonstrate how the instructor positioned the course content, learning goals, and discipline in order to give students access to the knowledge production practices of geography. First, I found that the primary genre of the course—the literature review—functioned to mediate this course objective

of critical consciousness rather than mediating students' entry into the discipline of geography. Second, I found that the genre in this classroom came into being in four distinct ways through the brokering practices of the instructor and teaching assistants. Third, through an examination of representations of the genre in instructors' and students' talk, I found that while students were frequently conversant in the genre's characteristics, they at times struggled to enact the particular rhetorical moves that signaled to their instructors that they had taken up the genre successfully. Overall, this dissertation provides a theoretically grounded framework for understanding how meaning is co-constructed in the entering spaces of a disciplinary writing classroom. By examining a class that was positioned by the instructor as an opportunity to understand knowledge production in the academy, this study extends conversations about critically conscious genre pedagogy to pose new possibilities for how disciplinary writing and research courses might be designed as opportunities for raising students' critical consciousness.

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Chapter 1: Introduction & Literature Review

Negotiation in Entering Spaces

When university students begin courses in their majors, they enter for the first time into the specialized and often technical worlds of the academic disciplines. For many students, the transition to writing in their majors is fraught with difficulty (Beaufort, 2007; McCarthy, 1987). Students' challenges are due in part to the highly specialized nature of disciplinary discourses, as well as to faculty members' extensive but frequently tacit knowledge of the thinking and writing practices in their fields (Nowacek, 2011; Thaiss & Zawacki, 2006). While learning to write in a new major is often difficult for mainstream students (Carroll, 2002; Ford, 2004), disciplinary writing can be particularly challenging for students who come from traditionally underrepresented backgrounds and who are sometimes less familiar with academic discourse in general (Alston, 2012). This problem is compounded when instructors in the disciplines expect students to "pick up" disciplinary genres simply by being immersed in the context and content of disciplinary courses. Some scholars argue that such "immersion" approaches to writing instruction privilege some students while disadvantaging others (Bazerman et al., 2005; Johns, 2008). The result of immersion approaches is that those students who are able to develop a "dimly felt sense" (Freedman, 1993) of what is expected in the discipline are able to write successfully, while other students either struggle alone or experience these writing courses as "gatekeeping" courses that prevent them from moving forward in their majors.

In contrast to the immersion approach often used in disciplinary writing courses, emerging scholarship within the field of composition studies has established the benefits of a genre-awareness approach, which involves supporting students' development of rhetorical and genre awareness (Bawarshi & Reiff, 2010; Brent, 2011; Devitt, 2007). However, this scholarship

continues to be focused primarily on traditional first-year composition courses, which are designed to teach general writing practices rather than practices specific to the demands of particular academic disciplines.

Universities have increasingly moved toward pairing general academic writing instruction, delivered by English departments in first-year composition courses, with Writing in the Disciplines (WID) programs, which position writing instruction within the context of the academic disciplines. This shift reflects a growing understanding of writing as a deeply situated and contextualized activity rather than a general, transferrable skill (Petraglia, 1995; Smit, 2004). However, despite the promising move to relocate writing instruction within disciplinary contexts, very little scholarship has investigated the disciplinary writing classroom, the teaching and learning about writing that occurs there (Ochsner & Flower, 2004), or the presence or absence of efficacious genre-awareness approaches to teaching writing. Those that do investigate disciplinary writing tend to examine either instructors' perspectives on writing or teaching (Soliday, 2011; Thaiss & Zawacki, 2006) or students' experiences with learning writing (Russell & Yañez, 2003). Without an integrated analysis of the interaction between instructors and students, we are left with a significant gap in our understanding of the reciprocal nature of teaching and learning within the space of the disciplinary writing classroom.

This dissertation study addresses this gap in scholarship by investigating the question "How do students and instructors negotiate their understandings of what it means to write in the discipline?" Using a sociocultural lens, my research examines how instructors teach their discipline's writing practices, genres, and epistemologies, as well the processes by which students acquire disciplinary writing knowledge. Most of all, however, my work provides a theoretically grounded framework for understanding how meaning is co-constructed in the

“entering spaces” of the disciplines, sometimes called “gateway” courses, where experts and newcomers to disciplinary writing encounter one another and the disciplinary genres central to their practice. The aim of my scholarship is to widen access to disciplinary discourses for students who might otherwise be marginalized from them by specialized academic discourse, the tacit knowledge of conventions on the part of faculty, and problematic immersion approaches to writing instruction.

This chapter contextualizes the present study, identifying three gaps in the current body of scholarship that this research addresses. Further, I review the relevant literature, arguing for a reconceptualization of learning to write in the academic disciplines as a process of negotiation of disciplinary content, genres, contexts, and identities.

Problem Statement: Three Gaps in Current Scholarship

Through analyses of disciplinary genres and the social situations that give rise to those genres, scholars in the field of Rhetorical Genre Studies have demonstrated that disciplinary genres and their textual and rhetorical conventions are deeply connected to the epistemological and ideological underpinnings of the disciplines’ practices (Bazerman, 1988; Berkenkotter & Huckin, 1995; Prior, 1998; Hyland, 2000; Swales, 1990). That is, not only are the genres of biology quite distinct from the genres of history, political science, or literature, but also the disciplinary genres themselves shape, and are shaped by, the practices, thinking strategies, and epistemological assumptions within that discipline. However, Rhetorical Genre Studies, with its focus primarily on texts and social contexts, has only recently begun to examine the processes by which teaching and learning occur around disciplinary genres. Therefore, while Rhetorical Genre Studies has much to say about the deeply epistemological underpinnings of the genres circulating within the academic disciplines, scholars in the field are just beginning to explore student

learning and instructor pedagogy with regard to disciplinary genres (Soliday, 2011; Wilder, 2012).

Second, although Rhetorical Genre Studies has tended not to examine questions related to student learning, scholarship within the field of composition studies and Writing in the Disciplines is quite interested in these questions. However, very little research in either of these fields has examined the interaction between teaching and learning. Composition studies scholars frequently focus on students' experiences with learning to write, and the struggles students experience when they encounter disciplinary and professional writing are well documented (Beaufort, 2007; Carroll, 2002; McCarthy, 1987). In contrast, the body of empirical research investigating the pedagogies and instructional practices of disciplinary writing instructors is quite limited.

While WID advocates have put forth a range of scholarship on professional development of faculty, curriculum design, and even teacher reflections on practice (Herrington & Moran, 1992, 2005; McLeod et al., 2001), few scholars have investigated classroom interaction in these types of courses and the teaching and learning that occurs within them. The studies that do take up both instructor and student perspectives (Thaiss & Zawacki, 2006; Soliday, 2011; Wilder, 2012) tend to separate those perspectives, almost as distinct cases, with less attention given to their interaction. This leaves the field with a gap in understanding the processes by which disciplinary writing is represented, interpreted, and negotiated *together* by instructors and students. What this means is that while scholars have developed a rich understanding of student experiences and have examined WID curriculum, faculty development, and curricular planning, the field has yet to pursue a phenomenological understanding of the relationship between student learning and teacher practices in disciplinary writing courses.

A third important gap within the literature involves a need for more rigorous research dedicated to investigating the processes of teaching and learning at the point of university students' first encounters with disciplinary writing. I describe these as "entering spaces"—"gateway" courses in a major, writing-intensive general education courses in the disciplines, linked writing courses, and introduction to writing/communication in the discipline courses. Entering spaces are powerful, in part because they simultaneously restrict and allow access. They are spaces in which students encounter discipline-specific writing for the first time, and by studying these entering spaces, I analyze the processes by which established members make practices available and by which newcomers negotiate learning, practice, and identity. This examination of spaces on the boundaries of the disciplines illuminates ways that instructors make available disciplinary writing knowledge; the ways students negotiate their learning, their prior knowledge, and their identities in relation to writing and the discipline; and the ways that institutions position those entering spaces. By examining the meaning that teachers and students make of their experiences and the interaction that takes place between participants, my research provides a better understanding of not only pedagogical practices and disciplinary genres but more importantly the processes of negotiation and interpretation that occur in the entering spaces of the disciplines.

Literature Review

This review of literature synthesizes the field's current scholarship on the teaching and learning of disciplinary writing, offering an analysis of the various theoretical approaches to disciplinary writing instruction. The present research study takes up the Rhetorical Genre Studies understanding of disciplinary writing, which involves far more than learning textual or genre conventions common to a discipline. *Disciplinary writing*, as I use the term throughout this

dissertation, involves disciplinary genres, practices, ideologies, identities, epistemologies, ways of thinking, modes of inquiry, and processes of knowledge production. This chapter argues for a reconceptualization of learning to write in the disciplines as a process of negotiation that can be examined through the interaction between teacher and students in a disciplinary writing classroom.

Background and Strands of WAC/WID

The origins of the WAC/WID movement can be traced to a number of places, but most frequently cited is James Britton in the 1970s (McLeod, 2001; Russell, 2002). The WAC movement began not only as a movement to increase students' opportunities to write in higher education but also as a movement to change the way that higher education is delivered, from a lecture-and-exam based model to one more student-centered, interactive, engaging, and dialogic (McLeod, 2001). The distinction between WAC and WID is such that WAC tends to be focused on integrating low-stakes "writing to learn" opportunities throughout the university curriculum (Bean 2011), whereas WID is focused the teaching and learning of disciplinary genres.

According to Carter (2007), "WID developed as a response to the recognition that different disciplines are characterized by distinct ways of writing and knowing" (p. 387). A WID perspective, then, involves facilitating students' learning of disciplinary discourses and the initiation of newcomers into the ways of thinking and writing within the academic disciplines (McLeod, 2001).

Researchers interested in WID tend to study the types of writing students and experts do within disciplines as well as the processes by which students learn disciplinary genres in disciplinary contexts (Bazerman, et al., 2005). The first strand of research involves textual and rhetorical analyses of professional genres as well as school-based disciplinary genres (Bazerman,

1988; Geisler, 1994), and the second often involves qualitative, ethnographic studies of students encountering disciplinary writing tasks, often detailing the difficulty that students have interpreting and performing those tasks (McCarthy, 1987; Carroll, 2002; Beaufort, 2007). Together the two strands support a situated view of writing, such that the writing within a discipline is distinct and particular to that respective discipline, and that writing in higher education is not a generalizable skill but rather a socially situated activity. Thus, when I refer to *disciplinary writing* throughout this dissertation, I mean to signal the socially situated and ideological nature of textual production within the disciplines.

Theories of Learning Disciplinary Writing: Implicit, Explicit, and Genre-Awareness

Generally, three perspectives on the learning of disciplinary writing, drawn from scholarship across both WID literature and within Rhetorical Genre Studies, provide the context for conceptualizing the learning of disciplinary genres in this study. The first perspective takes the position that disciplinary writing is something that must be learned through participating in socially situated practices. Freedman (1993) argues that because genre knowledge is largely tacit, explicit teaching of genres may not even be possible. Instead, she advocates for student immersion in authentic contexts in which they can develop a “dimly felt sense” of the genres (p. 230). This implicit approach is often defined in contrast to a second approach—the explicit approach, which is most often associated with systemic functional linguistics (SFL) and English for Specific Purposes (ESP). Explicit pedagogies are focused on identifying particular linguistic and genre features and scaffolding students’ production of those genres, and they have been found to be particularly effective with multilingual learners of English (Johns, 2011).

Freedman (1993) critiques the explicit approach as a decontextualized teaching of formal features or rules of genres. In contrast, those who take an implicit approach to genre pedagogy

contend that genre acquisition, like language acquisition (Gee, 2012), lies below consciousness, and the genre knowledge acquired is tacit. Freedman's argument defines implicit teaching as teaching that embeds students in situated and contextually rich environments in which they can gradually develop a tacit knowledge of genres through an apprenticeship model of immersion. According to Russell et al. (2009/2012), "The most common view among teachers in the disciplines (and most WAC experts, very likely) is that students learn to write new genres primarily through writing in authentic contexts, such as their courses in the disciplines. And the focus of the WAC movement is on encouraging writing, feedback (teacher or peer), and revision or repetition. In this view, students learn to write by writing" (Russell et al., 2009/2012, p. 460).

A critical response to both explicit and implicit approaches comes from some scholars who take a critical or postmodern perspective, and their critique is related to Russell's (2002) discussion of the tension between disciplinary excellence and widening access to higher education. These scholars argue that WID approaches assimilate students into dominant discourses, effectively reproducing power structures and dominant ideologies (Bizzell, 1992; LeCourt, 1996/2012; Villanueva, 2001; Casanave, 1995). The concern of many who take a critical perspective is that students are being acculturated into the language practices and thus the ideologies of the disciplines. These scholars argue that the effect, particularly for marginalized students, is the silencing of students' home discourses (LeCourt, 1996/2012).

A third view of genre pedagogy is as a means of providing students access to the powerful discourses that shape the knowledge and ideologies of our modern world. As Russell (2002) put it, "To teach students the discourse of a professional elite is often a crucial part of initiating them into the profession; to exclude them from such discourse is to make that initiation more difficult, if not impossible" (p. 27). Bazerman's (1992) solution to the explicit/implicit

debate over genre instruction is to teach with what he calls “critical consciousness,” which is an “explicit teaching of discourse [that] holds what is taught up for inspection” (p. 64). Bazerman et al. (2005) argue that it is indeed *because* the discourses of knowledge construction are powerful that students—particularly marginalized students—should learn them: “To suggest that students not pursue and engage new worlds because of previous commitments suggests that some people should not have access to or influence to shape influential knowledge communities that will impact their lives.... Only by making these worlds accessible to our students can we provide them means to live within them and exercise the powerful forms of inquiry that shape our contemporary forms of life” (p. 103-104). However, Bazerman et al. do not argue that students should merely adopt disciplinary discourses; rather, through rhetorical analysis, students are given the opportunity to examine discourses critically, see how knowledge is constructed, and participate in that process for change.

By the same logic, Moje (2008) makes a compelling case for engaging secondary students in disciplinary literacy, arguing that understanding content areas involves understanding the knowledge production and knowledge communication practices of the disciplines—and, further, that such an understanding leads to critical literacy. Also within the K-12 literature, Alston (2012) notes that there is a wide range of studies that suggest that marginalized students are particularly disadvantaged by disciplinary discourses and particularly poised to benefit when such disciplinary discourses are unmasked and taught explicitly. Moreover, Moje (2007) differentiates between “socially just pedagogy”—or the unmasking of disciplinary discourses to provide access, particularly for marginalized students—and “social justice pedagogy,” which provides students opportunities to question, engage with, and critique knowledge construction.

Teaching disciplinary genres with critical consciousness, then, can be considered an equitable teaching practice.

Within the scholarship on Rhetorical Genre Studies, Amy Devitt (2004) makes a similar argument about the role of rhetorical or genre awareness in composition courses. Devitt writes, “If teachers are to help minimize the potential ideological effects of genres, they must help students perceive the ideology while they are encountering the genre. Once they are full participants in the genre, resistance becomes more difficult (some say futile) and choices become less visible (some say invisible)” (p. 196) (see also Johns, 2002; Lemke, 1988). According to Bawarshi and Reiff (2010), the debate between explicit and implicit teaching arises from fundamental difference in theories of genre—genre as form, or genre as social action. As the debate continues, genre awareness has emerged as one possible means for mediating the tension between linguistic (or explicit) approaches and rhetorical (or implicit) approaches. Bawarshi and Reiff (2010), Devitt (2004), and Beaufort (2007) are frequently cited as some of the few RGS scholars who have attempted to put forth a pedagogical strategy for teaching genre through a genre awareness approach. This approach involves helping students gain genre awareness through genre analysis and ethnographic methods designed to help students develop metacognition about genres for the purpose of learning how to learn genres (Bawarshi & Reiff, 2010, p. 191).

However, despite increasing interest in the field of writing studies in genre awareness as a pedagogical approach, how this approach has been taken up in WID classrooms is still a relatively new area of study. Although Writing in the Disciplines practitioners tend to value an immersion or “implicit” approach to genre instruction (Vandenberg, n.d.; see also Berkenkotter & Huckin, 1995; Freedman, 1993; Freedman, Adam, & Smart, 1994), the genre awareness

perspective could have a tremendous benefit for WID. Further, this approach of teaching genre awareness in the disciplines has potential to facilitate transfer of learning (Bawarshi & Reiff, 2010, p. 207) and perhaps guard against what Devitt (2004) calls the “ideological effects” of genres by introducing the possibility of critical consciousness (p. 210).

Given the debate over whether WID leads to enculturation or to access, the present study takes the position that it is not enough to merely locate writing within the disciplines; nor is it sufficient to only critique disciplinary discourses and power structures implicated in knowledge construction using a critical or postmodern perspective. Like Bazerman et al. (2005) and other scholars cited above, I argue that failure to unmask disciplinary discourses amounts to excluding many students from either acquiring or critiquing those discourses. The “critical consciousness” perspective advocated by Bazerman (1992) and Devitt (2004) provides a productive mediation of the concerns raised by WID critics. What is required, then, is instructors’ active engagement in helping students acquire disciplinary discourses and make sense of them in a critical way.

Challenges for Students Learning Writing in the Disciplines

The WAC and WID literatures have amassed a significant body of research regarding students’ development as they move through university curriculum (Beaufort, 2007; Carroll, 2002; McCarthy, 1987; Sternglass, 1993), students’ experiences as they encounter new disciplinary discourses (Russell & Yañez, 2003), and students’ acquisition of genres as they are immersed in internships and professions (Artemeva, 2005; Dias et al., 1999; Dias & Paré, 2000) and graduate programs (Prior, 1998). From these studies, I synthesize a number of broad conclusions about the process by which students learn to write in the disciplines.

1. Learning to write in the disciplines is complex, difficult, and often under-supported. Studies of student encounters with disciplinary writing began with McCarthy’s

(1987) study of one student navigating writing in his freshman and sophomore years as he encountered various disciplines and genres. What we learn from McCarthy's study and those that followed is that students have difficulty seeing similarities between writing contexts (Beaufort, 2007), that what students learn in a first-year composition course does not necessarily directly support writing in other disciplines (Carroll, 2002), and that students' writing development is not straightforward or linear but rather recursive and iterative depending on the familiarity and complexity of the task (Sternglass, 1993). Much of what these studies articulate is the tremendous difficulty that students experience in their encounters with new disciplinary writing tasks.

Moreover, students are constantly negotiating prior learning and new expectations and trying to reconcile disparate experiences. Many of the studies of students learning to write in the disciplines have been taken up in light of recent interest on transfer of learning within the field of writing studies. Transfer studies have mixed findings, with some studies suggesting that very little of what students learn in first-year composition supports their learning in other contexts (Bergman & Zeppernick, 2007; Downs & Wardle, 2007) and others suggesting that what is learned in general writing skills courses must be transformed and recontextualized in rhetorically appropriate ways in order to be useful in disciplinary writing contexts (Nowacek, 2011). What transfer of learning studies have highlighted, however, is that students require support in overcoming the disconnect between "general writing skills" and disciplinary discourses. Fresh interest in the question of transfer of learning has spurred an explosion of studies investigating what first-year composition faculty can do to support students' anticipated transfer of learning, but much more research is needed to develop an empirically grounded set of best practices by which disciplinary writing instructors can facilitate students' transition to disciplinary

discourses—or what Perkins and Salomon (1992) call “backward-reaching transfer.” Moreover, as writing studies scholars have recently suggested, the field needs a more complex and expansive theoretical and empirical scholarship on the phenomenon of transfer of learning (Wardle, 2012; Moore, 2012).

2. Richly contextualized environments support student learning through participation in authentic disciplinary tasks. Recent studies on the acquisition of disciplinary genres tend to come from the perspective of Rhetorical Genre Studies, one branch of which takes Freedman’s (1993) position that genres cannot be taught—only acquired through engagement in authentic disciplinary practices. Because many WID scholars take an immersion approach to the learning of disciplinary genres, this might partially explain why so few studies in the WID literature take up instructional practices as their object of study. Instead, studies on WID from a genre perspective focus on students’ processes, experiences, and resources as they acquire disciplinary and professional genres (for example, Artemeva, 2005; Dias et al., 1999).

Further, the location of many of these studies of student learning in authentic disciplinary contexts tends to be upper-division writing courses in the majors (Ford, 2004), internships or service learning sites (Bacon, 1999), or professions (Paré, 2000; Smart, 2000)—or the transitions between them (Freedman & Adam, 2000). Freedman and Adam (2000) argue that it is in these authentic disciplinary contexts—indeed, even in undergraduate disciplinary writing courses—that learners can experience engagement in the processes and practices of the disciplines and thus learn through various forms of apprenticeship. However, critics of this perspective suggest that school-based tasks are by definition removed from the authentic contexts (Smit, 2004). Even Freedman and Adam note that their research suggests that school-based genres and workplace-based genres are different because of the dramatically different contexts. Thus, although research

on immersion approaches tends to enrich the field's understanding of students' processes of learning in these contexts, this research does not address the inherent challenges of school-based learning or help faculty develop practices that support student learning.

3. University structure often does not support students' transitions between writing contexts. If richly contextualized environments that engage students in authentic disciplinary tasks represent an immersion or apprenticeship model of learning, then introductory disciplinary writing courses and general education writing courses are more peripheral in terms of students' experience of disciplinary activity. Russell and Yañez's (2003) study of a general education Irish history course provides a telling example of the conflict students experience between the aims of a general education curriculum and the specialized discourses of the disciplines. In these contexts, distant from the authentic work of the disciplines or professions, students are likely not to experience the rich invitation to participate in disciplinary practices that Freedman and Adam (2000) describe. These in-between contexts tend to be understudied but vitally important for students' initial introduction to disciplinary writing practices.

Thus, while writing studies scholars have a rich and complex understanding of genres and writing tasks as situated, contextual, and deeply embedded in the activities in which they occur, many students struggle to negotiate the transitions between disparate disciplinary writing contexts. However, the recognition that writing genres and conventions are tied to disciplinary contexts, ideologies, and epistemologies—or what Nowacek (2007) terms “meta-disciplinary awareness” (p. 393)—is vitally important to students' navigation of disciplinary writing practices. While research has pointed to a range of ways in which students experience, struggle with, and (for some) acquire disciplinary discourses, the role that disciplinary faculty play in

supporting students' development of meta-disciplinary awareness and acquisition of disciplinary genres is a relatively new area of empirical inquiry.

Challenges for Faculty Teaching Writing in the Disciplines

To say that there is a need for more empirical research on the teaching practices of faculty in the disciplines is not to suggest that scholars have not turned to faculty to learn more about how faculty read, write, and think about their teaching. Empirical studies that examine teaching and learning in disciplinary writing contexts using instructor interviews as well as classroom observations are a relatively rare. However, I argue that investigating teachers' talk about writing and teaching alone does not provide a comprehensive understanding of their teaching practices or how they enact their pedagogy in the classroom.

The body of literature on faculty includes studies of expert experiences reading and writing in their fields (Geisler, 1994; Shanahan et al., 2011; Thaiss & Zawacki, 2006; Wineburg, 1991), faculty descriptions of teaching approaches (Anson, 2002; Herrington & Moran, 2005) and reflections of faculty development experiences (Walvoord, 1997). WAC research also includes accounts of course design (Lettner-Rust, 2007), assignments (Graves, 2013), curriculum design (Hall, 2006; Hansen & Adams, 2009), and WAC programs (Strachan, 2008). The value of this wide range of literature is that it provides a rich, diverse, and theoretically grounded picture of curricula, programs, and course design, though some of the work tends to be more descriptive than analytical or empirical in nature (Herrington & Moran, 2005; Johns, 2002; Monroe, 2003).

Through empirical studies and other scholarship, WID scholars have identified a number of challenges faculty face when teaching writing in their disciplines. Research has suggested that faculty often learn the writing conventions of their disciplines over time (Soliday, 2011; Thaiss & Zawacki, 2006); that they tend to ascribe to a myth of universal "good" writing and thus

underestimate how different writing is in their disciplines (Carroll, 2002; Nowacek, 2011); and that they underestimate how different their expectations are from what students have experienced (Carroll, 2002). The gradual apprenticeship into their fields may explain why many faculty do not possess a meta-awareness of their field's rhetoric and discourse (Soliday, 2011), why their genre and rhetorical knowledge is tacit (Beaufort, 2007; McLeod 2001), and why they expect students to learn by the same process (Strachan, 2008).

For example, Thaiss and Zawacki's (2006) study of faculty and students from across the disciplines has complicated earlier understandings of the disciplines and of faculty perceptions of academic writing. Relying on interview, focus group, and survey data along with student writing, they found that when their faculty informants talked about their own writing in their fields, they did so in a way that demonstrated a high level of rhetorical knowledge. In contrast, when they talked about how they taught students how to write, there was some degree of corroboration among faculty from the different disciplines regarding similarities in academic discourse regardless of the discipline, but the common language of student writing masked disciplinary differences—a finding supported by work by Nowacek (2011). Thaiss and Zawacki note, "When very real differences are cloaked in the language of similarity, it's understandable that students would find it hard to decode what teachers want and come to see their assignments and expectations as esoteric to the teacher's disciplines, if not just idiosyncratic" (p. 59). Further, Thaiss and Zawacki conclude that when faculty members articulate writing conventions, they draw from a mix of academic, disciplinary, sub-disciplinary, local, and individual preferences.

Thus, the training that many faculty receive to teach writing in their disciplines most often comes from their own apprenticeship experiences through graduate school or research assistantships or from faculty development opportunities through university WAC/WID

programs. Though there is a tradition of scholarship on faculty development workshops (for example, Walvoord, 1997), Bazerman et al. (2005) note that most of these studies have looked at instruction in order to examine how instructors have modified instruction as a result of these workshops rather than following those instructors back into the classroom for an in-depth look at their teaching practices and interactions with students.

Thus, despite WAC's positioning of itself as a pedagogical reform movement, very little research has been conducted on the pedagogies or instructional practices of disciplinary writing teachers. Methodologically, the research in WID tends to draw from a wide range of data sources, but there is a tendency to under-utilize classroom observation. While studies conducting textual and rhetorical analyses of disciplinary genres (Geisler, 1994; Bazerman, 1988; Swales, 1990), assignments, and syllabi (Melzer, 2009/2012; Graves, 2013) are useful for understanding the types of writing students are doing in their classes, they do not provide a picture of the ways instructors are supporting those assignments with teaching practices.

Further, while interviews with faculty help us understand their thinking about their practices and their reflections on their teaching (Thaiss & Zawacki, 2006), interviews alone do not provide us with a sufficient picture of what faculty might be doing in their classrooms or of how students take up disciplinary writing. Interviews, of course, can invite instructor reflection and generate opportunities for teachers to deepen their metacognition and critical awareness, and thus can positively influence practice (Russell, 2001). However, studies utilizing instructor interviews alone fail to take into account the dynamic construction of meaning that occurs in the classroom between students and teacher.

Although some of the studies discussed above included classroom observations in their methodology (Beaufort, 2007; McCarthy, 1987; Prior, 1998), the focus of the majority of these

research projects has been on students' learning and experiences as objects of study. Notable exceptions are Soliday (2005, 2011), whose writing fellows assisted in her study of writing assignments across the disciplines and students' response to those assignments, as well as Chinn and Hilgers (2000), who studied the roles that faculty took on in the process of supporting students' socialization into science communities. However, neither Soliday's work nor the study by Chinn and Hilgers sought to investigate the teaching practices of disciplinary writing instructors. My dissertation resolves this concern by integrating investigations of classroom interaction and teacher talk by utilizing classroom observation in addition to interviews and artifact analysis.

Negotiation of Meaning: Studying the Teaching and Learning of Disciplinary Writing

By focusing on the reciprocal nature of teaching and learning, this study does not examine whether students learned or failed to learn the disciplinary genre, nor does it seek to argue whether students acquired or failed to acquire or even resisted disciplinary ways of writing. Such an overly simplistic view positions students merely as "adopters" of practices that belong to others rather than as active agents who are participating and negotiating in meaningful ways. Instead, this dissertation takes up a conceptualization of learning writing in the disciplines as negotiation of meaning (Wenger, 1998). This conceptualization complicates earlier notions of teaching and learning of disciplinary writing in order to take into consideration what students already know and the ways that they work to actively make sense of disciplinary genres and writing practices.

Recent studies on transfer of learning by Nowacek (2011), on the particular rhetorical strategies of one discipline by Wilder (2012), and on genres across the disciplines by Soliday (2011) have begun to complicate notions of disciplinary genre "acquisition." My work builds on

these three core research projects, along with Thaiss and Zawacki's (2006) study of disciplinary perspectives on academic writing.

An extensive study by Nowacek (2011) of a team-taught interdisciplinary classroom argues that transfer of learning is a rhetorical act, such that students must not only “see” a connection between prior learning and the new learning context but also be able to “sell” to their instructors that their connections are appropriate for the new context. This involves knowing how to “read” the expectations of new contexts and repurpose and reframe one's prior knowledge to fit.

Wilder (2012) studied instructors' rhetorical practices and students' learning of those practices within a single discipline: literary studies. Her focus is on the rhetorical practices themselves—using the rhetorical term *topoi*—which she traces through professional journal articles, instructor interviews, instructor ratings on student papers (and their talk around this), and in student interviews. Wilder presents findings from an experimental study she conducted in which she trained teachers to teach the literary *topoi* using explicit strategies. Wilder's recent study is one of the first within RGS and WID to revisit explicit genre pedagogy, complicate reductionist descriptions of it, and examine its utility. I build on Wilder's work by taking up her revised explanation and re-valuing of explicit genre pedagogy and using it as a lens through which to examine teaching and learning in a disciplinary writing classroom.

Finally, Soliday's (2011) work studying assignments across the curriculum uses Bakhtinian notions of speech genres to examine how students gradually assimilated disciplinary language with their own language to develop a language between their own and their sources. Soliday's research complicates the notion of “adopting” or “acquiring” disciplinary genres. In particular, Soliday leverages Bakhtin's the concept of “stance”—which she describes as the way

in which “authors stand in relation to readers and their material” (p. 37)—to examine students’ attempts to assimilate disciplinary discourses. This includes how they marshal evidence, use evaluative language, and maintain the appropriate distance. I extend her work to envision the classroom as a site for examining how students and teacher negotiate together what it means to write in disciplinary ways.

This, of course, is not to suggest that students entering a disciplinary writing classroom are on equal footing with the instructor in terms of power. The negotiation that occurs in a classroom between instructor and students is by definition one infused with local, institutional, and systemic power relations (Gee, 2012). However, most studies of student acquisition of disciplinary genres underplay the agentic role of student negotiation in the classroom as students learn. This review suggests that the WID research continues to use McCarthy’s (1987) metaphor of travel to “strange” and faraway lands. The literature consistently positions students as travelers to the disciplines and as learners of “strange” disciplinary discourses rather than as negotiating participants in encounters with the discipline and the instructor. Viewing student encounters with disciplinary writing in this way fails to value the varied linguistic resources and interdisciplinary experiences that students bring to the classrooms. The “stranger” metaphor is also problematic because it burdens students with the responsibility for making sense of the disparate and specialized discourses of the disciplines rather than acknowledging the responsibility of faculty to provide access to those discourses (Graff, 2003).

Thus, by re-conceptualizing learning to write in the disciplines as a process of negotiation of disciplinary content, genres, contexts, and identities, this research describes that process of negotiation through the interaction between teacher and students in a disciplinary writing course. My methodology involves a rich, in-depth qualitative investigation of a site of entry into the

discipline of geography. This study utilizes classroom observation, analysis of classroom discourse, interviews with faculty and students, and analysis of classroom texts and student writing. The present study examines the processes by which this negotiation takes place; the practices by which instructors introduce, mediate, and facilitate the learning of disciplinary genres; and the processes by which students respond to opportunities to take up disciplinary writing. What emerges from this investigation is a richer picture of the reciprocal and interactive nature of the teaching and learning that occurs in disciplinary writing classrooms. Finally, by taking up a critical perspective on the explicit teaching of genres and on increasing student access to the means of knowledge production of the academic disciplines, this research advances scholarship on equitable teaching practices in higher education, with implications for how disciplinary writing courses might truly be designed as “gateway” rather than “gatekeeping” courses in students’ chosen majors.

Chapter 2: Theoretical Framework

The theoretical framework for this study is situated within a sociocultural view of learning and writing. I draw on Wenger's (1998) Communities of Practice (CoP), Gee's (2011) theory of Discourses, and Rhetorical Genre Studies (RGS). All three of the theories are aligned with sociocultural learning theories. CoP traces its roots to Vygotskian theories of social and situated learning, and while RGS arises out of the field of rhetoric, this theoretical framework attends in particular to social and contextual explanations of genre. Gee's theory of Discourses arises from New Literacies Studies, which takes a social/contextual view of language and of identity. As such, all three theories reflect a social rather than an autonomous view of literacy and writing, and all three theories ascribe to a view of writing (or in the case of Discourses, language in general) as action rather than as a reflection of inner thought. Further, all three theories envision "context" not as a container within which action occurs but rather as mutually constituting and constituted by the participants (Russell & Yañez, 2003). Finally, all three construe learning as integral to—rather than separate from—authentic participation. The alignment of these the theories on these fundamental concerns suggests that they might be productively integrated.

I first present a brief introduction to the three theories and then highlight key theoretical concepts and their contribution to my research. I then present an initial conceptual framework for understanding learning as a process of brokering, appropriation, and recognition, which I will take up again in Chapter 7. Finally, I close with a rationale for my theoretical framework and introduce my research questions.

Communities of Practice

Wenger (1998) defines *learning* as participation in the practices of a community. Similar to Lave and Wenger (1992), Wenger argues that learning is not a separate activity but rather part of participation in practice. For Wenger, the appropriate unit of analysis for studying practice is the negotiation of meaning (p. 49), which he argues involves both processes of participation (by human actors) and reification (of material objects or concept [tools] infused with meaning; “thingness”, to make “concrete”) (p. 60). Thus, learning is not mere adoption of practices or assimilation into a community; rather, Wenger sees learning as part of the process of negotiation of meaning and an investment of one’s identity (the latter similar to Gee, 2012).

Communities of practice are defined by members’ engagement in practice. Wenger (1998) highlights three attributes of the relationship between community and practice: mutual engagement, joint enterprise, and shared repertoire. First, mutual engagement refers to the relational interactions by which members of a CoP do what they do and the social connections that sustain them; Wenger contends that diversity and social relationships are hallmarks of mutual engagement. Second, joint enterprise is the process of engaging together in some shared activity or aim, the object of which is community’s *raison d’être*; however, Wenger posits that the joint enterprise is members’ “negotiated response to their situation and thus [it] belongs to them in a profound sense” (p. 77). That is, a CoP’s joint enterprise is not (only) a stated goal or objective mandated by an authority (inside or outside of the CoP), but is, rather, always “mediated by the community’s production of its practice” (p. 80). Finally, the third characteristic of a CoP is a shared repertoire, or “a community’s set of shared resources” that provide a foundation for negotiation of meaning (p. 83). These include a wide range of material and conceptual objects: “routines, words, tools, ways of doing things, stories, gestures, symbols,

genres, actions, or concepts that the community has produced or adopted in the course of its existence, and which have become part of its practice” (p. 83). Wenger argues that shared repertoires have a history of mutual engagement and an inherent ambiguity—both as a result of the negotiability involved in the meaning-making of a practice by members of the CoP.

In the case of this research, I am not presupposing that an introductory disciplinary writing class has, at its inception, mutual engagement, joint enterprise, and shared repertoire. In fact, one of the critiques of the CoP framework, from the field of education, is that school contexts are decidedly distinct from other types of communities of practice because the practices students are being asked to take up tend to be “school” practices rather than authentic practices of the discipline (Enyedy & Goldberg, 2004). However, a discipline, and even a department at an institution of higher education, can indeed be considered a community of practice. For example, members of a discipline have social relationships with one another (mutual engagement), a shared set of activities or aims related to the knowledge work of the discipline (joint enterprise), and a shared set of resources such as theories, journals, practices, histories, etc. (shared repertoire).

Moreover, part of the joint enterprise of a discipline or a department is the work of bringing new members (undergraduate and graduate students) into the community of practice, though the degree to which this ought to be the aim for undergraduate students remains contested (Russell, 2002). Wenger’s theory goes beyond that of Lave and Wenger’s (1992) original version to extend the concept of participation beyond an apprenticeship model to “multimembership,” such that there is an acknowledgement of participating in multiple communities at once (p. 105). Though the CoP framework has been criticized as presenting an idealized, monolithic, and tightly bounded view of a community, my research, with the help of

Gee's theory of Discourses, takes a more expansive view of CoPs such that they can be considered overlapping, layered, and varying in scope. Wenger's theory provides excellent analytic tools to more deeply understand what is happening both as individuals participate in collective activity and as new members encounter, enter, and participate to varying degrees in the community of practice. Wenger's theory is compatible with a dialogic view of communities and their participants.

Boundaries

While many have argued that classrooms cannot be communities of practice (Smit, 2004), Wenger's (1998) concepts of *peripheries* and boundary practices allows us to use the CoP framework for understanding those spaces without requiring that participation in a CoP must mean participation with full membership. Per Wenger (1998), peripheries are a type of connection that allows newcomers to participate or observe a practice without requiring them to become full members; a general education course might be a one example of a periphery. Boundary practices are practices within reified spaces that emerge when a boundary encounter becomes typified and then continues to exist as a space of negotiation between CoPs (Wenger, 1998). The courses designed to initiate students into their majors can be considered reified spaces of entry, and the practices in them boundary practices.

Wenger's (1989) concept of boundaries is a particularly useful theoretical concept for my work because it provides conceptual tools for thinking about what happens not only when newcomer students encounter a new discipline but also when an instructor is tasked with introducing students to the world of that discipline. The CoP framework views the boundary encounter through a lens of mutuality and negotiation of meaning, ascribing both teacher and students with agency while still acknowledging the role of structural or institutional power.

Wenger (1998) argues that communities of practice create both boundaries and connections with the rest of the world. One of Wenger's analytic concepts, brokering, was particularly useful for examining the entering practices of students learning to write in disciplinary genres as well as the teaching practices which instructors might use to introduce disciplinary writing to newcomer students. I discuss this concept below.

Discourses

While the Communities of Practice framework provides a useful lens for examining what happens both within and across the boundaries of a community of practice, particularly with regard for their interactions with newcomers, Gee's (2000) concept of Discourses adds two things to the present research. First, it provides a theoretical basis for an expansive understanding of Discourses as socially situated identities and of language as fundamentally ideological. Gee (2011, 2012) distinguishes between "little d" discourse and "big D" discourses by noting that when linguists usually refer to discourses, they are primarily referring to language in use. In contrast, Gee positions a theory of "capital D Discourses" that refers to language use and its institutional and social norms within a particular context. However, the concept of Discourses goes beyond language to include social context, or what Gee (2011) describes as saying, doing, and being (p. 2). Gee argues against a purely "cognitive" or "autonomous" view of language and literacy and instead, like post-structuralist and other New Literacies Studies scholars, contends that not only is language contextual but also that language and context mutually constitute one another. That is, the understanding of language is situationally dependent, but moreover, the language used in a situation participates in its construction.

Gee's theory arises from the study of linguistics in education, but his theory of Discourses goes beyond how linguists use "discourses" to refer to speech and writing and

extends to ways of behaving, thinking, participating, feeling, and identifying with particular social groups. Gee (2012) argues that Discourses (and language in general) are ideological in nature (p. 4), and this point has both theoretical and methodological implications. First, Gee argues that “language is inextricably bound up with ideology and cannot be analyzed or understood apart from it” (p. 4). Second, Gee (2011) maintains that because all discourse is ideological, all discourse analysis should be “critical” discourse analysis (p. 9).

There are two aspects of Discourses in particular that allows users of Gee’s theory to position themselves as critical researchers and which deal with power and dialogism more explicitly than in Communities of Practice. These concepts in Discourses address some of the critiques levied against CoP. First is Gee’s (2011) use of Bakhtin’s concept of *heteroglossia*, which acknowledges that utterances are multi voiced, or “heteroglossic.” Gee’s theory suggests that within a given Discourse, we can see multiple, even competing, perspectives. This contribution allows me a more expansive and contested view of a community of practice and provides specific analytic tools for examining the Discourse through which participants’ multi-voicedness is enacted. Second is the role of power embedded in Gee’s theory of Discourses, such that Discourses are social products of social histories (and not ahistorical, as Engeström [1999] critiques CoPs for being) (Gee, 2012, p. 3). Gee (2012) acknowledges conflict within and between discourses and calls analytic attention to it (p. 4).

Rhetorical Genre Studies

Because my research study investigates the processes by which disciplinary genres are taught and learned, Rhetorical Genre Studies provides a productive way of viewing that which is the object of students’ learning. Genres, then, are more than mere forms or conventions but rather social actions that are meaningful to and within a particular situation. Thus, the teaching

and learning of disciplinary genres involves understanding and participating in the rhetorical actions of the disciplines. Implicated in this view is the notion that disciplinary epistemologies, values, and ideologies mutually *construct* and *are constructed by* the genres that are used to do work in the disciplines.

RGS's most fundamentally transformative contribution to the understanding of genres is the shift from viewing genres as forms or constellations of conventions to viewing genres themselves as social actions (Bawarshi & Reiff, 2010). That is, a text does not "represent" or stand in for an action—it directs rhetorical action within a particular social context. In work first put forth by Miller (1984), genres have come to be described as "typified rhetorical action" in response to recurring social situations (p. 151). Or, as Russell (1997) puts it, "Genres are not constituted by formal features, then, but by recurring social actions that give rise to regularities in the discourse that mediates them" (p. 226). This is to say that genres become typified through continual use in social situations that demand particular kinds of social action, though the genre remains dynamic in its context of use. Schryer (1994) describes this as the genre becoming "stabilized-for-now" (p. 107). For example, university instructors need a way of communicating to students the requirements and expectations of courses. In this recurring social situation, instructors use the genre of the course syllabus—a typified way of responding to this particular social situation—to conduct this action. This syllabus might be considered an instructional genre within an institutional context that depends on the use of a range of genres.

Moreover, genres and their social situations are mutually constitutive. Devitt (2004), extending Miller's ideas about the relationship between social context and typified social actions, writes, "Genre is a reciprocal dynamic within which individuals' actions construct *and are constructed by* recurring context of situation, context of culture, and context of genres" (p. 31,

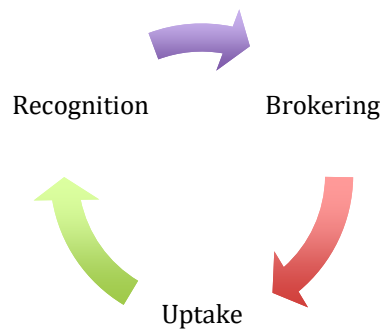
emphasis mine). This insight by Devitt suggests that not only do social situations give rise to genres as social actions but also that the available genres provide opportunities for and constraints on individual actions. Bawarshi's (2003/2011) analysis of the genre of the syllabus extends and complicates the example above in this same way. Bawarshi describes the syllabus as "a site of action that produces subjects who desire to act in certain ideological and discursive ways" (p. 214). Bawarshi argues that the syllabus positions the "teacher" and "students" in their respective roles, reflects and formalizes power relations in the classroom, and fulfills institutional desires. The syllabus helps construct the very situation for which it is invoked. RGS's contribution to my work provides a theoretical lens for examining how the instructional genres, student genres, and disciplinary genres are positioning students and teachers, as well as readers and writers, in the disciplinary writing classroom.

With regard to genres in the study of disciplinary writing courses, attention must be paid to the relationship between the genres used by disciplinary professionals and classroom-based genres. Faculty members in a discipline participate in the knowledge creation of that discipline through genres such as discipline-specific scholarly articles, conference proposals, grant proposals, and policy statements. Clearly, undergraduate students in a major write genres that differ greatly from those professional genres (Smit, 2004; Wardle, 2009). Classroom genres can be said to be "intermediate genres" (Smit, 2004) that embody some of the features of disciplinary genres but are modified for classroom purposes and classroom use. Classroom genres are still shaped by disciplinary epistemologies and ideologies (Freedman & Adam, 2000), and so although disciplinary genres and classroom genres themselves are not the same, they bear resemblance to one another in important ways (Winzenried, 2016). A Rhetorical Genre Studies approach, along with CoP theory of boundaries, provides a theoretical framework to allow me to

examine the entry spaces into disciplines and the ways that genres are both taught and used in those spaces.

Theoretical Concepts: Brokering, Uptake, and Recognition

Here I outline three theoretical concepts, drawn from the above theoretical literature, that are particularly useful for my work: brokering, uptake, and recognition. I introduce these concepts here, and then return to them in Chapter 7 to provide an empirically grounded discussion, drawn from my analysis, for how they productively interact.



Brokering

Wenger (1998) describes *brokering* as one way of participating in a community of practice in which the broker’s role is to introduce elements of the practice to newcomers such that they are able to experience legitimate peripheral participation. As disciplinary writing instructors introduce their students to the writing practices of the disciplines, they are involved in “processes of translation, coordination, and alignment” (Wenger, p. 109) of disciplinary perspectives with the perspectives of those who are new to the community of practice. According to Wenger, “Brokers are able to make new connections across communities of practice, enable coordination, and—if they are good brokers—open new possibilities for meaning” (p. 109).

The role that these brokers play is one particularly attuned to the boundary spaces and the impact (and hazards) of what Wenger (1998) calls multimembership (p. 110). Wenger argues that brokering requires a careful balance of enough legitimacy to be listened to and yet enough distance to value different perspectives, a notion that strikes me as similar to Devitt's (2004) argument about the necessity for the critically conscious introduction to disciplinary genres before one becomes acculturated (and perhaps indoctrinated) into the practices. Brokering, then, requires living on the edge of a CoP.

Wenger's concept of *partiality* is also particularly valuable to this study. Wenger notes that the broker's introduction of the discipline's practices comes with the broker's perspectives and interpretations: "Our knowledge of these practices inherits the partiality of those who give us peripheral access to them" (p. 111). That is, the broker presents a *version* of the discipline's practices, and so the broker's presentation of the discipline is an interpretation or construction of the discipline's practices. This view aligns with Thaiss and Zawacki's (2006) perspective of disciplinarity as constructed, fluid, and heterogeneous.

Below I flesh out a range possible brokering strategies, drawn from theoretical and empirical literature related to CoP, RGS, and Discourses. These concepts provided additional analytic tools that supported my analysis of instructors' discourse and practices in their boundary work with newcomer students.

- *Meta-genres*. An example of a boundary object might be the concept of "meta-genres," which arises from the literature on Rhetorical Genre Studies. Janet Giltrow (2002) describes "meta-genres" as the "atmospheres surrounding genres" (p. 195)—including guidelines, models, and teacher talk. Work by Carter (2007) uses also the terms "metagenres" and "metadisciplines" to suggest that we might categorize

disciplines by ways of knowing and use this categorization to support student learning.

- *Professional vision*. Goodwin (1994) put forth a theory of “professional vision” in which he outlined three discursive practices by which participants in a community of practice see and interpret objects and events in their work. Of these, *highlighting* is a particularly useful tool for focusing participants’ attention on the salient features, helping them to see a “field” the way a professional in the field sees it by allowing some information to be brought to the foreground while others recede (p. 610).
- *Ventriloquation*. Ventriloquation refers to the process of speaking as though for someone else (Gee, 2011). As a concept, it can be traced to both Bakhtin’s theory of speech genres and Goffman’s theory of performance (Samuelson, 2009). Ventriloquation takes this idea a step further to suggest that sometimes speakers take on the voice of another—that is, they speak with others’ words, from others’ perspectives, or for others’ purposes.
- *Threshold concepts*. Threshold concepts are concepts central not only to the mastery of disciplinary content but gateways to disciplinary thinking (Meyer & Land, 2003). Similar to what Pace et al. (2004) call “bottlenecks” and what Perkins (1999) describes as “troublesome knowledge,” threshold concepts are difficult or even counter-intuitive for students but, once understood, provide a transformative way of understanding disciplinary concepts.

Uptake

Scholarship in Writing Studies and education use a different language for talking about the ways that students learn and take up practices. Writing Studies has tended to favor language

of “transfer of learning,” and in the last decade there has been an explosion of research on the topic of how learners apply, utilize, or transform prior learning for new contexts. For example, literature on transfer of learning suggests that what students bring into the classroom in terms of identity, prior experiences, genre knowledge, and disciplinary understandings, influences how they understand disciplinary genres, interpret disciplinary aims/goals, and perform disciplinary writing tasks (Nowacek, 2011; Reiff & Bawarshi, 2011). Other language used in composition studies is “uptake” (Bawarshi, 2015; Freedman, 1994, 2002). According to Bawarshi (2015), “Genre scholars have described uptake as the taking up or contextualized performance of genres in moments of interaction” (referencing Freedman, 1994, 2002) (n.p.). In a classroom, then, uptake refers to the performance of genres in moments of *classroom* interaction. In contrast to critiques of the concept of transfer of learning that might position writers less agentially, Bawarshi argues that uptake attends to “the complex, contingent, multi-directional performances of genre in real time and space” (n.p.).

However, the field of education has tended to use the term “appropriation” to talk about the ways that prior learning, new learning, and new contexts interact. In their article on how teachers appropriate pre-service training preparation into their teaching practices, Grossman, Smagorinsky, and Valencia (1999) identify five degrees of appropriation that are helpful for complicating our understandings of learning. They identify these levels as lack of appropriation, appropriating a label, appropriating surface features, appropriating conceptual underpinnings, and achieving mastery. Other work by Smagorinsky et al. (2010) complicates our understandings of appropriation by offering a way of valuing student attempts to reach toward mastery, even if inauthentically. These various representations of appropriation help complicate or nuance the question of whether students have successfully performed a genre by providing a range of

degrees for genre learning. However, at times these theories of appropriation seem to favor a representation of learning as one-way rather than interactional, and do not always account for the ways that knowledge is remade and transformed by the user.

These theoretical representations of learning, along with the other frameworks provided in this study, allowed me to examine students' learning both at a range of levels and with a consideration for how they participate authentically and agentially in the meaning-making they were being asked to engage. My study not only considered what students appropriated from what their instructors presented, but also how they contributed to and participated in meaning making, and offered those meanings back to instructors and peers. In this dissertation, I use the concept of "uptake" to refer to the ways that students appropriate, assimilate, transform, and perform their learning of genres.

Recognition

Gee (2011) deals explicitly with the concept of "recognition," which is an important conceptual tool for my research. Recognition is an important aspect of both instructors and students' ability to understand what the situation they are constructing together is all about. That is, the instructors construct/invoke a situation for which students write, and they position it in some way in relation to the discipline. They "recognize" its disciplinary-ness by making the disciplinary context and its meaning available to students. Gee (2011) calls this "recognition work": "People engage in such work when they try to make visible to others (and to themselves, as well) who they are and what they are doing" (p. 37). Similarly, students' act of recognition is not merely a cognitive act of perception, but is an act of performance that involves others in a social context. He writes, "The key to Discourses is 'recognition.' If you put language, action, interaction, values, beliefs, symbols, objects, tools, and places together in such a way that others

recognize you as a particular type of *who* (identity) engaged in a particular type of *what* (action), here and now, then you have pulled off a Discourse (and thereby continued it through history, if only for a while longer). Whatever you have done must be similar enough to other performances to be recognizable” (p. 35). As a theoretical tool, recognition similar to what Nowacek (2011) describes as the rhetorical act of “seeing and selling,” which she argues is essential to transfer of learning. That is, students must be able to “see” connections and opportunities to employ prior leaning and then rhetorically “sell” those connections to their instructors.

For Gee (2011), recognition work involves a degree of contestation over meaning. He defines recognition work as “The work we humans do through talk and interaction to get recognized as having a specifically socially situated identity. The factors that go into getting so recognized or failing to. All the contestation, negotiation, and ambiguities around such identities and the ways in which we humans ‘bid’ for them (try to get them recognized and accepted) and relate to and contest with each other over them” (p. 210).

Gee’s (2011) concept of “recognition” complements Wenger’s (1998) concept of “brokering” to provide a richer theoretical understanding of the interactions that happen in boundary spaces. While “brokering” provides a theoretical tool for examining the actions of the instructors as brokers and the boundary objects they use, “recognition work” allows for a fine-grained and linguistically focused tool of analysis of instructors’ discourse. In addition, “brokering,” “uptake,” and “recognition” together provide a means for examining the ways that students understand, respond to, and participate in a socially situated practice and in response to instructors’ teaching practices. Together, a CoP framework, a Discourses theory of language-in-use, and a social view of genre provide a productive way of examining the teaching and learning

that occurs in the liminal, entering spaces between general education and major courses—specifically, in introductory disciplinary writing courses.

Learning as Negotiation of Meaning: Institution, Instructors, and Students

This study conceptualizes Disciplinary Writing as involving disciplinary genres, practices, ideologies, identities, epistemologies, ways of thinking, modes of inquiry, and processes of knowledge production. Conceptually, my study presupposes that learning to write is not merely a process of understanding content or of adopting conventional writing practices, relies on the conceptualization of learning as a process of negotiation of meaning (Wenger, 1998). Fundamentally, learning is a process of interpretation, one that is negotiated by students and teacher, and one that implicates participants' identities (Gee, 2011; Wenger, 1998). Thus, what it means to write in a discipline is being actively negotiated by the instructor and the students, likely in a myriad of ways.

My research focuses particular components of this negotiation of meaning for examination through the lens the institution, the instructors, and the students. Fundamentally, I view the institution, the instructors, and the students as part of a complex and overlapping network of communities of practice; though I am most interested in the interaction among them, I have also designed my study to more deeply understand learning from each of these perspectives.

By examining the perspective of the institution, including the university and the department, my research speaks to the gap in the scholarship related to the introductory course as a “liminal space” and as site for disciplinary transition or socialization. Because there has been little research on sites of transition or access, this approach allowed for analysis of the institutional positioning of the course and its goals.

From the perspective of the instructor and TAs, I was interested in examining the ways that they represented their discipline, both in terms of genres and conventions but also in terms of ideologies, epistemologies, and habits of mind. Moreover, I was interested in examining the “brokering” role that instructors played as they introduced disciplinary writing to their students (Wenger, 1998). I imagined the instructor and TAs positioned as both experts (though to varying degrees) and interpreters of the discipline, each with a particular stance or “take” on the discipline. That is, my instructors were not neutral representatives of the discipline but active and subjective participants in their own complex and heteroglossic communities of practice.

From the perspective of students, I was interested in understanding how they interpreted the discipline and the writing practices presented in the course. In addition, I was interested in how they made use of their prior knowledge and how they performed or resisted disciplinary ideologies and practices. In particular, I was interested in including perspectives of students from underrepresented backgrounds in order to understand how they experienced and made sense of their learning in the course, though this was not the focus of my analysis.

Thus, my overarching research question and sub-questions for this dissertation were: What were the processes by which students and teacher negotiated their understandings of what it meant to write in the discipline of geography?¹

- 1) How was the introductory WID course positioned institutionally as a site of disciplinary introduction or socialization?
- 2) How did instructors broker disciplinary genres, ideologies, ways of thinking, and writing practices?

¹ See Appendix A for a complete chart of research questions, data sources, analysis questions, and code categories.

- 3) What were the processes by which students developed their understandings of disciplinary writing and thinking, including disciplinary genres? How did students respond to the opportunity to take up those genres?

Chapter 3: Research Design and Methodology

My qualitative, ethnographic case study was designed to investigate the teaching and learning that occurred in an introductory disciplinary writing classroom on a university campus. Qualitative research is best suited to answer questions about the interpretation of meaning from the perspective of participants—in this case, the instructors and students in a classroom. As such, I relied on qualitative, ethnographic case study methodology, which is particularly well suited to answering questions about cultural meaning (Geertz, 1973; Wolcott, 1978/1997), and which is a useful approach for studying the initiation of newcomers into disciplinary “cultures.” As my case, I selected a course designed to facilitate the intellectual initiation of newcomers in order to study writing instruction as a means of disciplinary socialization, as well as what Wenger (1998) described as brokering and negotiation of meaning.

As a brief overview, my ethnographic case study design involved “living with” classroom participants for a complete quarter. In addition to attending all class lecture and quiz sessions alongside students, I conducted instructor interviews, student interviews, observations of librarian and writing center workshops, interviews with instructional support staff, and document analysis. Moreover, discourse analysis as a methodology for analysis of classroom discourse and interviews provided a means for understanding how language was used in a context to enact significance, practices, identities, relationships, ideologies, connections, and knowledge (Gee, 2011, p. 121). This chapter provides an in-depth presentation of my research design, methodology, and analysis approach for this study.

Institutional Context and Case Selection

I investigated a disciplinary writing course at Pacific Northwest University (PNWU), a large, competitive R1 university in the Pacific Northwest with an enrollment of approximately

45,000 students (31,000 undergraduate and 14,000 graduate and professionals students, 2014) at its main campus. Makeup of the entire undergraduate class in 2013-2014 was 44% Caucasian students, 27.4% Asian students, 14.1% International students, 12.7 % underrepresented minority, and 1.8% not indicated.

In selecting a course for participation, I used purposeful sampling (Patton, 2003) to seek out courses that 1) were identified in some way as introductory writing courses into the major and that 2) in some way sought to introduce students to the thinking and writing practices of the discipline. This was in some cases an official designation, an instructor designation, or an unofficial designation such that the course was identified by students, staff, or faculty in a department as serving this purpose. The rationale for this selection criterion was that my research was interested particularly in the entering spaces in which students first encounter writing in their majors; a site designated in some way as having that objective was an ideal place to examine the negotiation of meaning between a brokering instructor and a newcomer student.

I utilized a snowball sampling procedure to seek out recommendations for potential participants (Merriam, 2009). For example, I contacted campus centers for teaching and learning, writing centers, institutional assessment offices, and academic advising offices to solicit recommendations regarding potential courses or instructors that meet the criteria described above. I also reviewed the university time schedule to identify upcoming courses that met the selection criteria. From there, I emailed prospective instructor participants who taught writing in their disciplines and set up informal meetings with those instructors to talk about my project. I also asked potential participants if they knew of other instructors in their department or other departments who also taught these “first encounter” courses and who were invested in writing and in helping students acculturate to their majors. As selection criteria, I determined that

instructors could be of any rank (lecturer, tenure-track faculty, or graduate student) with any degree of teaching experience. Additionally, instructors of these courses were selected based on their interest in working with me and reflecting on their practices, and on their expressed desire to help students acculturate to their major.

I met with four potential referral sources, attended one campus writing event to network and meet potential participants, and contacted approximately nine instructors via email. I met with five potential instructor participants, and I selected my case site as the best fit due to the timing of the course offering, the position of the course in the curriculum as a gateway course, the instructor's reflective perspective on his teaching practices, and the instructor's openness to having a researcher in his class.

Geography 321: Writing in an Entering Space in Geography

My case was a case of teaching and learning within a writing-focused course early in the geography major. The course was designated by the department and the instructor as one in which new or prospective majors were initiated into the practices of the discipline (specifically the writing practices). "Gateway" sites such as this one have rarely been researched, and they provided the advantage of allowing me to investigate the "brokering" practices of an instructor teaching a course designated as an "entering" space; in addition, they provided the opportunity to understand the experiences of novice students desiring to enter the major.

The Geography Department in which this research took place included 16 tenure-line faculty, along with lecturers. The major had four tracks, and the course I studied (Geography 321: Explanation and Understanding in Geography) was the only course required of all four tracks, though each track had its own required courses. The course was a "W" or "Writing-Intensive" designated course. Students in the major tended to declare their junior year and spent

two years (six quarters) finishing their major and their degree in the Geography Department. The four major tracks were:

- Cities, Citizenship and Migration
- Environment, Economy and Sustainability
- Globalization, Health and Development
- GIS, Mapping and Society

Geography 321 was a required course for all four tracks of the geography major, though it was not a prerequisite for other geography courses. It was designed as an entry point into the major and preparation for future research courses in the major. The course met three times a week for one hour in a lecture room with immobile desks on the bottom floor of one of the older buildings on campus. During Spring 2014, approximately 80 students were enrolled in the course, though only approximately 50-60 attended lecture each class period. Each TA taught two weekly one-hour “quiz” sections, with quiz section enrollment ranging from 12 to 25 students per quiz section. A more comprehensive description of the course and its origins occurs in Chapter 4.

Participant Recruitment and Selection

Once I selected and obtained informed consent from the instructor participant, I met with the Teaching Assistants to explain the study and ask for their consent. Then I asked for permission to make a short announcement in class during the first week to recruit focal students in my research and explain my classroom observation procedures. I invited all students in the course to participate as focal students, with the goal of recruiting five to seven students. In particular, I was interested in inviting students who identified as from underrepresented backgrounds to participate as focal students in order to more deeply understand how entering

spaces and instructional practices impact them, but I accepted any student who wished to participate, with no exclusion criteria except that students must have been age 18 or over.

In addition, one of my research questions involved the institutional context of the W-course, and so I interviewed and/or observed the work of those who were involved in the curriculum development or instructional support of the course. In this course, this included the Geography Advisor, a faculty member in the department who designed and also taught the course, the librarian who worked with and presented workshops for the course, and the writing center staff who led a peer review workshop for the course. These individuals were not primary participants, but I sought them out using a purposeful sampling strategy (Merriam, 2009) to help provide a richer picture of the institutional and historical context within which the course was situated.

Participants

The ten participants in this study included one instructor, two Teaching Assistants, and seven focal students.

Instructor and TAs. The pseudonyms I chose for the instructor and two TAs were intentionally selected as interchangeable first and last names. I used these names ambiguously as first/last names in order to make an effort to equalize hierarchical power relations in representing my research. The instructor for the course, Graham, was a PhD in Geography, though he was positioned institutionally as a lecturer. The TAs for the course were, at the time, both MA-level graduate students. I avoid “Dr.” when I refer to Graham in sections that discuss the work of TAs and instructor. However, I at times refer to the instructor as “Dr. Graham” when discussing his work in relation to the tenured Dr. Williams who originated the course. Whitney was a female TA, and so I chose a traditionally female first name/surname; Miles was a male TA, and so I

chose a traditionally male first name/surname. All three participants identified as white, and so I chose names frequently associated with whiteness.

The course instructor, Graham, was a white man in his 40s, and he taught in the Geography Department as a lecturer. He had worked in industry around international issues for a number of years, had lived abroad, and after completing his PhD in geography he remained in the department as a lecturer on renewing 1-year contracts. He was a qualitative researcher and studied “the political geography of international development.” Graham taught in a number of other departments, but his primary role in the Geography Department was picking up the teaching load of faculty in the department who were on sabbatical or who had research buy-outs or administrative responsibilities. Graham had taught approximately 15 different courses for the department—almost half the undergraduate courses offered by the department. This was his third time teaching GEOG 321.

Graham had in the past worked with the university’s teaching and learning consultants, and he was in the process of re-designing his courses to move away from a reliance on PowerPoint and toward greater use of active learning principles, though had not fully redesigned this particular course. Throughout his interviews, he talked about the process through which he crafted assignments, writing prompts, and course design, and his goals and aims for the course.

The first TA, Whitney, was a white woman and a first-year MA student in geography who later went on to the PhD program. She had an undergraduate degree in history, and after working for nonprofits, she selected PNWU for its focus on human geography. She had a writing-intensive undergraduate experience, including a thesis, and she was interested in studying non-governmental organizations, non-profits, and humanitarianism in public health.

This was her third quarter teaching, and she admitted that she was new at it, and it was not her favorite thing. She presented as relatively quiet, but serious and thoughtful.

The second TA, Miles, was a white man and a first-year MA student in geography whose goal was to go on to the PhD program, which he did. He had undergraduate degrees in philosophy and English, and after working for a consulting firm, enrolled in PNWU. He had scholarly experience with critical theory, and so his research interests—though he was still sorting them out—had to do with using a critical theoretical perspective. He had some informal teaching experience with K-12 students and creative writing and worked in a writing center in high school. He said teaching was something he was always interested in doing, though this was his third quarter teaching. Miles was talkative and engaging, and curious about teaching and learning.

Focal student participants. I asked the seven focal students to self-identify in terms of gender and ethnic/racial identity. I chose pseudonyms for them that traditionally aligned with their self-identified gender and ethnic/racial identity. In addition, I chose multi-syllable names at the end of the alphabet to indicate students who were in Whitney’s quiz section and single-syllable names in the middle of the alphabet to indicate students who were in Miles’s quiz section. A data display of student participants is presented in Table 1 (below).

Samantha was a Caucasian female student who was a junior transfer student. This was her second quarter at PNWU, and she had done coursework at another university as well as online and at a number of community colleges in the area. She described herself as a writer, as creative, and she was a GIS major. She noted that she was slightly on the autism spectrum and had worked with psychologists; she also lived at home with her parents. She presented as young, earnest, invested, and relatively self-aware about her social and academic strengths and

weaknesses. She regularly sat in front on the lecture, regularly asked questions and responded to Graham's questions. Whitney was her TA.

Thomas was a white male student who described himself as a little bit older than his classmates, as he had been working full time while attending school. He had earned his AA degree at a community college, and then transferred to PNWU the quarter before. He was in the GIS track, in part because he perceived the GIS track as more employable. He noted he had taken courses in physical or scientific geography and tended to resonate with the more scientific side of geography. Thomas presented as busy, thoughtful, and pragmatic about his schoolwork. He did not always attend the lecture class or quiz sections, and he started as a participant saying he was not sure he would be able to finish the research, but he did. Whitney was his TA.

Roberto described himself as a "first generation student from Mexican immigrant parents," and he went to high school in the state. He was a junior at PNWU, and both he and his brother attended PNWU. He originally wanted to major in both public health and geography but didn't get into public health. He was in the GIS track, and the technical and science parts of geography resonated with him. He thought a lot about culture, and he talked about how coming from a different culture (he was born in Mexico) enabled him to experience two cultures at once. Roberto presented as engaged, resourceful, mature, and a self-directed learner and critical thinker. He talked about how he tried to re-negotiate assignments in his courses with his interests so he could be more motivated. Whitney was his TA.

Hope was a "Korean American female" considering the geography major alongside her intended business finance major. She grew up in the region and was a sophomore at PNWU, considering the Economic Geography track. She was in the process of exploring majors and noted that this class would help her decide whether or not to major in geography. Hope presented

as curious and open to discovery. She was not always confident but willing to learn. Miles was her TA.

Jun was a male international student who described himself as “Chinese, an Asian, an overseas student in U.S.” He was a third-year student at PNWU and had grown up in China, and studied extensively for the placement tests in order to come to the US. He was considering Geography, Economic & Environmental Systems or GIS as his track. Jun presented as a dogged, dedicated student willing to seek support and reach out to ask questions. He was resourceful and thoughtful about articulating the challenges he had navigating the differences between Chinese and American educational systems. Miles was his TA.

Leigh described herself as a “young white woman” who grew up in Pacific Northwest and had lived abroad for a portion of her K-12 education and who had taken a year off to live in Norway. She was a transfer student and a senior with two quarters left before graduation. She was in the Geography, Globalization and Health track, and she resonated with earth-sciences based notions of geography and found herself a little surprised at the focus on human geography at PNWU. Leigh presented as quiet, thoughtful, and at times cautiously skeptical about the perspectives being presented to her in class. Leigh participated in only the first two of three interviews. Miles was her TA.

Kyle was a white male student from the Midwest who was double-majoring in linguistics and geography and taking Korean classes. He was a second-year student at PNWU who attended school part-time his first year to gain residency. He was in the Globalization track and considering a government job in his future and wanted something unique on his job application (i.e.: not political science or international studies). He regularly talked about his understanding of

the course from his advisor as “how to take a geography course.” Kyle was interested in languages, and he presented as calm and easy-going. Miles was his TA.

I collected initial interview data on an eighth participant who did not complete the study. Her initial interview data is not included in the data set.

Table 1: Student Participants

STUDENT PARTICIPANTS					
Student Pseudonym	Gender, Ethnicity (self-identified)	Major, Track	Year in School (self-identified)	College-Going Population Descriptors	TA
Samantha	“Caucasian and female”	Geography, GIS track	Junior	Transfer student, 2 nd quarter at PNWU	Whitney
Thomas	White, male	Geography, GIS track	Unidentified	Transfer student, 2 nd quarter at PNWU	Whitney
Roberto	“first generation student from Mexican immigrant parents” male	Geography, GIS track	Third year	1 st generation college student	Whitney
Hope	“Korean American female”	Business, with undeclared geography as possible second major, Economic Geography track	Sophomore	Traditional college student	Miles
Jun	“Chinese, an Asian, an overseas student in U.S” male	Geography, Economic & Environmental Systems or GIS	Junior	International student	Miles
Leigh	“young white woman”	Geography, Globalization and Health track	Senior (2 quarters left)	Transfer student	Miles
Kyle	“white male”	Linguistics and Geography, Globalization track	Second year	Traditional college student (half time first year)	Miles

Data Collection Strategy and Procedures

For the quarter-long course I studied for this dissertation, data collection involved classroom observations, instructor interviews, student interviews, document analysis, and interviews/observations with instructional support staff during the quarter. Data collection took place during Spring quarter 2014. A timeline of data collection is presented in Table 2 (below).

Table 2: Timeline & Data Collection Table

TIMELINE & DATA COLLECTION TABLE			
UNIT OF ANALYSIS	TIMELINE	DATA COLLECTION	DATA SOURCES
Classroom interaction	Every class throughout quarter (10 weeks)	Observation of class sessions and quiz sections	Field notes from observations of class sessions Transcriptions of selected audio-recorded class interactions
	Course/participant dependent	Observation of writing conferences, peer review groups	Field notes from observations of conferences and peer review sessions Transcriptions of selected audio-recorded conferences and peer review sessions
Instructor	3 interviews		Transcriptions of audio-recorded course instructor interviews Artifacts from discourse-based interview (student papers with instructor comments) Transcriptions of instructor post-observation check-ins Instructor-generated course artifacts (syllabi, assignment sheets, handouts, readings) Field notes from observations of curriculum planning meetings Transcriptions of selected audio-recorded curriculum planning meetings.
	Before quarter begins and Week 1	Initial interview	
	Week 5	Mid-quarter interview	
	Week 10	Debriefing interview	
	Throughout the course	Collection of instructor-generated course artifacts (syllabi, assignment sheets, handouts, readings)	
Focal Students	3 interviews		Transcriptions of audio-recorded student interviews and focus groups Artifacts from discourse-based interview (student papers with instructor comments) Transcriptions of instructor post-observation check-ins Student-generated course artifacts (syllabi, assignment sheets, handouts, readings)
	Early in quarter	Initial individual interview	
	Mid-way through quarter	Discourse-based individual interview after student receives feedback from a paper	
	End of quarter	Debriefing focus group	
	Throughout the course	Collection of student-generated course artifacts (course notes, drafts, papers)	

Departmental/ Institutional	1-2 interviews or observations		Field notes from observations of tutoring sessions or curriculum planning meetings Transcriptions of selected audio-recorded tutoring sessions Transcriptions of audio-recorded instructional support staff interviews
	Geography librarian Geography advisor Course designer/originator	Interviews with instructional support staff, including tutors, administrative staff, library staff, chair of department...	
	Course/participant dependent	Collection of institutionally generated artifacts related to the course (mission statements, curricular plans, course objectives, sample syllabi, etc.)	Institutionally generated artifacts related to the course (mission statements, curricular plans, course objectives, course descriptions, sample syllabi, etc.)

Below I describe in detail the data collection methods for each type of data. A chart at the end of this chapter maps research questions onto data sources, analysis questions, and code categories (Appendix A).

Classroom observation. With the instructor’s permission, I sat in on all classes for the duration of the 10-week quarter to observe classroom interaction. Observations were audio-recorded, with relevant sections transcribed (selection criteria described under Data Analysis). I took field notes, guided by my theoretical framework and analytic coding strategies. In particular, field notes identified macro-level categories such as object-goal of instruction, instructional practices/brokering, disciplinarity, and writing. Because I sought naturalistic observation, I did not participate in the course but rather simply observed. During lectures and quiz sections, I took field notes on my laptop (Emerson, Fretz, & Shaw, 1995), and I varied my position in the classrooms. During small group interaction, I observed and took field notes on small groups as participants allowed. I observed and took field notes on approximately 27 hour-long lectures and approximately 20 hour-long quiz sections, including one lecture conducted by the Geography Librarian, one workshop facilitated by the Geography Librarian for each of the

four quiz sections, and one peer review workshop facilitated by the campus Writing Center Director and Writing Center staff for each of the four quiz sections.

Instructor interviews. I interviewed the instructor three times during the quarter to more deeply understand his thinking about his discipline, teaching, pedagogical choices, etc. I also interviewed each Teaching Assistant three times. Part of each interview included questions about the past course (insights into what students were learning or struggling with) as well as reflections on the nature of the discipline, the nature of disciplinary thinking, course planning, etc. The three interviews included 1) an initial interview, before the quarter began, to understand the instructor's and TAs' perspectives on course design, assignments, course objectives, and pedagogical approach; 2) a mid-quarter interview to understand instructors' and TAs' perspectives on the writing assignments, students' writing progress, and assessment of the course and its activities, and 3) a follow-up interview at the end of the quarter to ask the instructor and TAs to reflect on the course, students' learning, and their own teaching. All interviews were audio-recorded and transcribed. I collected data from nine hour-long instructor and TA interviews total.

Focal student interviews. I asked student volunteers to participate as focal students; I sought at least five to ten students from the class but allowed any student who volunteered to participate. Seven students participated in the study, and an eighth student began the study but did not finish. I conducted three semi-structured interviews with students in order to understand how students were experiencing the course, how they understood writing expectations in the disciplines, how they were making sense of the work of the disciplines, prior understandings, etc., with the exception of Leigh, who completed only two interviews, and Jun, who completed four. Data collection involved 1) an initial individual interview early in the quarter to learn about

students' educational backgrounds and expectations of the course; 2) a discourse-based individual interview in which I asked students to download copies of their papers with instructor comments and talk about their understanding of the assignment and their TA's comments; and 3) a follow-up focus interview at the end of the quarter to learn about students' overall experiences, challenges, successes, and learning process. For example, I asked questions such as, "What is most challenging about writing in this discipline? What has been most helpful in your learning for this class?" In addition, in these interviews, I asked students about their prior experience writing, their familiarity with the discipline, their interpretation of what matters in the discipline, their reading and writing practices, their interpretation of assignments, their interpretation of their TAs' comments, their revisions strategies, etc. With students' permission, interviews were audio-recorded and transcribed. I conducted a total of 21 student interviews, approximately 45 minutes each.

Document and artifact collection. I collected classroom documents, such as syllabi, assignment sheets, handouts, readings, and electronic versions PowerPoint slideshows. For focal students who consented, I collected copies of writing assignments, drafts and outlines, and papers with instructor comments. In addition, I collected instructional material from the course website.

Instructional support staff interviews. I also interviewed the Geography librarian and the Geography Advisor; both were instructional support staff related to the course and referred to me by Dr. Graham, as well as by Dr. Williams, the designer and originator of the course. These informants were not primary participants in the study but rather ancillary sources of information about the course and its institutional history/workings. I asked them questions such as, "Can you describe your connection to the course? What can you tell me about your understanding of the

purpose and history of the course? How did the course come to be part of the curriculum? What do students seem to have the most difficulty with?” Each of these hour-long interviews were audio-recorded and transcribed, with the interviewee’s permission, along with field notes. The purpose of these interviews and observations was to better understand the institutional context within which the course took place.

Data Analysis

Within the tradition of qualitative research, analysis occurs both concurrently with data collection and informs data collection (Merriam, 2009). Field notes, audio recordings of interviews and focus groups, and relevant sections of audio recorded classroom interactions were transcribed. Selection criteria for transcribing classroom interaction was based on my theoretical framework; for example, I had transcribed sections of classroom discourse that called attention to the discipline as a discipline or illuminated disciplinary epistemologies or ideologies; discussions of what disciplinary experts “did,” how they saw disciplinary problems, or modeling of disciplinary thinking practices; discussions of writing assignments, conventions, or practices; and analysis or discussion of rhetorical or genre issues related to course readings.

Transcripts and documents were coded for themes and patterns by hand and using Atlas.ti. I used two rounds of coding that were theoretically grounded and linked to my research and analysis questions (Smagorinsky, 2008). The first round of macro-coding involved four coding categories: Disciplinary, Genre, Brokering, and Critical Consciousness. I coded sections of classroom observation field notes, classroom observation transcripts, classroom artifacts (specifically PowerPoint slides and assignment sheets), and interview transcripts using these macro-codes. Then I compiled them by category within each data source.

For each chapter, I adopted a coding and memo-writing strategy tailored to each analytic question I was asking. My second round of coding involved an *in vivo* process in which I examined emerging themes within each category (Glaser & Strauss, 1967); I also used axial/analytic coding based on concepts from the theoretical and empirical literature, with attention to particular analysis questions (Merriam, 2009). I wrote memos on each analysis question, sometimes creating data displays to compare responses across participant or data type (Miles & Huberman, 1994). I then triangulated emerging themes with other data sources, returning to my themes to revise and refine them, adding sub-categories where necessary to capture nuance and test emerging findings. What follows is an in-depth chapter-by-chapter discussion of analysis methods.

Chapter 4: Disciplinarity and Critical Consciousness

I examined instructor interviews and field notes and transcripts from classroom observations. Analysis questions included:

- What was the primary course goal, and how was that goal enacted?
- How did Graham position himself and students in the course?
- How did Graham represent the discipline of geography?
- How did Graham broker the discipline and the course goal for students?

To examine the data, I first coded instructor interview transcripts using the four macro-codes. In addition, I identified all excerpts referencing the course goal, positioning of students, and positioning of instructors. Within those macro-codes, I compiled the relevant quotes and looked for emerging themes and categories in response to each analysis question, and wrote memos in response to those questions. Once I had developed a set of working salient themes, I triangulated that data with field notes, course artifacts (PowerPoints), and lecture transcripts, refining themes.

For example, for the question “How did Graham represent the discipline of geography?” I took all interview excerpts coded with the macro-code “geography,” and I used *in vivo* coding (Glaser & Strauss, 1967) and discourse analysis (Gee, 2011) to identify patterns and themes of all the ways that geography was characterized by Graham in interviews. I then used those themes to examine field notes, class PowerPoints, and lecture transcripts, expanding my list of themes as necessary. From there, I developed a list of salient characterizations of geography as a discipline, and I examined this list across time, from early lectures to later lectures. I then examined the particular brokering strategies (Wenger, 1998) that Graham used to make available characteristics of the discipline of geography to students in class, as well as through his reflective talk about his teaching practices.

Chapter 5: Genre

I examined instructor interviews and field notes and transcripts from classroom observations. Analysis questions included:

- How did Graham represent the genre of the literature review?
- How did course documents represent the genre of the literature review?
- How did TAs represent the genre of the literature review?
- How did Graham and the TAs make available / broker the genre to students?

To analyze the data, I compiled instructor interview transcripts excerpts coded with the “genre” code. From there, I used *in vivo* coding to develop emerging sub-categories with regard to Graham’s talk about the genre (Glaser & Strauss, 1967), and I then compared these sub-categories with his talk in class during Week 2, which was his primary week of lecturing on the literature review. After refining these categories and identifying which genre characteristics were most salient (most frequently mentioned and/or most emphasized), I triangulated these emerging

findings with the assignment sheets, rubrics, and other course artifacts. Finally, I examined TA interviews and quiz sections to analyze where these themes were present, highlighted, or absent. I created a data display grid of genre characteristics, identifying which characteristics were most salient across each data source (Miles & Huberman, 1994). I wrote memos by data source and then examined those memos for themes across data sources. Subsequently, I used the themes that emerged from instructor, artifact, and classroom data to examine how TAs represented the genre in their interviews and quiz sections. Finally, I returned to the lecture data to identify pedagogical strategies that the instructor used to introduce, explain, model, or otherwise make available the genre characteristics and processes to students. I wrote memos and created charts throughout this process.

Chapter 6: Student Uptake of Genre

I examined student interviews, student papers, and TA feedback on student papers.

Analysis questions included:

- How did students take up Graham's representation of the genre?
- What resources did students use to make sense of the writing task?
- How did students make sense of TA feedback on their papers?
- How did students take up Graham's representation of the discipline and course goal?

I used the genre characteristics framework developed in Chapter 5 to examine student interview transcripts for evidence of these genre characteristics. I first examined two interview questions explicitly asking students to describe or define the genre in Round 2 ("If you had to describe to me what a literature review was, what would you say?") and Round 3 ("What is more clear about the literature review now?") Then I moved to the rest of the interview excerpts that were coded with the "genre" macro-code. I identified which genre features highlighted by Graham showed

up most saliently in student talk, and I developed a number of spreadsheets tracking student uptake of Grahams' focal genre characteristics, along with other characteristics highlighted in student talk (Miles & Huberman, 1994). Subsequently, I examined the interview questions asking students about the resources they used to make sense of the genre, creating a list and spreadsheet to compare student responses and identify most frequently mentioned resources. I wrote memos and developed emerging themes, returning to class observation and instructor and TA interviews as necessary to triangulate emerging findings.

Finally, I examined the interview sequences in the second round of interviews in which I asked students to read and respond to TA feedback on their first literature review paper. Because students were asked to write a mini-literature review, then received feedback before writing the larger literature review on the topic of their choice, the structure of the course provided a unique site for examining how students made sense of and took up feedback from the instructor and TAs. The interview protocol I used allowed me to do an in-depth analysis of students' sense-making around TA comments.

In Round 2, after students had received feedback on their mini-literature reviews from TAs, I asked students to first reflect back on their self-assessment of their Literature Review 1: When they turned the paper in, what did they feel good about, and what did they feel "shaky" about? Then I asked them to pull up their TA feedback on the computer and read the TA comments, and reflect on what they thought the TA comments meant. Thus, the analysis of this data set included student paper text, TA comment text, and student talk about the TA comments. Though most students had read TAs' summative feedback (end comment in the online learning management software), many had not previously read the margin comments (in part because some were not aware that they had received both types of feedback). For some students, they

were reading the in-text comments for the first time with me during the interview and responding immediately to those comments. I developed data displays that mapped text from student papers highlighted by TAs, TA comments on those sections of student text, and student talk about their TA comments in order to analyze student sense-making of TA feedback, and some of these charts are included in Appendix C (Miles & Huberman, 1994). Using the findings I had developed in Chapter 6, I selected three students' comments for in-depth analysis of the process by which students made sense of the genre expectations (Hope, Roberto, and Kyle).

Rigor. To ensure methodological rigor, the multiple sources of data facilitated triangulation of findings (Merriam, 2009). Table 3 (below) presents a visual representation of research questions and data sources. In addition, I conducted member checks partway through data collection to ensure the validity of emerging interpretations during the data-collection process (Merriam, 2009; Freeman et al., 2007).

Table 3: Research Question/Data Source Matrix

RESEARCH QUESTIONS	DATA SOURCES					
	Classroom observations	Classroom artifacts	Instructor interviews	Student interviews/focus groups	Student writing	Instructional Support Staff/ Curriculum Planning Meetings
Overarching Research Question						
What were the processes by which students and teacher negotiated their understandings of what it meant to write in the discipline?						
Sub Questions						
How was the introductory WID course positioned institutionally as a site of disciplinary introduction or socialization?						
How did instructors broker disciplinary genres, ideologies, ways of thinking, and writing practices? Moreover, what were the processes by which and the conditions under which instructors did this brokering?						

What were the processes by which students developed their understandings of disciplinary writing and thinking, including disciplinary genres? How did students respond to the opportunity to take up those genres?						
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Position of the researcher. I sought to work in partnership with the participating instructor in a collaborative way that attended to the unique needs of his course. One challenge I anticipated as a researcher was in potentially investigating a course outside of my area of expertise. On the one hand, an outsider perspective offered me something similar to a student experience of the subject matter; on the other, it had the potential to disadvantage my ability to really see what might be tacitly disciplinary about the modes of teaching, writing, and thinking in the discipline. However, a familiarity with a discipline had similar advantages and disadvantages. By choosing a discipline in the social sciences, of which education is a part, my familiarity with disciplinary genres and ways of thinking might have allowed me greater insight into the disciplinary practices being taught in the class, but that same familiarity might also have caused me to have difficulty seeing where students were struggling to grasp the disciplinary nuances. To mitigate this challenge, I sought to be in ongoing conversation with both the instructors and the students of the course in order to understand the subject matter from the perspectives of the participants.

I anticipated my role as researcher to be one of outsider/insider. Because this was an ethnographic case study, I sought an immersive experience with the students and teachers, experiencing what they experienced as they taught and took the writing course in question. My role in the classroom in particular was as unobtrusive observer, and there I sought to observe naturalistically without researcher interference. However, I was aware that my very presence in the room may have influenced the instructors' teaching and students' experiences in the class. In

addition, because the class was about research methodology, both Graham and the TAs periodically called attention to my presence as an example of a qualitative researcher. For example, Graham introduced various types of qualitative data collection methodologies, and then asked the class, “What kind of data collection methodology is Misty Anne using?” Another time in the course, Graham asked me to speak to the topic of the day, “sampling,” and how I chose my participants for my study of his course. These moves involved me in the course as a participant and as a potential spokesperson, and they called attention to my presence in ways that might have impacted students’ engagement in the course. They both aligned me with the instructor and TAs but also positioned me as a co-participant in the course in a way that I would argue benefitted the instructional team and the students by providing a real-life example of topics and methodological choices that the students were discussing in their class.

In addition, because reflective conversations have the potential to benefit both instructor practices and student learning, I was constantly aware that my conversations may have influenced the teaching and learning processes in the course. In fact, at times instructors and students sought out recommendations, advice, and insights from me as someone with expertise in writing instruction. This occasionally presented challenges for the integrity of my work and for my responsibility to my participants, and scholars in qualitative research and teacher research have identified this tension as well (Fine et al., 2003). To address this concern, I sought to first actively understand the classroom learning site and student experience without offering recommendations or suggestions, and instead offered to provide instructors and TAs with a report of my general findings at the conclusion of my research. As research moved toward the end of the quarter, I became more open to providing instructors and students with some insights from my observations in the form of member-checks. For example, I brought back to the

instructor some of the things I had been hearing from students, for example that all the students seemed to be able to identify one of the primary genre characteristics he was highlighting. In addition, in the third round of interviews with both students and instructors, I asked participants for “meta-reflections” on how the research had impacted their thinking and practice throughout the course of the research. Moreover, I kept analytic memos on my own role in the process, seeking to be as reflective as possible and rigorously documenting my interaction with participants.

Conclusion

This study was designed to illuminate the negotiation of meaning that occurred between instructors and students in a disciplinary writing classroom through an ethnographic case study design. This immersive design allowed for an examination of the relationships between teaching and learning in a space, and a focus on the various meanings that participants made of their experiences. Again, my study was less interested in students’ successful performance of the discipline’s writing practices and far more interested in instructors’ and students’ interpretations and meaning making around disciplinary genres. An ethnographic case study methodology involving classroom observations and interviews, along with document analysis, provided a rich and multi-layered approach to those ends.

As with all ethnographic case studies, there was a trade-off between the depth of a single case and the breadth of multiple cases. Without a comparative case, it is at times difficult to see how Graham’s course worked in contrast to other similar sorts of courses. However, the volume and richness of data and the depth with which I was able to analyze that data enabled me to look across instructor, TA, and student experiences of the course, specifically examining interactions between them and over time.

One potential limitation is that the student participants in this study were not typical of the students in the course. Other research studies in composition have shown that students who volunteer to be part of research studies on writing tend to be more engaged, more invested, and sometimes better writers. Certainly, the students in my study were highly engaged and invested. However, what we can learn from them as writers and meaning-makers is useful insofar as it provides us with a heuristic for possible meaning-making approaches that might be available, or might be made available through scaffolding and support, to all students.

By choosing as my site an “entering space” specifically positioned to introduce students to writing and research in the field of geography, my study makes a new contribution to the field of composition studies. What makes this study’s design particularly strong is the iterative data collection across settings, time, and data types, as well as my focus on examining the interaction between teachers and students’ meaning making around the genre in question. In particular, the student interviews in which students read TA comments on their papers, sometimes for the first time, and responded to them aloud provided for a unique opportunity to witness students’ meaning making as it occurred in real time. Overall, these methodological choices provide new opportunities to examine in depth the processes by which students and teacher negotiate their understandings of what it means to write in the discipline of geography.

Chapter 4:

The Teaching of Research and Writing in Geography as Critically Conscious Practice

Scholars in Rhetorical Genre Studies have long been interested in the ways that disciplinary epistemologies construct and are constructed by writing practices in the disciplines (Bazerman, 1988; Geisler, 1994; Swales, 1990). For my study, I was particularly interested in the ways that those epistemologies and writing practices were enacted uniquely in this classroom space. I began my analysis of the Geography 321 course with the question of *positioning*: the positioning of the course in its larger institutional context, as well as the positioning of the discipline, of the course content, and the genres within the course. This chapter focuses on the positioning of the course, the discipline, and participants because positioning has a fundamental impact on the way the disciplinary knowledge is brokered and what teachers and students do as a result. Thaiss and Zawacki (2006) argue that disciplines are far from codified, static, or monolithic. As such, in order to understand how the primary course genre was positioned and taught (Chapter 5) and how students took up the genre (Chapter 6), I first provide an analysis of the primary learning being offered, the disciplinary context, and the resulting learning opportunities.

In this chapter, I use Rhetorical Genre Studies and descriptions of critical consciousness by Devitt (2004, 2007) and Bazerman (1992) to demonstrate how Dr. Graham positioned his course content, his learning goals, and his discipline in order to give students access to the knowledge production practices of geography, social sciences, and the academy. To think about epistemologies and writing practices, I used Devitt's discussion of critically conscious pedagogy: "As I argued in previous chapters, by the time one has learned to perform a genre, one is already inducted into its ideology. If teachers are to help minimize the potential ideological effects of

genres, they must help students perceive the ideology while they are encountering the genre. Once they are full participants in the genre, resistance becomes more difficult (some say futile) and choices become less visible (some say invisible)” (Devitt, 2004, p. 196). From this perspective of critically conscious genre pedagogy, then, expertise that remains tacit can become a liability. So when I found myself studying disciplinary writing in a classroom in which the “meta”—and epistemology—were called out explicitly, all the time, I realized I had discovered a relatively unique space.

Curricular selection and approach are fundamentally ideological. What is taught, and from what perspective, reveal what kinds of knowledge are privileged by a particular institution, department, and instructor. While these decisions may fall below the political consciousness, they are never politically neutral. Thus, this chapter introduces Dr. Graham’s course goals and an overview of his approach to course materials as a way of situating both what he teaches and his general approach. Research questions include

- How did the institution, the department, and the instructor position the course?
- How did the instructor position the objective of the course, the discipline, and the genre?

An overarching pair of questions that this dissertation takes up is “What learning are genres mediating?” and “How are genres themselves mediated?” In order to understand how genre learning and other disciplinary learning are being mediated in the course, I first asked, “What is being mediated?” and “What are the resulting opportunities to learn?” Overall, I argue that the course content, the representation of the discipline, and the primary genre of the course mutually reinforced the primary course learning objective: to introduce students to knowledge production. This chapter begins that discussion by examining the role and positioning of the discipline and the genre of focus in relation to the institution, department, and course context. The conversation

continues in Chapter 5 with a more in-depth discussion of the positioning and mediation of the genres and writing practices in the course.

As an overview, I describe the institutional context for this course in order to highlight Graham's goals and vision for the course as distinct. I do so through an institutional sketch of the origins of the course and an overview of Graham's version of the course. Then, in order to illustrate the way that Graham took up a critically conscious approach, I draw two parallel analyses—one an analysis of his primary course goal and the way in which he enacted it, and one of his representation of the discipline of geography. My aim is to illustrate the way that these two facets of the course mutually informed one another, and yet both for the same ends.

First, I examine the ways in which Graham positioned his course, its goals, and its design under the primary goal of unmasking for students the knowledge production practices of the discipline and the academy. This goal became the foundation for the remainder of his pedagogy, assignments, and teaching practices, and thus the way he positioned students and learning opportunities in his course. I use this section to explore the particular brokering strategies that Graham used to unmask or, as he put it, “uncover” the course material.

Second, I provide a discourse analysis of the ways in which Graham represented the discipline of geography. My analysis demonstrates that Graham represented geography in particular ways that 1) highlighted his theory of disciplinarity and 2) presented a view of geography as *critical* human geography. I argue that Graham's representation of geography as a critical and contested discipline served to mediate his primary course objective—the unmasking of knowledge production practices of the university—and this course objective simultaneously furthered his representation of geography through the particular lens of critical human geography.

Finally, I introduce the ways in which Graham positioned the primary genre in his course in service of the goal of helping students understand knowledge production practices. This section, which foreshadows the analysis in Chapter 5, argues that the primary genre of the course—the literature review—functions to mediate this course objective rather than mediating students' entry into the discipline of geography. The primary genre of the course, the literature review, was deeply connected to the course objectives and vision, at least theoretically, but was positioned in such a way that it privileged the knowledge production goal over and above the socialization into the discipline of geography goal.

In order to capture the complexity of positioning and its multiple stakeholders, here I analyze data from interviews with the instructor as well as the geography advisor and the faculty member who originated the course. In addition, I rely on course and departmental artifacts, as well as transcripts and field notes from classroom observation. What emerged as particularly salient were Graham's goal of introducing students to the knowledge production practices of the university, his representation of the discipline of geography through a lens of critical human geography, and his positioning of the primary genre. As I will demonstrate, these three facets of the course were deeply connected and mutually informed one another. Overall, I argue that Graham taught the course from what Bazerman (1992) and Devitt (2004) call a "critically conscious perspective." This approach was a radical departure from commonplace WAC and WID courses. The implications of this approach to teaching about research and knowledge production had the potential to present students with a unique kind of learning opportunity, though as we will see in future chapters, it was not without its challenges and tensions.

An Institutional Overview of GEO 321: An Essential Learning Moment

This section presents an overview of GEOG 321 and how it was positioned in the department and by its original designer. The Geography department in which this research took place included 16 tenured or tenure-track faculty, along with approximately three lecturers. The major had four tracks, and the course I studied (Geography 321: Explanation and Understanding in Geography) was the only course required of all four tracks, though each track had its own required courses. Students in the major tended to declare their junior year and spent two years (six quarters) finishing their major and their degree in the geography department.

The Geography 321 course was instituted by the department with the goal of introducing students to social science research in general and the discipline of geography in particular, and given the objective of preparing students for research and writing in their 400-level courses. The course was offered twice per year, and it was regularly taught by Dr. Williams, a tenured faculty member in the department who had previously taught a similar course at other institutions. The course was designed by Dr. Williams partly in response to consensus among his colleagues that students were not prepared for the research and writing coursework in their 400-level courses. My participant, Dr. Graham was a PhD alum and lecturer in the department since 2007; he took on the course in 2012 and also taught it once per year. Dr. Graham was teaching GEOG 321 for the third time during the quarter of the research project.

There was consensus among interviewees that the course was positioned as an entry point into research in the major and as preparation for future work in geography (Geography Advisor, the Geography Librarian, Dr. Graham [the course instructor], and Dr. Williams [the originator and designer of the course]). The course catalog description noted that the course “Covers the beginning steps in the research process. Introduces the discipline of geography, the department,

and current faculty through the research aims of explanation and understanding that frame social scientific inquiry. Students develop basic library and writing skills as preparation for future research methods classes and independent research.” Ideally, the course was to be taken early in students’ junior years, but it was not a prerequisite course for any other courses, which meant that students sometimes took the course late in their majors.

Although the course was designed to address what was perceived as students’ lack of preparedness in research methods for senior-level courses [GA-GL Study], its design was also intended to reflect and address a disciplinary and departmental tension regarding research methodology. Dr. Williams positioned the inception of the course within an ongoing conversation in the department among qualitative and quantitative geographers that mirrored the divide in the field that occurred as a result of the postmodern shifts in ideology. In talking about the introduction of the course to the department, Dr. Williams noted, “So I said, look, I have this class in my back pocket, and the idea would be that it’s not an analysis class. It’s a research design class. And so I’m not taking anything away—I’m not prioritizing qual over quant, or quant over qual, but what we’re trying to do is basically give them [students] the fundamentals of social science. But I’m going to do it in a very balanced way. So half the class is going to be scientific explanation, and the other half is going to be interpretative, qualitative understanding. And the deliverable will be a formal research proposal.” According to Dr. Williams, this type of course offered students what he called a “lingua franca” as a “broad introduction to just what the heck social scientists do and how they do it and why they do it that way” without privileging qualitative or quantitative methodologies.

Once the course was introduced, it became foundational to the curriculum and to student learning in the geography major. In their assessment project, the assessment team noted that

students who had taken GEO 321 early in their majors were “qualitatively superior,” and they described the learning that happened in GEO 321 as “an *essential learning moment*” in the major, noting that “While students without this learning experience may be aware of these spheres [geographic theory, geographic method, and geographic substance] and their intersection, the students from [Geography 321] have greater self awareness of their role as researchers within these intersections” (Learning in the Major, p. 6). Elsewhere in departmental assessment documents, the GEO 321 course goals were described as primarily “introductory” and “basic” in terms of introducing students to the major, department, and social science research: “[GEO 321], developed by Prof. [Williams], covers the beginning steps in the research process. It introduces the discipline of geography, the department, and current faculty through the research aims of explanation and understanding that frame social scientific inquiry. Students develop basic library and writing skills as preparation for future research methods classes and independent research” (Learning in the Major, p. 6). Thus, the course was positioned as simultaneously basic or foundational as well as transformative.

Dr. Williams’s version of the course positioned students as legitimate peripheral participants on an inward trajectory entering the discipline (Wenger, 1997). He noted, “They’re not just here to absorb knowledge; they’re—part of what they’re learning here is to produce knowledge, *to become knowledge producers rather than just knowledge consumers*. And I sell the course repeatedly through the quarter about that. [...] And that they’re kind of now geographers as well” [*emphasis added*]. Dr. Williams’s vision of undergraduate students was as “kind of” geographers—participants on their way to becoming full members of the disciplinary practice. In fact, Dr. Williams also taught a graduate-level version of the course, which the two TAs in this study had taken the fall of their first year as graduate students in the department. In

his interview with me, Dr. Williams did not seem to differentiate between the undergraduate and graduate versions of the course he taught except in articulating the differences between what undergraduates and graduates struggled with. As such, his vision for what he wanted students to gain was relatively undifferentiated between the graduate and undergraduate versions of the course.

As a result, the primary genre in Dr. Williams's course was a research proposal. The design of Dr. Williams's course involved the scaffolded production of that central genre. By the end of the course, Dr. Williams's students completed project included the selection of a topic asking "an answerable question," an initial bibliography, a review of the literature (submitted as a draft and a revision), and the final proposal that includes methodology and a budget. This assignment was similar to the primary genre assigned in his graduate-level seminar, though smaller in scope.

Thus, the course at its inception was positioned in the institution and the department as a "gateway" to the upper-division research-oriented classes in the field. It was simultaneously considered introductory and "basic," at times "remedial" or "preparation" for upper-division research courses, as well as transformative to students' thinking and self-awareness. These various representations of the positionality of the course were further complicated and nuanced by the approaches of the instructors who taught it. Dr. Graham's revision of the course illuminated a particular approach toward the material, the discipline, the genre, and the students that, I argue, together constituted a critically conscious approach to the teaching of research and writing in the field of geography.

Overview of Dr. Graham’s GEO 321 Course Design

Graham’s version of the course involved three primary components. For the first half of the course, Graham introduced students to the discipline of geography, the genre of the literature review, and the concepts of epistemology and ontology, which he called the “Foundations of Knowing” [W1-M-S12]. In the second half of the course, Graham introduced students to the basics of research methodologies, providing an overview of quantitative methods, qualitative methods, and GIS (Geographic Information System). The third component of the course was the writing assignment: two major papers—literature reviews—along with smaller assignments in service of those larger papers. The course met three times weekly, and once weekly in smaller groups through TA-led quiz sections, and involved two exams. Graham designed the course such that the lectures highlighted the epistemological and ontological ways of knowing in geography, and the quiz sections provided support for the writing project [R1-GI-389].

Philosophical Foundations	Research Methodologies
Week 1: What is Geography? Week 2: Literature Review Week 3: Ontology and Epistemology Week 4: Paradigms & Theories; Conceptualization, Operationalization, and Measurement	Week 5: Conceptualization, Operationalization, and Measurement Week 6: Spatial Methods (GIS) Week 7: Quantitative Methods Week 8: Qualitative Methods Week 9: Ethics Week 10: Course Recap
Literature Review 1: Annotated Bibliography; Literature Review Final Draft Literature Review 2: Topic Worksheet; Annotated Bibliography 1; Annotated Bibliography 2; Literature Review Draft; Peer Review; Literature Review Final Draft	

Table 1: Organization of Course

Enacting Critical Consciousness: Introducing Students to the “Production of Knowledge”

When Dr. Graham took on the course in 2012, he made a number of pedagogical decisions that framed the course in a way that was distinct from Dr. William’s version of the course. Dr. Graham approached the material with a central learning objective: to help students

understand that knowledge is constructed. Through an analysis of his course objectives, his course design, and his positioning of students, I argue that Dr. Graham designed the course to enact a “critically conscious” approach to teaching research and writing. His primary goal was not merely to introduce students to research practices in the field of geography but to give them the conceptual and philosophical tools to examine knowledge production—both in geography and across disciplinary contexts—and uncover assumptions and biases. This “meta” approach to knowledge production resulted in an agentic positioning of students as critical thinkers and critical knowledge consumers.

Graham’s central course goal was to introduce students to the idea that knowledge in academia was socially constructed, and he did this in part by explicitly teaching students the concepts of *ontology* and *epistemology*. Graham believed that this philosophical knowledge had transformative power, and he wanted students to experience deep, transformative learning and a new way of thinking. To that end, he designed the course as an arc that highlighted the relationship among epistemology, ontology, and the research methods in the field of geography. The primary genre of the course—the literature review—was also integrated into the conceptual content of the course. The result of this approach toward a research and writing class was a positioning of students as agentic, critical thinkers and consumers of knowledge.

Unmasking, Uncovering: Understanding the Production of Knowledge

Early in interviews with me, Graham described the course content as being about knowledge construction, production, and consumption in geography. The focus was on inquiry and the ways of thinking and knowing in geography. I argue throughout this chapter that introducing students to the philosophical foundations of knowledge production, giving them tools to examine ontological and epistemological assumptions, and unmasking knowledge

production in the academy were his primary goals, and that while he applied this content to examples from the social sciences broadly and geography specifically, his primary objective was not to socialize geographers but to help his students become critical readers and thinkers.

On the first day of class, Graham introduced the course to students this way: “This course is about understanding the production of knowledge. The university is partly about teaching and partly about producing new knowledge. How do we know something? How do we know that we know? We are going to look broadly, but we’re going to take those lessons back to geography” [W1-W-9:38]. During this part of the lecture, Graham showed three slides illustrating the intellectual thesis for the course:

The figure consists of three presentation slides, each titled "Explanation and Understanding".

- Slide #9:** Titled "Explanation and Understanding". It contains the following text:
 - 1. This course is about understanding the production of knowledge:**
 - How do we “know?”
 - How do Geographers **produce knowledge**?
 - What is considered “valid” knowledge? (Who gets to say?)
- Slide #10:** Titled "Explanation and Understanding". It contains the following text:
 - 2. Research is central to all disciplines**
 - Research is our attempt to understand the world better, more completely.
 - In other words, research is the main academic vehicle for *knowledge production*.
 - Not all research is successful!!
 - Research can be carried out in many, many different ways. (Which leads to questions about what is the “best” way to create knowledge.)
- Slide #11:** Titled "Explanation and Understanding". It contains the following text:
 - 3. Academic articles are ongoing “conversations” about what we know and how we know it.**
 - Each article is a proposition about new knowledge.
 - It attempts to move our understanding forward by a very small increment.
 - Reading a single academic article is like coming into the middle of a conversation that has been going on for years before you got there!

Figure: Week 1, Wednesday, Slides 9-11

These three slides framed the course as one in which students were asked to question what they “knew” by examining the process by which they knew it. In these slides and in Graham’s talk, knowledge was framed as something that was “produced” and constructed rather than discovered, and research is framed as social, dynamic, and multiplicitous.

Moreover, these slides demonstrate one of his frequently used brokering moves, which I call his “critical pivot.” Through the use of parenthetical comments on slides, Graham presented multiple views of the course content at the same time. Frequently, his parenthetical comments revealed his critically conscious approach. For example, in these early slides, presented during Week 1 and introducing the primary goals of the course, he includes the question “What is considered valid knowledge?” and added the parenthetical question “(Who gets to say?)” Similarly, on the bullet “Research can be carried out in many, many different ways,” he added the parenthetical comment, “(Which leads to questions about what is the “best” way to create knowledge.)” These parenthetical comments provided the opportunity for Graham to have a meta-commentary on his own course content. I argue that what appeared in the bullet points was already post-positivist in nature—but what appears in these two examples in parenthetical comments pushes the conversation further, providing a critical lens on Graham’s own course content. By moving back and forth between these two “voices,” Graham presented layers of content, unmasked assumptions, and modeled a practice of questioning the content he himself presented.

Graham’s focus on the course objective of introducing students to knowledge production remained consistent throughout his interviews and lectures. In each of his interviews with me, Graham frequently returned to the central goal for his course: to help students understand how knowledge in academia is constructed. Conceptually, Graham talked about making the concepts

of epistemology and ontology accessible to students as a way of helping them unmask tacit assumptions and transform their thinking. For example, he noted in his third interview with me,

“And what’s the best or most interesting topic [...] is the whole ontologies and epistemologies paradigms spiel, especially ontologies and epistemologies, because they’re great big Greek words that students, you know, at first are gun-shy of. *Then we explain them simply, and then we repeat them interminably during the quarter and we relate them to how research is done and [...]these things are hiding in the way we see the world.* They’re unexamined, but they’re always there. [...] Thinking about thinking on that level has a transformative power that students in the past have told me was really effective and really useful” [R3-GI-3:5, *emphasis added*].

In describing his approach to the philosophical concepts of the course, he positioned them as challenging but accessible to students if they were supported. Here and in his lectures, he framed epistemologies and ontologies as frequently unexamined by most of us, including researchers.

Graham’s position toward the learning in which he wanted to students to engage in his own class was such that he wanted students to experience deep, transformative knowledge and a new way of thinking. About his general teaching philosophy across courses, Graham said, “And I guess that’s, um, if you get down to the core of what I want to impart as a teacher, it’s these skills and tools, not the facts and specifics. I want to teach a way of thinking. And, uh, I’m pretty explicit about that in most of my classes.” [R1-GI-152]. This nuanced approach went beyond teaching students preparatory skills for future research courses, as the course aim was framed in departmental documents.

Later, Graham went on to talk in an interview about what happened when students made that transformation in their thinking:

“I can see it happen in students. And it’s like the whole brain kind of takes a 20 degree shift in the head. And [...] their eyeballs go ‘click’ and they go, ‘*Oh! The world may not work the way I thought it did. It may work this way instead.*’ And suddenly there’s that almost an ontological shift. Not always, at least an epistemological shift. I’m really trying to get them to think about things in a different way. I’m trying to get them to acknowledge that there are different epistemologies. And then I try really hard to be really explicit. At the end of this class, you decide what’s useful. I’m not trying to indoctrinate you into this. I’m trying to show you that there is this other way of thinking. So once people have two ways of thinking in their head, the third one’s easy. It’s like, you know, you learn two languages; the third one’s easy. But once they learn that there are two ways to look at the same problem, then usually it’s easy to pick up a third way or at least acknowledge the fact that a third way might exist. So that’s what I’m trying to do. *I’m trying to kind of unlock that initial way of thinking.*” [R1-GI-197, *emphasis added*]

In this quote, we see Graham’s emphasis on ways of thinking, and his talk resonates with what Meyer and Land (2003) describe as “threshold concepts.” Graham’s meta-awareness of epistemologies, and his commitment to explicitly teaching about and unmasking them, suggest that his primary course objective of helping students understand how knowledge was produced was about far more than teaching them what he calls “these great big Greek words” of ontology and epistemology. Rather, ontology and epistemology became tools he offered to students in an effort to help them encounter—and eventually embrace—multiplicity, and to become critical thinkers capable of examining and critiquing the assumptions embedded in the knowledge produced by the academy.

Designing an Arc:

The Relationship Between Philosophical Foundations and Research Practices

In order to unlock a new way of thinking for students, Graham was intentional about the design of his course. He constructed his course in an arc that first introduced the philosophical concepts of ontology and epistemology, and then shifted into an overview of research methodologies in Geography in order to highlight the relationship between ontology/epistemology and the construction of knowledge. During the third week of class, he showed a slide in which he used animations to build a conceptual illustration of the relationship between ontology, epistemology, social theory, and method.

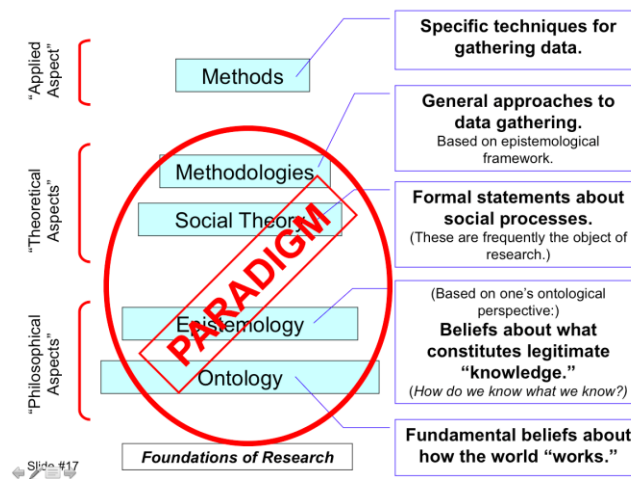


Figure: Week 3, Wednesday, Slide 17

In class, Graham built the diagram for Slide 17 piece by piece, then noted, “Ninety-nine percent of the time, the researcher is not being self-reflective on this process. They just do it because it feels right, but the philosophical aspects are often unexamined. Or they are chosen by preferences, or ‘impressionistic’ understandings. This diagram is intended to show how these things are built on one another. Most researchers don’t think about the philosophical understandings of these” [W3-W-10:01+S17]. By seeking to give students access to this

conceptual and philosophical language, he positioned them as not only as having the capacity to use the conceptual tools to transform their way of thinking, but also as critical thinkers with reflective tools that gave them an intellectual leg-up on even some researchers.

Repeatedly throughout the course, he returned students' attention to the philosophical foundations of the course. A similar slide represented the relationship between the core concepts of the course and the research methods in this way:

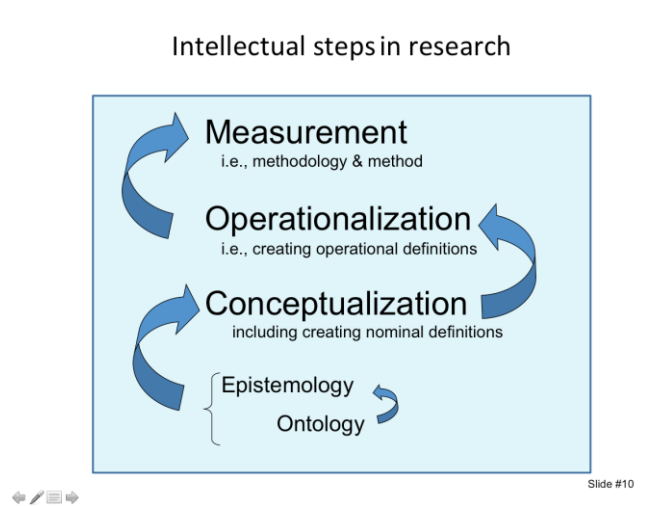


Figure: Week 4, Wednesday, Slide 10

Graham first showed this slide via an animation, indicating a similar “building” relationship between the concepts, such that “Ontology” and “Epistemology” appeared first, then “Conceptualization,” then “Operationalization,” and finally “Measurement.” Then across the weeks of the course, Graham built from the very abstract concepts of ontology and epistemology, to conceptualization and operationalization, before spending the last few weeks on measurement, during which he outlined particular methodologies common to Geography. Graham returned to Slide 10 (above), or a modified version of it, 14 times throughout the course. He used this slide as a visual outline for his course as a whole, showing it regularly at the beginning of his lectures to “recap” students’ prior learning and situate his teaching for the day within the overarching

aims of the course. This slide, along with a few others, became the conceptual tools that helped locate students within the arc of Graham’s teaching narrative.

In order to build the case for the relationship between the philosophical content of the first half of the course and the research methodologies he presented in the second half, Graham’s brokered these abstract, philosophical concepts by providing verbal and visual examples of the concepts he was talking about in class, as well as by asking students to work in groups to generate examples of their own. For example, when he was introducing students to the idea of “paradigms,” he gave an example of two ways that immigration from Mexico might be represented. He said in class, “If you turn on the news, you will see two kinds of reports. One is a positivist approach [...] What’s another kind of story you might hear? If they aren’t talking about statistics?” After a student offered “the human experience,” Graham showed a slide contrasting these two approaches, with images of what he described as “maps, borders, fences, statistics, policy” on one side and “vulnerable people and their individual stories” on the other side:

**The research embodies
“what’s important”**

These two approaches constitute two different paradigms in researching the same topic.

- Different ways of seeing the world
- Different ideas of how to create *legitimate knowledge*
- *Different approaches to gathering data and building conclusions*

Figure: Week 3, Wednesday, Slide 19

This example provided a concrete and visual representation not only of two distinct approaches to a topic, but also reminded students of the rationale of his example—that these paradigms influenced how knowledge was produced.

At times, Graham gave students the opportunity to practice their understanding by asking them to construct their own examples of abstract concepts. For example, during Week 4, the class was discussing the concept of “conceptualization.” Graham asked first how students might conceptualize “age,” and he solicited student examples from the large group. Then he complicated their understanding by asking about other ways of counting birthdays, and noted that for example, in some cultures, a person is considered “one” when they are born. Next, he asked students to consider how the answer to the question “What percentage of households in this neighborhood own pets?” might depend on how “pet” is conceptualized. He solicited examples of pets, and then complicated those beyond what he called “our mental images” of the concept. For example, he said, “Is an alligator a pet? Can a chicken you raise for eggs be a pet? Is a car a pet?” He emphasized that these definitions were *for the research* and not *for the world* definitions.

Then he asked students to practice. He put them in groups and asked them to “Imagine you are doing a survey. Write down a definition of ‘political party affiliation.’” Students wrote definitions, and then Graham solicited examples from the groups, highlighting distinctions between each one, and he presented the rationale for the discussion this way, linking it back to research methodologies: “If you do your research, you don’t have to use my definition; but if you want to compare my data to yours, then you probably need to be consistent. However, if you don’t like my definition and think it’s a problem, then you can attack my research” [W4-W-9:50+S15]. Through the class, Graham provided verbal and visual examples of the concepts he

presented to students. My observations demonstrate that the examples became more concrete and particular throughout the quarter, with research articles and detailed studies used as examples when he was presenting on research methodologies. However, even then, he reminded students of how the more concrete concepts fit in with the larger philosophical content of the course, beginning and ending his lectures regularly with slides that reminded students of the framework for the arc of the course (for example, Week 4, Wednesday, Slide 10 above).

Indeed, course design was something that Graham said he had thought a lot about, both with regard to the content of the course and the primary course genre. “I’m actually rather proud of the structure of the assignments, and it integrates with the way I talk about the concepts. And it's something I've worked hard on and needs more work. But going from ontologies, epistemologies, into paradigms, into methodologies, and then into method, and then at the same time doing a literature review that's scaffolded from lectures to assignment number one to annotated bibliographies to assignment number two... All those steps, they seem very disjointed, I think, for the first half of the class. But as the class finishes up, they begin to mesh. And I think the students start to—I hope. I mean, the goal is that the students start to see that these aren't different things, that the lit review is revealing certain authors' ways of thinking and sets of assumptions and disciplinary biases and things like this” [R3-GI-3:6].

For Graham, the primary genre of the course, the literature review, was integrally connected to the course content and learning objectives. I take up a more in-depth discussion of the genre in Chapter 5, but for now I wish to highlight the relationship between the genre and the learning goal. The genre was not assigned to teach students how to successfully reproduce a common social sciences or disciplinary genre; rather, the genre was assigned to help students

further experience the vastness of the field of geography and provide a first-hand, experiential encounter with knowledge as it is produced in the academy.

Positioning Undergraduate Students in Geography:

Consumers or Producers of Knowledge?

Although Dr. Graham based his syllabus on the course originally designed by Dr. Williams, his approach departed from Dr. Williams's in significant ways. Graham wanted students to understand the knowledge construction practices in the field of geography, and beyond, rather than necessarily participate in those practices as insiders. He talked about students as critical thinkers and critical consumers of the knowledge produced in the academy. In class on the very first day, Dr. Graham said to students as he introduced the literature review as central to the course: "What I am asking you to do is not become a knowledge producer but to be a better knowledge consumer" [W1-M-10:10]. In this way, Dr. Graham seems to take a position of unmasking the knowledge production practices in the academy generally, and geography specifically, versus socializing students into the knowledge production practices of geography. Throughout his interviews, he reiterated that distinction and positioned his undergraduate students as knowledge consumers rather than knowledge producers. In both his interviews and in class, he was emphatic about this distinction. Rather than seeking to position students on an inbound trajectory toward more "insider" participation, in his talk he positioned students as critical thinkers capable of examining and critiquing the research they encountered.

Dr. Graham's approach toward positioning students lies in contrast to Dr. William's approach in ways that link back to the literature on explicit versus implicit genre teaching (Freedman, 1993). On the one hand, Dr. Williams's positioning of students as knowledge producers envisioned them as what Wenger (1997) might call legitimate peripheral participants

in the field of geography. As “producers,” they were perhaps authorized by their instructor to create knowledge, and yet their introduction to the practices and genres of the field was relatively straightforward (uncritical) and focused on skills and preparedness for future coursework. Moreover, there was an implicit socialization into the practices embedded in Dr. Williams’s talk—not surprising, since he also taught a similar course for graduate students, whose objective was far more explicitly about becoming insiders in the field. Furthermore, the socialization of undergraduates into research practices in a field is not altogether uncommon at an R1 institution (Russell, 2002). However, for undergraduates in higher education, this goal of “making insiders” remains contested. Dr. Graham made a conscious departure from Dr. Williams’s approach, describing students as knowledge consumers rather than producers. While on the surface, this might at first seem like a less agentic positioning of students, when combined with his critical approach, it becomes evident that Dr. Graham was asking students to stand outside of the practices of geography, to a degree, and acquire the skills to be able to critique and examine those practices. I argue that this is tantamount to what Bazerman (1992) and Devitt (2004) call a “critically conscious” approach to teaching disciplinary practices.

Similarly, a difference in the primary genre of each course further illustrated how each positioned students in relationship to the discipline and the course content. Dr. Graham’s course revision made a significant conceptual and pedagogical shift in the focus of the primary genre, and one that revealed how he positioned students. In the final interview, Dr. Graham referenced the shift he made from the research proposal to the literature review, saying, “And so it [the literature review] reinforces that whole idea of how knowledge is produced, which I think is the essence of the course” [R3-GI-3:16]. Graham saw the primary genre of the course, which I

examine more in depth in Chapter 5, as integrally interconnected to his primary goal of the course.

Moreover, his shift in genre was also pedagogical. As part of teaching new courses, which he regularly did as a lecturer in his department, Dr. Graham had a practice of interviewing prior instructors or TAs about the course he was taking on. His interview with TAs before he began teaching GEO 321 helped him make the shift for pedagogical reasons:

“[TAs] told me that the students struggled and struggled with the lit review. And often didn’t get it accomplished, if they got it accomplished, until very late in the quarter, and so the last portion of the—the project proposal—the research proposal were very poor, because they were rushed. And so I made the decision to just do that portion and concentrate on it. Because I felt that that was an adequate vehicle for, um, the getting across most important parts of the course, which is how knowledge is constructed in academia, and particularly in the—in the field of geography. I didn’t need a research proposal. I didn’t feel I needed a research proposal to get that across. I could do that through the lit review and then concentrate more effort on this, which was proving to be a huge problem for students anyway.” [R1-GI-306].

	Dr. Williams’s Course	Dr. Graham’s Course
Objective:	Prepare students for future courses in research methodology; present a balanced introduction to quantitative and qualitative methods. Research design.	Introduce students to the knowledge production practices in higher education and the concepts of ontology and epistemology.
Genre:	Research proposal	Literature Review
Genre learning goal:	To learn to “revise” their writing.	Understand knowledge production as a social activity.
Positioning of Students:	Knowledge producers	Knowledge consumers
Positioning of Instructor:	Tenured faculty member, designer and initiator of course.	Lecturer, PhD student of Dr. Williams’s.

Table 2: Instructor Comparison Chart

Teaching Research with Critical Consciousness

With regard to Dr. Graham’s course, the course content, approach, and assignment design worked together in service of the primary course objective: to introduce students to the knowledge production practices in academia, and to invite them to see knowledge as socially constructed and contested. Moreover, this approach positioned students as critical thinkers and critical knowledge consumers. This approach, which I am calling a “critically conscious approach” to the teaching of research and writing, is distinct both from Dr. Williams’s approach and from the approach to research courses in many disciplines in many universities. In the subsequent sections and chapters, I provide a parallel argument, examining Dr. Graham’s positioning of the field of geography, and his positioning of the genre of the literature review, in order to illustrate the way that they worked together to further reinforce his critically conscious approach.

Disciplinary Positioning: Human Geography as a Critically Conscious Discipline

By examining the course learning objective alongside Graham’s representation of the discipline, we see the way that the two mutually inform one another. Through analysis of

classroom observation data, triangulated with interview data, this section provides an in-depth content analysis and discourse analysis (Gee, 2011) of how Graham represented the discipline of geography for his students. I argue that the version of the field of geography that Graham represented both reflected and reinforced his focus on introducing students to knowledge production and his critically conscious approach to Geography 321.

During the first week of the course, Graham introduced students to a particular representation of the field of geography. I identified five ways that Graham represented geography to the students in his course. The five worked together to construct a particular representation of geography that was tied to both the local (the university's Human Geography department) and to the broader discipline of geography as a whole. There was a compelling arc to Graham's narrative of what geography was. I argue that these five narratives, introduced and built during the first week of the course, provided a foundation for Graham's other philosophical concepts and his critically conscious teaching approach. By laying bare the assumptions tacit in the discipline of geography, Graham modeled for students both a way of seeing disciplines as well as a way of thinking about the how assumptions, ontologies, and epistemologies embedded in a discipline shape the knowledge production practices of that discipline. That is, the representation of the discipline of geography became a place where students could think about the philosophical content they were encountering. The five narratives of geography that I identified across Graham's classroom talk, slides, and classroom artifacts (triangulated with interview data) are presented in the graphic below. Each built on the former, and my analysis illustrates some of Graham's brokering practices and the resulting opportunities to learn—and sometimes tensions—embedded within each narrative of geography.

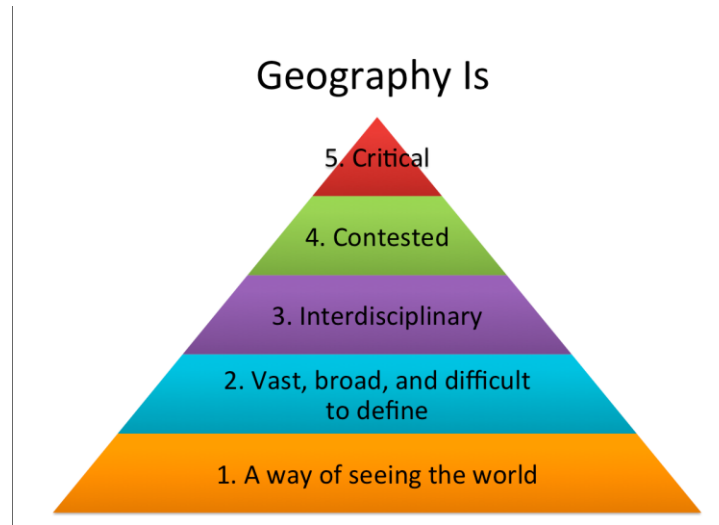


Table 3: Representations of Geography in GEOG 321

1) Geography is a way of seeing the world.

Introducing students to “What is geography?” was an explicit goal of Graham’s course. He articulated this as one of the big questions of his course throughout his teaching and also through his exams. In this way, he positioned entry into the discipline of geography as a primary learning objective for the course. Moreover, by explicitly taking up the question “What is Geography?” in the first week of class and asking students to engage with the question, Graham demonstrated his own meta-disciplinary awareness and his desire to give students access to the ways of thinking of the discipline. Graham’s representation of disciplines as ways of seeing the world provided a foundation for engaging the philosophical content he introduced them to in the third week of class.

To illustrate this, Graham began his discussions of what geography was during the very first class by describing geography as a way of seeing the world, and by contextualizing this description by positioning all disciplines as different ways of seeing the world. In this way, he presented a view of all academic disciplines as equally valid, but distinct, ways of thinking and solving problems. In class, he noted: “Geography has a special way of seeing the world. Each

discipline has a special way of seeing the world. If you come to the world as a geographer, you are going to see the world differently and apply different kinds of tools. These differences are ways of understanding, ways of knowing” [W1-M-9:55].

From this initial positioning of geography, and the academic disciplines in general, we have a window into some of Graham’s assumptions with regard to disciplinarity as a whole. Embedded in this quote—the sentiments of which he repeated throughout the class—was the notion of multiplicity. Graham explicitly acknowledged on the first day of class that different academic disciplines approach questions and problems differently. On the surface, there was no hierarchy or privileging of geographic ways of knowing over other ways of knowing. Rather, just as all disciplines were a way of seeing the world, geography was a particular way of seeing the world. This is not always a common approach to teaching in the disciplines, where things such as “writing” and “critical thinking” are often seen as generalizable skills.

Graham’s talk about disciplinarity highlighted the fact that he had a conscious theory of disciplinarity and tried to teach his students what Nowacek (2007) describes as a meta-awareness of disciplinarity. Graham’s conception of a discipline was that a way of thinking, not an object of study, is what created a discipline. For example, Graham noted in an interview: “It’s not about—it’s not just about topic. It’s not just about whether you like tadpoles, so you want to go into biology. There’s a way of thinking about the world that creates a biologist. And so it, again, is trying to reinforce this whole idea of knowledge production. It’s a disciplinary exercise” [R3-GI-3:22]. Here we see that his talk about the discipline was in service of the larger goal of the course, which was to help students see the ways that knowledge is produced in the academy and to uncover the ways in which assumptions about knowledge shaped research approaches to knowledge. In his second lecture, he told students, “Different disciplines consider knowledge in

different ways. They think differently about thinking. [...There are] many many many different ways to conduct research. [...] This leads to all kinds of questions and many disputes about what is the best way to create knowledge. [...] Researchers don't see eye to eye on what constitutes knowledge" [W1-W-9:40]. Introducing the idea that different disciplines had different assumptions, practices, and viewpoints provided students with a way of talking about disciplinary differences.

By positioning Geography in this way, as a way of seeing the world, Graham also reinforced the conception of the university as a site of knowledge production [W1-W-9:38/40]. For example, in his second lecture, Graham reiterated that the course is about "Explanation and Understanding in Geography" and explained the title: "The course is about understanding the production of knowledge. The University is partly about teaching and partly about producing new knowledge. How do we know something? How do we know what we know? We are going to look broadly [at these questions], but we're going to take those lessons back to geography. *Different disciplines consider knowledge in different ways.* They think differently about thinking. We want to ask questions like, 'What is valid knowledge? What is legitimate knowledge?'" [W1-W-9:38]. Further, he went on to say, "The premise is that research is foundational to creating knowledge in the university. Research is our attempt to understand the world. We as academics see what's going on, and we have this urge to explain. In order to do that, we have to do research" [W1-W-9:40]. Here he constructed the enterprise of the discipline of geography, and the academy as a whole, as knowledge produced by humans, but also linked to individual humans' desire to understand and explain. Moreover, disciplinary differences were linked to differences in ontology and epistemology—assumptions that undergirded the different "ways of seeing" in each discipline.

Through this discussion of Geography as a way of seeing the world, Graham contrasted this view with common public misconceptions about what geography was. He noted that geography was *not* a fact-based discipline, and it was not about memorizing capital cities. He posted this quote on a slide: “When you meet people at a party and tell them you’re a geographer, they tend to ask you about distant places, capital cities and longest rivers. In my experience, they rarely ask you about globalisation, sustainability, inequality or the other big issues about which geographers actually have a lot to say. The public perception of geography is as a fact-based rather than a conceptual discipline.” - Jackson (2008) ‘Thinking Geographically’ [W1-W-9:55+S10].

This representation of geography as a way of thinking among many ways of thinking in the university can be traced throughout his lectures as it was reiterated and nuanced. A couple of weeks later, during his first lecture on ontology and epistemology, Graham linked his earlier discussion of disciplinarity to the philosophical concepts he was teaching: “How do we know what we know? [That’s a] Weird sentence - why we know or how we know becomes really interesting and really critical. *How we know in geography is different than how we know in other places*” [W3-M-9:46, *emphasis added*]. Within his lectures on ontology and epistemology, Graham positioned disciplinarity as determining many facets of knowledge production, including “assumptions about how the world is, how we should go about researching it, proper objects of analysis, and what role your discipline plays in society” [W3-W-9:35+S5-6] and what was legitimate knowledge [W3-W-9:35].

2) Geography is vast, broad, and difficult to define. Geography is what geographers do.

Beyond this initial representation of geography as a way of knowing alongside the ways of knowing in the other academic disciplines, Graham also represented the discipline of

geography as vast, broad, and thus difficult to define. Graham's talk during the first week reinforced his stated goal of exposing students to the broad range of questions that geographers take up. During his second lecture, he said things like

“Geographers do a range of things. And it's very broad” [W1-W-9:57].

“It [Geography] can be anything, basically anything” [W1-W-9:57].

“Geography [is] very hard to define because of the range and complexity of the types of questions geographers try to address and answer” [W1-W-S11].

In my third interview with him, Graham talked about the way he structured the literature review as an opportunity for students to experience just how vast and broad is the field of geography.

“So, I did want them to have at least half of their — at least half of their sources come from geography. And that accomplishes a number of things for me. One is that it's— there's a list of geography journals in the library, and its 150 or something journals long. So just looking at that list, going, oh my god, is all this geography? That's kind of cool. I mean, that kind of opens some eyes. But then you get the GIS journal and the spatial science journal and the radical whatever journal and they're going, wait a minute. How can this all be geography? I'm hoping through exploring these things they're going to see all these different viewpoints. And then it's not just that I require five [geography articles]. But I allow five that are not. And that, I think, role models the open-minded interdisciplinary geographer” [R3-GI-3:25].

Here, Graham was articulating the experience he wanted students to have through the research portion of their literature review project. By introducing them to the broad range of what geography was in class, and then by designing an assignment that required students to experience

the vastness of geography through the literature, Graham presented an experience of geography as vast and broad.

During his second lecture, right before asking students to do an in-class writing reflecting on why they decided to major in geography and how they would define human geography, Graham asked: “What is geography? What is human geography? I don’t think any geographer can answer this question” [W1-W-9:48]. Thus, Graham introduced a trope during the first week that he returns to throughout the class: “Geography is what geographers do” [W1-W-9:57+S11]. This statement, which some students later took up, located the work of geography more centrally in the identity of the geographer rather in the type of work or the object of study; this further reinforced Graham’s notion that *Geography is a way of seeing the world*, and thus the work of the discipline was most centrally embodied by the people who do it.

To illustrate the field’s vast nature, further in this lecture, Graham offered two full slides of examples from the university’s geography department illustrating the faculty member’s name and area of study. A side note on the second of these two slides mirrors his “Geography is what geographers do” trope by noting “All of these ‘geographies’ are ‘done’ by all of these geographers!” This box highlighted for students the vastness of what geographers do [W1-W-S18].

Part of the challenge of this vast, broad representation of the discipline of geography is that at times this vision of the discipline came off as mysterious or elusive. In our third interview, Graham noted, “Students don’t know very much about what geography is, even if they’re geography majors” [R3-GI-3:22]. Given Graham’s representation of how vast difficult to define geography was, his characterization of students’ understanding of geography is unsurprising. However, there appeared to be one key thing that held Graham’s representation of geography

together: Geography's way of seeing the world involved seeing things spatially. Implicitly, the "way" of seeing the world and the geography geographers "do" can be traced throughout readings and lectures—geographers are interested in "place" and "space"; however, it did not emerge as a defining characteristic in Dr. Graham's talk as prominently as these other ways in which the discipline was represented. Dr. Graham addressed "place" and "space" as "basic geography concepts" [W1-W-S17], and they were certainly present throughout the class in readings, examples, and discussions, but these were not as core to Dr. Graham's explicit descriptions of what geography was all about.

3) Geography is interdisciplinary.

Third, geography was represented as more than vast and broad—it was represented as *interdisciplinary*, interested in many different kinds of questions and willing to engage other disciplines and ways of thinking. Throughout the course, as well as in interviews, Graham spoke of geography as an interdisciplinary discipline. This representation of geography was infused in Graham's talk about the course, in his lectures, and in the assignments themselves.

This narrative of geography as interdisciplinary was the first evidence of Graham's privileging one way of seeing the world over others. When he spoke of geography as one way of seeing among many, and as vast and broad, Graham represented all the disciplines as equally valid. However, when Graham's talk shifted to geography's interdisciplinarity, we see a privileging of geographic ways of thinking in contrast to less interdisciplinary ways of thinking. Early on in the first week, for example, Graham went as far as to call geography "the" interdisciplinary discipline [W1-W-S-11]. For Graham, geography's interdisciplinarity came from its value of interconnectedness and multiplicity. "Geographers believe in the idea of interdependence. We feel that other disciplines don't address how things are interconnected"

[W1-W-10:02]. Similarly, Graham's talk regularly referenced the way that geography borrowed from other disciplines. Throughout his lectures, he regularly referenced other disciplines, though primarily from the social sciences. He regularly referenced economics, political science, and anthropology, both in the context of contrasts between ways of thinking across disciplines as well as in ways that reference how geography borrows from the other disciplines.

Finally, Graham's assignments themselves modeled this interdisciplinary focus. As we saw above, when Graham talked about the way he structured the literature review as an assignment, he required five geography articles and allowed five from other fields. He mirrored this language in class and on the handouts for the annotated bibliography he assigned for students' second literature review. His twin goals of introducing students to the range of what geography was and the open-minded approach of the interdisciplinary geographer, willing to read outside the field, were enacted in particular through the research part of the literature review students were writing. In fact, as he was coaching students about how to approach the research part of the literature review, he made two mentions of finding geography journals and noted in class "Deciding which journals to survey [is] hard in geography because *geography borrows from other disciplines*" [W2-W-9:55+S13, *emphasis added*]. About this characterization of geography as interdisciplinary, and as willing to borrow from other disciplines, Graham noted in an interview that geography had an "institutional reliance on —not just acceptance of but reliance on—interdisciplinarity" [R3-GI-3:25]. Graham saw Geography's interdisciplinary as a feature that set it apart from—and above—more monolithic and isolated versions of disciplinary practice he saw enacted in other places in the modern university.

4) Geography is contested.

During the first week of class, Graham represented geography, along with other disciplines, as having multiple viewpoints and sub-disciplines. His initial introduction of the sub-disciplines of geography read as relatively straightforward and uncritical. He described the typical major divisions of geography: physical geography, regional geography, and human geography. Graham defined human geography as a sub-discipline in geography interested in the relationships between humans and places, and he located the university's geography department in this branch. He contrasted this with physical geography, which was interested in "atmospheric, hydrologic, and geomorphic processes," and regional geography, which "combines physical/human" and tends to be quantitative in nature [W1-W-S12]. Here we see Graham representing the multiplicity of geography.

Graham represented the discipline of geography, and human geography in particular, not only as vast, valuing multiple viewpoints, and interdisciplinary; he went one step further to construct a representation of geography as contested. This representation furthered his overarching goal of the course to introduce students to knowledge production. The very notion that concepts in geography were contested illustrated Graham's assumption that concepts were not "facts" but human constructions and subject to scrutiny, interpretation, and disagreement. Further, I argue that Graham did this explicitly, even using the term "contested" and defining it for students [W1-W-S8].

For example, when introducing students to "Basic Geography Concepts" during the first week of class, Graham stated, "Even though these concepts are central to geography, we are always arguing about what they are" [W1-F-9:51]. He introduced the concepts of Space and Place and presented a theory of "Space" from Nigel Thrift, and his slide illustrated four kinds of

space, according to this particular geographer. Below we also see the way in which Graham provided parenthetical commentary to help students make sense of these concepts. In one place, he noted “(oversimplified?).” And in another, he highlighted “(contested idea!!)” [W1-F-S8].

Nigel Thrift on “Space”

- “Fundamental Stuff” of Geography
- Lots of writings on space, many ways to think about it (contested idea!!)
- Four (oversimplified?) kinds of space:
 1. “Empirical Constructions”
 2. Flows and Connections
 3. “Image Space”
 4. “Place Space”

from *Key Concepts in Geography*, ed. By Holloway, et. al. Slide #8

Figure: Week 1, Friday, Slide 8

The move on this slide, in which he provided parenthetical commentary or questions on the material presented, was another example of the pedagogical move I call his “critical pivot.” In these critical pivots, Graham brokered through a process of providing both content and commentary on the content, and a multilayered view. The double-voicedness of the parenthetical comment—“(contested idea!!)”—provided Graham a way of illustrating the contested nature of the discipline and the multiplicity of views it contained. Moreover, he repeated this move throughout his course, providing students a multi-voiced view of the discipline by shifting between various views of geography, each time calling attention to the shift.

In class, he stated, “[There’s] Lots of writing on space, many ways to think about it. We say that this idea is ‘contested’. Everything is contested in geography. Everything has an alternative way of looking. Lots of stuff is contested in geography” [W1-F-9:53]. By not only representing geography as contested but also by giving students the language to talk about the

multiplicity of contending ideas in geography, I argue that this is one of the ways in which he represented the discipline of geography through a critically conscious lens.

In addition to representing geography as contested, Graham also represented geography as negotiated and dynamic. For example, on a “recap” slide for the third lecture with the header “Geography is what geographers do!” Graham’s text noted: “Geography is constantly redefined and reinvented through praxis, and then lists below four bullet points “through teaching, through research, through writing, other community and academic activities” [W1-F-S5]. In class, he described, “Geography is a dynamic discipline.” [W1-F-9:51].

At the end of this third lecture, Graham gave students the opportunity to discuss their thoughts on one of the major concepts in geography he has presented: the contested concept of “Place” He asked them, “What’s your opinion: Is ‘Place’ disappearing? Is the world becoming more homogenized?” [W1-F-10:18+S22], and after their discussion, he linked the contested representation of geography that he had offered to the overarching purpose of the course: “This complexity and contested nature is absolutely vital to understand in all knowledge creating. Understanding that and working through that is an important part [of what we’re going to do?]” [W1-F-10:18]. Here, the discipline of geography was represented as a contested and complicated space, and that contested nature was linked to the primary goal of helping students see knowledge production as socially constructed.

5) Geography, in this class, is critical human geography.

Finally, Graham’s representation of geography privileged a view of geography as a critical enterprise, interested in power relations *and* committed to acknowledging its own assumptions and biases. Early on, Graham distinguished geography’s approach from “all the other disciplines” with equally valid ways of seeing the world. In these moments, Graham

represented geography as more self-conscious, reflective, and aware of assumptions than other disciplines. Here he privileged geography in ways he previously had not. Finally, I argue that rather than seeking to indoctrinate students into a particular brand of critical human geography, Graham himself embodied and modeled the self-conscious and reflective characteristic of his representation of critical human geography by acknowledging his own bias and inviting students to disagree, discuss, and make up their own minds.

During the first week, at the end of his second day of lecturing on “What is Geography?” [W1-W-S19], Graham’s talk took a turn when he presented a quote from *Modern Geographical Thought* referencing the trope he had introduced to students earlier in the class: “Geography is what geographers do...”

“Geography is what geographers do...is more than a cliché. It expresses the making of geography through daily praxis[1] — for example, teaching actively shapes the ideas being transmitted, research constantly reveals inadequacies and potentialities... Teaching and research practices react to the broader context of social crises, urgencies, and pragmatic requirements while disciplines contend for position in meeting or responding to practical, social exigencies. This is an intensely political reaction, for it involves utility and critique, accommodation or opposition, to the existing social order.’ (Richard Peet, *Modern Geographical Thought*, 1998, p. 8).” [The footnote defined Praxis.]

In this class session, Graham’s representation of geography shifted subtly but significantly: from a politically neutral discipline with many subfields, to a version of the discipline interested in power, social critique, and the political. His representation of geography going forward was as a particular critical paradigm in human geography, which he worked very hard to both argue for and name his bias for throughout.

However, once Graham introduced the differences between physical, regional, and human geography, references in class to “geography” sometimes became a proxy for “human geography.” For example, in his discussion of what human geography is, he defined the university’s geography department as a “(primarily) Human Geography” department and went on to provide two slides on which he listed each of the core faculty in the department and their research interests in his department [W1-W-S13]. The exception to conflating of “geography” with “human geography,” however, is that throughout the syllabus, Graham is explicit in multiple references to the discipline as “Human Geography.” The introduction of the syllabus reads, “The discipline of Human Geography provides distinct ways of seeing, knowing, and questioning the world we live in.” For Graham, geography was not only human geography, it was also critical human geography.

In class, Graham gave students access to language for understanding his particular version of geography. When showing one of the slides listing faculty and their research interests, one of whom studies “critical and participatory GIS,” Graham paused to define “critical” for students: “Critical, critical meaning interest in power relations” [W1-W-10:10+S17]. His description and definition of “critical” were unpacked further, and he described geographers as interested in power dynamics and resistance to power” [W1-W-10:02+S15]; reflective and self-conscious; and a discipline that “encourages movement outward into the world.” [W1-W-10:02]

In other places, Graham took this further, revealing his privileging of the particular version of geography he was offering students: “Not only is Human Geography wide and deep, it is in most places deeply committed to political action and to the politics of social change. Most political geographers want to learn more in order to make the world a better place. Deeply political kind of scholarship. *We would argue that all disciplines are political, but we just*

acknowledge it and others don't" [W1-W-10:16+S19, *emphasis added*]. Here we notice that, whereas in Graham's early representations of the discipline presented other disciplines' ways of thinking as all equally valid, here and in subsequent discussions Graham began to privilege the way that geography as a discipline approached disciplinarity. Later, he noted, "If you go into other fields, there are pretty strong walls around what the discipline teaches. And there are rogue people [who do] interdisciplinary work, but geography is built on interdisciplinary work" [W1-W-10:12].

In his third interview, Graham distinguished this critical approach that geography took with other disciplines' approaches, particularly with regard to other disciplines' approaches to interdisciplinarity. He noted, "And so it, again, is trying to reinforce this whole idea of knowledge production. It's a disciplinary exercise. And we're in geography. But the weird thing is the interdisciplinary discipline. So we're OK with that. We're OK that we're using different disciplines. Other disciplines are not OK with that" [R3.GI-3:22].

Yet even when Graham shifted to his representation of geography as a critical human geography, he was conscious of his bias and sought to unmask that for students. His representation of critical human geography was a self-conscious one, and his position in relation to his approach was not to indoctrinate students into his version of geography but to call attention to it as a version. In class, he stated, "We want to be very conscious of the fact that human geography is one way of knowing, not *the* way of knowing. Not one truth. If we were looking at the world with a different lens, we'd come up with a different truth" [W1-F-9:43]. He gave an example, and then stated, "There are many ways to see the world. [We want to be] conscious of what tools we are bringing to bear as we look at the world" [W1-F-9:43+S5].

In an interview, he further reflected on his effort to be clear about his assumptions: “I believe subjectivity is inherent in all we do, and objectivity is not really possible. Through my previous position, my training, then, the solution to this issue of subjectivity is to acknowledge it and to—that includes, you know, as an instructor—I would need to acknowledge my politics. I don’t pretend that I’m politically neutral. I don’t need to bang people over the head with my politics, but I have to acknowledge that I have them. And in doing so [...] I try to build a safe environment” [R3.GI-112].

In addition to positioning geography as “just another of the academic disciplines/way of seeing the world,” he also sometimes positioned it as a more critical and self-reflective discipline, greater in value because of its critical focus. Graham’s version of geography was critical human geography, and he complicated students’ the view of the discipline by representing a view of geography as both *contested* and *critical*—explicitly using this language with students and defining for them what these two terms meant. It is a combination of these moves that Graham made to unmask assumptions and biases, along with his course goal of introducing students to the knowledge production practices of the academy, that together constitute what I call his “critically consciousness” approach.

The significance of these narratives about geography, in particular his move toward representing geography as contested and critical, is that by his positioning of the field in relation to other fields as more self-reflective, more self-conscious, and more aware of the political, he represented the field of geography as critical human geography. This aligned with his primary course goal of unmasking the knowledge production practices of the academy. Understanding his positioning of the course, the discipline of geography, and the academy in this way allows us to better examine the genre in the course (Chapter 5); it also allows us to better examine students’

uptake and understanding of geography and the knowledge production practices of the university in relation to the primary genre of the course, the literature review (Chapter 6).

Genre Positioning: The Literature Review

One of the central components of his course, according to Graham, was the interrelationship between the intellectual content and the writing assignment students were working on: the literature review. Throughout the quotes above, we see that Graham emphasized that the design of the course, the main learning objectives of the course, and the primary genre of the course were all deeply connected. Moreover, Graham saw the literature review, as a genre, as a way of teaching about knowledge construction, epistemology, and ontology. The goals of introducing students to how knowledge was constructed in academia, of teaching the philosophical foundations, and of helping students learn how to write a literature review were connected for Graham. The figure below presents a representation of the interrelationship between the course objective, the genre, and the discipline in Dr. Graham’s course.

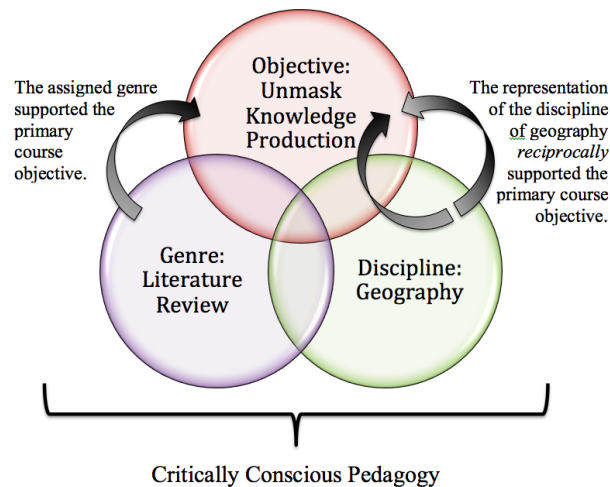


Figure: Conceptual Framework for Relationship Among Course Components

At the forefront of Graham’s learning objectives for Geography 321 was a desire to invite students to see knowledge production as a socially constructed activity, as well as to examine the

ontological and epistemological underpinnings of knowledge construction. Fundamentally, Graham believed that the genre of the literature review facilitated these pedagogical aims. By framing the literature review in a particular way, not as “a report about” a topic but “a report about how other people write about” a topic [R3.GI-3:7], Graham sought to unmask the knowledge presented in geography journals as socially constructed knowledge, influenced by authors’ own ontologies and epistemologies. He argued, “The goal is that the students start to see that these aren’t different things, that the lit review is revealing certain authors’ ways of thinking and sets of assumptions and disciplinary biases and things like this” [R3.GI-3:6].

This emphasis on a highly nuanced distinction between a paper being a report about a topic versus a report about authors’ views of the topic highlighted the conceptual underpinnings of the course’s main learning objective. The genre in this class was parsed, selected, and framed in ways that reflected the particular version of the discipline that was being brokered. Graham noted,

“By looking at the literature as literature, as this set of arguments and this discussion that goes on in the journals, which is not typically how undergraduates look at literature. But trying to ask them to do that, it is—it reinforces the whole idea that we're trying to get across that knowledge production is a social activity. And, uh, it's socially constructed in many ways. And it is reliant on these paradigms that are embodied in the journals and that because two authors write about the same subject in two different ways doesn't mean one's right and one's wrong. It means they're coming at it with a different set of assumptions. *And so it reinforces that whole idea of how knowledge is produced, which I think is the essence of the course*” [R3.GI-3:16, *emphasis added*].

For Graham, the literature review was the vehicle through which the most important concepts of the course were activated and embodied. As I will demonstrate in Chapter 5, Dr. Graham used the primary genre in the course as an opportunity for students to encounter and experience knowledge production practices through the reading of articles and writing of their literature reviews, something similar to what Devitt (2007) calls for in her description of critical genre awareness, though with important distinctions I will examine in the chapters that follow.

Conclusion

Graham's representation of the discipline of geography, his vision for the course and its objectives, and his positioning of the course's primary genre constitute a critically conscious approach to the teaching of research and academic writing. Throughout this chapter, I have illustrated Dr. Graham's primary course objective: to introduce students to the ways in which knowledge is produced, both in the academy generally and in geography particularly; further, that the assumptions underlying researchers' understandings of what constitutes knowledge and what knowledge is valued shape and form their objects of study and their research practices. I have argued that Dr. Graham's representation of the discipline, the design of the course, and his approach to the primary genre of the course are deeply integrated and work in service of the primary course objective—a course objective critical in nature, intended to provide students the tools with which to engage academic research critically and agentially.

What is essential to understanding Dr. Graham's approach is that it went beyond teaching students skills and practices, and went beyond introducing students to concepts. Dr. Graham approached his work and his students with the aim of unmasking that which is often tacit in terms of the epistemological values of research. He did this by introducing students to

multiplicity, by providing a “critical” commentary on the field of geography, and by allowing students a “behind the scenes” view of knowledge production in the academy.

Overall, I argue that Graham represented the discipline of geography itself as a critically conscious endeavor. This representation of an academic discipline and the broader knowledge production practices of the university is a unique enacting of what Amy Devitt (2004, 2007) called for with regard to critically conscious teaching of genres. Moreover, because of Graham’s commitment to introducing students to the knowledge production practices of the academy, he appeared to foreground this goal as more central to his course than students’ introduction and socialization into geography. In fact, the discipline of geography—and the notion of disciplines themselves as distinct ways of seeing the world—emerged in this class as a means of highlighting and reinforcing the course goal of unmasking knowledge production; not only geography but all disciplines were represented as socially constructed, and knowledge production within and across the disciplines was positioned as an inherently political act.

Chapter 5: How Disciplinary Genres Come Into Being in a Classroom Space

This chapter examines the genre of the literature review specifically, including its features and the ways in which it was brokered in this classroom space. Drawing on Rhetorical Genre Studies (RGS), which views genres as social actions, I examine how this primary genre emerged in the classroom space. Miller (1984) argues that genres are “typified rhetorical actions based in recurrent situations” (p. 165). Rather than viewing genres as text types, then (with a focus on rhetorical features or conventions), RGS emphasizes the contextual nature of genres, with a focus on the rhetorical action or work the genre does. As Bawarshi and Reiff (2010) put it, “Rhetorical Genre Studies has tended to focus more on how genres enable their user to carry out situated symbolic actions rhetorically and linguistically, and in doing so, to perform social actions and relations, enact social roles, and frame social realities. At the same time RGS has also focused on how genres, through their use, dynamically maintain, reveal tensions within, and help reproduce social practices and realities” (p. 59). They go on to highlight the mediating role that genres play in a context, describing this as “the role that genres play in how individuals experience, co-construct, and enact social practices and sites of activity” (p. 59). The Rhetorical Genre Studies view of genres helps us understand the relationship between the texts and their social contexts and, in this study, allows me to explain how the primary genre in the course *mediated* and *was mediated by* the learning opportunities of the course and the discipline in which students were studying.

Devitt (2004) argues that *either* to emphasize the use of genre as a tool *or* to emphasize the genre as the agent performing acts fails to capture the duality of genres and mutually constitutive nature of their action (p. 48). Instead, she argues, after Giddens (1984), that we appropriately hold the tension between the two. “With the help of the concept of duality of

structure, perhaps genre, in its role as a social structure, can be seen as both tool and agent, both constructed and constructing, always constructed by people but not always by the same people who are acting with it at that moment” (p. 49). This notion of genre assumes a dynamic tension between fluidity and stability. Schryer calls genres “a stabilized-for-now or stabilized enough site of social and ideological action” (Schryer, 1994, p. 107).

Rhetorical Genre Studies holds that genres are deeply embedded in their contexts, and they enable social action in those contexts. When we think about “introducing” students to genres in disciplinary classroom spaces, then, we must go beyond conceiving of classroom genres as objects that are brought into the space, existing *a priori* as fully formed, static text types. Instead, genres emerge in dynamic relationship to their contexts of use—even in classroom spaces. Moreover, genres are part of the actions that are reproduced in particular ways in particular contexts; they are performed and re-performed, and through that performing come into being. And the version of the performance of a genre is unique, local, and particular—even as it is typified, recognizable, and “stabilized-for-now” (Bawarshi, 2016; Berkenkotter & Huckin, 1993; Schryer, 2011).

With respect to genres and the groups that use them, Devitt (2004) argues, “My view here is *not* that the genre determines how its users view the world; rather, I would argue only that the use of a genre privileges one way of viewing the world, the view of the group from which it stems” (p. 61). I take this notion of Devitt’s and add a layer, investigating the process by which a genre becomes “stabilized-for-now” within a classroom context. I argue that that the performance of a genre in a space is infused not only with the particularity of local context but also with the particularity and partiality of the participants in that space. In his chapter on brokering, Wenger (1998) argues that a broker introduces newcomers to practices through the

broker's partiality. According to Wenger (1998), the practices introduced to newcomers are done so through the lens of the broker; that is, just as meaning in the community of practice (CoP) is socially constructed, so is meaning in the boundary spaces. This means that brokers present their "take" on the CoP through a particular lens. Wenger writes, "Participative connections offer possibilities for negotiation that can give them the vivid character of a vicarious experience...But our knowledge of these practices inherits the partiality of those who give us peripheral access to them" (Wenger, 1998, p. 111). Taken together, we can conceive of genres as embodying the particular view of the group from which the genre stems—and moreover, that the broker who is responsible for introducing the genre and its actions to newcomers will also represent the genre with particularity and partiality.

This chapter argues that the genres in this classroom *came into being* through the brokering of the participants involved, specifically Graham and the two graduate-student Teaching Assistants, Whitney and Miles. During this process, the genres themselves took on particularized actions and forms through the partiality of the brokers involved. Previous scholarship helps us contextualize the genre use in this classroom: 1) these genres were recognizable as typified genres that also were enacted in other spaces, 2) these genres carried disciplinary ideological and epistemological histories much wider than the classroom, and 3) students' own participation and engagement with the genres also contributed to their construction. However, this classroom site offered a unique context for going deeper to examine the specific processes by which the genre of the literature review "came into being" in this classroom for these students, and did so in unique and particular ways, through the brokering of the instructor and two teaching assistants.

In Graham's class, the primary genre of the course, the literature review, was positioned as central to the core concepts and students' learning in the class. As such, I focused my analysis on the interrelationship between the intellectual content and the writing assignment students were working on. At the forefront of Graham's learning objectives for Geography 321 was a desire to invite students to see knowledge production as a socially constructed activity, as well as to examine the ontological and epistemological underpinnings of knowledge construction.

In this chapter, I first provide a brief overview of three central genre features that became salient throughout the class. Then I analyze four ways in which the genre came into being in this particular classroom space and the genre features that emerged through that brokering. First, the genre was positioned as a new and unfamiliar genre, which students could successfully encounter with support. Second, the literature review came into being as simultaneously a process and a product through the way that Graham and his TAs privileged thinking, reading, and writing processes alongside genre features related to the use of course concepts and what he called "categories." Third, the literature review came into being as a social action both outside of the classroom, as a professional genre, and inside the classroom, as an opportunity to encounter knowledge production through a particular vantage point. Finally, the literature review came into being as distinct when further brokered by the TAs, Whitney and Miles, through the way each TA highlighted particular features and positioned the genre in distinct ways, either as a means for students to practice geography (Whitney's sections) or practice critical consciousness (Miles' sections).

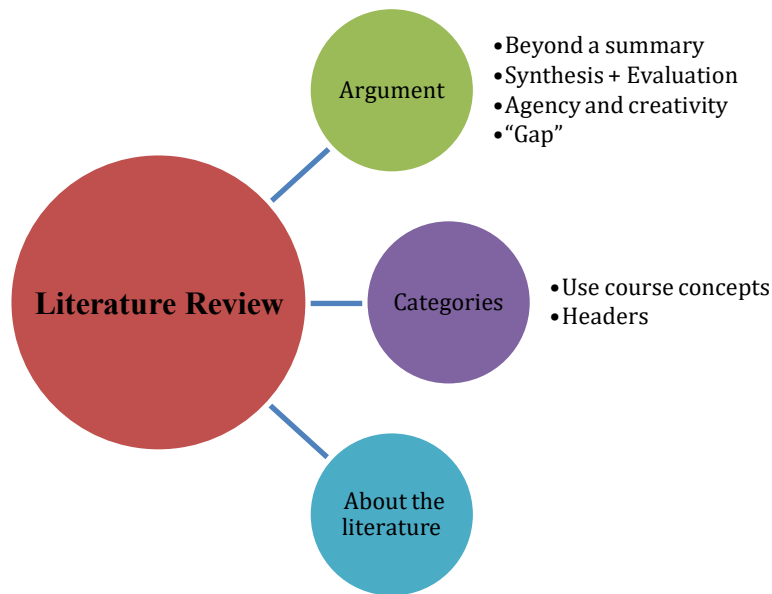
Throughout the chapter, I use this analysis to argue that embedded within these genre features, framed this way and in this context, were opportunities for encountering critical consciousness—something that was not necessarily inherent in this genre itself, but became

salient through the particular ways in which the genre was brokered for these students. Thus, in this particular classroom, the genre of the literature review came into being as an opportunity for students to encounter a critical view of knowledge production and to engage the research they read with critical reading/thinking and agency.

What Is a Literature Review: Salient Genre Characteristics

The genre in this class emerged as local and particular to this context. The ways in which genres are represented—and the way they are introduced and framed—orient students to not only the writing task at hand but to the disciplinary knowledge that genres embody, promote, and mediate. Briefly, this section highlights three salient genre characteristics of the literature review that emerged through what Gilgrew (2002) describes as “meta-genre”—or the talk about the genre that serves to frame and orient the genre. Thus, using a range of data sources, I first developed categories based on Graham’s talk in interviews, then moved to assignment sheets and classroom talk to triangulate and expand this list of salient genre features. A Genre Characteristics Framework graphic is presented below. Subsequently, the framework became the coding scheme I used in this chapter to examine the ways in which genres came into being in the space, and in Chapter 6 to identify which characteristics emerged in student talk as salient to the genre of the literature review in this particular class.

Figure: Genre Characteristics Framework



A Literature Review is an Argument

The first central genre feature emerged somewhat conventionally, through instructor talk, assignment sheets, and rubrics. A literature review, in Geography 321, was an argument. This feature was one that was emphasized throughout the lectures and picked up heavily by the TAs. In fact, the emphasis on argument was present in all of the TAs’ quiz sections that dealt specifically with writing [Week 1, 2, 6, 7, 10]. Moreover, it featured prominently in the assignment artifacts, rubrics, and scaffolding materials. In fact, what came across pervasively in most course documents related to the literature review is that the literature review was an argument. The category “Argument or Research Question” was listed first on the rubric, and worth the most points [Rubric]. The description of an “Excellent” paper for this category on the rubric read: “Paper has a clear argument or research question. Both the ‘summary’ and ‘analysis’ aspects of the lit [sic] review are present; literature is organized to support the argument” [Rubric]. In addition, regularly throughout the course artifacts, the word “argument” appeared

underlined and/or bolded [Peer Review]. Special emphasis was placed through these textual features on the literature review being positioned as an “argument.”

But what *was* an argument, and how was it defined and positioned in this course? For students in GEOG 321, an “argument” was then further defined, both in class and in course documents. As we see in the rubric category described above, rather than being merely a summary of the readings, a literature review was a synthesis *and* an evaluation. Graham positioned the literature review as a genre that both *described* the work done about a particular topic and *evaluated* that work [W2-M-S6, W2-W-S5]. In class, Graham noted that both elements were necessary for a successful literature review, and he defined the evaluative portion as “make an argument.” The argument, he stated in class, was “the most difficult, most creative, and most important step” [W2-W-S16]. Throughout the second week of class, during his class sessions on the literature review, he provided a number of examples and strategies for developing an argument, repeatedly reiterating that a literature review was an argument, and that it should include not merely description or summary but also analysis and evaluation.

This notion of a literature review’s argument as emerging from the pairing of description and evaluation was evident in course documents as well. The assignment sheet for the first literature review stated, “Remember: A literature review is far more than a summary of the readings. You must go beyond summarizing your articles (which you will have already done in the annotated bibliography) to synthesize the information from the articles and make an argument about the state of knowledge on the topic as represented by the various authors” [Assignment 1]. Deeper analysis suggests that the notion of argument became more nuanced over the course of the class. For example, one genre feature that was repeated across classroom spaces was the concept of what Graham called the “gap” in literature (Swales, 1990). For

example, as Graham talked about the process of building an argument in class, he talked about how students “might look for relationships between the different ideas or between the different authors, contradictions in the way a material is presented or how ideas are presented—gaps. Everybody’s talking about A, B, and D, but nobody’s talking about C. I think C is interesting. There’s a gap in the literature, somewhere that needs to be further explored for inconsistencies” [W2-W-T4]. This concept of “the gap” was also connected to a conception of argument as it related to the research articles that students were reading.

A Literature Review is About the Literature

The most salient and important genre feature for Graham, and the most difficult for students to grasp, was that a literature review was not about the topic at hand but instead was about the literature. Graham positioned literature review as a genre that was distinct from other student genres in that a literature review presented a report of how others were writing about a topic rather than presenting a report of the topic itself. Repeatedly, Graham reiterated this central characteristic of the literature review. Regarding how he talked about the literature review in class, Graham said in an interview, “I [say] kind of, ad nauseam, ‘this is not a book report.’ Don’t tell me about the topic. Tell me about what people are telling me—telling you about the topic. Tell me what the authors are writing about the topic. And just kind of constantly banging on that” [R1-GI-5:15]. A few minutes later in the same interview, Graham provided an example: “It’s about the literature. It’s not about the AIDS in Africa. [...] It’s about the literature about AIDS in Africa” [R1-GI-5:16]. In class, he noted, “This is something completely different from the stuff you’ve written so far in academia. This is not a research paper, and not a book review. If you approach it like you’ve approached it before, you’re gonna be frustrated. It’s a different animal” [W2-M-9:46].

When students had difficulty with the genre, their failure to understand and perform this key genre feature was the biggest challenge, from Graham's perspective. About students who struggled with the course, Graham noted, "They couldn't make the leap to talking about the literature. They wanted to talk about the subject matter of the literature. They wanted to talk about the topic rather than talk about how people talk about the topic" [R1-GI-5:15]. In another interview, Graham compared the literature review to another common genre, the research paper, saying, "This is not a research paper. And in fact, the ones that are really bad tend to look like research papers" [R3-GI-3:32]. In interviews and in lecture sessions, Graham used what Reiff & Bawarshi (2011) called "not talk" to distinguish the genre of the literature review from other genres students might be more familiar with. In doing so, he emphasized for students that they would need to learn new kinds of writing skills and drew attention to the need to move out of what might be familiar writing practices for students.

The language that Graham used to talk about this new genre in class mirrored the language in his interviews. For example, during Week Two's lectures on the literature review, he said, "We're making an argument about the literature. Ok? That's really important—really really important—because that's not what you've been taught to do in most of your writing so far. Usually you write—you argue about a topic. We're not arguing about a topic. We're arguing about how other people have written about the topic. Ok? That's a very hard leap for a lot of people to make. So I'm going to introduce it really early here, and we'll keep talking about it" [W2-M-T7]. Throughout his lectures this week and other weeks, Graham used this language to make clear what he considered to be the most important genre characteristic of a literature review and the most important and difficult conceptual leap for students. This genre feature—that a literature review was not about the topic, but about the literature on a topic—can be traced

through TA quiz sections as well. For example, during Week 7, both Whitney and Miles talked about literature review as being about the literature rather than about the topic.

A Literature Review Uses Categories

Across data sources, the literature review was described as using “categories.” That is, Graham represented the construction of the argument of the literature review as involving a process of categorization. First, the language “categories” appeared both on the peer review handout and the rubric as a one of the evaluation criterion for genre. For example, the Peer Review prompt asked whether the writer’s paper had “strong, well-developed categories,” “analysis of articles in each category is comprehensive and creative,” and “Bold, informative section headings present” [Peer Review]. Elsewhere on the Peer Review handout, the handout asked, “How do the chosen categories provide support for the central claims of the paper? Do these categories relate to research design concepts? Are there any points where the author needs to provide more evidence/support for his/her argument?” [Peer Review]. In the rubric, this particular criteria is described under the “Excellent” category as “well-developed categories; these form the basic structure of the lit review (informative section headings a plus)” [Rubric]. Thus, the genre characteristic of “categories” was important enough to appear as one of the evaluation criteria for the assignment. In the peer review handout and rubric, “categories” became a way of reminding students to use course concepts (“research design concepts”) and a way of promoting the use of a rhetorical feature—the “section headings.”

Moreover, Graham talked at length during one lecture about the process by which a writer reads articles, categorizes them, and makes meaning and thus an argument out of those categories [W2-W]. Functionally, this meant that the “categories” became the paper’s subheadings. Conceptually, my analysis suggests that this genre characteristic was intended to

scaffold students' movement away from organizing their paper by separate summaries and toward putting the articles they had read in conversation with one another, which was essentially a meaning-making activity. In fact, the extensive talk in class about process and the numerous suggestions on the assignment sheets that provided detailed and explicit suggestions for students' writing process highlight Graham's emphasis on process. In terms of process, then, the creation of "categories" was meant to scaffold students' thinking practices about their writing. However, though the genre characteristic "categories" was salient in classroom talk and course artifacts, it was not something Graham explicitly talked about in the interviews.

What Is a Literature Review, and How Does It Come into Being?

In this section, I lay out the argument that the genre in this classroom space came into being in particular ways. All genres, when newcomers encounter them, come into being for the first time. While they have cultural and historical roots, perform some social action in one or many additional contexts, or perhaps even exist in a variety of other forms, genres "come into being" in local and particular ways for newcomers. This examination, then, takes a snapshot of a genre's emergence in a particular space, as if the genre is being constructed (co-constructed) for the first time for the participants because—for most participants—it is. Thus, this examination allows us to formulate a theory about some ways in which a genre might become "stabilized-for-now" within a particular discourse community (Schryer, 1994).

I argue that for students, the genre features and the process by which they come into being are deeply connected to one another and to the context in which the genre emerges. That is, the genre that becomes "stabilized-for-now" (Schryer, 1994) takes on the particularities of that first emergence for new writers. I came about this argument by trying to identify salient features of the genre and finding that I was unable to identify features without also acknowledging how

they came into being in this space, and why. In this classroom, the genre of the literature review came into being as a new and difficult—but ultimately achievable—genre; as simultaneously a process and a product; as a social action both inside and outside the classroom; and as a genre that could and *did* take on nuanced meaning depending on who was representing or brokering the genre.

A New and Difficult Genre

First, Graham positioned the genre of the literature review as a new and difficult task which students were able to undertake with resources and support, and which the instructor and TAs bore responsibility for helping students successfully encounter. According to Graham, the literature review was particularly difficult for students because students had never done it before, and the idea of talking about the literature as opposed to talking about the topic was new and at first unclear for students. In the second interview, Graham noted, “And the real reason, I think, this is challenging is because they’ve never done it before” [R2-GI-5:17]. For Graham, students’ lack of familiarity and experience with the genre explained their difficulty with it. This is particularly interesting because the locus of the “problem” as Graham defined it rested not in the students themselves, or their writing ability, or their preparedness or lack thereof, but in the difficulty of the task.

Graham’s approach to a rather difficult genre, based on his interviews with prior instructors and TAs of the course, was “scaffold it up” or to focus on it. He noted that the literature review was the most difficult component of Dr. Williams’s version of the course. “So, well, if it’s hard, instead of having the students—I could reject—eject it. I didn’t want to do that. So instead of making students struggle with it, let’s focus on it. Let’s take some time. We’ll do some lectures. We’ll read a textbook. We’ll do some drafts. We’ll—we’ll build that” [R3-GI-

3:16]. Because the literature review was a challenging genre, Graham chose to intentionally focus on it and scaffold students' encounters with it. Graham's approach to scaffolding was to have students write two different literature reviews in the class, supported to different degrees. First, he had students do what he called a "mini-literature review" in which he selected 10 articles discussing AIDS in Africa, and students first wrote a highly scaffolded annotated bibliography using five sources of their choice and specific questions about their sources, then a 5- to 7-page literature review of using those five sources. For the second assignment, they selected their own topics and questions, repeated the annotated bibliography scaffolding assignment, and wrote a longer 7- to 10-page literature review for their final project. Graham indicated that he thought going through the process of writing a literature review twice—once with material and a topic he selected, and once on their own—slowed the process down and allowed students repeated practice. "So that's how I feel it's scaffolded up to it. Start with some of the skills, later they're doing all of the skills. And I think from my experience, I think that's been a good scaffolding process for them" [R1-GI-8:17]. Graham's overall pedagogical strategy for the literature review in this course was to give students repeated opportunities to encounter and practice the genre, increasing over time the amount of autonomy students have over the genre.

Graham provided a number of supports in this process throughout the term. He assigned scaffolded annotated bibliography handouts to support students' reading of research articles, and he required a book on writing literature reviews as an assigned text for the course. He lectured about literature reviews in class for three class sessions [W2-M-W-F], and provided regular reminders and brief tips and suggestions at the beginning and end of class throughout the remainder the term. He provided time for the Geography Librarian to come in to facilitate a

workshop on research in geography in preparation for their papers; in addition, he had the TAs take their quiz sections to the library for more scaffolded instruction from the Geography Librarian on topic selection and finding articles. Finally, he had the TAs use the entire quiz section time to focus on the literature review during two separate weeks, first to have the Writing Center Director come in and provide guidance on doing peer reviews, and then to peer review one another's work during the quiz section. In terms of feedback on their writing, students were given comments and grades by their TAs on the literature review papers they submitted. The teaching team used a rubric that was originally developed by one of Graham's previous TAs, and then revisited through an "iterative" process in relation to the prompt over the years. Positioning the challenge of the literature review in this way and providing these pedagogical supports did a number of things. First, it positioned students as capable learners who had the ability to achieve a difficult task; second, it positioned the instructor as responsible for supporting students' acquisition of the genre.

As a particularly illustrative example of these two points, beyond students' lack of experience with the genre, Graham noted that literature reviews were especially difficult for students because they were invisible in what students read. In the second interview, Graham noted, "And the real reason I think this is challenging is because they've never done it before. In fact, *they probably have never even noticed that every paper they've read has a lit review in it. They just don't notice it, because it's just part of the paper.* They don't typically get assigned papers that are completely lit reviews in and of themselves, so their exposure is the introductory chapter to a book, or the first two pages of a long article, or something like that. And, um, they may not even know why that stuff is there. [...] So not recognizing that there's this other kind of

writing and never having done it before are the two reasons why it's so challenging and why I feel I have to kind of bang down the door by repetition" [R2-GI-5:17, *emphasis added*].

Graham noted here that "every paper they've read has a lit review in it"—that is, the literature review was ubiquitous. However, "they just don't notice it, because it's just part of the paper." Graham's quote here suggests that the defining characteristic of the genre that he was attempting to highlight—that a literature review was a discussion not of the topic but of the literature around a topic—was not salient for students in what they read. That is, it was invisible, and students' relative inability to recognize that it was a unique genre interfered with their ability to perform the genre successfully.

Moreover, Graham's quote here, and others, reveal how he positioned students and himself in relation to the literature review. First, we see in the second quote that Graham took responsibility for what his students did not learn or could not do the first time around. He did not place the responsibility of good papers on students' prior learning, on their preparedness, or their intelligence. He placed the responsibility on how well he taught the genre. His interpretation of students' performance on the genre had to do primarily with students' familiarity with the genre, the difficulty of the genre, and his own ability to communicate the "message" of the genre and its key characteristics. This came across even in his lectures. Early in his discussions about the literature review with students, Graham provided a rationale for spending a full week of the class on talking about the genre: "I don't want any of this to be a mysterious experience. My goal is to 'uncover' the material—take away the mystery, help you be successful at writing your own" [W2-M-9:30]. Moreover, Graham provided an explicit explanation for his choice in genre as connected to the larger course goal—understanding and encountering knowledge production.

Graham did not attribute students' success or failure on the genre on students' general "writing ability" or writing skill. In fact, at one point he stated in an interview,

"My thinking [...] is that *the writing skills thing is overcome-able to some degree through the different drafting processes*. But if someone's not engaged in the class, they're not even going to understand the purpose. And therefore the paper is not gonna—the paper will show that. So there'll be a different kind of competency. *There's a writing competency, and then there's a subject matter or way of thinking or so*. [...] I think that even the weaker writers that are engaged are gonna come up with a better paper." [R3-GI-3:18, *emphasis added*]

Graham's view of how students acquired the genre in question is especially revelatory in terms of how he positioned students as learners and the opportunities they were afforded to acquire the genre. That is, how he talked about how students learned the genre, the supports he provided, and the struggles students had with the genre, provide tremendous insight into how he positioned his course, his students, and himself. By positioning the genre as something that could and should be acquired in his class through his support, he positioned his students as competent learners encountering a brand new genre they had never seen, and he took responsibility for his students' learning of the genre rather than allocating that responsibility to elsewhere in the curriculum. According to interviews with Graham, students acquired the literature review in geography over time, by wrestling with the complexity of the genre and through repetition. And indeed, we see in this section a relationship between Graham's interpretation of student acquisition and the pedagogical choices he made. In class, Graham used repeated slides, clear reminders of the previous day's discussion, and consistent language to signal these important themes. Because he saw students acquiring the genre over time and through repeated exposure,

we see these themes paralleled in his course design and brokering practices, as I will continue to illustrate in the sections that follow.

Genre Emerged as Simultaneously Process and Product

Another way in which the genre of the literature review came into being in this classroom space was simultaneously as a process and a product. The process for constructing the literature review was interwoven in all aspects of the pedagogy, from lectures, to quiz sections, to peer review opportunities, to assignment sheets. Graham rarely spoke of the conventions of the literature review without talking about the process by which students might use to enact it. This privileging of process alongside the genre produced provided students not only an opportunity to access the genre itself but also an opportunity to access the thinking practices that it produced, mediated, and facilitated.

In this class, Graham represented the literature review students were writing and the process by which that genre was produced as deeply connected. Graham's discussion of the literature review involved an integrated discussion of genre features with a discussion of process. Both in class and in assignment sheets, Graham paired discussions articulating and outlining the process he wished for students to go through alongside explanation of required genre expectations. The significance of this finding is that Graham's practices reinforced the notion of the genre in this class as a thinking process versus merely a particular type of text with particular features. Graham scaffolded students' encounter with the genre of the literature review by providing access to not only the genre by naming its features but also to the thinking practices that produced those features.

Scaffolding supported engagement with process. The architecture of the course, and Graham's approach to teaching the literature review as a scaffolded experience throughout the

course, reinforced the relationship between the genre and the process by which students wrote the genre. By building into the course two opportunities to encounter the genre, first as a modified version in which he selected ten articles on a topic and had students choose five about which to write their literature reviews, and second as a more complete version in which students selected their own topics and articles, Graham acknowledged the complexity of the genre and the process by which it was written. All of these aspects of the architecture of the course reinforced a notion of this particular genre as one for which students must engage in a multi-step process to acquire the genre.

The annotated bibliography and the genre features Graham anticipated it would highlight provides an example of the relationship between the genre and the process as it emerged through the architecture of the course and Graham's scaffolding assignments. For example, Graham emphasized that the literature review was an argument, and an argument was more than just summaries. The annotated bibliography assignment, then, highlighted this distinction by separating out "summary" from "evaluation." The highly scaffolded instructions for the annotated bibliography directed students to first answer questions related to summarizing the article, including the author's research question, the type of research and methods used, and the author's main argument. Subsequently, students were asked to consider "Your reaction: your evaluation and comparisons/contrasts to other readings" and "Other information (of your choice) helpful to categorize your readings for the lit. review" [LR1-ABib]. The annotated bibliography worksheet for the second literature review took this work further, asking student to "Think about the article you have just read and how it may fit into your final literature review. By developing lists of key words, themes, concepts, methods, paradigms, etc., you can more readily use this article as part of the evidence in your Literature Review's argument" [LR2-ABib]. By using the

annotated bibliographies as part of the scaffolding for the literature reviews, Graham slowed down students' writing processes and supported their engagement with the kind of thinking he wanted them to do about the articles they read.

Integration of genre with course content. In addition, Graham was intentional about pulling the primary genre for the course into the lecture regularly, talking about the literature review students were working on not only when he provided reminders or instructions, but also when he discussed the discipline, the course concepts, and the research methodologies he covered in the class. Perhaps most significantly, he set aside three lecture sessions during the second week of class to talk specifically about the literature review, its purpose, and the process for writing it. During those sessions, he repeatedly addressed why literature reviews were written by professionals in the field of geography, explained why he was asking students to write literature reviews, and offered a range of strategies for approaching the various stages of the process of writing the literature review [W2-M,W,F]. In addition, Graham integrated into his course opportunities for students to engage in library research and peer review—additional steps in a process that he chose to break down for students. Because the genre was central to the conceptual material in the course—something I will explore more in depth later in this chapter—it was framed not as a way to “evaluate” students’ learning but as a process by which students would practice the conceptual material of the course and enact the thinking practices of critical human geography.

Moreover, he periodically tied the genre of the literature review to the writing practices of geography throughout his lectures on epistemology and ontology, as well as on the research methods. For example, when he was introducing the concept of “research paradigms,” he talked about the way that “paradigms are constituted and perpetuated in specific academic literatures”

and explained that this was why “there are many different peer reviewed Geography journals” [W3-M-S15, *emphasis in original*]. This, of course, linked to the work students were doing as they were searching for articles in various geography journals.

In another example in the same class period, Graham introduced two contrasting research paradigms: positivist and feminist paradigms. After saying, “paradigms don’t just happen,” he showed a slide [see Figure: Week 3, Wednesday, Slide 15] and gave an example in class of how researchers using different paradigms might even write up findings differently. He said, “If you read a scientific paper, you’ll read, ‘The microorganisms were seen to be...’ A feminist would say, ‘I saw the microorganisms.’ The difference in grammar exposes the difference in epistemologies. These things happened in the passive voice. The feminist researcher would say, I saw it, I’m a part of the research” [W3-W-9:53].

Examples of two different research paradigms

- | Positivist | Feminist |
|--|---|
| <ul style="list-style-type: none"> • The human mind is a “knowing agent” • Therefore, the external world is knowable... • ...thru observation and experimentation. • Objectivity is the goal • Rationality and replicability are paramount. | <ul style="list-style-type: none"> • The researcher (as a person, a “body”) is embedded in the knowledge production process... • ...which is highly contextual and political... • ...and cannot be divorced from one’s own subjectivity. • (There is no “god-trick”.) |

◀ Slide #15

Figure: Week 3, Wednesday, Slide 15

This is perhaps the best example of the way that the philosophical content of the course intersected with both the writing pedagogy and the critically conscious approach to teaching. Here, Graham called attention not only to how different paradigms might influence the approaches to research, but also how they might influence approaches to writing research

articles, even down to the rhetorical level. As we will see in Chapter 6, an integrated understanding of the role paradigms play in writing was at times challenging for students to grasp, but this example demonstrates that Graham offered at least a few opportunities for students to begin to take on this kind of thinking.

Ongoing talk about process highlights thinking practices over genre features. The way that Graham talked about the literature review in Week 2 lectures further illustrated his integration of genre features with the process in which he wanted students to engage. First, he represented writing a literature review as an iterative process; second, he ventriloquated possible process approaches for his students.

By describing the process as “iterative,” Graham normalized the experience for students of engaging in a non-linear and sometimes frustrating process. He offered extended talk describing various processes students might go through as they wrote, normalizing the “messy” or frustrating parts of the experience. He framed the process as one students would have to work at and struggle with. For example, Graham’s talk about the iterative process of writing a literature review departed from the more clean and linear representation of writing a literature review in their course’s text. First, the book that Graham used provided students with a rich description of the process they might go through to write a literature review. However, one significant move that Graham made in his teaching was to depart from that process. He noted in class, “Now, they have this step four here, and this is my one problem with this book. They say survey the literature after you’ve developed the argument. In fact, I would suggest—so what they mean by survey here, I also disagree with the word ‘survey.’ [...] *Survey* is not quite the right word. It’s *critically read* the literature in step four. [...]”

Following this, Graham described a much more a circular process, one which required discovery, perseverance, and the need for flexibility:

“What we’ve got here is actually what’s called an iterative process. We’re going to search the literature. We’re going to develop an argument. We’re going to critically read — critically read the literature. And I think this stuff actually is much more dynamic and less linear. I’m going to search it. I’m going to critically read some. I’m going to build an argument. I’m going to search some more. I’m going to read some more depth. I’m going to build my argument differently. I’m going to change my argument, which means I have to do a research. I’m going to do a little more critical reading. And it kind of spins around this cycle here. And it’s not one direction. The cycle goes both directions. So it’s not going to be this linear process: I’m going to find 10 arguments [articles]. I’m going to make an argument, and then I’m going to read the articles that support my article—my argument. You’re going to start reading and realize your argument’s a little bit off. You’re gonna tweak it. You’re gonna read, and you’re gonna find that, well, they quoted somebody really important, so you’re gonna do a little bit more searching. So this is going to be a really dynamic piece, this step two, three and four. It’s not that linear.”
[W2-M-T12].

Here Graham’s language had a cadence, and his short, parallel sentences mirrored the kind of process he was describing. Graham’s talk reflected a back and forth process, in which students would move forward, take a risk, evaluate, and then make a change. He impressed upon students the learning and discovery that occurred throughout the process of writing. This representation of the genre as process, then, emphasized the thinking that occurred as part of the

genre's development rather than the text, which merely recorded or documented thinking that had already taken place.

Elsewhere, Graham talks about specific parts of the process, for example, moving from a large topic to a more appropriately narrow one. "It usually takes some time. My little parenthetical note here: after you've chosen your topic, you want to get into the literature and poke around, and choose, and read abstracts, and flail around. It's kind of like you're out in the middle of the ocean with your arms splashing around trying to find solid ground. It's going to take some of that flailing around until you find this more narrow topic... So if you pick a topic, and you go to the library, and you spend a couple of days looking at stuff, and you reject all that, do something else, that is not wasted effort. That is part of the process." [W2-W-T6]. Here, again, Graham's talk reflected the iterative, exploratory nature of the process he was introducing to students, emphasizing the thinking that was required in order to engage the genre.

Graham went further to remind students: "So it's very messy. It's very, very messy. Read an article, make a list of some information about it, put it aside, read another one, make lists of information, put it aside. By the fourth or fifth article, you start to say, oh wait. That article and this one, they have some similarity. Oh, and let's read this one. Oh, make a list. And it's like the other article. And as you go through it, you're pairing. You're thinking. You're processing, and you're building your categories." [W2-W-T12]. In introducing students to the genre as a process in this way, he emphasized the thinking practices he wanted students to take up over and above the particular genre features or rhetorical characteristics he was asking students to reproduce.

Second, Graham ventriloquated various scenarios of process as a primary brokering move in order to unmask a complex thinking process for students. The passage above illustrates the kind of ventriloquation that Graham regularly used to talk metacognitively about the reading,

thinking, and writing in which students would engage as they wrote their literature reviews. Throughout this excerpt, Graham used first person plural “We,” a move that positioned him as a fellow thinker and writer alongside students: “We’re going to search the literature. We’re going to develop an argument. We’re going to critically read — critically read the literature.” He then narrated the non-linear, “iterative” process by describing the fits and starts a writer would take by using the first person pronoun “I”— ventriloquating what he as a writer would be doing and thinking, and thereby illuminating the metacognitive dance between reading and writing as he imagined it happening in students: “I’m going to search it. I’m going to critically read some. I’m going to build an argument. I’m going to search some more. I’m going to read some more depth. I’m going to build my argument differently. I’m going to change my argument, which means I have to do a research. I’m going to do a little more critical reading.” The ongoing and iterative nature of the process is reflected as well in his cadence and his verb choice “going to, going to” [W2-W-T6].

Finally, in the end of this passage Graham used a shift from the pronoun “I” to “you” as he talked with students about the contrast between the linear process they might think they would engage in (as reflected by the course textbook) versus the actual and more messy process: “You’re going to start reading and realize your argument’s a little bit off. You’re gonna tweak it.” This particular contrast highlighted a way of engagement with their reading that Graham was asking students to take up. Rather than engaging in a rote process in which students “go through the motions” of finding a topic, thinking of an argument, selecting the articles that support their argument, and writing their paper, he was asking students to be thoughtfully engaged with what they read and wrote in a messy, “iterative,” and “dynamic” process.

This strategy of ventriloquating the metacognitive process or thinking moves throughout the writing process was something that Graham did throughout his class sessions dedicated to writing the literature review. For example, when talking about how students might evaluate the literature, he ventriloquated the metacognition a student might go through reading articles: “You might look for relationships between the different ideas or between the different authors, contradictions in the way a material is presented or how ideas are presented, gaps. *Everybody’s talking about A, B, and D, but nobody’s talking about C. I think C is interesting.* There’s a gap in the literature, somewhere that needs to be further explored or inconsistencies... *I don’t see anywhere were they talk about item C in all of these things*” [W2-W-T4].

These pedagogical moves reflected a conception of genre learning that integrated genre features with thinking practices. While Graham saw the genre in this class as made up of particular genre characteristics—such as the genre being an argument, being “about the literature,” and engaging in categories—he also seemed to have an understanding of these features as deeply connected to the processes students would use to produce those characteristics. Moreover, by ventriloquating students’ metacognitive thinking processes, he positioned himself alongside his students as mucking about, struggling with the messy, dynamic, and iterative process of meaning making through reading journal articles. Rather than presenting the literature review as something straightforward and easy, he represented the genre as a mucky, muddy genre in which students would have fits and starts, make decisions, and wrestle with difficult conceptual ideas.

Social Action Inside and Outside the Classroom: Professional and Pedagogical Genres

In addition to the genre coming into being as a new and difficult genre and as simultaneously a process and a product, the genre of the literature review came into being in this

classroom as a social action, both in reference to its professional version outside the classroom, as well as in its student version inside the classroom. As a professional genre, the literature review came into being as a way that researchers in geography do the work of knowledge production—the way they have conversations, build knowledge, and justify their research. As a pedagogical genre, the literature review came into being as a way for students to encounter and experience knowledge production practices, as well as for them to adopt particular thinking practices and a specific epistemological stance.

The genre came into being as a social action both epistemologically and pedagogically. That is, the genre was positioned as a way of seeing the social action of knowledge production for professional geographers outside the classroom while also having particular pedagogical social action inside the classroom as well. The classroom genre of the literature review, both in students' encounter with reading others' and writing their own, mediated students' experience of the professional genre of the literature review. The professional genre of the literature review was represented by Graham in particular ways in the classroom space: as an academic “conversation,” as knowledge built upon knowledge, as a “conversation going back decades,” as a space of agreement and contention, as a way of justifying a researcher's next steps of research. The literature review in the classroom was positioned as a tool to experience articles through a particular lens—through a lens that recognized knowledge production in the academy as a socially constructed activity. The literature review was positioned as mediating, then, not learning about geography, nor learning about HIV/AIDS (as in the first literature review assignment), nor learning about a topic of interest to students, but as mediating a meta-layer of understanding and meaning that had to do with how knowledge was produced in the academy, in the social sciences, and in geography.

To say that the genre came into being as a social action calls forth Miller's (1984) conception of genre as social action. Rather than positioning the literature review as a codified text type, with particular conventions, Graham positioned the literature review, both outside the classroom and inside the classroom, as achieving particular action. Using discourse analysis, I examined Graham's talk to find that he used language to represent the genre of the literature review as action. During Week 2 of the quarter, Graham spent three class periods talking about the literature review assignment: what it was, why it was written, and how to write it. Throughout these lectures, his talk focused on the actions the genre was meant to achieve rather than the features the genre was meant to have. Whether he realized it or not, Graham represented the genre of the literature review as an action, with a goal and purpose. His language around conventions and process, as I have illustrated earlier, indicated this as well: he privileged verbs over nouns to describe the genre. The literature review was "trying to do X" rather than "has X" or "is X."

In class on Monday during the second week, when Graham had set aside three class periods to discuss the literature review, he first defined what a literature review was, and he said, "OK. So, the literature review. [...] What is it and why? At its most general level, it tries to do two things. And it does both of these things—not either of these things. It does both of these things. It describes the work done on a certain area of research so it's a document. It's a paper. It's an article in a journal. And it describes what's been done, but it also has to evaluate what's been done. [...] It has to be analytic, and it has to be evaluative" [W2-M-T5].

Some of Graham's earliest language about what a literature review *is* described the action the genre took: *describes* and *evaluates*. The genre was positioned as doing a particular kind of action, a particular kind of work in the context of knowledge production in the academy.

Certainly, Graham's talk also included nouns about what the literature view was, particularly with regard to other antecedent genres students might be familiar with, but that talk was rather general: a literature review was a "document," a "paper," an "article in a journal" [W2-M-T5]. Elsewhere, Graham stated, "Literature reviews are — are prose documents that discuss a body of literature and tell us what other people have written" [W2-M-T4].

The emphasis on verbs continued throughout his talk, just as the emphasis on process was intertwined with discussions of genre features. On Wednesday in class, Graham noted, "So what we're trying to do is two things simultaneously. We're trying to describe kind of the body of work done in this area, and we're trying to evaluate or make an argument about that body of work as a whole. Both pieces are absolutely necessary in a good lit review" [W2-W-T3]. Elsewhere, Graham noted, "But what you're trying to do, ultimately is right here. You're trying to build a story line. [...] What story do I want to tell from the information that I found in all these articles? The 'story' quotation marks, is your 'argument' quotation marks. All right? So I'm trying to make this argument or I'm trying to tell this story about this topic, and the elements of the story are all these articles that I've read" [W2-F-T4].

This emphasis on what the literature review was doing through verbs, positioned the genre not as a text type with a set of features but as a means of achieving some ends. Moreover, the repeated use of "trying" was interesting because it suggested effortful, iterative practice toward achieving the stated ends. His language emphasized "trying to describe" and "trying to evaluate," "trying to build" and "trying to convey"—"trying to make this argument." I argue that this, along with the other ways he positioned the literature review and the students in the course, participated in constructing the genre of the literature review as a *practicing space*—an opportunity to try on and try out thinking practices, to experiment with reading and writing and

building an argument, to encounter really difficult conceptual material with support. “Trying to”—particularly when paired with first person singular and plural subjects in Graham’s ventriloquations of a writer such as “we’re trying to” and “you’re trying to” and “I’m trying to”—positioned all writers, even professional writers, as doing difficult and effortful intellectual work, but work that was achievable with practice and lots of “trying.”

Here, in these examples above, the pedagogical ends were highlighted—what the students were attempting to achieve through their writing of the literature review. And yet, Graham’s talk also represented the social action that professional literature reviews were doing. In the classroom space, the work that the professional literature reviews were doing was to act as a case study of sorts for students to examine the knowledge production process. The reading and the writing of the literature review, then, were the focus of students’ actions as they encountered, understood, and experienced the social action that professional geographers enacted through their professional literature reviews. Graham regularly positioned students as “knowledge consumers” rather than “knowledge producers” and he reiterated this in class, along with his rationale: “Writing a lit review is one thing, but again, I wanted to emphasize that reading a literature review is a very important thing as well, so we’re teaching you to write them, but we’re also trying to teach you to think about what they are so you can use them in your own evaluation, your own critical reading processes so that you can understand that any claim to knowledge is built upon a lot of claims that came before it” [W2-W-T3].

Genre outside the classroom: “Real” literature reviews revealed knowledge production. The genre represented in Graham’s class was similar to what I have described elsewhere as a *derivative genre*: a genre used in a classroom space that holds traces of a professional genre but which is intentionally modified for the particular pedagogical space

(Winzenried, 2016). Here, the classroom genre was a derivative of the professional genre of the literature review that showed up in academic social science journal articles. Graham, in positioning the literature review as a central genre of the course in service of teaching conceptual material, used talk about the literature review during Week 2 to underscore the ways that researchers used the literature review portions of their academic journal articles to have conversations and build knowledge. Throughout these discussions, he articulated the rationale of the literature review from the perspective of the researchers who wrote them professionally. He noted in class, “Academic journals will have a lit review. In fact, in the social sciences, most academic articles have a lit review embedded in the article itself. Because in most social sciences, the idea is that in order for me to present my work to you, I have to show you where my work came from. So you need to know these other authors that came before me. So often embedded in the article will be a lit review of two or three or four pages. But often also you could find an entire article that is nothing but a large lit review” [W2-M-T5].

In this section of the lecture, he mentions the “gap in the literature,” describing it as “where the body of literature has left some questions unanswered” [W2-M-T6] (Swales, 1990). He goes on to note, “As researchers, and most of the lit reviews are written by researchers, what they’re looking for is a justification for the next steps in their research. They’re trying to say, OK, all these guys said all this great stuff, and it’s all really useful or I disagree with it completely. They evaluate it in some manner. And now I’m going to do my research over here, because it’s needed. So looking for that next step in the research problem is one of the main reasons for doing a literature review” [W2-M-T6].

In addition, Graham links the student genre in his class and the genre that graduate students do, positioning graduate student literature reviews as another version of the same genre

that his students are writing, alongside professionals. Asking students if they had ever written a literature review as part of a paper or as a paper in class, five or seven raise their hands. “That’s really good. Um. In master’s thesis and PhD dissertations, they’re pretty much required in most fields that you have a sweep of the literature, you understand what the literature is before you go on to do your—your graduate study research and things like that” [W2-W-T4]. This talk, too, linked the graduate student version of the genre to rationale related to designing and executing a research study.

Finally, Graham’s references to the professional genre of the literature review were qualified by phrases such as “in the social sciences,” indicating an awareness of disciplinary difference that suggested that he wanted students to understand that different disciplines had different genre features when it came to the literature review. For example, he noted in response to a student question about the different approaches in the articles a student was reading for the first lit review,

“This is often a disciplinary difference. In some disciplines, you’re not required to give this long involved, uh, lit review type history of what you’re basing your research on. And in other disciplines, you are. And so these articles I’ve gathered [for Literature Review #1] are from lots of different disciplines. So you’ll see these differences in the way they’re written. That’s actually—that you picked up on that is sort of excellent. In a lot of social sciences, and particularly human geography, the lit review can go on for a couple of pages, and it’s really clear that they’re - they’re setting themselves up in this context. Often in science articles that are very short, three, four, five pages, they might just make a quick reference. You know, based on Smith in 2007 and Jones in 2008 on their genetics work, we have done this. But in human geography, it’s often this full-

blown lit review at the beginning of the paper. So often that's a [...] disciplinary difference" [W2-M-T11].

Together, these descriptions of the genre of the literature review, in the way it was used in the professional discipline of geography, reinforced the notion that the genre that students were constructing, though modified for classroom use, had particular social action outside the classroom.

Genre inside the classroom: Literature reviews were an encounter with knowledge production. The emphasis on a highly nuanced distinction between a paper being a report about a topic versus a report about author's views of the topic highlighted the conceptual underpinnings of the course's main learning objective. In an interview, Graham noted, "By looking at the literature as literature, as this set of arguments and this discussion that goes on in the journals, which is not typically how undergraduates look at literature. [...] it reinforces the whole idea that we're trying to get across that knowledge production is a social activity. And, it's socially constructed in many ways. And it is reliant on these paradigms that are embodied in the journals and that because two authors write about the same subject in two different ways doesn't mean one's right and one's wrong. It means they're coming at it with a different set of assumptions. *And so it reinforces that whole idea of how knowledge is produced, which I think is the essence of the course*" [R3-GI-3:16, *emphasis added*]. For Graham, the literature review was the vehicle through which the most important concepts of the course were activated and embodied.

By framing the literature review in a particular way, not as "a report about" a topic but "a report about how other people write about" a topic [R3-GI-3:7], Graham said he sought to unmask the scholarship in geography journals as socially constructed knowledge, influenced by

authors' own ontologies and epistemologies. He argued, "The goal is that the students start to see that these aren't different things, that the lit review is revealing certain authors' ways of thinking and sets of assumptions and disciplinary biases and things like this" [R3-GI-3:6]. Throughout his interviews, his lectures, and the TAs' talk, I saw this phrase "about the literature" repeated, and every single student in the study took up this language. I will explore in depth in later sections how this genre feature was represented to students, how it was brokered, and what it came to mean in the context of the course.

Graham acknowledged that making the important shift from writing about a topic to writing about how authors represented the topic was central to students' conceptual understanding of the material he was working to help them understand. He noted, "I was talking to a student yesterday, and he said, [...] my paper is about how this social process is working. And I said, well, wait a minute. We're not doing a report about the social process, right? We're doing a report about how other people are writing about social process. So you have to be very careful with [...] the way you phrase things. And he said, OK. [...]. Let me rephrase the whole thing from the beginning. And he rephrased it as a literature review rather than as a research project. So he knew how to do it. He had forgotten for the moment. But once I reminded him, he could speak about his paper in those terms. And I went, yeah. Now—now you're talking about a lit review and not a research project" [R3-GI-3:7].

Here, Graham recalled drawing a student's attention to the linguistic phrasing ("the way you phrase things") as a way of highlighting the conceptually foundational approach he was asking students to take with their literature reviews. This particular linguistic move, which we will examine in subsequent chapters, was one marker by which Graham identified students' conceptual understanding of the course material. However, as I will later argue in Chapter 6, this

rhetorical marker remained relatively invisible to students. Interestingly, however, this particular genre characteristic—that a literature review was “about the literature”—emerged in classroom talk and TA quiz sections but was not present in assignment sheets, rubrics, or other course documents meant to support and scaffold students’ writing process for the literature review.

During two lectures, Graham offered sample literature review sections as models for the practices he was asking students to take up in their literature reviews, and the TAs offered an additional sample paper in their quiz sections, though to different degrees, as I will discuss below. In Graham’s first sample, he showed the following slide: [W2-M-S8]

**Example Lit Review Extract:
“Stereotyping”**

Extract	Comments
<p>In the 1950s two distinct trends are discernible in stereotyping research, each elaborating one aspect of the Kernel of Truth Debate [already mentioned by the authors in a section preceding this extract]. The majority of researchers continued to concentrate on the deficiencies of stereotyping (e.g. Bogardus, 1950; Hayakawa, 1950; Klineberg, 1950, 1951) while others began to question the assumptions which underpinned this traditional position (e.g. Lavolette and Silvert, 1951).</p> <p>Related ideas were presented by Fisherman (1956) and Vinacke (1956, 1957). Fisherman argued that stereotypes were valid to the extent that they served to reflect the nature of interaction between stereotyped and stereotyping groups (1956: 60), while Vinacke suggested that stereotypes were representations of authentic high-level conceptual relationships between individuals (i.e. social groupings; 1957: 329). The radical implication of all of this work was that stereotypes were by nature neither irrational nor ‘bad’.</p>	<p><i>Chronological development of research shown with a framework for making distinctions between perspectives. Reference to a major debate among social psychologists.</i></p> <p><i>Key references to be followed up indicates a critical position is to be developed towards traditional assumptions.</i></p> <p><i>Shows a shift in understanding of the rationality of stereotypes. Inversion of Lipmann’s original view of stereotypes points out implications of the inversion.</i></p>

Slide #8

Figure: Week 2, Monday, Slide 8

Graham used this slide to offer a rhetorical reading of the passage, noting that the left column contained an excerpt of a literature review and the right hand column contained “some comments by the author about what’s going on here” [W2-M-T6]. He read the literature review a phrase or sentence at a time, pausing to comment upon what the writer was doing with various sections of the literature review. For example, after reading the last sentence, Graham commented, “OK, so we don’t know much about stereotyping reading from this, but we know

that the authors are interested in the debate around stereotyping...” In response to a student question, Graham reiterated the question and then responded, “By making a comment about the arguments about a topic, aren’t we making a comment about the topic itself? Yes. You are, indirectly. But the lit review doesn’t tell me about stereotyping. As a document as a piece of writing, it tells me about the literature about the topic” [W2-M-T6]. Nowhere in this discussion did he mention the particular rhetorical, sentence-level features that indicated to him that the writer was writing about the literature rather than about the topic. Similarly, while he was describing the process of categorizing articles, Graham offered sample text to broker the process of making categories, moving in and out of reading and commenting upon the process in a similar way. However, his comments called attention to the conceptual rather than to the rhetorical, sentence-level features that the texts employed [W2-F-T11].

Three Brokers, Three Genres: Partiality and Particularity Among Instructors and TAs

So far, I have argued that there was an interconnection between the genre as it came into being in this class in particular ways and the ways in which the genre was brokered. That is—“what” the genre was, and “how” students were invited to encounter and take up the genre were inextricable. The genre was represented as having particular characteristics: it was positioned as an argument, as about the literature, and as using course concepts. Beyond this, I have argued that in this class, the literature review “came into being” as a new and difficult genre, as a process as much as a product, and as a social action inside the classroom in ways that gave students an encounter with core conceptual material of the course and with the professional version of the genre outside the classroom.

Examining the distinct brokering strategies of the two Teaching Assistants teaching quiz sections of the course further underscores my claim that the particularity of the genre as it was

enacted or represented in the space emerged through and with the partiality of the individuals brokering the genre (Wenger, 1998). The two Teaching Assistants generally took up representations of the genre and its primary features similar to Graham's representations, emphasizing that a literature review was an argument, reiterating that an argument was both description and evaluation, and reinforcing that a literature review was about the literature, not about the topic. These central genre characteristics emerged as salient in both TAs' quiz sections and in TA feedback on student papers. However, each TA also infused his or her teaching practices with his or her partiality in a way that highlighted some aspects of the genre over others, and thus, the genres that came into being in the quiz sections were distinct.

Throughout her quiz sections, Whitney generally reinforced the conception of a literature review as presented in other places. She highlighted argument specifically, as well as the structure of the literature review from broad to narrow and as connecting summaries to the argument through analysis. She tended to privilege the "argument" feature of the literature review but also mentioned throughout her quiz sections that the literature review was about the literature and not about the topic itself.

However, one point of emphasis that Whitney tended to take up was to link the literature review students were writing more concretely to geography. Throughout her quiz sections, Whitney regularly referenced the discipline of geography, both in relation to the literature review and in relation to other discussions. Her questions asked students to make the links back to geography, and her emphasis was on helping them find geographic articles and geographic topics. For example, during the second week of class, Whitney used her quiz section to help students brainstorm topics for their final literature reviews, and she asked them specifically to think about "some different ways you might approach researching that topic linked to geographic

concepts, for example place and space” [W2-T-GTA1-10:35]. Students wrote ideas for paper topics individually, and then they discussed as a class. After each student shared, Whitney wrote comments on the board reflecting what she called an “approach” to the topic, and her comments highlighted the “geographical” elements of students’ topics. For example, when a student offered a sample topic of “the development and administration of vaccines,” Whitney responded that the student might “try looking at a specific program and place. Access is really important to bring up.” When another student responded that her topic did not have anything to do with geography, Whitney said, “Everything has something to do with geography,” and offered some geographical concepts and lenses the student might consider.

This ongoing emphasis on geography was characteristic of Whitney’s quiz sections. Though she and Miles planned together with Graham, she had some agency in how she chose to structure her discussions, and she tended to direct conversations back toward explicit talk about the discipline of geography. For example, in her exam review session during Week 4, she spent a significant amount of the class time discussing specific concepts covered in class that were related to geography (place, space, scale, distance) and asking students to define them; when she did cover the “philosophical content” in this class section, she assigned small groups of students the concepts to discuss and requested that they “relate those concepts to geography” [W5-T-GTA1-10:48]. Again, in the large group discussion, she began the discussion with, “So what did you talk about in relation to geography?” and then asked follow up questions such as, “What are some ways that geographers go about knowing or understanding things? [...] Can someone give an example of geographic methods? And the relationship between ontology and epistemology?” Whitney was invested in making explicit for her students the links that connected the course content specifically to the field of geography, and this showed up throughout her talk in the quiz

section, in her discussions about students' paper-writing, and in her comments on student papers as well.

Miles, like Whitney, reminded students that the claim in their papers was to be about the literature and not about the topic. However, his point of emphasis differed from Whitney's in that he linked the writing of the literature review closely to the course content on critical consciousness. Repeatedly, he returned to the theme of knowledge production throughout his quiz sections, at times going even further than Graham did to emphasize this point. For example, Miles positioned students throughout the quarter as "knowledge producers" because they wrote literature reviews—and this was distinct from the way Graham positioned them as knowledge consumers.

Miles and Whitney prepared for class together, and so they would often present the same discussion or activity but enact it in different ways. For example, during Week 2, Miles also asked students to go around the room offering up possible topics for their final literature review, but Miles' responses to students differed significantly. Rather than drawing out the geographical from students' topics, Miles instead used students' suggested topics to draw out the rationale of the literature review as a way to help students think about knowledge production. For example, when a handful of students had shared, Miles paused to say, "These are really interesting things. But why do we need to do a literature review on them? This is something not that evident, I think. [...] This idea that we need to do a literature review is to show that knowledge is second hand but also that it is not completely objective. No one has an overall view of the world, and none of those views are such that we can't add to them or challenge them" [W2-T-GTA2-11:44].

Miles's brokering strategies were relatively creative, although sometimes they fell flat with his students. He worked hard to broker and make accessible the information, both about the

critically conscious course content and about writing the literature review to students. As a point of comparison, when Whitney provided overall feedback on students' mini-literature reviews in class [W6-T-GTA1-10:34], she talked about citations, precise responses to questions, and links to geography, as well as engaged students in a discussion about how to move from their annotated bibliographies to their argument for their second literature review. However, when Miles provided feedback in class on students' mini-literature reviews, he provided a rhetorical rationale for the suggestions he offered, saying "As a reader," and referencing how the reader would be interpreting students' work. He then gave students specific rhetorical features to use or avoid. For example, he reminded them, "One of the traps some of you fell into was to make these 'should' claims. Which is not terrible, but it's not what a lit review should do" [W6-T-GTA2-11:43].

Both Whitney and Miles used a sample paper in class during Week 7, and this sample paper was one that students spoke of frequently as a useful resource (Chapter 6). Whitney engaged students by asking them to identify what the main argument was, where they saw the main argument, and what the overall structure of the paper was—and then moved to a rather lengthy discussion of citations and the bibliography. In contrast, Miles spent most of his quiz section talking with students about the introduction, and he asked them to "Go sentence by sentence," highlighting in three different colors "Sentences that are talking about the topic, [...] descriptions of the literature, [...] and] sentences that are evaluations or claims about the literature" [W7-T-GTA2-11:35]. This level of rhetorical analysis, offered by Miles in his quiz section, was the most in-depth and sentence-level that students experienced throughout the class. Miles tended to be specific and particular in his teaching, creating handouts and slides on his own that went beyond Whitney's even for the same lesson plan.

As a result, though they shared a similar origin and similar salient genre characteristics, the genres that came into being in the two quiz sections were inflected with the partiality of the TAs who were brokering them. For Whitney's quiz sections, there was an emphasis on the geographical, and the ways in which the articles were explicitly and specifically from the geographical perspective and highlighted concepts related to geography; Whitney also demonstrated a concern for correctness that was stronger than her two colleagues' concern. In contrast, talk about the genre in Miles' quiz sections emphasized the knowledge production component, the critical conscious positioning of the writer, and the rhetorical features, specifically in terms of the readers' expectations of the genre. The genre of the literature, brought into being in two unique spaces, highlighted distinct emphases through the brokering and partiality of the two Teaching Assistants.

Connecting Genre, Disciplinarity, and Critical Consciousness:

The Literature Review as an Encounter with Knowledge Production

In Chapter 4, I argued that Graham taught from a critically conscious perspective and positioned the literature review as an encounter with the primary course objective. One way that this "encounter" with the phenomenon of knowledge production emerged was that students were invited to think critically about what they read through their encounter with the reading. The literature review they wrote became the action through which they wrestled with what they read and made sense of it with a critical eye. Graham noted in class, "So why do we do literature reviews specifically? Literature reviews are prose documents that discuss a body of literature and tell us what other people have written. It's opening this idea of secondhand worlds and telling us exactly who said what about our topics. We're analyzing other people's ideas. And we're doing so in a way, but we're taking those ideas that constitute a body of research, a body of knowledge

on a particular topic, and we're saying, okay, well who's saying what about our topic? And then we can decide what to accept and what not to accept, what needs more work, et cetera, by gathering all this together in one place and writing about it" [W2-M p. 4]. Here, students were invited to analyze other people's ideas and then decide for themselves what they thought about them. To achieve these ends, Graham asks students to "use course concepts" in their papers. My analysis of quiz sections and lectures suggests that Graham and the TAs wished for students to use course concepts as tools of evaluation for the articles they were reading, but it was unclear at times how they expected students to enact this practice. Nevertheless, by positioning students as capable of critically thinking about and analyzing authors' ideas and research practices, he empowered them to engage knowledge production critically.

In Chapter 4, I noted that Graham made a distinction in interviews and in class about his goal of helping students become better *knowledge consumers* rather than *knowledge producers* in geography, talk that positioned students as "encountering" knowledge production rather than participating in it themselves. However, my analysis also suggests some interesting tensions around this knowledge consumer/knowledge producer distinction. The way that students were invited to bring their agency and creativity suggested that in some ways, Graham indeed positioned students as producers of knowledge as they wrote their literature reviews. For example, throughout the lectures, Graham would call attention to the argument portion of students' literature reviews as being a place where they might insert their creativity. In class, he said things like "Because it's not just about repeating what they said. This is about making your statement. And your creativity and your intellectual contribution make it unique to you" [W2-F-T12]. This was an emerging space in which Graham positioned his students in agentic ways,

asking them to move beyond summarizing the researchers and synthesizing their expertise to actually participating in meaning-making.

Graham regularly used the word “creativity” to talk about the meaning-making process students would engage in through organizing what they read and writing their argument. For example, he noted in class, “Point is you need to read these 10, find five that are useful in creating an argument, and you need to—*that’s where your creativity comes in*. So academics is not - isn’t all kind of, um, you know, just by the book. This is actually a moment where *you have to bring in your own analytical creativity and try to figure out a way to do this*. There is not a right answer here. There’s a wrong process, but there’s no right and wrong answer” [W2-M-T11, *emphasis added*]. Here, and in other places, students were positioned as making a contribution to the conversation: “And what we’re doing in writing the lit review is figuring out how other authors have contributed to academic knowledge through the writing of these academic articles. And we, then, can take in those articles, put our own brain power and creativity to work to figure out how they have helped us construct a certain amount of information and knowledge” [W2-F-T4].

Creativity was also highlighted for the processes of organizing and categorizing. Graham noted, “Trying to figure out how to group [articles] together takes a huge amount of creativity and in fact can be the most interesting part because you’re applying your own ideas, your own experiences to this body of literature that’s out there, and this kind of knowledge that’s been created. And you’re applying yourself to this stuff. So that can be a very, very interesting process and probably the most fun process” [W2-F-T5]. Part of the way that Graham positioned the genre critically was in the way he positioned students in relation to the genre. Though he did not attempt to ask students to examine the epistemological assumptions or question the practices of

the genre itself, something I will discuss further in Chapter 7, the way that he positioned it in the classroom made way for opportunities for students to take on creative, agentic roles with regard to the research articles they were reading and writing about. Because Graham positioned students' contributions to the conversation through their arguments and categories as opportunities for their "creative contribution" and agency, his emphasis on the distinction between students as knowledge consumers rather than knowledge producers is interesting and somewhat surprising.

Conclusion

The genre that came into being in this classroom space was unique and particular—not only to the context, but also to Graham's particular course goals (discussed in Chapter 4). The genre emerged in the classroom, not as something to "acquire" or even to "perform" but instead as an encounter with the primary course concept—a socially constructed view of knowledge production. Students encountered knowledge production via the literature review first by encountering the vast and diverse literature in the research studies, and then as critical thinkers and critical readers, examining the literature with the conceptual tools Graham had given them to think about the epistemological and ontological underpinnings of research in geography. Embedded within these genre characteristics, and these ways that the genre came into being, were opportunities for critical consciousness. These opportunities emerged in how Graham invited students to make their own arguments, bring their creativity, and construct meaning through the categories they identified among the articles they read. Through the various genre characteristics, and via the particular brokering strategies enacted in this classroom, the literature review was positioned across spaces as an encounter—a chance to experience firsthand knowledge production as it occurred through academic articles in the social sciences, and in

geography specifically. Students' reading and writing for the literature review in class was meant to be a window into the primary course concepts and the phenomenon of knowledge production in the academy.

What is significant about this way of positioning the literature review is that the genre in this class served to mediate students' encounters with course concepts rather than being an end unto itself. That is, rather than genre acquisition being the ultimate aim of the genre, the aim of the genre was to facilitate and scaffold students' encounters with a particular representation of knowledge production practices in academia generally and geography specifically. Opportunities to critique research—and, as Amy Devitt (2004) writes, critique the genres of knowledge production themselves—were not front and center in the course design or the representation of the genre of the literature review. Still, opportunities were available for to students to practice meta-awareness about how knowledge was produced, to enact agency and creativity in argument construction, and to experience the unmasking of the epistemological assumptions undergirding research in geography. The emergence of the literature review with this particular end goal is unique, and demonstrates the ways in which Graham constructed a representation of the genre and brought it into being in ways that aligned with his pedagogical aims and his critical view of human geography.

Chapter 6: Negotiation of Meaning: Students' Uptake of Disciplinary Genres

Whereas Chapter 5 examines the central genre of the course from the perspective of the instructor, I turn now toward students' experiences of the course, the discipline, and the genre. Here I use the Genre Characteristics Framework presented in Chapter 5 to examine both *the processes by which* students made sense of the genre as it was represented by the instructors as well as *what* students took up with regard to the genre of the literature review in this geography course. What is fundamental to highlight here is that my analysis is not evaluative—that is, I was not interested in whether students successfully performed the genre as requested by their instructors, though this is a valuable question. I was more interested in the meanings that the genre took on for students, the various representations of the genre that the students constructed (that is, genre purpose or central genre features), and students' meaning-making processes throughout their encounters with the genre. In addition, I also examined student uptake of notions of geography and the primary learning objective of the course: understanding how knowledge is produced in the discipline of geography.

First, I argue that students' talk and instructors' talk was relatively aligned with regard to many genre features, including features that Graham identified as most important. Moreover, students' talk reflected that they took up salient themes regarding how Graham represented the discipline of geography and the primary course learning objective: to understand knowledge in geography as constructed. Second, I argue that students were creative and agentic in their meaning-making endeavors and sought out a wide range of resources to better understand the new and difficult genre they were being asked to produce.

However, student talk about the genre and about their meaning making also revealed places of tension, struggle, and challenge. As they worked earnestly to understand the genre and

enact its features, they experienced complications and contradictions that their teachers either were not aware of or did not acknowledge. Throughout the second half of the chapter, I investigate tensions around the processes by which students made sense of the genre, the associated disciplinary writing practices, and the critically conscious agenda of the course. To illustrate these tensions, I trace students' meaning making in response to the literature review task and TA feedback on their papers. This in-depth micro-analysis serves to describe students' meaning-making processes across time, in retrospect: at the point of their initial writing, and then in response to their TAs' feedback. I looked in particular at the relationship between representations of the genre in instructors' and students' talk and the particular rhetorical features used to enact and signal genre uptake to instructors. One particularly rich finding is that while students were frequently conversant in their talk about the genre's characteristics and purposes, the places that they experienced tension or struggle revealed a missing link: students at times struggled to identify and enact the particular rhetorical moves that signaled to their instructors that they had taken up the genre successfully (Nowacek, 2011; Soliday, 2011; Wilder, 2012).

“Cause You're Writing a Paper About Papers”:²

Student Uptake of Salient Genre Characteristics

The students³ in this study mostly represented the genre in ways similar to their instructors. Throughout their three interviews—early in the quarter; mid-quarter after receiving feedback on their first literature review; and at the end of the quarter after participating in peer reviews of their second literature review—students ventriloquated Graham's talk, highlighted salient genre characteristics similar to Graham's, and generally seemed to take up an

² Thomas: “Cause you're writing a paper about papers, not necessarily about the topic itself” [R2-S2-25:1].

³ A chart of student participants can be found in Chapter 3: Research Design and Methodology.

understanding of the genre that reflected the ways in which the genre came into being in the classroom space. By the end of the term, students talked about the literature review in ways and using language that indicated their understanding of the genres' salient features matched the instructors'. Specifically

1. All but one student called out the literature review as an argument (Leigh).
2. Every single student talked about the literature review being “about the literature,” in a range of ways.
3. Six out of seven students defined the genre with “process” talk.
4. Four out of seven students used talk about categories and using course concepts (Samantha, Thomas, Roberto, Kyle).

I present some of the quotes supporting these findings regarding salient genre features below. These quotes came from responses to a question in the mid-quarter interview asking students explicitly “What is a literature review?”; responses to a question in the final interview at the end of the quarter asking students “What is more clear about the literature review now?”; as well as from student talk throughout the interviews about their writing and learning.

Argument

Graham, Whitney, and Miles emphasized that a literature review was an argument, and they defined what an argument was by talking about it as “beyond a summary” or as including “synthesis *and* evaluation.” However, not all students' definitions of the genre reflected a connection between these features and the characterization of the literature review as an argument. In the second interview when students were asked explicitly to define the genre, students more readily named these defining characteristics than they were able to identify the genre as an “argument.” Five of seven students described the task of a literature review as

“summarize and evaluate” or “synthesize” [R2-S1; R2-S6; R2-S7; R2-S5; R3-S3]. For example, Samantha said, “A literature review is basically summarizing some articles and then analyzing them for holes, for other things” [R2-S1-19:1]. Similarly, Kyle, describing the task they were assigned as “And then do an evaluation of each one and analyze the connection, gap, contrast, or yeah, produce—are they producing a concrete, like, argument, and is it [reacting] to a new future study, like track?” [R2-S5-22:1].

While five of seven students highlighted the two components “summarize and evaluate” or “synthesize” [R2-S1; R2-S6; R2-S7; R2-S5], only three students explicitly mentioned “argument” or “claim” in their definitions of the genre during the second interview [R2-S1; R2-S7; R2-S4]. For example, as Samantha described the process one goes through in writing a literature review, she said, “And your *argument* keeps on getting stronger, keeps changing over and over again until you finally develop a nice, strong argument that you’re willing to stick with for now” [R2-S1-19:1, *emphasis added*]. Her description of the argument in the genre was also linked to process, and mirrored the “iterative” way that Graham talks about the development of one’s argument as one encountered the literature.

However, as I expanded my analysis to examine students’ talk about the genre, their writing processes, and their self-assessment of their papers throughout the three interviews, all but one student mentioned “argument” as a characteristic of the genre of the literate review. For example, Hope’s description of the genre as an argument toward the end of her second interview went a bit further and began to pick up on another important genre feature: the literature review is “about the literature.” Hope said, “It’s like—the thing I didn’t know about it was like there was an argument in your literature review about their knowledge of it versus you don’t have any—cause originally, I thought it was like you don’t have any say or argument and it’s just

about their writing. So literature review papers, definitely, you[‘re] making argument based on what they’re saying about that topic not your argument on the topic” [R2-S4-23:1].

About the Literature

The quote above highlights one way that students were talking about the genre characteristic that Graham considered to be most important—that a literature review was not about the topic, but about the literature. This is particularly significant because, from Graham’s perspective, this was not only the most important genre feature, but also the one most difficult for students to grasp. In the explicit questions “What is a literature review?” and “What is more clear about writing a literature review?” during the mid-quarter interview, five of seven students named this feature; as we will later see, all seven students mentioned this feature in one way or another throughout their interviews [R2-S4; R2-S3; R2-S2; R3-S7; R3-S5].

In her mid-quarter interview with me, Hope went on to say, “Now that I have things more cleared out after I submitted my literature review and seen the feedback, I would probably say like literature review is more of, um, so as Dr. [Graham] said, it’s more a state of knowledge of authors, and what they’re writing about. [...] So literature review papers, definitely, you[‘re] making [an] argument based on what they’re saying about that topic not your argument on the topic” [R2-S4-23:1]. Notice here that this student was ventriloquating Graham and attributing a particular definition of the genre to him.

For some students, this feature is what distinguished a literature review from a research paper: Kyle noted, “At this moment, my paper kind of looks almost like a research paper instead of a literature review. I just need to add in those titles [of the articles] to just make it clear that this is [...] more of an analysis rather than just fact-pulling. [...] It’s really subtle, but I think it’s significant enough” [R3-S7-26:5]. Kyle’s interpretation of what constituted the difference

between a literature review and a research paper was that the literature review was about the literature; Kyle described this as “analysis” rather than “fact-pulling.” Similarly, Jun talked about how his understanding had changed over the course of writing two literature reviews: “And literature review, I will say more personally understanding will be more based on how much you read. Like, you read 10 articles, and then you build a literature review of them and analyze them. So now it’ll be material-based and—and you cannot make anything you want” [R3-S5-27:2].

While Graham was concerned that students in his class struggled to understand that the paper was “about the literature,” all seven of my participants talked about the paper as “about the literature.” All seven students, at one point or another in their interviews, described the ways in which the literature review was “about the literature.” This evidence demonstrates that students could talk about the genre’s primary genre feature in ways that mirrored Graham’s talk.

Genre as a Process

Most students seemed to take up Graham’s positioning of the genre as a process. In response to the question “What is a Literature Review?” or “What is now clear about the literature review?” six out of seven students talked about the genre as a process, either by first answering the question by talking about process or by talking in depth about process. That is, in responding to the question about what a literature review was, they described *what they did to construct the genre* [R2-S7; R2-S6; R2-S5; R2-S3; R2-S2].

A typical response to this question was much like Leigh’s: “Okay, well, in this class we had to write a literature review, which entailed determining a topic of interest within the realms of geography, specifically a geographic concept. And then searching for all of the literature regarding the topic, again specifically within the field of geography—though we could branch out into other fields as well—And then to summarize and evaluate the literature” [R2-S6-21:1].

In his final interview, Jun also described the genre by the process he went through, but he was more explicit about linking the process to his understanding of the definition of the genre itself: “So this is how we do the literature review—like step-by-step. And it’s something like that. So I’m kind of describing how we do it, and that includes, actually, the purpose of a literature review and what it is...*It’s defined by how we do it*” [R3-S5-22:1, *emphasis added*]. Both of these students described the genre, much like Graham did, in terms of the process of writing the literature review over particular textual features.

Category / Use Course Concepts

Four out of seven students talked about categories, and three of those linked categories to methodology and course concepts. For Graham, this genre feature had to do with the process students went through as they sorted and made sense of their articles—it was very much tied to his representation of genre characteristics and writing processes as deeply connected. For students, there was a range. Some spoke of “categorize” or talked of using course concepts to compare and contrast articles *by methodology*. For many students, both in their explicit definitions of the genre and throughout their interviews, it became clear that their talk about “categories” was connected to their talk about how they would be using course concepts.

For example, in his process-heavy description of what a literature review was, Roberto said,

“And from there, we had to kind of dissect it and find common themes within articles.

When there weren’t common themes, we were to kind of establish those themes and also compare and contrast within different research methods of how different authors, different researchers, and really academics in general see the subject differently and how that leads to different ways of thinking about the subject. And I think that’s what really

we're looking at here is, how are other people thinking about this issue of HIV/AIDS, how are they researching it, and how are they not researching it, essentially is what we come out of it with. [...] There's definitely an emphasis on categorizing. So given the number of articles, we were to find similarities between them, find differences. And most of the [differences] I thought, at least, were in kind of like the methods part. So, like in class, what helped out a lot was in class we talked about the quant- and qualitative types of research and then we were able to use Babbie's [course textbook] kind of social research study categories to sort of further elaborate on the quant- and qualitative and explain how researchers are going about their research, whether it's to describe something to further explore the subject or to simply explain it" [R2-S3-24:1].

In this description, we see Roberto talking about his work with categorizing as part of his reading process, but also linked to how he was thinking about grouping articles, comparing them, and contrasting them.

As I saw in other places in the interviews, and as I'll discuss more in depth in later in this chapter, this idea of "categories" was also linked to how students were using course concepts to identify the methodology of the articles. For example, Thomas's talk revealed that he saw categories as a central feature of the literature review, linked to both process and research methodologies. He said, "It's just kind of like separating the papers into what their research question is kind of, whether it's qualitative—I think the categories I made in it were the qualitative and quantitative research and both of the values that they brought to the table, kind of. So I guess if I had to summarize it really quickly, I would just say that looking at those AIDS articles, it was just kind of examining the value that the research brought to the table and then just stating whether it was a qualitative or a quantitative approach and what that meant for the

thesis of the paper, kind of, so what the purpose of the paper was. And examining—or contrasting those also” [R2-S2-25:1].

Uptake of Disciplinarity and Critical Consciousness

Students’ talk about the discipline of geography and their talk about the critically conscious focus of the class—knowledge production—also very closely reflected Graham’s talk. With regard to the discipline of geography, students’ talk mostly reflected that they took up an understanding of human geography similar to Graham’s. Generally, students represented geography as vast, broad, and interconnected. I asked students, “Dr. Graham keeps talking about how geographers think. If I asked you, what’s geography all about, or how do geographers think, what would you say?” To describe how geographers think, students used language like “interconnectedness of ideas,” using a “geography frame of mind,” and dealing with a wide array of problems. Some students, in particular Samantha and Hope, ventriloquated language they had heard in class about the nature of geography, saying, “everything is connected to everything else” [R1-S1-456]. Some students used the term “interdisciplinary.” For example, in response to my questions about defining what Geography was all about, Thomas said, “It’s hard to answer that, just cause it seems like he [Graham] was talking about how it’s so, like, interdisciplinary” [R1-S2-251].

However, three students also articulated the specific focus on space and place that held geography together (Samantha, Thomas, and Jun). For example, Jun’s description of geography was that it was interested in lots of different problems, but with a focus on space or place: “So everything about geography shall have a space or place difference” [R1b-S5-336]. A few students also took up the idea that geography is misunderstood by the wider public. At least two

students, Samantha and Hope, shared stories about mis-representations of geography, similar to the stories shared by Graham

Similarly, students reflected that they could talk about knowledge production in ways that mirrored Graham's language about knowledge production. By the third interview, six out of seven students—Samantha, Thomas, Roberto, Hope, Jun, Leigh—either used Graham's language of “knowledge production” explicitly, or referenced their understandings of knowledge production implicitly, sometimes with evidence of a greater awareness that knowledge was produced by researchers with different paradigms and frameworks. For example, Hope was one student who took up Graham's language about knowledge production and wove it throughout her talk in the second and third interviews. For example, in the final interview, I asked her why Graham assigned a literature review, and Hope had integrated talk about knowledge production into her understanding of the purpose of the course. She said: “One of the main things that [Geography 321] was about was the production of knowledge” [R3-S4-254].

Other students, such as Thomas and Samantha, talked about the new insights they had about the biases and assumptions undergirding the research studies they read. For example, though Thomas admitted he was not very interested in the philosophical content of the course, he talked about how he realized that articles about his topic from different disciplines tended to have very different perspectives. His topic was the benefit of baseball stadiums to communities, and he noted, “One of the articles that I kept referencing to was this really popular study in the ‘90’s saying that stadiums provide little to no economic benefit, and you can just tell these people were [...] probably economists [...]. And then a lot of these people that came after that say, that’s not true, in certain settings, they can be. These people are more like urban planners [...]. They were definitely just from completely different fields of study and not similar” [R3-S2-

414]. Thomas's example shows that even a student who was not all that inclined toward the philosophical content of the course came to understand through his literature review that different disciplinary ideologies shaped how researchers approached their inquiry and conclusions.

Similarly, as I will discuss more in depth later, Samantha was one of the few students to take up the idea of "paradigms" with some level of mastery. For example, Samantha said, "Each journal has a different paradigm. [...] Before this class, I thought that journals, whether they came from geography or biology or anything, they were just journals and they just had random articles in them [...]. I didn't realize that there was actually a method to picking which journal to publish in and which articles to actually accept and how the articles were organized. I didn't see any of that before" [R3-S1-432]. While Samantha's talk reflects a rather advanced understanding of the role of paradigms in research articles, other students struggled to make the connections, particularly to their papers. I take up a discussion of the challenges students faced later in this chapter.

Student Agency and Creativity in Genre Uptake

My analysis suggested that the students in my study were creative and agentic in their meaning-making endeavors and sought out a wide range of resources and strategies to better understand the genre they were being asked to produce. They made use of course resources, sought out resources outside of class, and leveraged what they found to further their meaning making around the genre of the literature review. The students in my study were earnest and engaged, at least insofar as they talked about their writing practices with me in interviews.

As I have established in Chapters 4 and 5, Graham was intentional about providing a range of resources for students as they encountered the new genre. A course textbook on writing

literature reviews, librarian visits, visits with the writing center, and slides and lectures that included specific writing pedagogy were integrated into his course. Throughout my interviews, I asked students to identify the resources that were useful to them, including resources provided by the instructor or course as well as resources they sought out themselves. Overall, students mentioned a range of resources they used as they made sense of what it meant to write a literature review in geography. Certainly, there were frequent mentions of the particular resources and scaffolding opportunities embedded in the course, including particular handouts Graham posted, lecture notes and PowerPoints, the course textbook on writing a literature review in the social sciences, and other course materials. Specifically, six of the seven students mentioned the usefulness of the annotated bibliographies they completed as scaffolding assignments in advance of each literature review (all but Jun).

In addition, four students mentioned seeking out outside online support (OWL Purdue, which Graham had linked to on his course website, or other online resources for citation and grammar) (Samantha, Hope, Leigh, Kyle). Three students mentioned antecedent genres in other courses (Jun, Leigh, Kyle), while two students articulated that they specifically tried *not* to think about other papers they had written because they did not want to get confused and/or because there was such an emphasis on this genre being unlike other genres (Samantha, Roberto).

Other ways students demonstrated their agentic meaning making included seeking out a faculty member who had expertise in their topic (Jun) and choosing topics related to other papers they were working on in other courses or hoped to turn into larger projects (Samantha, Kyle). Jun, the only international student in this study, sought out a topic related to his home country, and made an appointment with a faculty member in the department who was an expert scholar from that country. He met multiple times with the faculty member over the quarter, talking about

articles and his argument. Similarly, Samantha and Kyle both talked about the way they chose topics for their literature reviews that were related to things they were studying in other classes. Samantha put it this way: “That way, if I combine classes through writing, [...] it makes the class more worthwhile, and I get more out of it” [R1-S1-326]. Later, Samantha went further to say that she saw her topic for her literature review as a way to start thinking about her thesis for her senior paper [R2-S1-406].

Yet students were eager for more resources that specifically supported their genre learning and understanding. While Hope referenced the quiz section in which a sample paper was shown (and Samantha and Thomas admitted they missed this class section), three students said they wished for a sample paper or more work with sample papers (Thomas, Roberto, Hope). What is perhaps more interesting than the list of resources or identification of what helped their writing was the agentic way in which students actively sought out resources to support their meaning making. Four students actually took the initiative to go find a sample paper on their own (Samantha, Thomas, Roberto, Jun). Samantha found a published literature review in geography through the library guides [R2-S1-276], and Thomas, Roberto, and Jun Googled to find sample papers on the web. Jun was able to find a sample paper from another university that also had some instruction and annotation, and Thomas ended up using the empirical articles he was reading as part of his research as a model, and as a result, he included a methods section in his literature review [R3-S2-63]. Thus, students in this class were eager to find samples as part of their sense making around the genre; when they did not feel what they had been provided was sufficient, they sought out additional resources on their own, but in doing so, were left alone to make sense of how close the “literature review” they found through Google searches matched the genre as it came into being in their particular learning context.

For example, Roberto Googled for sample papers, but he had a keen awareness that the samples he found when he Googled “Literature Review” were not necessarily the same genre his teacher was looking for. He said,

“Like, I went online, and I looked at other lit reviews that had been done, and a lot of them are these kind of peer-reviewed academic lit reviews that had been published. And they are—though they’re similar into what kind of the objective is, learning what’s already been done, kind of assessing the conversations between academics on subject, I saw that they were more—they were very, very specific to like a case. They were more, like, scientific in terms of bringing in like one—not necessarily talking about how it’s looked, but more talking about the actual issue itself and [...] so, I was like, OK, this is one way of doing a literature review. But this is not really how I’m being taught to do it. So I’m kind of confused. This is a really good lit review. It makes, you know, good, strong points. But it’s just kind of—I just saw—it wasn’t necessarily the same as I would’ve thought. When I looked one up, I was like, OK, maybe this is like what we—we haven’t gotten any examples, really, besides a student paper, I think, of a handout that [Dr. Graham] gave us. So maybe like looking at more lit reviews could help us kind of understand the structure of them.”

This quote provides a window into Roberto’s meaning making around the sample genre he sought out. First, he became quickly aware that the genre samples he found online did not exactly match the genre that was coming into being in his classroom. In fact, his observation of the peer-reviewed published literature reviews, even though they made “good, strong points,” was that they were “more talking about the actual issue itself”—something Graham regularly reminded students to avoid. In this quote, Roberto articulated that he made sense of this

contradiction by concluding that there might be more than one way to write a literature review and that what Graham was asking was particular and nuanced: “So I was like, OK, this is one way of doing a literature review. But this is not really how I’m being taught to do it.” His desire for more samples, which he sought out on his own, was linked to his hope that samples might help him “kind of understand the structure of them.”

To provide an in-depth case of a student’s agentic use of classroom resources and negotiation of meaning around what it meant to write a literature review in geography, I present below an analysis of how Hope made meaning of the genre, interacted with classroom objects, and then revised her understanding of the genre and her paper accordingly to more successfully enact the genre.⁴ Hope’s experience provides a unique opportunity to see student sense-making at various points in time and illustrates how her thinking shifted over time, particularly with regard to how she chose to enact particular genre characteristics at the rhetorical and sentence level.

In her first interview, Hope indicated that she understood the paper as *not* including her ideas or her opinion – in fact, she was concerned how the paper would look if it were all citations. However, the second time I interviewed Hope, after she turned in her first Literature Review, the first thing she told me was that right as she was getting ready to submit the paper, she saw the rubric provided online by Graham. “Yeah, the rubric. And I did not see that until like 30 minutes before I was gonna submit my paper. So for the 15 minutes, I like went through and tried to make it *more like argument style* because I didn’t know we had to have an argument at all. [...] So I started going back and like kind of *putting in certain sentences there* that like really made it seem like I’m focused on one side versus the other” [R2-S4-33, *emphasis added*].

⁴ See Appendix C, which maps out student text, TA feedback, and student talk.

In my interview with Hope about Miles's comments on her paper, it became clear that a number of the comments that Miles made were connected to the very sentences that Hope had added last minute in order to make her paper "more like argument style." One prominent example occurred at the end of the paper's first paragraph. Previously, she had ended her paragraph, "The two main focuses, including the similarities and differences between the articles, will be through the topics/issues researched along with the methodological approach of the research conducted." This thesis-like sentence is a common student move at the end of the introduction, providing a "roadmap" for what will follow but not necessarily an argument.

The sentence that Hope added before submitting the paper was: "The concern here is not to focus on just the preventative efforts, but the underlying issues that come as a result of HIV/AIDS spreading and how to effectively implement ideas to aid those with AIDS." The comment Miles made, pointed with an electronic flag at the end of this paragraph, was "good, concise argument that focuses on the articles (rather than the virus itself)." Here, Miles highlighted what Hope had done well—she *both* made an argument and had written "about the literature" instead of about the topic.

When we got to this comment in the interview, Hope said, "'Cause this is what I think I added, like kind of last minute, um, saying that like instead of just focusing on the preventative efforts, we should also work on the treatment. I think that's what he's like saying it's not just the virus itself. It's like the argument that I'm like trying to have. And then this [the original roadmap sentence] is like the two things I'm focusing on. It's like similarities and differences. Um. And then methodological approach."

Upon reading the rubric, Hope had to be aware that first, she did not previously have an argument in her paper, and second, have some sense of what to do about that. Again, she

described her strategy as, “I like went through and tried to make it more like argument style because I didn’t know we had to have an argument at all. [...] So I started going back and like kind of putting in certain sentences there that like really made it seem like I’m focused on one side versus the other” [R2-S4-33]. Interestingly, it was at least two of these “added last minute” sentences that solicited comments by Miles.

While such an approach might not lead to a fully developed argument, Hope’s awareness that something was missing and her move to add “argument style” sentences demonstrated that she had a sense, first, that arguments could be enacted (at least in part) at the sentence level, and second, that there were particular sorts of rhetorical moves made in “argument style” sentences. As she encountered the rubric after writing her own paper, her understanding evolved, and she made a pointed revision by adding sentences throughout her paper to make it more of an argument. By the third interview, the idea of a literature review being both about the literature and an argument was central to her understanding: there, she emphasized argumentative nature of a literature review and spent time articulating the shift she had made from a paper being “just talking about like this article’s this and this author said this” to “like what I’ll be arguing about or like what I’ll be saying” [R3-S4-35-46].

Genre Tensions and Contradictions

Despite their capacity to describe the genre of the literature review in ways that mirrored Graham’s talk about the genre, and despite students’ creative and agentic efforts to make sense of the genre, students struggled with the genre of the literature review in this class. They felt uneasy, unsure, unclear, and uncertain. They experienced tensions in the ways the genre was represented as it mapped onto their prior learning. They struggled with navigating how to get from an articulation of the genre and its purposes, goals, and features to how to enact them. Here

I argue two things. First, to students, there seemed to be a tension between a paper being an argument and at the same time being “about the literature,” and this tension caused them to struggle. Second, the genre characteristics described by Graham, such as to “develop categories,” and “use course concepts,” and characteristics identified by students, such as “organization/structure” and “headers”—emerged as a complicated cluster of genre characteristics and features that had overlapping but inexact meaning, creating confusion for students earnestly trying to use their course learning to enact the genre.

A Literature Review: Simultaneously an “Argument” and “About the Literature”

Students across interviews really seemed to struggle with how to make sense of two of the primary genre features that Graham highlighted: that a literature review was both an argument and “about the literature.” Student talk across interviews indicated that they understood that the literature review was both “about the literature” and an argument (except for Leigh), but many students had difficulty understanding how to enact the two highlighted genre characteristics at the same time. To students, there seemed to be a tension, even a contradiction, between a paper being “an argument” and at the same time “about the literature.”

For example, Samantha said, “Cause I was really thinking about the idea that the argument should be your own, but *it shouldn't seem like your own all that much...* For example, you're basically talking about the literature yourself, and then your viewpoint sort of slowly seeps out as it gets further along in the paper. But it's not like a persuasive paper, where it's most your own argument. Um. And you're just using the quotes from other papers as asides” [R2-S1-109-115, *emphasis added*]. Samantha's quote was typical of students' talk about their wrestling with two genre characteristics that seemed to them mutually exclusive. The argument should “be

your own, but it shouldn't seem like our own all that much." Navigating that ambiguous space proved somewhat challenging for students.

Thomas, too, struggled with this perceived tension. "I think that it's gonna be a struggle not to write so much about a topic itself as it will be to be writing about the writing, so a lot of it's gonna be analyzing the research that's been done and not necessarily analyzing the topic itself. I mean, it sounds like there's a place for analyzing the topic like toward the end of the paper a little bit more, so—but it seems like the bulk, maybe two thirds, three quarters of the paper, comes from analyzing the research itself. So it might be a struggle trying to stay as objective as possible" [R1-S2-148]. Thomas's quote illuminates one possible explanation for students' struggles with making an argument about the literature: that when one writes "about the literature" one is "objective," and that to offer analysis or argument is to be subjective. Thomas's quote reveals evidence of an assumption of positivism lingering in his understanding of the genre he is being asked to encounter.

In contrast, Roberto had an easier time navigating the conceptual tension between the genre characteristics. Instead, his struggle was wondering what exactly his argument was supposed to be about [R1-S3-481-492]. From his first interview, Roberto's talk demonstrated that he recognized both that a literature review was an argument, and that the literature review was about the literature. I would argue that because he seemed to understand what writing "about the literature" meant early on, he was instead able to wrestle more deeply with what kind of argument he was supposed to be making. In his interviews, he posed the question that troubled him: What do we argue about? Roberto said at the end of his first interview, "I understand that we're arguing about other people's arguments and that we're kind of linking them together and saying, OK, this is how this person looks at it [...] But in the conclusion part, I'm still wondering

how—like, what, essentially, we’re going to be discussing. Like do we just continue talking about how different they are [...], or do we try to propose our own way of going about studying this now that we know all the different approaches that have been taken?” [R1-S3-493]. By his third interview, Roberto had determined that his argument should actually be about the methods themselves: “The thesis is kind of like, what is driving all these research methods and all these studies” [R3-S3-145]. However, many students continued to struggle with what it meant to make an argument about the literature well into their second attempt at the genre.

Overlapping Concepts: Organization, Categories, Course Concepts, and Headings

The second tension students encountered was around overlapping concepts. My analysis demonstrates that there was a cluster of closely related genre characteristics that emerged in student and instructor talk that represented overlapping but distinct understandings of how students were to develop their argument, structure their papers, and marshal course concepts in their literature reviews.

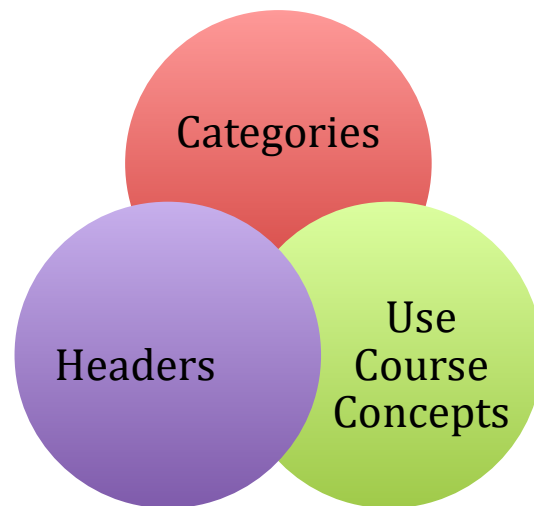


Figure: Overlapping Genre Characteristics

As I discussed in Chapter 5, when Graham talked of “categories,” he linked this closely to students’ writing process over any rhetorical features. Yet because his talk about categories was related to process, he provided the opportunity for a range of ways that students might categorize their articles. For example, during one lecture, when he talked about categorizing articles, he talked about “organizing them under topics” [W2-M-9]. In another lecture, he described the process of categorizing as inductive, “meaning, I don’t go in with pre-defined categories. I let the categories emerge through the process of reading” [W2-W-7-11].

In Graham’s talk, this notion of “categories” was quite distinct from “use course concepts.” The language “use course concepts” appeared far more frequently in the rubric than in Graham’s talk about the genre. Students seemed to have a sense that Graham wanted them to identify categories among articles *based on the concepts they had been learning in class*. However, the explicit link between categorization and using course concepts was not always clear to students, or even to me as a researcher sitting in on the class.

For students, the genre characteristic that they should “use course concepts” lived at a range of levels. At a basic level, this meant to students that they should identify whether the methodologies of the articles they read were quantitative, qualitative, or GIS—the three methodology types Graham reviewed in class. For example, Thomas noted in his explanation of what a literature review was, with regard to the struggle he had with structure, that “It’s just kind of separating the papers into what their research question is, whether it’s qualitative—I think the categories I made in it were the qualitative and quantitative [...] It was just kind of examining the value that the research brought to the table and then just stating whether it was a qualitative or quantitative approach and what that meant for the thesis of the paper, kind of, so what the purpose of the paper was” [R2-S2-27].

Sometimes students made an effort to use their course book on social sciences research and lecture notes, along with the annotated bibliography article, to dig a bit deeper to apply a broader range of course concepts and vocabulary words: for example, ideographic, nomothetic, or probabilistic. Thomas was very focused on categories, and he spent a lot of time talking across interviews about methodology and the particular descriptors or categories of methodology presented in class, in part because they were challenging for him to keep straight [R1-S2-377]. “And there’s so many of them too that they’re talking about so far, like the ideographic, nomothetic, problem - probabilistic. Then there’s. I mean, I know they’re not all the same, but then qualitative, quantitative. There’s just so many ways to describe stuff that it’s hard to keep it all straight and where the boundaries are. So that’s been a big challenge, definitely. It’ll be hard to apply it to the literature review as well, ‘cause I’m assuming he’ll want us to do that” [R1-S2-407]. Thomas used course vocabulary to talk about ways to describe the research articles, and yet he, as well as other students (Roberto, for example), admitted that he struggled with keeping these concepts straight. Moreover, Thomas’s talk illuminated an underlying assumption that remained relatively implicit in Graham’s talk—the assumption that part of what students were supposed to do was connect the philosophical course material to the literature review and “apply it to the literature review.” However, Thomas acknowledged that this was an assumption—one other students made as well, but one which was not explicitly articulated.

Only a very few students took the idea of “use course concepts” further to also indicate or examine the epistemological framework or paradigm from which the articles came. While they might have understood these course terms conceptually, knowing how to marshal that knowledge in their literature reviews was a stretch for most students. Both Samantha and Leigh talked about their awareness of the need to think about their articles through the lens of paradigms, to which

they had been introduced in lecture and through readings, but both felt very differently about their degrees of confidence in doing this. For example, Samantha was one of the few participants who seemed to take “categories” and “use course concepts,” [R3-S1-50, 133, 271, 391] beyond methodological categories by attempting to use “paradigms”: [R2-S1-83]. She articulated that she was using a feminist paradigm in her paper [R2-S1-206], and she said, “I now have four paradigms under my belt” [R2-S1-527]. Samantha talked further about paradigms in the final interview, and even named one paradigm in her thesis statement [R3-S1-250, 254, 262], though she noted that she wrestled with how to do this and was not happy with her thesis [R3-S1-135].

In addition, these two separate genre features of “categories” and “use course concepts,” highlighted in Graham’s talk and rubric, also arose in student talk clustered with another genre characteristic: organization/structure. Graham’s talk in class privileged “categories” over “organization/structure,” in part because he encouraged students to use the process of categorization to develop an organic structure to their papers. In contrast, students’ talk indicated that they considered the organization or structure of the paper to be both a salient genre characteristic and something they struggled with knowing how to enact. Six students mention organization or structure as central to their wrestling with how to write a literature review (Samantha, Thomas, Jun, Leigh, and Kyle, and to a lesser degree, Hope).

Sometimes struggles with what students described as “structure” or “organization” had to do with how to link arguments and the paper being “about the literature” (for example, Thomas). Other times, however, the concept of “structure” came up with regard to how to present the articles and signal to the reader that students were not writing an annotated bibliography or a research paper, but instead putting articles in “categories” or in conversation with one another. Moreover, as I will demonstrate in the next section, these concepts became conflated with the

rhetorical feature of “headers” for some students in ways that help us see the struggles students had trying to move from abstracted knowledge about the genre characteristics to enacting the particular features that demonstrated their uptake of those characteristic [W2-F-8].

Two Core Challenges:

The Relationship Between Genre Characteristics and Rhetorical Features

The tensions between the talk about the genre and the particular rhetorical features for enacting it created two problems for students, and these problems are worth highlighting in depth because they point to a potential challenge in the teaching of disciplinary genres and to the importance of teasing apart the relationship between a genre’s goals or purposes and the particular rhetorical features used to enact them. Graham’s brokering of the disciplinary genres involved a significant amount of talk—talk about the genre, talk about the process a writer might go through to produce the genre, and talk about the purpose of the genre. Graham’s brokering moves positioned the genre in particular ways in relation to the students and the course content.

In this classroom, the students in my study had a very good sense of what they were supposed to do. Almost unanimously, they knew they were supposed to write an argument, and they knew they were supposed to write that argument about the literature and not about their topic, and they knew they were supposed to use course concepts and categorize the articles they read using what they had learned from class. Their talk mirrored Graham’s talk about the genre, and their earnest and resourceful meaning-making practices demonstrate their investment and engagement in the enterprise of producing meaningful literature reviews. Through the section that follows, I analyze what I found to be a missing link in students’ ability to enact the genres: the relationship between rhetorical features and the genre’s aims and characteristics. That is,

while students knew what they were supposed to do, they frequently lacked the rhetorical tools to do so.

Attribution: The Invisible Rhetorical Feature to Write “About the Literature”

Some of the genre’s rhetorical features remained invisible to students, even when they were earnestly trying to enact the genre. Kyle’s experience was that he thought he was writing “about the literature,” and claimed he understood that the paper was supposed to be about the literature, but Miles pointed out particular moments in Kyle’s paper and requested that he write about the literature. In the interview with me, Kyle was able to re-voice his sentences with particular rhetorical changes to make them more “about the literature.” In this extended example, I show the ways that Kyle articulated his understanding that the paper was “about the literature” and argue that the rhetorical feature that would have signaled this understanding to his TA was at first invisible to him.

The last sentence of the introduction to Kyle’s first literature review read, “This paper seeks to understand how underdeveloped countries in sub-Saharan Africa are seeking to expand efforts to help not only spread knowledge of the HIV/AIDS virus and protection from it among youth populations but also how these countries involve the adult population in this process through a review of five different current articles discussing the various topics surrounding this issue” (see Appendix C). Again, this was a common student move to use the last sentence of the introduction to provide a roadmap rather than articulate an explicit argument.

Miles highlighted this last sentence and made this comment: “Good, but for a lit review, rather than making an argument about HIV/AIDS itself, try to frame your argument around what the *authors* are saying about HIV/AIDS. Focus on the articles over their subject matter!” Here, Miles explicitly reminded Kyle that the literature review was “about the literature.”

In verbal response to me about this comment, Kyle said, “Mmm. This is like saying I was trying to use the paper to talk about HIV and AIDS itself. Which I guess I can understand, but at the same time, the articles [...] I was mostly just summarizing them, and most of the articles were about like—they introduce some sort of program to teach the local population, and then they tracked it over time.”

The sentence in Kyle’s text was tagged by Miles as an argument, but here, Kyle said he saw the work he was doing in this sentence as summarizing the articles. To him, this summarization was indeed writing “about the literature,” but it was not recognized by Miles in the same way. Kyle went on to say, “I guess my claim was sort of in that stuff, because I think I said—I think I said something about—let’s see here. [He scrolls to another part of the paper.] Oh gosh. Yeah. I think it’s this—yeah.”

Kyle then read the last sentence of his paper: “In terms of the youth population of all of the areas analyzed throughout these five articles it appears that they are ahead of the general knowledge, care, protection and prevention curve, and **it should rather be their adult population counterparts that should perhaps a greater focus so that they can in turn ensure that the youth population stay on their current path to relative healthiness from the HIV/AIDS epidemic.**” [*TA highlighting preserved*] He read part of this sentence aloud to me, then said: “Yeah. [Reading] ‘[Should] rather it be their adult counterparts that should be like a greater focus instead of the youth population’—that was kind of the conclusion I drew.” Here, the comment that Miles made on this sentence, which he had highlighted, was “Not your job to say what ‘ought’ to be done. Is this what the authors think should be done?”

In reading this comment, Kyle responded in the interview: “But it was because I said ‘should’ rather than just format it in sort of like an observational way. [...] *And I think I*

should've phrased it like, 'Based on these articles, it appears that the youth populations in the test areas show less of a, um, improvement in terms of HIV and AIDS knowledge as opposed to their adult counterparts'" [*emphasis added*]. That is, Kyle re-voiced in his interview with me what his sentence would have sounded like with the appropriate attributive phrase.

Kyle's case was interesting, because his understanding was that he had indeed been writing about the literature because he was summarizing the literature, and he knew—and knew his TA knew—he did not do this research himself. On the first round of this paper, he did not realize that there was a particular rhetorical signal that Miles was looking for to indicate that he had taken up this particular genre feature. Attribution seemed to be what Miles was looking for as the rhetorical marker for the paper being “about the literature.” When Kyle realized this, he was quickly able to re-voice the sentence he originally wrote and include the attribution. Throughout the rest of this interview, in other places where he received similar comments from Miles, Kyle indicated his understanding of how he needed to phrase things: “So I should've just said, Author's Name, while this person...” Kyle's solution to making sure his paper was recognized by Miles as being “about the literature”—put an author's name on everything he wrote.

The absence of attributive phrasing, while it might seem like a simple move, became one key to students being recognized by Graham, Whitney, and Miles as successfully writing “about the literature.” Similarly, in an example presented in Chapter 5, Graham spoke about an office hour appointment with another student from the class in which he described how he had prompted the student to revoice his talk about the paper to be not about the topic but about the literature—and such talk, with attribution, demonstrated to Graham that the student had taken up

this central genre characteristic. However, for many students, this rhetorical feature was invisible to them unless someone pointed it out.

Headers: A Proxy for Categories and Using Course Concepts

On the other hand, some rhetorical features allowed students to get recognized by TAs as understanding—even when they did not feel they understood. For example, for some students, section headings became a rhetorical proxy for the concept of “organization” that students seemed to be concerned about, and the genre characteristic of “categories” that was highlighted by Graham. Certainly, Graham encouraged students to use the rhetorical feature of headers to signal to their reader their categories. During his week of lecture on literature reviews, he said, “One of the things that is very, very helpful is take your organizational principles, the categories that you’ve decided on, and make them into section headers in your paper. Just go ahead. Write them in there. Boom, boom, boom, boom. Bold. And then you can write your paragraphs between those” [W2-F-8]. However, Leigh and Kyle illustrate two examples of the ways in which students experienced a discrepancy between what they anticipated the genre required, what they were able to enact, and what they were able to signal to their instructor and TAs that they understood about the genre through rhetorical features that sometimes masked their challenges with enacting the genre characteristics.

In the second interview, Leigh spent much more time talking about organization, and her understanding was that the literature review was supposed to be organized by concept rather than by the articles. Her talk about this was that she found this move challenging, so at first she organized using topic headings “Article 1” and so on. However, by the time she turned in her final paper, she had changed those topic headings to conceptual headings but left the paper organized by article, though as she went forward she tried to make references to and compare

and contrast what she had written earlier. In her interview with me, she expressed surprise that this move was successful. Leigh said of one of her headers, “I mean, when I was writing these originally that might have said ‘article two.’ And after I wrote it, I went back and I just—that’s what I thought the article really said. So I entered that theme rather—in place of the article name” [R2-S6-21:6]. However, Leigh also indicated that she was not convinced that she did the paper the way she was supposed to, but her grade and comments indicated to her that “I mean, based on his comments, it sounds like it would be fine if I did the same thing I did last time...” [R2-S6-21:6].

Similarly, for Kyle, the rhetorical feature of “headers” seemed to become not merely a signal to readers, but actually a proxy for how he understood “categories” and organization. Kyle was unclear in his first interview about how he would organize his paper—either by article or by concept/topic—and said he preferred but was unsure how to enact the latter. In his second interview, he reported that he had tried to do organize by concept, but it did not show up as clearly as it could have because he did not include headers indicating as such [R2-S7-299]. Then in his final interview at the end of the term, he indicated that he was more intentional about his headers [R3-S7-318], and in fact he talked repeatedly about his use of “headers.” My analysis suggests that it seemed to him that headers became the rhetorical tool that got him closer to enacting the organizational structure that he thought the genre required. About his first paper, he said he “ended up” organizing the first literature review one article at a time, and then comparing each article to previous articles he had written about, but he was not satisfied with this organization. However, in talking about his second literature review, he reported that did the same process because it worked—though this time he was more intentional about labeling his headers.

Both Leigh and Kyle were aware that what the literature review genre required of them was to move beyond organizing their paper by discussing one article at a time. However, this was a challenging task for them, and both struggled with how to do this and were unsatisfied with their attempts. For both Leigh and Kyle, they used headers as a rhetorical proxy for organizing their papers by categories, both hoping to get recognized as making a successful attempt at the genre and simultaneously dissatisfied with those attempts.

Assumptions and Biases:

Tensions Around Genre, Critical Consciousness, and Disciplinarity

Similarly, the TAs, through their comments, asked students to produce a kind of analysis that was, for the most part, beyond what they had the conceptual tools to enact. Specifically, some students expressed confusion at their TA's request that they unpack the assumptions and biases behind the research studies they were reading. The feedback students received on their papers was to make explicit in their papers the paradigms that the researchers were coming from.

Both Whitney and Miles, graduate students in geography who had taken the graduate-level version of the course taught by Dr. Williams, made comments on students' first literature reviews encouraging them to analyze the assumptions and biases of the authors whose articles they were reading. For example, on Roberto's paper, Whitney wrote, "You have some good observations here, but your paper could have focused more closely on the way that different approaches and articles are shaped by the authors' philosophical and theoretical foundations and the impact that they have on the conclusions that they drew." This type of comment—asking students to examine the assumptions, biases, or paradigms, was present in four of the students' feedback, written by both TAs.

Students for the most part did not know how to do this. As Kyle put it, where would he go to find this information? With regard to Miles's comment, he said: "Oh yeah. [Miles] was talking about the assumptions the authors are making. I totally forget where to find assumptions. I had a problem figuring out, like, how—what was it? Like epist - epist - epistemological? Big words. Their assumptions. Um, I didn't quite know where to find them. They were tricky. Or at least every time I hear that word I picture, what was it in class, it was like, feminism versus positivism. And those things aren't explicitly stated at all [in the articles]" [R2-S7-230].

Similarly, Leigh also received a comment from Miles on the first literature review assignment to include an examination of assumptions. On Leigh's paper, Miles wrote, "Perhaps your argument could make a further claim about how this social/gender concern is tied up with the authors' assumptions about knowledge and the methodologies they use." Leigh struggled with knowing how to do that since she felt like she lacked the vocabulary and knowledge to talk about the epistemologies and ontologies of the various authors, though she did feel confident to be able to identify the methodology [R2-S6-174]. She said, "I know some of the terms for paradigms. I know Marxism and positivism. But there's so many. And I feel like I don't—I'm not familiar with those terms to use them properly, so I think I shy away from using them at all" [R2-S6-247]. Leigh indicated she didn't feel like she had enough knowledge of the various paradigms, which were not discussed at length in class, though there were a few frameworks offered in two readings (including the classic Guba ad Lincoln [1994] text "Competing Paradigms in Qualitative Research") and two lectures devoted to the subject.

I argue, given the course content, that this urging on the part of both Miles and Whitney for students to name and unpack the assumptions that the authors they were reading held went beyond what Graham was asking for in class lectures, interviews, or course documents. In

particular, students' reading and class lectures covered four paradigms as an example, but did not provide the theoretically-based conceptual tools to do the work that TAs were asking for. Thus, though Kyle and Leigh both understood they were being asked to examine authors' assumptions, they lacked the conceptual tools to do so, so they grasped at what was closest—using “qualitative” and “quantitative” categories to organize articles, as well as terms from their social science research textbook that described those two primary research categories.

Finally, just as students took up salient representations of the course's primary genre in their talk but struggled with tensions in enacting the genre, students' talk also reflected ways they took up Graham's conception of disciplinarity and critical consciousness but struggled with tensions and complications around those representations. With regard to disciplinarity, most students could talk about geography as interdisciplinary, interconnected, vast, and related to place and space. For example, some students picked up on the contested nature of the discipline, as represented by Graham. Thomas said, “So many huge divides in it that's pretty much just doing whatever you want [...] as long as there's a spatial connection to it” [R1-S2-243].

However, some students struggled with this representation of geography. Leigh, who had prior experience with other sub-disciplines of geography, put it this way: “When I came to this school, I had an idea of what geography was. I can't remember what it is now because now I have no idea what it is, you know? They have a lot of little things they say: ‘Geography is what geographers do.’ But these are not real examples. [...] Yeah ‘Geography is to space as history is to time.’ They're cute, but I feel like the teacher's confusion has led me to be very confused about what geography is” [R1-S6-437]. The tropes in geography that were meant to convey the vastness and breadth of geography worked against some students' understanding. That is, if geography is everything, is geography anything?

Leigh, along with Thomas, had prior background in physical geography and struggled with the representation of geography as critical human geography; others in the GIS track wondered about its utility. Students talked about the GIS track as more scientific, more technical, and more employable, and those that were drawn to the track were drawn because of these features; however, these features made the GIS track certainly distinct from—and, some students contended, at odds with—the way geography in this class was represented as critical human geography. Thomas talked about his frustration with the philosophical nature of the course in relation to his goals as a GIS student, and noted, “So it was hard to wrap your head around the fact that it’s actually like within the same major, loosely” [R1-S2-251].

With regard to students’ uptake of the primary aim of the course—understanding of knowledge production and Graham’s critically conscious teaching approach, students generally understood the concept of knowledge production at one level, but then struggled to know how to position themselves in relation to their work and their discipline. For example, Jun, the international student who was writing about an issue of interest in his home country, said he wondered about whether he should criticize the research articles and what words to use in his paper to do so, in part because of his own positionality as a national of the country which he was studying and writing about [R2-S5-265]. He said, “Because I’m taking kind of a position because I’m inside of the system. So what kind of—how—to what extent shall I get against this one? Cause as an academic paper... So I’m personally involved. I’ve been influenced and am putting that kind of influence on it” [R3-S5-314]. Throughout the quarter, Jun struggled with the genre in relation to his identity as an international student and expressed frustration that he did not feel permitted to bring in articles written in Chinese or even his own perspective on the subject in an academic paper, though he had firsthand knowledge of the topic.

In contrast, other students agentially wrote themselves into roles that were, perhaps, unintended by the instructor. By the end of the quarter, the perspective of knowledge production came to represent the discipline of geography as a whole for Hope. She talked about geography itself being about the “production of knowledge,” and she repeated this phrase throughout her final interview [R3-S4-297]. When I asked Hope what was clearer about the literature review at the end of the course, she said, “I guess producing knowledge. I never really thought of it that way. I guess I just like read the articles just to read the articles, to just write about the articles, but I guess, I’m also technically like one of those authors as well right now as I’m producing this, because someone else reading it will also learn something else from like what I have to say or my argument” [R3-S4-207].

What’s particularly interesting here is that while Graham talked about creative and agentic role students would take in crafting their arguments, he emphasized both in his course and in interviews with me that he was positioning students as knowledge consumers rather than knowledge producers. However, students wrote themselves into the role of authors—knowledge producers—and this can be seen in Hope’s talk: “I’m an author now, too” [R3-S4].

Conclusion

In class during the final week’s review session, Graham asked students to talk about what the most important parts of the course were, and students talked in small groups and then offered responses to the large group. At one point when literature reviews were being discussed by the large group, Graham said, “Why did I assign the literature review? Why is the lit review important?” The class was very quiet, and no students offered a response. After a pause, Graham said, “If you can’t find the motivation of the instructor, you are one step behind. Okay, no one got that.” A few minutes, later, he went on to remind students that the literature review was

central to knowledge production, and the ongoing conversations that happen through research was “one of the reasons the lit review is so important [...] This goes back to the purpose of the literature review. The lit review opens a window into the knowledge production process.” [W10-M-10:07].

In my follow-up interview with students, I used Graham’s question in class to solicit my participants’ responses to this rather provocative question. In response, Roberto replied: “When he asked that, I was just like, well, 10 weeks later, here we are. Like, this feels like the first day of learning about literature reviews. Like and at that point, I was just like—OK, does anyone understand what we just did for the last 10 weeks?” [R3-S3-435]. To me, this spoke of Roberto’s and his classmate’s struggles, even at the end of the quarter, to wrap their mind around the complexity of the encounter with the transformative concepts and challenging genre that Graham was asking them to experience. Later, however, Roberto was able to put words to the purpose of the literature review and the relationship it had to geography and critical consciousness, perhaps most eloquently: “Literature reviews are just kind of like an epitome of the study of geography. It’s so interdisciplinary. [...] [Literature reviews are] helpful in understanding why geographers do what they do. And—that’s the most important part is not just trying to take everything for fact, because it’s knowledge that was produced by someone.” Other students, too, spoke about the connections they experienced across the genre, the discipline, and the critically conscious approach to the course. For example, Hope said she had a similar reaction at first to Graham’s question in class, but in our interview, she said, “One of the main things that [Geography 321] was about was the production of knowledge. So I think the lit review really, if you take a step back and you’re not writing [it and], you really think about a lit review—it is [about] giving you

knowledge or giving other readers knowledge or giving knowledge to write this paper to produce more knowledge” [R3-S4-254].

While the students in my study were able to understand the primary genre of the course, the representation of geography, and the goal to understand knowledge production—even so far as to be able to articulate to me in ways similar to Graham the main threads and themes of the course—they still experienced tensions and struggles with enacting the genre and knowing what to do with the representations of geography and the primary course goal. With regard to the course genre, students were earnest and resourceful in their meaning-making practices, but they still expressed a level of frustration and skepticism about their own attempts to enact the genre. A number of these findings suggest that there was a gap between students’ conceptual, abstracted understanding of the genre and the rhetorical ways in which the genre was enacted. In a few cases, students seemed to lack the tools (both rhetorical and conceptual) in order to authentically practice the genre; however, through this analysis, we see their actions to practice the genre as earnest and genuine attempts to “reach” or “stretch” toward a challenging and complicated writing task.

With regard to the connection between the literature review, geography, and critical consciousness, most students were able to articulate some level of connection among the concepts. The genre, as conceived by Graham, was intended to allow students to have an experiential encounter with the production of knowledge in the field of geography as they read articles, tried to make sense of them, and then wrote “about the literature” rather than about their topics. Student talk reflected that they did experience connections across these three major course themes, to varying degrees. At the end of the quarter, when I asked students the question “Why did Graham assign the literature review?” this question generated a significant number of

responses that linked critical consciousness or knowledge production, geography, and the literature review⁵. Students were able to view their experience with the literature review as a way of encountering the conversations that happened among researchers, of understanding the breadth of the field of geography, and as way of understanding knowledge production.

⁵ All but Jun had talk that was coded with all three. Leigh did not participate in a Round 3 interview.

Chapter 7: Discussion & Implications

This study used Wenger's (1998) Communities of Practice, Gee's (2011) theory of Discourses, and Rhetorical Genre Studies to examine how teachers and students negotiated what it meant to write in the discipline in geography. Because the course was positioned as an entering space into the discipline, and because the instructor taught the course with a critically conscious perspective, my dissertation focused its examination on the intersections between the discipline of geography, the genre of the literature review, and the course goal of introducing students to knowledge production. In this class, these three aims emerged as deeply connected, and the way they were positioned in the course mutually reinforced one another.

In Chapter 1, I identified three gaps in the literature: first, a need for more research and theorizing on pedagogy within Rhetorical Genre Studies; second a need for more research examining the interaction between teaching and learning, including an emphasis on rigorous research on classroom interaction; and third, a need for research on entering spaces. The design of this dissertation study—from theory, to methodology, to site selection—sought to address these needs in research and build upon the work of scholars in education, writing studies, Rhetorical Genre Studies, and Writing in the Disciplines.

My primary research question asked, “How did teachers and students negotiate what it meant to write in a discipline?” Specifically, I was interested in the role of genres in a classroom space—how they were positioned, brokered, negotiated, taken up, appropriated, and recognized. In order to address this overarching research question, in Chapter 4, I first examined the institutional context of the course and the instructors' positioning and brokering of the discipline and the course content. Here I found that Graham conceived of the course content, the discipline, and the primary genre of the course as deeply connected. In Chapter 4, I argued that through the

various ways that Graham framed the discipline of geography, through his course design and positioning of himself and his students, and through his primary course objective to introduce students to knowledge production, he taught his course from a critically conscious perspective. Moreover, I argued that Graham's representation of geography as critical human geography, and his primary course aim of helping students encounter a socially constructed view of knowledge mutually informed and reinforced one another.

In Chapter 5, I examined the role of the primary genre in the course—the literature review. I examined how Graham positioned and represented the genre, as well as how he brokered it for students. In Chapter 5, I argued that the genre in this classroom came into being in particular ways through the brokering and with the partiality of the brokers who were introducing it to students. First, the genre came into being as a challenging but achievable genre; second, the genre came into being as simultaneously a process and a product; third, the genre came into being as a social action both inside the classroom and outside the classroom; and finally, I illustrate the ways that the various brokers' partiality allowed the genre to emerge as distinct as it was brokered by various participants. Ultimately, my argument in Chapter 5 is that the genre that became “stabilized-for-now” in this particular classroom space was particular to the context and partial to the participants in that space. The genre in this classroom served a course goal by becoming a *practicing space*, where students encountered knowledge production over and above other goals that might have been marshaled, such as proficiency in the genre itself, or entry into the discipline. The way the genre emerged, then, as mediating this larger course goal—“the way” being both the characteristics that became most salient and the processes by which that emergence occurred and the processes by which the genre was brokered—served to highlight particular features and characteristics of the genre while other things receded.

In Chapter 6, I turned my attention to students' negotiation of meaning with regard to the three primary components of the course: the genre, the discipline, and the critically conscious approach to understanding knowledge production, with a particular focus on students' interactions with the genre. In Chapter 6, I found that students generally took up the genre, the discipline and the primary course aim in ways that reflected the instructors' talk about these things. Generally, they demonstrated familiarity with and—at least—an abstract understanding of the genre as their instructor had hoped. Moreover, they demonstrated agency and creativity in their meaning-making processes. They were earnest, engaged, and resourceful as they worked hard to encounter and experience this new and unfamiliar genre. Despite this, they struggled with tensions and contradictions among the various ways that the genre was brokered, and they demonstrated some difficulty in particular with knowing how to enact rhetorically what they described abstractly as the genre's primary characteristics. That is, though they could talk about the genre in ways that mirrored their instructors' characterizations of the genre, they struggled with knowing how to enact those characteristics at the rhetorical level and be recognized by their instructors as doing so.

With these findings in each of the chapters laid out, I now turn to further discuss the findings across chapters and address implications for theory, research, and practice. Across the chapters and data sources and research questions, I use this section to discuss the meaning of my findings both in connection with one another and with the literature. I draw on both theoretical and empirical literature in order to discuss the significance of my findings and their implications for theory, research, and practice. After discussing methodological contributions of my work, I first theorize how the genre came into being in this classroom space, and I link this to conversations in Rhetorical Genre Studies both about genre pedagogy and about how genres

emerge. Second, I discuss the relationship between brokering, uptake, and recognition—theoretical concepts I sketched out in Chapter 2, but which I now use to discuss genre teaching and learning across participants and sites. Finally, I return to Amy Devitt’s (2004) quote about “critically conscious” genre pedagogy, and I discuss the implications of my findings about Graham’s critically conscious teaching approach in light of Devitt’s call for more critical consciousness in genre instruction.

Methodological Contribution

As I discussed in Chapters 1 and 2, four recent studies offer a rich exploration of genre and the teaching and learning of genres in the academic disciplines: Nowacek’s (2011) study, which focuses on a team-taught interdisciplinary course for first-year students; Soliday’s (2011) study of teachers’ and students’ talk about genres and assignments across disciplines; Thaiss & Zawacki’s (2006) study of disciplinary scholars’ understandings of the genres in their own disciplines and in their classrooms; and Wilder’s (2012) study of genres in literary studies. Each of these book-length studies offers a rich exploration of genre within and across various disciplines, and each expands our understanding of how faculty and students think about and enact disciplinary genres. However, only Nowacek’s study utilizes classroom observation as a primary data source, and only her study integrates a discussion of teacher and learner perspectives to work toward an understanding of the reciprocal nature of teaching and learning. The other texts instead focus on an in-depth analysis of the genres, , for the most part breaking off teacher and student experiences into separate chapters, with a privileging of teacher data.

In completing my dissertation, I see now how difficult it is to present an integrated discussion of the interaction between teaching and learning. Particularly with an in-depth ethnographic study, the analysis and presentation of experiences, perspectives, and

interpretations is complex and multilayered. To fully examine the scope of interactive meaning making between teachers and students across the span of a course is indeed challenging. There are too many factors, too many unique experiences, and too many moments.

However, what my methodology demonstrates is that there may be productive micro-moments, contextualized within a rich data set, at which we can get at the interactive meaning making experiences. I used TA comments on students' papers as one such point of interaction. By examining student text, TA comments, and student meaning making around TA comments, I captured micro-moments of interaction that could be examined for meaning making between teachers and students. While this methodology has been used in other studies of feedback on writing, my study is unique in that the analysis of feedback was nested within a larger ethnographic study, which offered me a deep knowledge of the context, tasks, and participants. Future studies might consider taking up these micro-moments as a point of examination, as they have the potential to point to the reciprocal nature of teaching and learning. In addition, future research might expand on this methodology to bring student comments back to TAs and instructors, asking them to talk about their meaning making of students' interpretations of their comments.

How Genres Come Into Being

Scholars in Rhetorical Genre Studies have extensively studied and theorized how genres perform action (Devitt, 2004; Miller, 1984; Russell, 1997), how genres take on meanings (Bawarshi, 2015), how genres are related to other genres (Devitt, 2004), and how they are imbued with epistemological and ontological meaning from their contexts and by their users (Bazerman, 1988; Berkenkotter & Huckin, 1995; Prior, 1998; Hyland, 2000; Swales, 1990). We know genres are typified and stabilized-for-now (Schryer, 1994), and my study helps to explain

some of the ways that genres come to be typified and stabilized-for-now in a pedagogical space. While I did examine the genre characteristics and the actions they performed, I also examined how the genre was brokered in the space, including how it was positioned and represented: that is, how it came to have particular meaning for these participants.

I chose the phrase “genres come into being” intentionally to capture their dynamic emergence in a particular context, particularly for new participants in the genre. Moreover, though we might conceive of genres as social actions theoretically, they simultaneously exist as text types in our daily practice. As Bawarshi (2015) puts it, “Genres, it must be remembered, are not objects, although our ways of talking about them often makes it seem as if they are” (n.p.). The language I chose here reminds us that they emerge—they are birthed—in a space. They are not brought in without some level of positioning, framing, and representation. Moreover, they are never neutral when they are brought in; they emerge, over time and through the brokering and partiality of the participants. Certainly, they might shape rhetorical action in other contexts, and they might be typified and “stabilized for now”—but how they become that way is a birthing, an emergence.

This literature review in this class was particularized and local. It both *was* and *was not* like literature reviews in other contexts. It served a particular function in the classroom—and not always the one that was expected. Graham was far more interested in students using the literature review as an opportunity to encounter knowledge production than he was in them using the genre to encounter geography, or fully understand research methodologies, or to produce research proposals, or to even successfully perform the genre “form” the way he wanted them to (although this was something he considered). Rather, he was most interested in helping students develop their critically conscious thinking practices, in having them experience knowledge

production themselves through reading the articles and writing their literature reviews. The actions that this genre performed in this classroom were pedagogical, particular, local, and distinct from the social actions of the genre in other spaces.

The contribution that this research makes to Rhetorical Genre Studies is that it looked specifically at classroom genres as first encounters. The genres in classroom spaces come into being anew, each time they are taught, in particular ways. There is a longevity to genres in other spaces—sometimes described as “typified”—that is not quite the same as a first encounter. I would also argue that first-time genre encounters in a classroom space are different than genre encounters in other contexts because of the role of the broker tasked with introducing newcomers to the genre. The kinds of genres that come into being in classroom spaces are both highly important in their imprint and their influence on student learning, and highly particularized in ways that do not always reflect how we have previously theorized genres and the way they work in the world.

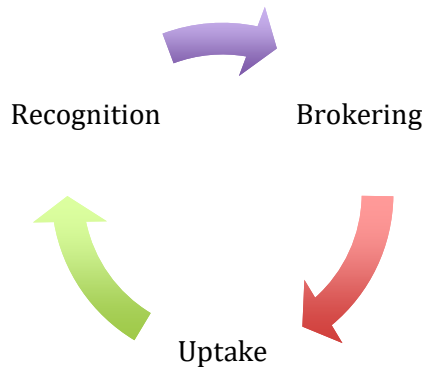
Interactions: Brokering, Uptake, and Recognition

In Chapter 2, I introduced three theoretical concepts from the literature: brokering (Wenger, 1998), uptake (Freadman, 1994, 2002), and recognition (Gee, 2011). Each of these theoretical concepts provided way for understanding part of the interaction that that occurred in the Geography 321 class where students and teacher were negotiating what it meant to write in the discipline. I asked, “What were the processes by which students and teacher negotiated their understandings of what it meant to write in the discipline?” Findings from this ethnographic and micro-analytic approach show how genres came into being through the interactive and reciprocal processes of brokering, uptake, and recognition. This complicates views of teaching writing as mere transmission, and students learning of disciplinary genres as “acquisition.”

Brokering (Wenger, 1998) speaks to the practices that a person tasked with introducing new members to a community of practice might engage in to facilitate the boundary encounters. In my study, brokering occurred in a variety of ways, but I emphasized in my analysis Graham's positioning of course content, genre, and discipline; his use of ventriloquation; and his "critical pivots" as a means of providing a layer of critical commentary on course content. Uptake (Freadman, 1994, 2002), in the writing studies literature, speaks to students' learning and performance of knowledge and practices—but it complicates simple notions of learning as "acquisition" and acknowledges that knowledge and practice are transformed when they are taken up by participants. Finally, recognition (Gee, 2011) refers to a participant's efforts to be seen by others as taking up the Discourses of a particular group. Recognition is a concept similar to Nowacek's concept of "seeing and selling" (p 40). Nowacek describes transfer of learning as a rhetorical act, in which students are agentic in their efforts to see opportunities to make interdisciplinary connections and "sell" their connections to their teachers—with varying degrees of success.

Here, I offer a conceptual framework, grounded in my empirical findings, for the ways in which these three concepts interacted in a classroom space and across time, data sources, and participants, specifically with regard to genre. The findings show that these concepts worked together productively to underscore the interactive nature of teaching and learning in ways that help us understand the teaching and learning in a disciplinary writing classroom. I argue that most scholarship in composition studies has focused in on one aspect of this interactional pattern. While studies have explored in depth various aspects of these patterns individually, no studies that I know of have attempted to examine or theorize about these pieces together—how they work, how they interact, and how they influence one another. The interaction between brokering,

uptake, and recognition— examined in my study through the brokering moves Graham, Whitney, and Miles; the uptake at various levels by students; and the interaction around recognition—is both a significant contribution to the literature and one that needs further study.



Interaction: Genre Characteristics and Rhetorical Features

Using these three concepts also illuminated the relationship between student uptake of genre characteristics and rhetorical features. As I discuss in Chapter 6, while students were able to abstractly talk about the genre and its primary characteristics in ways that reflected Graham’s, Miles, and Whitney’s talk about the most important genre characteristics, they had difficulty knowing both how to enact the genre and how to be recognized by their instructors as successfully performing the genre. I argue that this had to do with the distinction between being able to talk about the genre and its characteristics and knowing how to enact the genre on a rhetorical level.

The findings of Chapter 6 suggest that students had various levels of uptake of these genre characteristics, specifically that a literature review was “about the literature” and the relationship between categories, course concepts, and headers. What I called “genre characteristics” were macro-features of the genre identified by the instructor as ways of defining what the genre did or was, and which linked the genre to thinking practices the instructor wanted

students to take up. Under this category are genre descriptions: The literature review was an argument. The literature review is about the literature, not about the topic. The literature review used categories.

What I called “rhetorical features” of the genre tended to be sentence-level rhetorical moves that served to enact the larger macro-features and served as indicators of student uptake of genre characteristics. These were sentence-level moves that served as markers of modes of thinking, but often unselfconsciously, which is to say, instructors talked at the conceptual or “macro-level” about the genre and its characteristics, but the actual practices instructors wanted students to take up were enacted on the sentence level. As such, they were often invisible to students.

This sometimes resulted in a mismatch, in which instructors and students thought they were understanding one another, but this was not always the case. The students appropriated, at least conceptually, what the genre was supposed to do. For example, all the students in my study could say back to me, the researcher, that a literature review was “about the literature,” and they could successfully take up the talk that Graham used to describe what a literature review was and what it did. However, uptake at the level of enacting those micro-level rhetorical moves—for example, using attributive phrases to signal to the reader that the paper was “about the literature” and not about the topic—and then getting recognized as having taken up the conception of the genre as Graham had hoped, was more challenging. Students were at times unable to perform the genre’s rhetorical moves because some of those moves were micro-level moves that were invisible to students. Their thinking practices might have indeed involved an uptake of the thinking practices of the discipline, but their micro-level rhetorical moves at times failed to convey this.

Smagorinky et al.'s (2010) discussion of appropriation is helpful here. My findings in Chapter 6 indicated that sometimes the rhetorical features that signaled uptake were invisible to students—for example, Kyle's discovery after his first literature review paper that he needed to use attribution to indicate that he was writing about the literature. Once this was pointed out to him, he could successfully ventriloquate his paper with the appropriate attribution. In other cases, rhetorical features became a proxy, such as when Leigh and Kyle used "headers" as a proxy to mask the way they organized their paper article by article rather than by conceptual categories.

Smagorinky et al.'s (2010) analysis of a high school student trying on rhetorical features as an attempt to "reach" toward successful performance of the genre provides a generous reading of these students' acts of appropriation and attempts at recognition. Rather than trying to "bullshit," or otherwise false attempts to "pull one over" on the professor, these moves represent legitimate attempts to "reach" toward more sophisticated conceptual acts. Nowacek's (2011) research uses "seeing and selling" to describe a similar phenomenon, in which students are attempting to take what they know and agentially and rhetorically position their knowledge in ways that get recognized by instructors as successful performance. In examining the relationship between genre characteristics and rhetorical features, my study contributes new understanding to the challenges students might be experiencing when encountering new genres and some possible solutions for overcoming those challenges.

Implications for Teaching and Scholarship

The implications of these findings regarding the relationship between genre characteristics and rhetorical features point to a need for more rhetorical analysis in the classroom. I propose that the brokering move that might have helped mitigate this mismatch between genre characteristics and rhetorical features was an in-depth rhetorical analysis of

successful genres. While Graham offered one macro-level rhetorical analysis in class, focused on process, and Miles developed a rhetorical analysis in his quiz section focused on the introduction of a literature review, this appeared to be insufficient. In fact, students repeatedly requested more sample or model papers—and even went online to discover their own. But while an un-annotated sample paper might have contained the rhetorical features that successfully represented uptake of the genre, without attention called to them they were likely to be invisible to students. Even Graham was aware of the inevitability of invisibility, with regard to the literature reviews that students read; recall his quote about the literature review: “In fact, they probably have never even noticed that every paper they’ve read has a lit review in it. They just don’t notice it, because it’s just part of the paper” [R2-GI-5:17].

I assert that students needed more practice in first noticing the particular sentence-level rhetorical moves that were used to enact the genre, and then needed practice in performing those rhetorical moves. Moreover, the implications of this interaction for research and future scholarship points to a need for more micro-level analyses of instructional and learning interactions. Though I do not offer an analysis of these as separate from genre characteristics, I suspect that that mezzo-level features of the genre were identified in rubric description criterion and assignment sheets might also be a place for further research and analysis.

Expanding Critically Conscious Approaches to Genre Instruction

Those who argue for genre awareness and a critically conscious approach to genre instruction have tended to focus not only on the call for explicit highlighting of genre features but also for attempts to unmask the epistemological assumptions behind those practices. Genres are ideological in nature. In my research, I have repeatedly returned to this quote by Devitt (2004), in her chapter on teaching genre awareness: “As I argued in previous chapters, by the

time one has learned to perform a genre, one is already inducted into its ideology. If teachers are to help minimize the potential ideological effects of genres, they must help students perceive the ideology while they are encountering the genre. Once they are full participants in the genre, resistance becomes more difficult (some say futile) and choices become less visible (some say invisible)” (Devitt, 2004, p. 196).

To me, this quote, along with others by Bazerman (1992), has often meant that to teach from a critically conscious perspective, one must go beyond providing students explicit instruction in the genre but also to provide students the opportunity to critique the genre. For example, Bazerman and colleagues argue elsewhere that providing students access to powerful disciplinary discourses, while simultaneously giving students the tools to critique those discourses, gives them an agentic power (Bazerman et al., 2005). He writes, “Careful criticism and tools to redirect disciplines only come through detailed engagement with them. Only by engaging with, learning to use, and effectively exercising those powers can we make them part of a world we want to live in. Only by making these worlds accessible to our students can we provide them means to live within them and exercise the powerful forms of inquiry that shape our contemporary forms of life” (Bazerman et al., 2005, p. 103-104).

Russell, put it another way: “A third approach, sometimes termed ‘New Rhetorical,’ is to teach a genre explicitly, but in the process of performing a rhetorical action in its target context of use—which is the situation in disciplinary classrooms, typically. In the process of doing some discipline-specific learning activity, students also get explicit instruction in genre. But the instruction is not confined to teaching stages or moves or conventions; it also attempts to teach the logic of communication in terms of the logic of the learning/disciplinary activity—the “why”

and “where” and “when” of a genre as well as the “what” and “how” of it.” (Russell et al., 2009 p. 461).

Attempts to unmask the epistemological and ideological assumptions or biases of genres have tended to be the purview of rhetoricians—those who study the ways in which language works in various contexts. Thus, scholars in Rhetorical Genre Studies, Critical Discourse Analysis, and Philosophy of Science have been the ones to study the ways in which language and genres reveal and reproduce epistemology and ideology.

However, for many other fields, use of language is less self-conscious. Scholarship has demonstrated that instructors’ understandings of the genres of their disciplines are frequently tacit (Beaufort, 2007; Carroll, 2002; McLeod, 2001; Soliday, 2011; Thaiss & Zawacki, 2006). For experts whose expertise is *not* language and whose knowledge of the ways in which language is used in the discipline is largely experiential, it may be difficult to *see* particular rhetorical features in order to make them explicit to students, much less to critique those very genre features that make up the social actions, the ways that thinking, and the ways work gets done within the academic discipline. As my study shows, even for an instructor whose stated course goal was to “uncover” course material and make it explicit to students, and whose primary course goal was to introduce to students a critical view of knowledge production and a critical view of the discipline, bringing those critical ideas to bear on the text itself was challenging, in large part because the rhetorical features we use to do the work we do are largely invisible to us.

Given that, I argue that while Graham was not able to offer students the tools to critique the genre itself, what he did offer them allowed him to still teach from a critically conscious perspective. Graham did not point out the ideological implications of the genre or its features,

but he did something else. He demonstrated critical consciousness about disciplinarity and knowledge production, though not necessarily always about the genre. In his case, the genre was a tool to facilitate students' encounters with knowledge production, and the genre in this class mediated the learning goals of the course.

I argued in Chapter 5 that Graham was less interested in what Johns (2008) called "genre acquisition" and much more interested in the learning students would do while engaging the intellectually challenging project of the literature review. Johns contrasted "genre acquisition," which is focused on students' ability to reproduce text types," with "genre awareness," which is "designed to assist students in developing the rhetorical flexibility necessary for adapting their socio-cognitive genre knowledge to ever-evolving contexts" (p. 238). While not intended to be a dichotomy, Johns' categories are still somewhat limiting, if we consider how Graham positions his genre in class. I argue that Graham's approach to the primary genre in his course was to position the genre as an experiential learning encounter designed to help students develop not (necessarily) genre awareness but disciplinary awareness. Certainly, students *might* have developed the kind of rhetorical flexibility or awareness of genre itself as a concept, as Johns, Bawarshi and Reiff (2010), Devitt (2004), and Beaufort (2007) described as the aim for a genre awareness approach. However, it is more likely that they would have developed metacognition about disciplinary writing and thinking practices in a local context, versus a framework for thinking about genre that would transcend contexts. However, given the way that Graham positioned *all* knowledge construction in the academy as social and impacted by researchers' and disciplines' ontologies and epistemologies, that meta-awareness did indeed have the potential to cross disciplinary boundaries with students.

To that end, Graham positioned students in a distinct way in his class. His “meta” approach to his course positioned students as agentic, critical thinkers and critical knowledge consumers. This approach resonates with what Bazerman (1992) and Devitt (2004) described as a “critically conscious” approach to the teaching of genre. Bazerman (1992) described this “critical consciousness” as “an explicit teaching of discourse [that] holds what is taught up for inspection” (p. 64). Certainly, Graham’s teaching around ontology and epistemology as it related to research practices held the research process and the knowledge production processes in the academy up for inspection by students.

Graham’s approach to teaching research involved explicitly unmasking the philosophical underpinnings of all research. By teaching students to be aware of the relationship between ontology, epistemology, and research, Graham represented research—and the journal articles in which they are written up—as artifacts of human constructions of knowledge, influenced by subjectivity and assumptions. The goal of his course was to give students the intellectual tools to read scholarly work while, as Devitt put it, “perceiving the ideology” behind that work.

My analysis has illustrated the ways in which the course objective, the discipline of geography, and the literature review were all presented to students through the lens of a critically conscious approach to teaching. Future research should examine: What is critically conscious pedagogy? For now, I propose from my iterative analysis of this classroom that critically conscious pedagogy might include:

- **Multiplicity:** Describing multiple ways of seeing, thinking about, defining, or enacting something; supporting students in understanding that multiplicity and complexity.
- **Meta-disciplinary awareness:** Providing explanations of the ways that geographers think or write, naming geographic practices as such; using rhetoric providing contextual

understanding for differences in disciplinary ways of thinking or writing (Novacek, 2007).

- **Knowledge production as social:** Using rhetoric articulating knowledge production as social, contextual, and contested: Knowledge is produced; knowledge production; knowledge production in academia. This is in contrast to the positivist positioning of knowledge as “discovered.”
- **Rationale:** Providing rationale for a teaching practice, a disciplinary practice, or a way of thinking.
- **Agency:** Asking students what they think or prefer; inviting to students to question or critique practices and discourses; positioning students as meaning-makers.
- **Unmasking:** Unmasking tacit practices, assumptions, and ideologies; making practices explicit; naming assumption or bias.
- **Power:** Recognizing and calling students’ attention to the role of power and power structures.

Brokering for Critical Consciousness

Moreover, I argue that critical consciousness can emerge in the brokering moves of the instructors. In Graham’s class, I examined some of the brokering moves that he and his TAs enacted in order to help newcomer geography students encounter the discipline, the genre, and the course content. Because he taught from a critically conscious perspective, here I focus my discussion on the brokering moves that served those ends.

The bulk of my analysis shows that a significant amount of the brokering happens through framing and positioning of the discipline, the genre, and the course content. Thaiss and Zawacki (2006) make the argument that disciplines are *represented* by instructors; disciplines are

neither static or monolithic in practice, nor are they are static or monolithic in the classroom. When students encountered course content, they were encountering *representations* of genres and disciplines and core ideologies. Wenger (1998) describes this as *partiality* and argues that brokers present the practices of their community to newcomers through a lens of partiality—through the experiences, assumptions, biases, and framing of the one doing the brokering.

In Graham's class, as I have argued, the discipline was positioned not as geography generally, but as critical human geography. Graham at times called attention to this positioning, such as when he sought to remind students that critical human geography was but *one* way of seeing, and at times referred to "geography" as a shorthand for his representation of critical human geography. As we saw, students had various reactions to this positioning of geography in this way. Samantha and Roberto, for example, resonated with geography as critical human geography, and readily took up this particular version of geography. In part, this representation of geography already aligned with how they thought about the world. In contrast, Thomas and Leigh tended to resist the way that Graham represented geography as critical human geography, in part because they had prior experiences with physical geography and tended to resonate with a more scientific understanding of geography. This made them at times skeptical of Graham's tropes or representations of geography, and at times skeptical of the approach to knowledge production.

With regard to brokering, two other moves emerged as significant with implications for the way Graham taught the course from a critically conscious perspective. First was his use of ventriloquation when talking about the writing and research process. This ventriloquation, which happened throughout the course, provided students with an insider look at the metacognitive thinking practices of geography. Whether he was ventriloquating the writing process of

categorizing articles, as I illustrated in Chapter 5, or the research decisions that a researcher might make, Graham's ventriloquation unmasked for students the thinking practices of geographers (both writers and researchers), and he positioned the voices he was ventriloquating as engaging in messy, iterative, very human processes. When he ventriloquated the writing processes, he described the back and forth, the messy, the "mucking about" and "flailing around" that writers do. This both humanized experts and normalized the struggles students might have experienced in their processes. This, too, served his critically conscious ends. By describing the messy research and writing processes, he demystified those processes, making them more human and subject to human error, bias, and blindness. This allowed him to model for students the very *human* nature of research in human geography. Similarly, his critical pivots provided a multi-layered and multi-voiced representation of his course content. The particular moves he used on slides—presenting content, and then offering parenthetical commentary, often from a critical perspective—were attempts to bring students into an encounter with course content from multiple perspectives.

Graham's example expands our view of what critically conscious genre pedagogy in the disciplines might entail. It expands ways we can think about genre in different ways—sometimes foregrounding genre as Devitt (2004) suggests, but sometimes back-grounding the genre itself in service of critical consciousness. Both are after the same ends.

Conclusion

The teaching and learning of genres in disciplinary contexts is a complex and multi-layered phenomenon. This in-depth ethnographic study of one classroom provides a rich analysis of the experiences of the instructor, teaching assistants, students, and others in the institution. Through its examinations of the interactions between participants, this study speaks to

sociocultural theories of teaching and learning in higher education. Moreover, by seeking to better understand *how* instructors and students make sense of what it means to write in the discipline in question, and the processes by which they negotiate their understandings in and outside of the classroom space, this study makes cross-disciplinary contributions to the fields of education, Rhetorical Genre Studies, Writing in the Disciplines—and even geography. A deeper understanding of the learning processes in the entering spaces of disciplinary writing courses, with my dissertation’s unique emphasis on the interaction and activity that foster entry into disciplinary writing practices, provides a richer and more complete picture of learning in students’ majors and the factors that mediate learning in those entering spaces. Moreover, by examining the brokering strategies of instructors and students’ uptake of disciplinary writing practices, my work contributes to the scholarship around equitable teaching practices in higher education. Finally, by examining a class that was positioned by the instructor as an opportunity to understand knowledge production in the academy, my study extends conversations about critically conscious genre pedagogy to pose new possibilities for how disciplinary writing and research courses might be designed as opportunities for raising students’ critical consciousness.

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Appendices

Appendix A: Master Research Question and Analysis Table

MASTER RESEARCH QUESTION & ANALYSIS TABLE				
RESEARCH QUESTION	DATA SOURCE	PURPOSE	ANALYSIS QUESTIONS	CODES
I use the phrase “Disciplinary Writing” to refer to a constellation of concepts that includes disciplinary genres, ideologies, ways of thinking, identities, writing practices, epistemologies, modes of inquiry, and processes of knowledge production.				
<p>OVERARCHING RESEARCH QUESTION</p> <p>What were the processes by which students and teacher negotiated their understandings of what it meant to write in the discipline?</p> <ul style="list-style-type: none"> • What learning were genres mediating? • How were genres themselves mediated? 	<p>All data sources, but with a focus on</p> <ul style="list-style-type: none"> • Field notes from observations of class sessions, peer review sessions, and conferences • Transcriptions of selected audio-recorded class interactions, peer review sessions, and conferences 	<p>To identify/understand</p> <ul style="list-style-type: none"> • The process of negotiation of meaning as it occurred in the classroom and in conferences/peer review. • The process of brokering between the instructor and the student. • The discourse used to mediate brokering. • The artifacts used to mediate brokering. 	<ul style="list-style-type: none"> • <u>How</u> was the meaning of “Disciplinary Writing” <u>negotiated</u> by the participants? • <u>Where</u> did this negotiation of meaning take place? • What conceptual, linguistic, or material <u>tools</u> were used to mediate “Disciplinary Writing”? • What was the <u>result</u>? 	<p>MACRO-CODES</p> <ul style="list-style-type: none"> • Disciplinarity • Genre • Critical Consciousness • Brokering

RESEARCH QUESTION	DATA SOURCE	PURPOSE	ANALYSIS QUESTIONS	CODES
<p>CHAPTER 4</p> <p>How were these introductory WID courses positioned institutionally as sites of disciplinary introduction or socialization?</p>	<ul style="list-style-type: none"> • Field notes from observations of tutoring sessions or curriculum planning meetings • Transcriptions of selected audio-recorded tutoring sessions • Transcriptions of audio-recorded instructional support staff interviews • Transcription of interviews with instructors 	<p>To identify/understand</p> <ul style="list-style-type: none"> • The position of the course from the perspective of the institution • The historical purpose of the course and its establishment • The institutional relationship between this course and other institutional entities (tutoring, department, general education, etc.) 	<ul style="list-style-type: none"> • How is was the course <u>positioned</u> in the discipline and the institution? • What was the <u>historical purpose(s)</u> for the course and its establishment? • What was the <u>relationship</u> between this course and other institutional entities (tutoring, department, general education)? 	<p>MACRO-CODES</p> <ul style="list-style-type: none"> • Disciplinary • Genre • Critical Consciousness • Brokering • Course • Learning objective <p>Sub-Codes</p> <ul style="list-style-type: none"> • (I) Identity: What does the instructor say about him/herself in relation to his/her identities? • (S) Students: What does the instructor say about students or student learning? • (TA) TAs: What does the instructor say about TAs? • (T) Transfer of Learning: What prior learning does the instructor reference (courses, genres, experiences, teaching)? • (P) Pedagogy: What do instructors say about their teaching practices, approaches, strategies or goals? • (SA) Self-Assessment: What do instructors say about how they assess/evaluate the teaching and learning happening in this class? • (L) Learning: What is being learned/mediated? (Analytic) • (J) Juicy: What is particularly interesting here, worthy to note, or worth coming back to? (Analytic)

RESEARCH QUESTION	DATA SOURCE	PURPOSE	ANALYSIS QUESTIONS	CODES
<p>CHAPTER 4, 5</p> <p>How did instructors make available to students disciplinary genres, ideologies, ways of thinking, and writing practices? Moreover, what were the processes by which and the conditions under which instructors “brokered” the discipline’s genres, ideologies, ways of thinking, and writing practices for students?</p>	<ul style="list-style-type: none"> • Field notes from observations of instructor-delivered lectures and lessons in class. • Transcriptions of audio-recorded course instructor interviews • Artifacts from discourse-based interview (student papers with instructor comments) • Transcriptions of instructor post-observation check-ins. • Instructor-generated course artifacts (syllabi, assignment sheets, handouts, readings) • Transcriptions and field notes from curriculum planning meetings 	<p>To identify/understand</p> <ul style="list-style-type: none"> • The discipline and its writing expectations from the perspective of the instructor. • The instructor’s perceptions of student understanding and learning. • Moments of conscious disciplinary recognition. • Comparisons to other disciplines. • The artifacts used to broker disciplinary genres and thinking. • Instructors’ pedagogical strategies for teaching disciplinary writing. 	<ul style="list-style-type: none"> • <u>How</u> were the discipline, its writing practices, its genres, and its experts characterized/ represented by the instructor? • <u>What</u> was made available to students? • <u>How</u> was “Disciplinary Writing” made available to students? <ul style="list-style-type: none"> • Pedagogical strategies • Brokering strategies • Comparison to other disciplines • Meta-disciplinary awareness • What <u>tools</u> (conceptual, material, linguistic) did the instructor use to teach “Disciplinary Writing”? • <u>How</u> did instructors understand (interpret, make meaning of) students’ understanding and learning? (How were students <u>positioned</u>?) • <u>Where and to whom</u> was this knowledge made available? 	<p>MACRO-CODES</p> <ul style="list-style-type: none"> • Disciplinarity • Genre • Critical Consciousness • Brokering <p>Genre Codes (<i>in vivo</i>)</p> <ul style="list-style-type: none"> • Argument <ul style="list-style-type: none"> ○ “Beyond a summary” ○ “Synthesis & evaluation” ○ Agency/Creativity ○ “Gap” • “About the literature” • [Talk about] Process • [Talk about] Professional genre • “Use course concepts” • “Categories” • “Not a research paper”

RESEARCH QUESTION	DATA SOURCE	PURPOSE	ANALYSIS QUESTIONS	CODES
<p>CHAPTER 6</p> <p>What were the processes by which students developed their understandings of disciplinary writing and thinking, including disciplinary genres? How did students respond to the opportunity to take up disciplinary genres and thinking practices?</p>	<ul style="list-style-type: none"> • Transcriptions of audio-recorded student interviews and focus groups • Artifacts from discourse-based interview (student papers with instructor comments) • Transcriptions of instructor post-observation check-ins. • Student-generated course artifacts (class notes, outlines, drafts, papers, peer review feedback) 	<p>To identify/understand</p> <ul style="list-style-type: none"> • The discipline and its writing expectations fro the perspective of the student. • Student uptake of disciplinary ideologies, genres, and rhetorical practices. • Student interpretation of their performance of disciplinary genres and writing tasks. • Student accessing of prior writing genres and transfer/transformation of prior writing knowledge. 	<ul style="list-style-type: none"> • <u>How</u> were the discipline, its writing practices, and its experts characterized/ represented by the students? • <u>How</u> did students interpret the discipline and their participation/ performance of “Disciplinary Writing”? • <u>How</u> did students draw on prior knowledge of genres and other writing knowledge? • How did students <u>respond</u> to opportunities to take up “Disciplinary Writing”? 	<p>MACRO-CODES</p> <ul style="list-style-type: none"> • Disciplinary • Genre • Critical Consciousness • [References to] Brokering <p>Genre Codes— Using Genre Characteristics Framework (Chapter 5)</p> <ul style="list-style-type: none"> • Argument <ul style="list-style-type: none"> ○ “Beyond a summary” ○ “Synthesis & evaluation” ○ Agency/Creativity ○ “Gap” • “About the literature” • [Talk about] Process • [Talk about] Professional genre • “Use course concepts” / “Methods • “Categories” • “Not a research paper” • Organization/structure <p>Sub-Codes</p> <ul style="list-style-type: none"> • Resources • Coded by interview question.

Appendix B: Evolution of Coding Frameworks Across Chapters

First-Round	Second Round	Third Round
<p><i>Instructor Interviews</i> (Chapter 4)</p>	<p><i>Instructor Interviews, TA interviews, Classroom Artifacts, Instructor Slides, and Classroom Observation Field Notes and Transcripts from Lectures and TA Quiz Sections</i> (Chapter 4, Chapter 5)</p>	<p><i>Student Interviews, Comments on Student Papers</i> (Chapter 6)</p>
<ul style="list-style-type: none"> • (I) Identity: What does the instructor say about him/herself in relation to his/her identities? • (D) Discipline: What does the instructor say about the discipline, its writing practices, and experts? [How did the instructor talk about the role of writing in the course and/or the discipline?] • (G) Genre: What genres does the instructor name, and what does the instructor say about the genre(s)? • (C) Course: What does the instructor say about the course? (Itself or in relation to the institution) • (S) Students: What does the instructor say about students or student learning? • (TA) TAs: What does the instructor say about TAs? • (T) Transfer of Learning: What prior learning does the instructor reference (courses, genres, experiences, teaching)? • (P) Pedagogy: What do instructors say about their teaching practices, approaches, strategies or goals? • (SA) Self-Assessment: What do instructors say about how they assess/evaluate the teaching and learning happening in this class? • (Crit) Critical Consciousness: Moments when 	<p>MACRO-CODES</p> <ul style="list-style-type: none"> • Disciplinarity • Genre • Critical Consciousness • Brokering <p>Genre Codes (<i>in vivo</i>)</p> <ul style="list-style-type: none"> • Argument <ul style="list-style-type: none"> ○ “Beyond a summary” ○ “Synthesis & evaluation” ○ Agency/Creativity ○ “Gap” • “About the literature” • [Talk about] Process • [Talk about] Professional genre • “Use course concepts” • “Categories” • “Not a research paper” 	<p>MACRO-CODES</p> <ul style="list-style-type: none"> • Disciplinarity • Genre • Critical Consciousness • [References to] Brokering <p>Genre Codes— Using Genre Characteristics Framework (Chapter 5)</p> <ul style="list-style-type: none"> • Argument <ul style="list-style-type: none"> ○ “Beyond a summary” ○ “Synthesis & evaluation” ○ Agency/Creativity ○ “Gap” • “About the literature” • [Talk about] Process • [Talk about] Professional genre • * “Use course concepts” / “Methods” • “Categories” • “Not a research paper” • * Organization/structure <p>Sub-Codes</p>

<p>instructor is explicit about ideology, ontology, or knowledge production.</p> <ul style="list-style-type: none"> • (L) Learning: What is being learned/mediated? (Analytic) • (J) Juicy: What is particularly interesting here, worthy to note, or worth coming back to? (Analytic) 		<ul style="list-style-type: none"> • Resources • Coded by selected interview question. For Example: <ul style="list-style-type: none"> ○ R1-6: How do geographers think? ○ R2-1: What is a literature review? ○ R2-3: TA Comments ○ R2-6: What about the class is helping you learn? ○ R3-4a: What is more clear about the literature review now? ○ R3-4b: Why did Dr. G assign the literature review?
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<p>Example: Critical Consciousness</p> <p><i>Because I was still in the process of defining what “critical consciousness” was in this class, I initially coded any of the following references with the macro-code “critical consciousness.” My analysis in Chapters 4, 5, and 6 demonstrates a more in-depth nuancing and parsing of these concepts, and my discussion Chapter proposes a framework for thinking about and defining Critical Consciousness.</i></p>	
<ul style="list-style-type: none"> • Multiplicity: Describing multiple ways of seeing, thinking about, defining, or enacting something; supporting students in understanding that multiplicity and complexity. • Meta-disciplinary awareness: Providing explanations of the ways that geographers think or write, naming geographic practices as such; using rhetoric providing contextual understanding for differences in disciplinary ways of thinking or writing (Novacek, 2007). • Knowledge production as social: Using rhetoric articulating knowledge production as social, contextual, and contested: Knowledge is produced; knowledge production; knowledge production in academia. This is in contrast to the positivist positioning of knowledge as “discovered.” • Rationale: Providing rationale for a teaching practice, a disciplinary practice, or a way of thinking. • Agency: Asking students what they think or prefer; inviting to students to question or critique practices and discourses; positioning students as meaning-makers. • Unmasking: Unmasking tacit practices, assumptions, and ideologies; making practices explicit; naming assumption or bias. • Power: Recognizing and calling students’ attention to the role of power and power structures. • Methods: References to the philosophical content of the course, from epistemology and ontology to particular research methods. 	

Appendix C: TA Feedback

Hope		
<p>Hope's Paper Text:</p> <p>The theories of the articles largely target the prevention of this disease as well as the future outcome due to HIV/AIDS, but also lack efforts for those already infected by this disease. The concern here is not to focus on just the preventative efforts, but the underlying issues that come as a result of HIV/AIDS spreading and how to effectively implement ideas to aid those with AIDS. The two main focuses, including the similarities and differences between the articles, will be through the topics/issued researched along with the methodological approach of the research conducted.</p>	<p>Miles's comment - pointed at the final sentence</p> <p>good, concise argument that focuses on the articles (rather than the virus itself)</p>	<p>Hope's Talk</p> <p>MISTY ANNE: So his comment there is "good"--this one here. "Concise argument that focuses on the articles rather than the virus itself." And then your sentence is--</p> <p>Hope: The last one or this one? 'Cause--</p> <p>MISTY ANNE: Probably-- what do you think?</p> <p>Hope: 'Cause this is what I think I added, like kind of last minute, um, saying that like instead of just focusing on the preventative efforts, we should also work on the treatment. I think that's what he's like saying it's not just the virus itself. It's like the argument that I'm like trying to have. And then this is like the two things I'm focusing on. It's like similarities and differences. Um. And then methodological approach.</p> <p>MISTY ANNE: Mhm. So the sentence that you thought you added was this one, the concern here?</p> <p>Hope: Yeah.</p> <p>MISTY ANNE: Is that the one you added? Yeah, to make it an argument?</p> <p>Hope: Yeah.</p>
<p>Hope's Text, with Miles's Highlights & Comments</p> <p>Evidently, the issue on the knowledge of HIV/AIDS is similarly presented between the three main articles discussed previously, focusing on the gender-unequal norms including one article that presented a subtopic of treatment on</p>	<p>Miles's Highlight 1 Comment:</p> <p>Miles: are they truly researching how to prevent HIV/AIDS from spreading? Or are they critiquing the preventative methods currently in place, questioning their efficacy as well as social consequences?</p> <p>Miles's Highlight 2 Comment:</p>	<p>Hope Talk</p> <p>Hope: Oh, OK. So this part I was talking about like-- or I was trying to at least that like a lot of the authors, like, like overlook the patients that are already having HIV and AIDS versus those who may get them. So my argument was like we need to focus more on like maybe the people who already have HIV and AIDS and how to treat them versus the preventative efforts. So that was like my argument that I --</p> <p>MISTY ANNE: Ah, so you used the word "overanalyze"--</p>

<p>patients with HIV/AIDS. Clearly, the articles have similar approaches by researching how to prevent HIV/AIDS from spreading, but continue to overanalyze the issue with patients who are already infected and how to go about the disease with those who are suffering from HIV/AIDS currently.</p>	<p>Miles: why do you mean by this?</p>	<p>Hope: Yeah. MISTY ANNE: --to kind of get at that idea. Hope: Yeah. But I didn't really make that argument very clear throughout the paper because it was like really last minute. MISTY ANNE: Yeah, is-- is that another of the sentences you added? Hope: I think so, yeah. Like, super last minute. I was just like, they overanalyze patients who like-- yeah. So I think not putting more into that, so yeah.</p>
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<p>Kyle</p>		
<p>Kyle's Text:</p> <p>In youth populations this problem only grows when they have not potentially had the chance yet to be educated on the virus and how to protect themselves from it. This paper seeks to understand how underdeveloped countries in sub-Saharan Africa are seeking to expand efforts to help not only spread knowledge of the HIV/AIDS virus and protection from it among youth populations but also how these countries involve the adult population in this process through a review of five different current articles discussing the various topics surrounding this issue.</p>	<p>Miles:</p> <p>Good, but for a lit review, rather than making an argument about HIV/AIDS itself, try to frame your argument around what the *authors* are saying about HIV/AIDS. Focus on the articles over their subject matter!</p>	<p>Kyle's Talk</p> <p>Kyle: Pulling out authors, bringing the arguments and concerns as well as highlighting some interesting differences between the articles." Um. Yeah, that's basically just summary thing. I don't know. So I summarized them. MISTY ANNE: Yeah. Kyle: That's what I get from that. Mmm. This is like saying I was trying to, um, use the paper to talk about HIV and AIDS itself. Um. Which I guess I can get-- understand, but, um, at the same time, the articles, um, I was mostly just summarizing them, and most of the articles were about like-- they introduce like some sort of program to teach the local population, and then they tracked it over time and just was kind of like the results, um, though it could be [INAUDIBLE]. I guess my claim was sort of in that stuff, because I think I said-- I think I said something about-- let's see here. Oh gosh. Yeah. I think it's this-- yeah. Yeah, right here I was saying-- [interrupt quote to show the text of the paper]</p>
<p>Kyle's Text (Talks about it first, but it's the last sentence of the paper): With Miles's Highlights</p>	<p>Miles's Comment:</p> <p>Not your job to say what "ought" to be done. Is this</p>	<p>Kyle's Talk (Cont)</p> <p>MISTY ANNE: You can just go ahead and read it. Kyle: Um. Yeah. "[Should] rather it be their adult</p>

<p>In terms of the youth population of all of the areas analyzed throughout these five articles it appears that they are ahead of the general knowledge, care, protection and prevention curve, and it should rather be their adult population counterparts that should perhaps a greater focus so that they can in turn ensure that the youth population stay on their current path to relative healthiness from the HIV/AIDS epidemic.</p>	<p>what the authors think should be done?</p>	<p>counterparts that should be like a greater focus instead of the youth population"-- that was kind of the conclusion I drew. But it was because I said "should" rather than just format it in sort of like an observational way. MISTY ANNE: OK. Kyle: And I-- I think I should've phrased it like, "Based on these articles, it appears that the youth populations in the test areas show less of a, um, improvement in terms of HIV and AIDS knowledge as opposed to their adult counterparts." MISTY ANNE: Mhm. Yeah, and it's a little difference, but-- I mean like in your words, but it sounds like you're kind of tapping into-- Kyle: Yeah. That's-- MISTY ANNE: --the difference between being-- you said the paper being about HIV/AIDS versus about the articles. Kyle: Right. MISTY ANNE: Yeah. Kyle: In my mind, I thought about it correctly, I just didn't write it down though.</p>
<p>Kyle's Text:</p> <p>While it is important to spread knowledge of HIV/AIDS throughout the youth population, it is also important to keep the adult population up to speed in order to help them help their potential future offspring.</p>	<p>Miles's Comment:</p> <p>Careful about making claims like this. What evidence do you have to back this up? Instead, focus on the claims that the authors make (is it important to the authors?). Ex. "Teye says it's important..."</p>	<p>Kyle's Talk:</p> <p>Kyle: Yeah, that's just like me saying, um, instead of directly pointing to a-- because everything supposed to be coming from the articles, not from me. And so I worded it as if it's coming from me and not an article. So I should've just said author's name, while this person-- MISTY ANNE: Says this important. Kyle: Or if like all of them say or something like that.</p>
	<p>Miles's Holistic comment on LR1:</p> <p>Hey [Kyle], great work here! You do an astounding job of pulling out the authors' main arguments and concerns, as well as highlighting some</p>	<p>Kyle's Talk</p> <p>Kyle: Yeah. Oh yeah. I had-- he was talking about the assumptions the authors are making. Um. I totally forget where to find assumptions. I had a problem figuring out, like, how-- what was it? Like epist-- epist-- epistemological? MISTY ANNE: Mhm. Kyle: Big words. Um. Their-- their assumptions. Um, I</p>

	<p>interesting differences between the articles. Great, concise article summaries. A few things to think about. Ideally your argument should focus on what the authors are saying (or no saying) about HIV/AIDS and less on "seeking to understand" the problem of HIV/AIDS itself. In order to further develop this argument you might want to think about the assumptions the authors are making about what constitutes as knowledge of the virus. You already do a great job analyzing the articles and pointing to their differences -- but what do these differences (in concern, methodology, etc.) say about the authors' views on knowledge? Your lit review should ask HOW and WHY the authors have chosen to approach HIV/AIDS in the way they do. What's similar about their approaches? What's different? This are very tricky issues but perhaps worth thinking about for your final lit review.</p>	<p>didn't quite know where to find them. MISTY ANNE: Mhm. Kyle: They were a little tricky. Or at least every time I hear that word I picture, uh, what was it in class? It was like-- like feminism versus positivism and those things aren't explicitly stated at all. MISTY ANNE: Yeah, OK. Kyle: So it's hard to like, which one are they going for? So, I don't know. MISTY ANNE: Yeah, that makes sense. The authors don't say, "I'm a positivist, and I'm studying...." Kyle: Right. MISTY ANNE: Yeah. So you have to kind of figure out some way to figure out what those-- what those epistemological assumptions are. Kyle: Yeah. MISTY ANNE: And so he kind of pointed you to thinking about that. Kyle: Yeah, like I understand, um, what-- what possible assumptions there could be. I just don't know how to find them within the different-- MISTY ANNE: The articles, yeah. That makes sense.</p>
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Roberto		
<p>Roberto’s Text: Each study takes on a unique approach on how the statistics related to HIV/AIDS are used. I have broken down the articles into two themes or “sections”: the socio-demographic perspective and the geospatial data analysis perspective. Though there exists overlap between these two strategy themes, there clearly exists a greater focus on the examination of the socio-demographic factors that result in people’s vulnerability to HIV/AIDS in the former than the latter, where in the latter theme the authors have taken to geospatial data analysis of HIV/AIDS through a more technical methodology.</p>	<p>At the end of the paragraph, there’s the comment: Whitney’s Comment: Good--what is the significance of this difference in the ways that the authors conceptualize or draw conclusions about HIV/AIDS?</p>	<p>Roberto’s Talk Roberto: Let's see the next one. So here, "each study takes on a unique approach"-- [MUMBLES]. See, I figured it'd-- it'd be good to kind of break into social demographic perspective in the [INAUDIBLE] data analysis perspective. MISTY ANNE: Hmm. Roberto: Um, I said there exists overlap between these. And then I talked about kind of the vulnerabilities associated with each or with the [socio-demographic [00:19:28]] factors. All right. What is the significance of-- so Maggie asked, [INAUDIBLE] OK, what is the significance in the difference in the ways that the authors conceptualize or draw conclusions by [INAUDIBLE]? MISTY ANNE: Hmm. Roberto: Hmm. So when I-- when I looked at this, I was wondering like, OK, is she asking me to tell-- like draw conclusions on what, you know, what the authors are thinking before they-- they started this research or what they found or after what their findings-- I was a little confused with that.</p>
	<p>Whitney’s Holistic comment (9.75/10) “You have some great observations here, but your paper could have focused more closely on the way that different approaches in the articles were shaped by the authors’ philosophical and theoretical foundations and the impact that had on the conclusions that they drew.”</p>	<p>Roberto talk in response to end comment: Roberto: So yeah, so she said, Maggie said, "You have some good observations here, but your paper could have focused more closely on the way that different approaches and articles are shaped by the authors' philosophical and theoretical foundations and the impact that they have on the conclusions that they drew." MISTY ANNE: Any thoughts about that? Roberto: So I think that what she's referring to is kind of further understanding where each author is-- is coming from and why that led to the type of research that they did and how that impacts the conclusions that they drew. And that makes a lot of sense [[00:30:37] then if] you really think</p>

		<p>about it is in order to truly gauge why they looked at it in this way, you kind of understand like where they're coming from or their main objective for conducting research in this manner.</p> <p>So for example, if a person-- if an author wanted to do more quantitative research, they would most likely use statistical methods. But then you have another author who's more qualitative-- qualitatively focused. And they want to do more personal type of-- of research methods and involve like participant observations or, um, let's see here-- what was I thinking? I'm losing my train of thought.</p> <p>MISTY ANNE: That's OK.</p> <p>Roberto: Uh, or, you know, like [[00:31:36] something] structured in interviews. So then you get different ways of looking at it. Um. Every-- I feel like every author is trying to, in their findings, prove a, you know, find a point or find something relevant, find something to associate, um, their findings with, with the issue at hand. And it's sometimes difficult to understand that they are not necessarily trying to find the absolute solution. They're just trying to provide more research, more thought [around to [00:32:17]] why it's going on. So I think getting out of that mindset of thinking that these authors aren't approaching it in order to try to find the solution, we-- we kind of have to step back and say, No, they're not. They're approaching it to try to find ideas or explanations for potential solutions. And that's a little hard to really get away from, to make that step back, I think.</p> <p>MISTY ANNE: Mm. Mhm. Yeah, that's great. Thank you so much.</p>
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