Developing Metacognitive Awareness of Voice in Academic Writing in English:

A Case Study of Second Language Writers

By

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Abstract

English for Academic Purposes (EAP) writing research (e.g., Tardy, 2009) has established the importance of building genre knowledge. This study focused on the genre of article review, in which a writer summarizes and evaluates the essential views in an article. As a simple genre that does not involve a full literature review, it is often seen as a preparatory genre that instructors use as a stepping-stone to develop other important genres, such as term papers and research articles. To write this genre, students need to move from a relatively single-voice, uncontested summary to a multi-voiced evaluation. However, the issue of how to manage evaluation in constructing multi-voiced academic texts represents a major challenge to novice writers of English as a second language (L2).

This study translates the SFL *Engagement* framework (Martin & White, 2005) into a pedagogical scheme, exploring how the framework can serve as a heuristic to scaffold L2 writers' knowledge of voice and how such enhanced awareness may encourage them to experiment with a wider range of repertoires in writing article reviews. This study was located within a writing course in an EAP intensive program. Nine participants came from different linguistic, cultural, and disciplinary backgrounds. Multiple data sources (semi-structured interviews, audio-taped student interactions as they engaged in text analysis tasks, students' oral and written reflections, and student writing) were examined to contribute to a greater understanding of the case and to enhance the validity of case study research (Yin, 2014).

The findings show that the *Engagement* constructs focused students' attention on key voice resources and the rhetorical goals they enabled, providing a heuristic that students could use in

their writing. Their varied uptake of *Engagement* metalanguage and the differential repertoires displayed in their writing reflected different metacognitive developments. Although the Engagement pedagogical scheme served as a major focus in the course under study, it can also support L2 writing instructors in more general ways. The Engagement scheme can be added to instructors' feedback repertoires as they comment on student writing and offer specific suggestions. This study has the potential to make a substantive contribution to L2 writing pedagogy.

Chapter 1

Introduction

1.1 English for Academic Purposes

English as an international language of research and scholarship (Hyland, 2006, 2009) has culminated in approximately 1.2 million students studying in English outside their home countries (Hyland, 2013). For example, the number of L2 students attending colleges and universities in the U.S. has markedly increased from 0.45 million in the 1990's to a record high of 0.82 million today (Institute of International Education, 2015). In light of this growing interest and the global rise in the use of English, past decades have seen increasing student diversity. The rise of English as the leading language for the dissemination of academic knowledge (Swales & Feak, 2012) has unsurprisingly given rise to a massive increase in efforts to support this increasing diversity of student population and to cultivate a more inclusive educational community in *English for Academic Purposes* (EAP) contexts. EAP therefore refers to English language instruction and learning that focus on the specific communicative needs and practices of diverse student groups in academic and research contexts (Hyland & Hamp-Lyons, 2002). EAP, as Hamp-Lyons (2011) noted, can also be considered as a branch within the field of education in the sense that

> EAP teachers take pride in their expertise in classroom teaching, their responsiveness to students' needs through curriculum planning and materials development, through

individualization of support to students and through context-aware education management.

(p. 89)

Research on the teaching and learning of EAP has expanded enormously and evolved rapidly over the past twenty years as researchers have addressed a wider range of topics (e.g., genre pedagogy, corpus-informed pedagogy, etc.) and worked within different methodologies (e.g., ethnography, discourse analysis, case studies, etc.). In essence, the driving force of EAP research is a practical response to the needs of growing groups of non-native students of English in academic and research contexts (Swales & Feak, 2000, 2012).

1.2 The interpersonal dimension in EAP writing

One of the most vibrant research programs in EAP is academic writing. As the field of EAP writing matured, attention began to be paid to the graduate and research student levels (e.g., Cheng, 2008; Flowerdew, 2015; Kaufhold, 2015; Tardy, 2004, 2005), often with a special focus on the teaching of writing to ESL and EFL graduate students (Paltridge, 2013). While academic writing has long been conceived as impersonal and detached from authorial positions, recent studies have found important interpersonally-charged moves as an academic writer attributes to others' work, evaluates the viewpoints advanced in their work and projects a voice of her own in engagement with other positions recruited in writing. In Hyland and Jiang's (2016) study on how expressions of authorial stance in academic writing have evolved over the past 50 years, they observed slow but noticeable changes in use of stance makers (e.g., attitude resources, self-mentions), even in such conventionally more impersonal fields as physical sciences. Their study suggests that successful academic writing does not mean piling up facts in absolute terms but

means recognizing the role that other voices (including that of the presumed reader) play in shaping a writer's position by seeing texts as community negotiated processes where these projected positions help establish "a virtual dialogue" (Hyland, 2012).

From an interpersonal perspective, evaluating the viewpoints presented in writing is crucial (Hunston, 1994; Hyland, 2005; Bondi & Mauranen, 2003; Kong, 2006; Hood, 2010). Since academic writing is essentially a "persuasive endeavor" (Hyland, 2011, p. 171), evaluation plays an important role in such persuasive effort. As Hyland and Diani (2009) aptly noted, "among all the activities of the academy, what academics mainly do is evaluate" (p. 5). To accomplish this persuasive endeavor, academic writers take advantage of various evaluative resources to project their own and other "voices" to accomplish key rhetorical goals (e.g., acknowledging, endorsing, and countering a value position) and therefore to negotiate "the legitimacy of propositions and values" (Hood, 2010, p. 197).

How L2 writers construct a critical voice can be illustrated in the following two examples. Both texts are from my own students' writing assignments written in the context of an EAP writing class, and both are of the same genre, article review. My assignment prompt had asked the students to summarize and evaluate the article they read (their evaluative resources marked in bold).

Example 1

Graff (2014) argues that in order to make students learn models of academic writing more enthusiastically, schools and colleges should allow their students to freely choose their subjects for academic study**. He points out that** no evidence supports the popular myth that intelligence emerges only from what schools and colleges think is worth academic research.

He further mentions that sports have an advantage over school culture because sports involve various people that students may not otherwise meet. **I strongly agree with** the author's opinion.

Example 2

Graff (2014) thinks that schools and colleges fail to make the students see the parallels between sports and academics because they associate the educated life narrowly and exclusively with subjects and texts that we consider as academic. Graff (2014) **makes an insightful point** here: so many young adults are seriously interested in something non-academic but have no chance to pursue that interest because the academic world doesn't accept it as a "worthy" topic. **However, even though** his argument could be seen as the reason why colleges do not take up students' passions, Graff (2014) **does not provide a deeper understanding of it**. He **leaves the reader with an unanswered question**—why colleges consider sports not suitable for the academic world.

The writer of Example 1 attributed to Graff particular viewpoints (i.e. Graff argues that, He points out that, He further mentions that) about how students should learn school subjects and about the potential value of leveraging sports to arouse their interest in learning. At the end of this passage, this student simply concluded with a stand-alone agreement with Graff's viewpoints (i.e. *I strongly agree with*) without providing any reasons supporting such concurrence. Overall then, what this student did rhetorically was merely summarizing what Graff believed. No reasoned arguments were provided in support of this student's position, thereby leaving this passage essentially summative while lacking in an evaluative voice.

In contrast, the writer of Example 2 constructed an evaluative voice more effectively. After attributing particular positions to Graff, this student, instead of telling us more about what Graff believed, and merely agreeing or disagreeing with Graff's perspective, endorses Graff's position as *insightful* while also critically identifying a hidden problem with Graff's claim. In stark contrast to the writer of Example 1, this student projected a clearer argumentative position, therefore demonstrating not only a repertoire of summary but also another valued repertoire of reasoned evaluation.

In fact, many common academic genres (e.g., article/book review, thesis/dissertations) require not only congruent representations of ideational material of the source text but also authorial evaluation of its viewpoints. Therefore, it is necessary that L2 writers learn how to move from a relatively single-voice, uncontested summary, where no other supporting or conflicting viewpoints are recognized, to a multi-voiced evaluation, where different value positions are recognized and negotiated to achieve reasoned evaluation (Derewianka, 2009; Hood, 2004; Woodward-Kron, 2003). However, as Coles (2008) argues, "academic writing can seem to be a very complex and opaque enterprise when combined with notions of 'voice' and 'stance' and what academic writing may mean to students from non-western cultures" (p. 137). The issue of how to manage evaluation in constructing multi-voiced academic texts therefore represents a major challenge to novice writers of academic writing in English (Hood, 2008). This challenge is even greater to novice writers of English as a second language (Casanave & Hubbard, 1992; Chang & Schleppegrell, 2011, 2016), who often have weak control over such interpersonal norms (Feak, 2008).

1.3 Fostering L2 writers' awareness of voice

As Soliday (2011) notes, students in academic settings are frequently asked to "take your own position" (p. 39) and offer critical evaluation. However, what is often overlooked is the fact that they may lack an awareness of voice when they are expected to use language in ways that effectively position their own perspectives in writing. Therefore, this construct of voice can pose significant challenges for many L2 writers. Fearn and Bayne's (2005) study, for example, showed that their Korean EFL students "are very proficient at memorization and repetition of acquired knowledge" but "less proficient or aware of the need to engage with ideas and put forward their own interpretations and viewpoints" (p. 137). Of course, this is a difficulty experienced not just by Korean EFL students but a rather common challenge that many EAP students experience. In Chang's (2016) study on how Taiwanese EFL doctoral students perceived this key rhetorical construct in academic writing, she found the students lacked a robust understanding of what authorial stance entails. As a result, they often believed that stronger assertions were more convincing than tentative claims, without being consciously aware of the significance of regulating commitment to their claims in rhetorically measured ways.

This awareness of language is in fact essential to second language acquisition. As Schleppegrell (2013) noted, "[c]onsciousness about language is developed through focused attention on patterns in language, where meaning is foregrounded as students explore how different language choices affect what is meant" (p. 166). To develop greater awareness of language, the current views of second language development suggest a need for explicit attention to language features (Ellis & Larsen-Freeman, 2006). That is, L2 students' attention needs to be focused on how meanings are made through language in the texts they read and write (Palincsar & Schleppegrell, 2014; Schleppegrell, 2013; Simard & Jean, 2011). However, being explicit

about what voice means in academic writing is difficult for a variety of reasons. One of the major

ones is the lack of a pedagogical approach and supportive metalanguage for articulating how

voice is construed in academic genres.

To address this need of being explicit, several studies have drawn on systemic functional

linguistics (SFL) metalanguage as a useful pedagogical approach to facilitating L2 development

and supporting L2 learners' consciousness about and attention to language (e.g., Humphrey &

MacNaught, 2015; Moore & Schleppegrell, 2014; Palincsar & Schleppegrell, 2014). SFL is a

linguistic theory developed by Michael Halliday (e.g., Halliday, 1978; Halliday & Matthiessen,

1999), which conceives of language as a social semiotic and a network of dynamic systems. SFL

provides a concrete analytic framework and robust metalanguage for talking about meaning-

making and the kinds of language choices L2 learners make as readers and writers (Schleppegrell,

2013).

However, metalanguage itself does not directly illuminate language-meaning connections

that serve pedagogical goals (Schleppegrell, 2013). Since metalanguage includes both

terminology and talk about language (Berry, 2010), the focus of the pedagogy in the present

study is not on teaching only linguistic terminology, but on using this meaning-focused

metalanguage to highlight key rhetorical goals and provide concrete support for L2 writers'

active participation in text analysis tasks and make meaningful discursive choices[1].

In response to L2 writers' difficulties with learning voice in academic writing, this

dissertation draws on systemic functional linguistics (SFL) metalanguage (language that analyzes

or describes language) as a pedagogical approach to "stimulate the noticing, consciousness-

raising, and focused attention" (Schleppegrell, 2013, p. 156) to the projection of voice in

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[1] The term choice does not refer to a conscious intent since "most of the linguistic choices actually made are made quite unconsciously" (Poynton, 1989, p. 78). What 'choice' should be construed here is a technical term which means the available options that language has for making meanings (Halliday, 2007).

academic writing. Seeking to better understand how L2 writers become cognizant of and use language to project their own evaluative voices and engage with other viewpoints to accomplish such key rhetorical objectives as summary and evaluation, this dissertation is a case study that explores the development of a group of L2 writers' metacognitive awareness of voice in an EAP writing course and examines their use of language resources for engaging with other positions in writing. To foster greater awareness about voice, I drew on the SFL *Engagement* framework (Martin & White, 2005) to develop a pedagogical scheme based on the *Engagement* framework to teach voice in academic writing.

In chapter 2, I review the literature on genre, voice, and metacognitive awareness in L2 writing, and introduce the *Engagement* framework (Martin & White, 2005) on which a simplified pedagogical scheme is based (to be discussed in the next chapter) and which is used as a means to foster L2 writers' metacognitive awareness of voice in learning academic writing. Then, I frame the research questions this dissertation addresses.

In chapter 3, I describe how this exploratory case study is conducted in an EAP writing course and the methodology used to study it. I detail the research design, weekly lesson plans, participants, data collection, data analysis, and reliability measures.

In chapter 4, I explain how I convert the *Engagement* framework (Martin & White, 2005) into a simplified scheme and metalanguage for pedagogical use in the classroom. I introduce the simplified *Engagement* scheme I develop and explain how it is delivered to the students as they apply it to their text analysis tasks. I describe how these tasks are structured. Then, I illustrate how a simplified *Engagement* pedagogical scheme engages the students in group discussion tasks in which they recognize voice in academic texts, explore its meaning potential, and develop viable interpretations. Through analysis of the discussions, I show how the *Engagement*

pedagogical scheme contributes to developing their metacognitive awareness of voice.

In chapter 5, their developments in metacognitive awareness prepared them for accomplishing central rhetorical goals in their writing article reviews—summary and evaluation. Therefore, I examine how their evolved awareness is reflected in their writing. To examine the growth in their writing, I adapted Martin and White's (2005) *Engagement* analytic framework and used five *Engagement* categories (i.e. Attribute, Entertain, Proclaim, Disclaim, Graduate) as my analytic tools to examine their growth—namely, what voice resources they opt for and what ways they employ voice resources as a means to review articles they read. I found that across the timeframe of the course, the students' writing incorporated a greater variety of voice resources that helped them accomplish different rhetorical goals. They learned to go beyond summarizing the texts they were responding to and began to evaluate and speak back to those texts in ways that showed that they gained more control of evaluation via expanded repertoires in writing. Findings indicate that as a group, these L2 writers' awareness of voice grew and their repertoires in writing expanded, but as individuals, they varied in the extent to which they developed higher levels of metacognitive awareness and demonstrated growing discursive repertoires in writing.

In chapter 6, I review the research questions and major findings that addressed these questions. I discuss what I as the course instructor learned about using the *Engagement* framework (Martin & White, 2005) as I modified and translated it into a pedagogically useful scheme that was leveraged to an EAP writing classroom. I also discuss its pedagogical affordances and challenges and how *Engagement* metalanguage provided concrete support for L2 writers' development of awareness of voice and expansion of their discursive repertoires in writing article reviews.

This study illuminates the instructional affordances of the *Engagement* scheme in fostering an awareness of voice in L2 writing. Therefore, this study has the potential to make a substantive contribution to L2 writing pedagogy by exploring how an *Engagement* scheme can develop linguistically diverse students' metacognitive awareness of voice in ways that facilitate their analysis of and production of academic texts. Findings from this dissertation study can provide EAP instructors with immediately useful metalanguage for discussing voice with their students in more accessible ways, in their efforts to help their students gain greater discoursal control of voice as they manage to accomplish key rhetorical goals in academic writing.

Chapter 2

Fostering metacognitive awareness of voice as L2 writers build genre knowledge

2.1 Introduction

The teaching of academic writing is inseparable from the notion of genre (Flowerdew, 2015; Swales, 1990; Swales & Feak, 2004). Swales (1990) defined genre as "a class of communicative events, the members of which share some set of communicative purposes" (p. 58). In the fulfillment of such communicative purposes, language plays a key role because genres are "a means of getting jobs done, when language is used to accomplish them" (p. Martin, 1985, p. 250). Among the most frequently encountered student genres in tertiary contexts is the article/book review (Cooper & Bikowski, 2007). To succeed in this genre, students need to employ evaluative language resources to project their own value positions and the voice of the other. They need to, for example, attribute to other positions, and acknowledge or endorse or encounter these positions, as a means to accomplish key rhetorical goals as summary and evaluation.

Metalanguage provides a viable way to be explicit about what voice means in academic writing. In fact, the pedagogical use of metalanguage is not new in the L2 classroom and has been exploited in the L2 classroom in service of a more efficient instructional effort (Basturkmen et al., 2002; Hu, 2010, 2011; Ellis, 2004; Richards and Rodgers, 2001; Schleppegrell, 2013). Ellis (2004) observes that "it is possible that an increase in the depth of explicit knowledge will occur hand in hand with the acquisition of more metalanguage, if only because access to linguistic labels may help sharpen understanding of linguistic constructs" (p. 240). In other

words, the pedagogical value of metalanguage not only helps students gain explicit knowledge of language, but it also supports their meaning-making

Providing a robust metalanguage for talking about meaning-making, systemic functional linguistics (SFL) has been harnessed as a useful pedagogical approach to supporting L2 learners' consciousness about and attention to language (e.g., Humphrey & MacNaught, 2015; Moore & Schleppegrell, 2014; Palincsar & Schleppegrell, 2014). Therefore SFL metalanguage can be leveraged to teach voice to L2 writers. Of particular interest to this study exploring a pedagogical approach to teaching voice to L2 writers is the *Engagement* framework (Martin & White, 2005) of SFL because this framework affords rich characterization of how language is used to achieve rhetorical objectives and regulate author commitment. The *Engagement* metalanguage addresses the need for explicitness about language in pedagogy by rendering meaning of "voice," its options (e.g., expansive and contractive), and its rhetorical effects (e.g., to acknowledge a position, to counter a viewpoint) explicit to L2 writers, and therefore has the potential to address L2 writers' learning needs.

In this chapter, I will review research on genre, voice, and metacognitive awareness in L2 writing, and introduce a simplified Engagement scheme (the Engagement framework on which a pedagogy was based will be discussed later in this chapter) that may be leveraged to foster L2 writers' metacognitive awareness of voice in academic writing.

2.2 Building genre knowledge in L2 writing

2.2.1 Parameters that shape genre knowledge

In the past decades, a number of studies (e.g., Flowerdew, 2015; Hyland, 2003, 2007; Johns, 1997; Swales, 1990; Tardy, 2009) have established the importance of building genre knowledge

in L2 writing. Tardy (2009) explores four cases in which L2 writers build genre knowledge in distinctive ways. Based on her findings, she proposes a framework for understanding genre knowledge and its development. Her framework captures three key parameters that shape L2 writers' genre learning process: individual, community, and task.

In these parameters, individual refers to L2 writers' "unique cultural profiles and perspectives, linguistic backgrounds, educational experiences, geopolitical contexts, and so on" (Tardy, 2009, p. 275). That is, when learning a genre, L2 writers are under the influence of their previous encounters and the present learning context. In EAP contexts, classroom communities are the contexts where L2 writers participate in classroom tasks. The term task therefore refers to "a goal-oriented, rhetorical literacy event" (Tardy, 2009, p. 279). In this sense, tasks are central to genre learning because they "present individuals with goals, constraints, exigencies [social motives], and social circumstances" (Tardy, 2009, p. 279). In other words, a purposeful task encourages use of certain resources for knowledge-building in a specific rhetorical situation, thereby contributing the type of genre knowledge L2 writers can potentially develop. As a result of individuals' participation in goal-oriented tasks within a specific community, L2 writers are given opportunities to develop knowledge of genre.

2.2.2 The article review: A common genre encountered by L2 writers

In tertiary contexts, L2 writers need to write a variety of genres as a means to prepare them for research-related writing in their graduate degree programs. In Cooper and Bikowski's (2007) study of 200 graduate courses across 20 academic departments at a large U.S. university, they identified 11 types of writing, among which "library research paper" and "article/book review" together accounted for 58% of writing assignments. Their results indicated that article/book

reviews were encountered with greatest frequency particularly in the social sciences, humanities, and arts. Cooper and Bikowski (2007) define article/book review as "a summary and reaction to/opinion of an article or book" (p. 213). In other words, a writer summarizes the essential points in an article or book and provides their evaluation of those points. In particular, its evaluation component requires L2 writers to move from s single-voice text to a multi-voiced summary and evaluation. Their findings were in line with previous survey results (e.g., Bridgeman & Carlson, 1984; Casanave & Hubbard, 1992; Hale et al., 1996), which indicated the genre of article/book review has been a common academic writing task in undergraduate and graduate writing. As a simple genre that does not involve a full literature review, it is often seen as a preparatory genre that instructors use as a stepping stone to develop other important genres such as term papers and research articles. To write this genre, it is necessary that L2 writers learn how to move from a relatively single-voice, uncontested summary to a bi-voiced evaluation, where different value positions are recognized and negotiated to achieve reasoned evaluation.

This commonly assigned student genre highlights pivotal elements in academic writing. As Hinkel (2004) noted, the two most important elements in undergraduate and graduate faculty assessments of academic writing tasks are "organize writing to convey major and supporting ideas" and "use relevant reasons and examples to support a position" (p. 19-20). In this genre writers are expected to not only make summaries but also to evaluate the positions in source texts by signaling "their own views on the topic, issue, or author's tone" (Hinkel, 2004, p. 230).

However, the issue of how to manage evaluation in constructing multi-voiced academic texts represents a major challenge to writers of academic writing in English (Hood, 2008). This challenge is greater to novice writers of English as a second language (Casanave & Hubbard, 1992; Chang & Schleppegrell, 2011, 2016). As Coles (2008) argues, "academic writing can seem

to be a very complex and opaque enterprise when combined with notions of 'voice' and 'stance' and what academic writing may mean to students from non-western cultures" (p. 137). In sum, article/book review is a common and important academic genre encountered by L2 writers. It requires congruent representations of not only ideational material of the source text but also its viewpoints. Its evaluation component requires L2 writers to move from a single-voice text to a multi-voiced summary and evaluation.

Although scholarship in L2 writing has shown a keen interest in the projection of voice in student writing (e.g., Hirvela & Belcher, 2001; Ivanič & Camps, 2001), to date we still lack a viable pedagogical approach to teaching L2 writers the construct of voice and its rhetorically charged moves in writing. To inform L2 writing pedagogy, we need to know how individual L2 writers can develop their unique learning trajectories in goal-oriented writing tasks in a classroom community.

2.3 Projection of Voice in L2 Writing

2.3.1 Conceptualizations of Voice

Due to its elusiveness and the complexity of its construction in writing, the construct of voice has been approached through different theoretical lenses. The notion of *voice* in written discourse first emerged in the early 1970s in the field of rhetoric and composition studies (e.g., Stewart, 1972). Voice was conceptualized as "the sound of the individual on a page" (Elbow, 1981, p. 287) or self-representation that reveals a writer's personality. As Bowden (1999) contends, "voice, evolving as it has from its 1970s affiliations with powerful writing, carries with it connotations of an authentic and unitary self" (p. 109). In a sense, this conception of voice is closely tied to the Western ideology of individualism (e.g., Bourdieu, 1984; Matsuda, 2001;

Ramanathan & Kaplan, 1996; Ramanathan & Atkinson, 1999). Along this line of argument, voice can be seen as exhibited in writers' enactment of their ideologies by choosing the language for expressing their affiliations in ways they intend to be seen by an audience, which Ramanathan and Atkinson (1999) describe as an individualist ideology.

This idea of voice, however, is challenging to L2 writers from cultures which place less emphasis on individualism and therefore can alienate L2 writers who do not share a similar ideological background (Hyland, 2016). In this vein, Ramanathan and Kaplan (1996) problematize this notion of voice by pointing out that "audience and voice are largely culturally constrained notions, relatively inaccessible to students who are not full participants in the culture within which they are asked to write" (p. 22). For example, in Hirvela and Belcher's (2001) case studies, they described how L2 writers at the graduate level struggled to enter the academic writing community that requires a Western individualistic voice different from what they have previously been accustomed to in their L1 writing.

As "voice is not necessarily tied to the ideology of individualism" (Matsuda, 2001, p. 36), some researchers turned their attention to the negotiation of identity behind voice construction. For example, Matsuda (2001) considers voice as "the process of negotiating… socially and discursively constructed identity" (p. 39). Along these lines, many researchers (e.g., Canagarajah, 2015; Flowerdew & Wang, 2015; Hirvela & Belcher, 2001; Ivanič & Camps, 2001) see voice as a representation of writer's identity enacted in their immediate communities and mediated by symbolic resources accessible to them. However, in this conceptualization, operationalizing the notion of voice is challenging since voice is mainly identified through the use of personal pronouns reflective of authorial identity and presence in L2 writing (Connor, 1996; Elbow, 1999; Lam, 2000). For example, first-person references to the writer, such as uses of "I" or "we",

are identified as a voice indicator of identity construction in L2 writing (e.g., Ivanič & Camps, 2001). However, treating first person pronouns as a defining feature of authorial voice can be problematic since L2 writers' use of "I" or "we" does not necessarily attest to their agentive endeavors in formulating an authorial stance (Atkinson, 2001). As a result, looking at voice through only pronouns can lose sight of the interactivity and linguistic features indicative of other voices also participating in the discourse.

2.3.2 A Dialogic Perspective on Voice

The dialogic perspective on voice argues that written discourse has "dialogic overtones" (Bakhtin, 1981, p. 93) and every utterance is "half-ours and half-someone else's" (p. 345). As Maguire and Graves (2001) put it, Bakhtin's view of dialogism states that "the production of utterances involves the speakers' appropriating, accenting, and reaccenting the voices of others, thereby entering into a dialogic encounter with them" (p. 589). Thus, discourse is populated with voices from different points of view, and voice is not an optional extra but a necessary element in writing, and all written texts "contain multiple, interacting, and conflicting discursive voices, in dialogue" (Hafner, 2015, p. 492).

In light of the interactional nature of voice in academic writing, Hyland (2005) proposes that *stance* refers to "an attitudinal dimension and includes features which refer to the ways writers present themselves and convey their judgments, opinions, and commitments" (p. 176). In his model of stance and engagement that captures the interactive relationship between the writer and reader, voice is indexed through specific linguistic resources such as hedges and boosters (Hyland, 2004, 2005). His model describes interactive and interactional resources that reveal the authorial stance and how reader engagement manifests itself in academic writing. These

linguistic markers reveal the efforts academic writers make to "project themselves into their discourse to signal their attitude towards both the propositional content and the audience of the text" (Hyland & Tse, 2004, p. 156). Despite this important exploration of how the writer builds up an interactive relationship with the readers, how authorial voice negotiates with other viewpoints participating in the discourse (e.g., citation positions) remains under-recognized.

Since the projection of voice is reflected through more extensive discourse features and is "the aggregated result of the [language] choices" (Cameron, 2012, p. 253), research has drawn on SFL (to be discussed in the next section) to identify extensive linguistic features that contribute to voice. SFL is a linguistic theory developed by Michael Halliday (e.g., Halliday, 1978). SFL describes language as a social semiotic and a meaning-making system (Halliday, 1978, 1994; Halliday and Matthiessen, 2004). As Schleppegrell (2012) notes:

> SFL describes linguistic systems and the functions they enable…[In SFL] language is seen as a network of dynamic and open systems from which speakers and writers are constantly selecting as they use language, thereby maintaining or changing the systems over time through their choices. (p. 22)

From the systemic perspective, SFL identifies three grammatical metafunctions (or linguistic resources) that bridge between form, meaning, and context: interpersonal, ideational, and textual metafunctions. These three metafunctions are realized through enacting interpersonal, ideational, and textual meanings. Interpersonal metafunction construes the relationship between the writer (speaker) and the reader (listener), ideational metafunction communicates content, and textual metafunction enacts text cohesion (Halliday, 1994).

Voice is part of interpersonal meaning. From the SFL perspective, all texts make all three kinds of meaning and therefore all texts have 'voice.' Many recent studies have also highlighted the ways various linguistic choices construct a voice and discovered how the subtlety of multiple voices is constructed in academic texts (e.g., Chang & Schleppegrell, 2011, 2016; Lancaster, 2014; Lee, 2010; Wu, 2007). It is this conceptualization of voice that is adopted in this study. In the next section, I will come back to the notion of voice from an SFL perspective and further discuss how this study will operationalize it.

2.4 SFL *Engagement* framework as a pedagogical approach to develop an awareness of voice

2.4.1 The Appraisal framework of SFL

SFL provides a concrete analytic framework and robust metalanguage for talking about meaning-making and the kinds of language choices L2 learners make as readers and writers (Schleppegrell, 2013). SFL has been harnessed as a useful pedagogical approach to facilitating L2 development and supporting L2 learners' consciousness about and attention to language (e.g., Humphrey & MacNaught, 2015; Moore & Schleppegrell, 2014; Palincsar & Schleppegrell, 2014). As Schleppegrell (2013) noted, "[c]onsciousness about language is developed through focused attention on patterns in language, where meaning is foregrounded as students explore how different language choices affect what is meant" (p. 166). SFL metalanguage provides a viable way to address the need for explicitness about language in pedagogy.

One of the frameworks of SFL, the Appraisal framework (Martin & White, 2005) has made significant contributions to educational research and practice. The Appraisal framework identifies three systems that characterize how different linguistic choices construe interpersonal

meaning: *Attitude, Graduation*, and *Engagement*. The *Attitude* system describes the construal of affect (emotional reactions), judgment (assessment of behaviors), and appreciation (assessment of value of things). The *Graduation* system is concerned with gradability of interpersonal meaning, describing how force (raising lower gradable resources) and focus (sharpening or softening non-gradable resources) adjust the degree of evaluation. The *Engagement* system provides the means to characterize the speakers' or writers' rhetorical strategies, how they construct a heteroglossic backdrop of other viewpoints and value positions, and how they engage with these voices by expanding or contracting the dialogue to acknowledge, entertain, counter or endorse other value positions yet be authoritative and clear about their own perspectives.

2.4.2 The Engagement framework

Of particular interest to this study is the *Engagement* framework (Martin & White, 2005). This framework can be adapted to provide characterization of such key rhetorical goals in academic writing as attributing, acknowledging, supporting, agreeing, disagreeing, denying, and countering a value position, and how they contribute to an evaluative voice and regulation of author commitment. The *Engagement* framework takes Bakhtin's (1981, 1986) notion of dialogism as its point of departure and "groups together ... locutions which provide the means for the authorial voice to position itself with respect to, and hence to 'engage' with, the other voices and alternative positions construed as being in play in the current communicative context" (Martin & White, 2005, p. 94). The framework affords analysis of more comprehensive linguistic features by identifying lexically and grammatically diverse stance-taking locutions and expressions that have a similar rhetorical orientation and that are all dialogistic in meaning and function.

Specifically, the *Engagement* framework identifies the construction of voice in terms of *monoglossia* (no recognition of other voices) and *heteroglossia* (recognition of multiple voices), foregrounding heteroglossic resources[2] that fall into two broad categories (*contract and expand*) and four sub-categories (*disclaim, proclaim, entertain, attribute*). As Martin and White (2005) note, "[t]he framework's orientation is towards meanings in context and towards rhetorical effects" (p. 94). The *Engagement* categories describe rhetorically motivated moves fundamental to the evaluative rhetoric, thereby constructing particular authorial personas (or "evaluative style" in Martin and White's terms).

The monoglossic category (no other positions were recognized) is a proposition in which taken-for-grantedness was construed. For example, the sentence *the University of Michigan is located in the city of Ann Arbor*, projects a monoglossic voice in the sense that this sentence is construed by the author as taken-for-granted without recognizing any other positions. The heteroglossic category consists of four sub-options: *disclaim, proclaim, entertain, attribute.* Disclaim includes locutions that invoke denial or countering meaning. For example, in the sentence *Therefore, it is **still** questionable that how people can distinguish between good writing and bad writing because there is **no** proper standard to make a judgment about the quality of writing style*, the locutions (i.e., *still, no*) construe meaning of countering. Proclaim includes locutions that invoke concurrence, pronouncement, or endorsement meaning. For example, in the sentence ***His view is convincing** because by using the subjects they are interested in, students **will be highly motivated** to finish their reading for writing tasks*, the locutions (i.e., *His view is convincing, will be highly motivated*) construe meaning of endorsement. Entertain includes

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[2] Heteroglossic resources have been previously investigated as stance and voice resources under *modality* (e.g. Coates 1983; Lyons 1977; Palmer 1986; Verstraete 2001), *hedging* (e.g. Brown & Levinson 1987; Hyland 1996, 1998; Lakoff 1972; Markkanen & Schroder 1997; Meyer 1997; Myers 1989), *evidentiality* (e.g. Chafe & Nichols 1986; Channel 1994), *concession* (Thompson & Zhou 2000), *amplification* (Quirk *et al.* 1985), and *boosting* (Hyland 2005).

locutions that indicate authorial assessment or evaluation of a proposition while opening up the

space for dialogic alternatives. For example, in the sentence ***In my view**, one of the problems that*

schools deal with is students' indifference toward academic topics, the locutions (i.e., *In my view*)

construe meaning of authorial assessment of the problems confronting schools, while making

allowances for alternative value positions. Attribute includes locutions that indicate authorial

acknowledgement or distancing of external viewpoints. For example, in the sentence "***Graff***

argues that *his school took away the opportunity of using an element of intellectual world that*

shared with sports", the locutions (i.e., *Graff argues that*) construe meaning of authorial

acknowledgement of Graff's viewpoint.

2.4.3 Contributions of the Engagement framework to L2 writing research and pedagogy

Since its latest development (Martin & White, 2005), the *Engagement* framework has been

leveraged in the analyses of L2 writing and has stimulated much recently-published research on

L2 writing (see Table 2.1 for studies published in leading journals).

Research objective	Authors and publication
To analyze Engagement patterns and inform writing pedagogy	Chang & Schleppegrell (2011) *Journal of English for Academic Purposes* Chang & Schleppegrell (2016) *Journal of Writing Research* Cheng & Unsworth (2016) *Journal of English for Academic Purposes* Coffin & Hewings (2005) *Language and Education* Lancaster (2014) *Written Communication* Lee (2008) *Text & Talk* Lee (2010) *Functions of Language*

	Miller et al. (2014) *Linguistics and Education*
	Miller et al. (2016) *Journal of Second Language Writing*
	Myskow & Gordon (2012) *Journal of English for Academic Purposes*
	Wu (2007) *Journal of English for Academic Purposes*
	Wu & Allison (2005) *Journal of Applied Linguistics*
To convert Engagement into viable writing pedagogy	Humphrey & MacNaught (2015) *TESOL Quarterly*
To inform discourse understandings or discourse analysis methodology	Humphrey & Economou (2015) *Journal of English for Academic Purposes* Starfield et al. (2015) *Linguistics and Education*
To illuminate cross-linguistic Engagement differences	Geng & Wharton (2016) *Journal of English for Academic Purposes* Loi et al., (2016) *Journal of English for Academic Purposes* Xie (2016) *Journal of English for Academic Purposes*

Table 2.1. Empirical studies reviewed (L2 writing using an *Engagement* analysis)

Table 2 shows that L2 writing researchers have drawn on the *Engagement* framework for

four purposes: to analyze Engagement patterns and inform writing pedagogy (12 studies), to

convert Engagement into viable writing pedagogy (1 study), to inform discourse understandings

or discourse analysis methodology (2 studies), and to illuminate cross-linguistic engagement

differences (3 studies). As can be seen, most work drawing on the *Engagement* framework

employed the framework as a useful discourse analytic tool to understand the projection of voice

in published academic writing (to understand what makes academic writing rhetorically effective

and successful) and in student writing (to understand what students need to write more

authoritatively). These studies parsed academic texts based on the framework and identified meaningful patterns that offered pedagogical implications.

For example, Chang and Schleppegrell (2011) describe *Engagement* patterns (two expanding options and two contracting options) in educational research introductions. They illustrate expanding and contracting options published authors opt for to realize prosodic meanings in writing introductions. Based on their findings, they suggest such a text analysis approach offers a pedagogical tool for writing instruction and provides a way of introducing voice resources to L2 writers in connection with rhetorical purposes so that they can recognize the prosody of meaning they are developing as they accomplish their rhetorical goals. Also to inform L2 wiring pedagogy, Wu (2007) analyzes undergraduate students' evaluative quality of arguments by revealing different patterns of using engagement resources between high- and low-rated undergraduate geography essays, showing that high-rated essays draw on a higher percentage of endorsing and countering moves (more author commitment), while low-rated essays draw on a higher percentage of categorically asserted propositions (unclear authorial voice and commitment). Her study brings our attention to the important role of L2 writers' knowledge and control of author commitment. Despite these contributions, Lancaster (2014) argues for some simplification of the framework in order to make it fit better in analyzing academic discourse, including collapsing the nuanced distinctions in Proclaim and Attribute options, pointing out that not all their sub-categories were used in the corpus her analyzed. In consequence, Lancaster suggests simplifying the framework at least for analyzing undergraduate student writing.

While these studies have provided valuable pedagogical implications for analyzing Engagement resources in L2 writing, they did not develop pedagogical 'applications' of the

Engagement framework itself. So far, only one study (Humphrey & MacNaught, 2015)

investigated how the *Engagement* framework itself can be converted into a viable pedagogical

scheme in service of enhancing L2 writers' awareness of language-meaning connections.

Humphrey and MacNaught (2015) report on the use of an explicit scaffolding pedagogy for L2

writing in the middle school, including the use of a simplified *Engagement* metalanguage more

accessible to children, using terms such as *opening the door* for expansion and *closing the door*

for contraction. They found that middle-school L2 writers' growth in writing is related to

pedagogical practices informed by a SFL metalanguage implemented in the classroom. Their

work yields promising pedagogical results using the *Engagement* framework to teach voice and

its rhetorical functions to middle-school L2 writers.

Following Humphrey & MacNaught (2015), this study explores how the *Engagement*

framework can be explicitly taught in an EAP writing classroom as a means to "stimulate the

noticing, consciousness-raising, and focused attention" (Schleppegrell, 2013, p. 156) to the

construct of voice and how such enhanced awareness may encourage L2 writers to experiment

with using a wider range of voice resources in writing and move to new levels of language use

that support complex meaning-making. This study, like many other studies, uses the framework

as a discourse analytic tool to examine student writing. Yet, this study represents the first attempt

to apply an *Engagement* analysis to the genre of article review and to investigate how the

Engagement framework can help L2 writers approach this common student genre. To scaffold

their knowledge of voice in the classroom, I employ the *Engagement* framework as a useful

heuristic to guide L2 writers' learning and analyzing voice in academic texts.

2.5 Rationale for using heuristics in L2 writing instruction

Heuristics are defined as an interpretive or systematic scheme for carrying out complex activities, guiding students to learn target knowledge (Young, 1987). For example, Yeh (1998) investigated the use of Toulmin's (1958) model of argument as a heuristic to teach argumentative writing to middle-school students. He found that explicitly teaching heuristics fostered conscious or metacognitive control of writing.

In L2 writing instruction, heuristics have also been used as meaningful exercises for teaching academic writing (e.g., Cheng, 2015; Gosden, 1998; Swales & Feak, 2012). For example, many EAP researchers have drawn on Swales' (1990) CARS (Creating a Research Space) model and its three rhetorical moves (Move 1: Establishing a Territory; Move 2: Establishing a Niche; Move 3: Occupying the Niche) as a useful heuristic to teach the writing of research article introductions (e.g., Cheng, 2015; Flowerdew, 2015; Swales & Feak, 2012). They found that pedagogical uses of the model deepened L2 writers' knowledge of this important part-genre.

Along these lines, this study translates the Engagement framework (Martin & White, 2005) into a heuristic that guides a group of L2 writers to learn about voice and to carry out text analyses of voice based on the Engagement framework. This study aims to examine how the Engagement framework as a heuristic and instructional tool can scaffold L2 writers' knowledge of voice

2.6 Scaffolding L2 writers' knowledge of voice (ZPD)

My scaffolding approach followed the Vygotskyan notion of *zone of proximal development* (Vygotsky, 1978). ZPD is defined as "the distance between the actual developmental levels as

determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1978, p. 86). In other words, learning is seen as modes of social collaboration and cognitive processing. This 'cognitive apprenticeship' (Collins et al., 1989; Prior, 2006; Wells, 1994) can be broken down into three stages: modelling (where an Engagement analysis task is demonstrated explicitly), coaching (where the instructor as a facilitator who helps students carry out text analysis tasks), and fading (where a scaffold is withdrawn and students are able to independently analyze academic texts).

Vygotsky (1981) argued that language, among other sign-based tools he identified, plays a key role in providing the means for developing learners' higher mental functions. That is, language is considered as a semiotic artifact not only functioning as a mediator of social activity but also providing the tool that mediates the associated mental activities (Tracey & Morrow, 2012). However, Vygotsky's theory does not provide us with a linguistic account of "problem solving under adult guidance or in collaboration with more capable peers" (Wells, 1994, p. 86).

To make this scaffolding approach more concrete in L2 writing instruction, metalanguage has been harnessed as a practical scaffolding artifact for supporting classroom talk around academic texts (Hu, 2010, 2011; Schleppegrell, 2013). In the study, I drew on the metalanguage from the Engagement framework (Martin & White, 2005) to provide detailed descriptions of voice and scaffold L2 writers' knowledge of voice.

2.7 Examining metacognitive awareness of voice in L2 writers

To examine how L2 writers' knowledge of voice develops, I look at their metacognitive awareness. It has been established that metacognitively aware learners are more strategic and

perform better than unaware learners (Baker, 2002; Baker & Brown, 1984; Pressley & Ghatala, 1990; Schraw & Dennison, 1994). Since writing is "applied metacognition" (Hacker et al., 2009, p. 160), student writers' metacognitive awareness enables them to develop knowledge of and bring more control to writing (Anderson, 2008; Wray, 1994). For example, Hong-Nam and Leavell (2006) found that metacognitive awareness is strongly linked to L2 learners' academic writing proficiency at the college level. Similarly, Negretti and Kuteeva (2011) examined multiple data sources, including text analyses of tasks and writing assignments, students' reflections, and participant observation, showing that L2 writers' metacognitive awareness of genre and its discourse characteristics helped them make felicitous language choices in academic writing.

I draw on Schraw and Dennison's (1994) framework of metacognitive awareness as an analytic tool to examine L2 writers' development of metacognitive awareness of voice across the timeframe of an EAP writing course. Schraw and Dennison (1994) divided metacognitive awareness into three types of awareness: (1) declarative awareness, or knowledge of what concepts are important in relation to a specific task; (2) procedural awareness, or knowledge of how concepts and strategies are used; (3) conditional awareness, or knowledge of when and why certain knowledge and strategies are applied (Schraw & Dennison, 1994). To operationalize Schraw and Dennison's (1994) constructs to better suit the purposes of this study, students' definition of voice was indexical of their **declarative awareness of voice**. Their identification of language choices projecting a voice was indexical of their **procedural awareness of voice**. Their articulation of purpose and function of voice was indexical of their **conditional awareness of voice**.

2.8 Summary

To learn to write this common student genre, L2 writers need to be aware of voice and voice resources relevant for accomplishing such rhetorical goals as acknowledging, entertaining, supporting, countering a position and regulating their voice for greater evaluative caution. This 'awareness' is essential to second language acquisition (Rutherford, 1987; Schmidt, 1992; Smith, 1994). Current views of second language development suggest a need for explicit attention to language features (Ellis & Larsen-Freeman, 2006).

However, being explicit about what voice means in academic writing is difficult for a variety of reasons. One of the major ones is the lack of a pedagogical approach and supportive metalanguage for articulating how voice is construed in academic texts. This study therefore uses the meaning-focused *Engagement* metalanguage as a pedagogical approach to stimulate students' attention to the projection of voice in academic writing, therefore fostering L2 writers' awareness of voice in ways that facilitate their text analyses and production of academic texts.

To recognize L2 writers' understandings and misunderstandings of voice and its key rhetorical goals in academic writing, I draw on Schraw and Dennison's (1994) framework of metacognitive awareness to examine the students' developmental patterns for the three types of metacognitive knowledge of voice (declarative, procedural, and conditional awareness of voice).

To investigate the relationship between their evolving awareness and the choices they make in projecting their voice in writing, I examine how the students' evolved awareness of voice translates into their own writing as they engaged with different positons and negotiated a value position. I use Martin and White's (2005) *Engagement* framework as my analytic method to analyze the changes in students' writing choices. Specifically, this study seeks to answer three questions:

(1) How can a simplified *Engagement* scheme provide support for L2 writers' meaning-

making of the construct of voice?

(2) How does L2 writers' metacognitive awareness of voice develop in an EAP course in

which the linguistic resources for construing voice are made explicit?

(3) What is the relationship between their evolving awareness and the choices they make in

projecting their voice in writing?

Chapter 3

Methodology

3.1 Introduction

With a view to fostering L2 writers' metacognitive awareness of the construct of voice, I developed a pedagogical approach to teach voice to a group of L2 writers and implemented it in an EAP writing course in which the linguistic resources for construing voice were made explicit. The pedagogical implementation will be discussed in the next chapter. In this chapter, I describe the research design, research context, participants, data collection and data analysis methods that I used to study the implementation of my approach.

3.2 Research design

This study adopts a case study methodology, which "presents a contextualized human profile of language use" (Duff, 2014, p. 233). In educational case studies, a case has often focused on a teacher or student (e.g., Nabei & Swain, 2002), or a small number of individuals in a group, such as a class (Creswell, 2007; Yin, 2014). Case studies examine cases of "individuals' experiences, issues, insights, developmental pathways…within a particular linguistic, social, or educational context" (Duff, 2014, p. 233). In L2 writing, case study has been a common research methodology (Hyland, 2016). To have a deeper understanding of the complexity of the case and ensure validity of interpretation (Creswell, 2007), this study used discourse analysis techniques, among other research methods, to investigate a group of L2 writers' developmental

understandings of *voice* and growth in writing in a classroom context. A SFL-based metalanguage was employed as a pedagogical means to develop greater awareness of voice in L2 writers, and the *Engagement* framework from SFL was also used as a tool for analysis of students' written products.

3.3 The role of the researcher

The researcher in this study was the teacher of the course. Teachers studying their own teaching are a form of inquiry that enables teachers to examine their teaching practices (Trumbull, 2004; Zeichner, 2007) and has been used in the language, mathematics, and science classroom (e.g., Ball, 1993; Chung et al., 2005; Hammer, 1997). Adopting an insider research stance, researchers studying their teaching may ensure faithful implementation of designed pedagogy or intervention in the interest of placing the findings in "a broader theoretical context" (Borko et al., 2007, p. 7). The dual role of the researcher affords an opportunity to design and implement their designed pedagogy, to collect data on its implementation, and to reflect on its results through a first-hand account (Burnaford et al., 1996; Smith, 2012).

In L2 writing research, case studies have been used by teachers studying their own implementation of a new approach. For example, Cheng (2007) collected data in an academic writing course taught by him, reporting on a L2 graduate student's learning through a genre-based framework of writing instruction. Cheng (2008) in another case study also examined how a genre-based writing pedagogy guided a graduate student's explicit explorations of the genre features of discipline-specific research articles.

This study explores how a new pedagogy is implemented and learned by a group of L2 writers. In efforts to ensure that data were collected in an unbiased and ethical manner and that

student participants complete the task voluntarily, the research design, data collection and analysis procedures were reviewed and approved by the Institutional Review Board (IRB) prior to the implementation of the study. This research project received an exempt status, which meant that my study was exempt from regulations and signed informed consent from participants was not required. From an ethical perspective, however, I deemed it necessary to provide students with sufficient information about the study on the first day of class, explain the research procedures, and recruit the students as participants. I provided written information about my research and what my research would involve (See Appendix A). Then I orally explained my research to them. I told them that their participation was entirely voluntary, and if they chose to participate, I would record all class conversations and collect their reflections and their writing assignments. Another department colleague would independently be in touch with them and invited them to spare extra time to participate in two out-of-class interviews, and their participation in the interviews was also voluntary. All nine students enrolled in the class made informed decisions to participate in this study.

Although the ELI director saw my work as a contribution to this course, before the implementation of the study, he was concerned whether the students could truly feel free to decline to participate in this study, especially the after-class interviews. To address this concern, student interviews were led and conducted independently by a department colleague who was a doctoral student in Educational Studies and an experienced teacher. She recruited the students through email for pre- and post-interviews at the students' convenience in an on-campus location deemed comfortable by them.

Admittedly, that teachers study their own classroom whereby the participants are their students may introduce potential bias and concerns about the ethical treatment of the participants

(Cohen et al., 2005; Wong, 1995). This study, like any other studies conducted in a classroom setting, comes with inherent tension, especially when the researcher assumed both researcher's and teacher's roles. Thus, it was essential that students had no reason to suspect that their grades could be influenced by their agreement or disagreement to participate in research. Given that this study took place in a non-credit learning environment where no grades were awarded to students, the student participants in this study were able to choose whether or not to participate in the study without being concerned about their grades.

3.4 Research context

This study took place at the English Language Institute (ELI) in a large public university located in the American Midwest. The total student enrollment of the university was nearly 40,000, with approximately 15,000 students in graduate programs. The EAP intensive program at the ELI was offered to incoming international students (predominantly graduate students) for whom English was a second language. The intensive program included a variety of EAP courses, such as Listening Comprehension, Reading, and Academic Writing, etc. These courses were neither required for admission to the university nor by their degree programs. So, the students were self-motivated to take the initiative to pay for and enroll in these courses. This study was located within an Academic Writing course, which was taught over a period of seven weeks in the summer of 2015, with a total of 31.5 contact hours. The course instructor (the researcher) had six years of experience teaching academic writing, with four years in EFL contexts and two in ESL contexts.

The Academic Writing course was designed in response to a need to improve the writing capacity of newly admitted L2 students at the university. The goal of this academic writing

course was to prepare L2 writers across different disciplinary areas with fundamental knowledge and skills required for their academic writing needs. Given that it is imperative to identify and explicitly address the needs of L2 writers and what they will likely need to read and write (Belcher, 2009), this course focused on the genre of article review, a common genre for L2 writers in U.S. tertiary contexts (Cooper & Bikowski, 2007). Therefore, the students were taught specific communicative purposes of writing article reviews, which entailed summary and evaluation aspects. In this course, the students completed six writing assignments, all being the same genre, article review. Assignment details will be discussed in the data collection section.

The ELI assigned a textbook for this course, *They Say/I Say: The Moves that Matter in Persuasive Writing* (Graff & Birkenstein, 2014), in which voice was a central construct. Alongside this assigned textbook, the course instructor was given much room to design the course and supplement with other materials. Therefore, in addition to the textbook that was partially used in class, other materials were created by the course instructor. For the research reported here, the course instructor taught a simplified SFL *Engagement* pedagogical scheme as a means to develop students' awareness of voice.

The course instructor created text analysis tasks that required students to analyze voice features in authentic academic texts from published journal articles and the academic journal sub-corpus of the Corpus of Contemporary American English (COCA) (Davies, 2008-). These academic texts provided the students with exposure to lexicogrammatical characteristics of academic writing and the enactment of voice in academic texts. The students applied constructs of *Engagement* scheme to analyze these texts in text analysis tasks. The simplified *Engagement* scheme and how it was delivered will be discussed in detail in the next chapter. The course overview is shown in Table 3.1.

Table 3.1

Course overview, class activities, and assignments

Week 1
  Textbook topic
    Starting with what others are saying (p. 17)
  Taught Engagement scheme
    The division of neutral and evaluative voice
  Text analysis tasks
    Sentence-level analyses of neutral and evaluative voice
  Writing assignment
    Review of an article (*Hidden Intellectualism*) <Draft 1> (250-300 words)
Week 2
  Textbook topic
    The art of summarizing (p. 28)
  Taught Engagement scheme
    The division of neutral and evaluative voice
  Text analysis tasks
    Sentence-level analyses of neutral and evaluative voice
  Writing assignment
    Review of an article (*10 Tips on How to Write Less Badly*) (250-300 words)
Week 3
  Textbook topic
    The art of quoting (p. 39)
  Taught Engagement scheme
    Two categories of evaluative voice: contractive and expansive
  Text analysis tasks
    Sentence-level analyses of contractive and expansive voice
Week 4
  Textbook topic
    Ways to respond (p. 51)
  Taught Engagement scheme
    Two categories of evaluative voice: contractive and expansive
    (Proclaim and Disclaim options)
  Text analysis tasks
    Sentence-level analyses of contractive and expansive voice
  Writing assignment
    Review of an article (*Hidden Intellectualism*) <Draft 2> (300-350 words)
Week 5
  Textbook topic
    Distinguishing what you say from what they say (p. 64)
  Taught Engagement scheme
    Two categories of evaluative voice: contractive and expansive
    (Entertain and Attribute options)
  Text analysis tasks
    Sentence-level analyses of contractive and expansive voice
  Writing assignment
    Review of an article (*Students Come to College Thinking They've Mastered Writing*) (250-300 words)
Week 6
  Textbook topic
    Saying why it matters (p. 88)
  Taught Engagement scheme
    Overall contractive and expansive voice

Text analysis tasks
        Paragraph-level analyses of overall contractive and expansive voice
Writing assignment
        Review of an article (*Should We Study Bad Writing*) (250-300 words)

Week 7
Textbook topic
        The art of metacommentary (p. 123)
Taught Engagement scheme
        Overall contractive and expansive voice
Text analysis tasks
        Paragraph-level analyses of overall contractive and expansive voice
Writing assignment
        Review of an article (*Hidden Intellectualism*) <Draft 3> (350-400 words)

3.5 Participants

There were nine students in this class (seven graduate students and two undergraduate students). The nine participants represented different linguistic, cultural, and disciplinary backgrounds, etc. This heterogeneous student population reflected the typical increasingly diverse student body in contemporary EAP classrooms. To protect the confidentiality and anonymity of the participants, all students reported in this study have been provided pseudonyms (see Table 3.2).

Pseudonym	First language	Graduate/Undergraduate	TOEFL score (120)	Writing score (30)
Feliciana	Spanish	Graduate student	97	25
Huang	Chinese	Graduate student	96	25
Ju-Won	Korean	Graduate student	107	28
Miyoko	Japanese	Graduate student	100	27
Pichai	Thai	Graduate student	84	24
Sofie	German	Undergraduate	86	23
Tadashi	Japanese	Graduate student	94	25
Viktor	Russian	Undergraduate	105	24
Woojin	Korean	Graduate student	89	23

Table 3.2 Participants' background information

Despite their linguistic and cultural differences, the participants presented similar levels of advanced proficiency in English. Before their matriculation, all of the participants passed the TOEFL test (Test of English as a Foreign Language), which is composed of listening, speaking,

reading, and writing sections. All of them passed the writing section with advanced performance. In other words, what they needed was not much attention to their vocabulary building or grammatical accuracy. Instead, L2 writers at this level of language proficiency needed knowledge and skills that enabled them to summarize academic texts they read and to provide their own evaluation of those texts (Byrnes, 2013; Hood, 2007; Hyland, 2004, 2007). For these students with an upper-intermediate level proficiency, article reviews prepare them for more complicated and important genres such as literature reviews and research articles.

3.6 Research questions, data collection and analysis

This dissertation is a case study that aims to answer three research questions: (1) *How can a simplified Engagement scheme provide support for L2 writers' meaning-making of the construct of voice?* (2) *How does L2 writers' metacognitive awareness of voice develop in an EAP course in which the linguistic resources for construing voice are made explicit?* (3) *What is the relationship between their evolving awareness and the choices they make in projecting their voice in writing?*

Multiple data sources were examined to contribute to a greater understanding of the case and to enhance the validity of case study research (Yin, 2014). I collected the following data: semi-structured interviews, audio-taped classroom group work on text analysis tasks, students' oral and written reflections, and student writing. All data were analyzed after the course ended. Research questions, data collected, data analyses, and anticipated outcomes are shown in Table 3.3. Next, I discuss the research questions, the data sources used to answer them and the ways I analyzed these data.

Research question 1	Data collected	Analysis conducted	Anticipated outcomes
How can a simplified Engagement scheme provide support for L2 writers' meaning-making of the construct of voice?	semi-structured interviews student reflections group work on text analysis tasks	Transcription and identification of important themes that emerge from data -Identification of the three types of metacognitive awareness (Schraw & Dennison, 1994) Analysis of students' use of *Engagement* metalanguage in talk about voice in text analysis tasks	The *Engagement* metalanguage will make voice, its meaning and rhetorical character explicit to L2 writers, despite some recognized limitations.
Research question 2			
How does L2 writers' metacognitive awareness of voice develop in an EAP course in which the linguistic resources for construing voice are made explicit?	semi-structured interviews student reflections group work on text analysis tasks	Transcription and identification of important themes that emerge from data -Identification of the three types of metacognitive awareness (Schraw & Dennison, 1994) Analysis of students' using *Engagement* metalanguage in talk about voice in text analysis tasks	L2 writers growing metacognitive awareness of voice can be examined and traced for pedagogical purposes
Research question 3			
What is the relationship between their evolving awareness and the choices they make in projecting their voice in writing?	student writing	Analysis of students' using *Engagement* resources in writing	L2 writers will expand their discursive repertoires as they become more cognizant of rhetorical effects of voice.

Table 3.3 Research questions, data collected, data analyses, and anticipated outcomes

3.6.1 Research questions 1 and 2

Question 1 asked: *How can a simplified Engagement scheme provide support for L2 writers'*

meaning-making of the construct of voice? Questions 2 asked: *How does L2 writers'*

metacognitive awareness of voice develop in an EAP course in which the linguistic resources for construing voice are made explicit? Questions 1 and 2 were dealt with together and are answered in chapter 4.

3.6.1.1 Data collection

Semi-structured interviews (baseline and end-of-course interviews)

Semi-structured, recorded interviews (Drever, 2003) were conducted in order to understand what their understanding was at the beginning of the course and how their understanding of voice changed (see Appendix B for the baseline and end-of-course interview protocols). The students were given the same interview protocols in the baseline and end-of-course interviews in order to trace the growth of their metacognitive knowledge of voice. The purpose of the interviews was to examine how students understood the construct of voice and its lexicogrammatical realizations in academic writing. The baseline interview sought to examine their knowledge of voice at the beginning of the course. Since knowledge of citations plays a critical role in academic writing (Feak & Swales, 2009), interview protocols asked them, for example, to identify voice and voice resources in summary and review texts (as shown below). In the summary text, the author only attributed to Kirp's views (e.g., *Kirp argues*) without offering any evaluation. In the review text, the author used many evaluative language resources (e.g., *clearly illuminates, powerful and enlightened, insightful*) to evaluate Stiglitz's views.

In the summary text, the prompt asked:

Here is a paragraph from a summary (show interviewee the text & interviewer read it aloud, slowly, student can read along). Can you identify the words or phrases the author uses to

signal that s/he is summarizing the views of someone else? Why and how did you identify these words/phrases?

The students read:

In Kirp's article, he questions current views on educational reform. These views advocate business and technology models as a cure for what ails public schools, such as high-stakes evaluation of schools and teachers, incorporation of new technology and online learning. Kirp argues that none of these solutions have worked because they all ignore the importance of human interaction. He disagrees with these views and convincingly suggests some viable and proven reforms and solutions for advancing student achievement.

In the review text, the prompt asked:

Here is a paragraph from a review of an article (show interviewee the text & interviewer read it aloud, slowly, student can read along). Can you identify the words or phrases the author uses to signal that s/he is expressing his/her own views as s/he evaluates the original piece? Why and how did you identify these words/phrases?

The students read:

In Globalization and Its Discontents, Stiglitz challenges the World Bank and the International Monetary Fund, questioning their motives and their successes. As a Nobel Prize winner and former chief economist of the World Bank, he clearly illuminates the workings of these institutions. This makes his arguments powerful and enlightened. He offers insightful suggestions on improving the organizations.

Students participating in interviews remained anonymous until the completion of the course. Six out of nine students spared extra time to participate in the interviews. My colleague audio-recorded the interviews and took notes as the participants were talking (each interview approximately 40 minutes, totaling approximately 480 minutes).

Student reflections

The purpose of collecting oral and written reflections was to observe students' developmental changes in the three types of metacognitive awareness. The students were given a reflective question in each period of class (54 oral and written student reflections in total). I audio-taped their oral reflections in groups (the same groups of text analysis task) and also collected their individual written responses to the reflective questions (see Appendix C). In their oral and written reflections, they reflected on their beliefs of voice, lexicogrammatical realizations of voice, and rhetorical character of voice.

The baseline reflection question sought to examine their knowledge of voice. They first orally shared their own ideas with their group members and then individually wrote down their responses. The baseline reflection question asked the students: *What is a voice in academic writing? Can you give some examples to illustrate what you think?* In the end of week 5 (end of second class period), the reflection question asked the students: *How would you define voice now? Can you give some examples to illustrate what you think?* The end-of-the-course reflection asked them: *In academic writing, when and why do you need to express an evaluative voice?*

Classroom group work on text analysis tasks

The purpose of audio-taping group work on text analysis tasks was to observe how students drew on the *Engagement* metalanguage to talk about voice and explore its meaning potential in academic texts. At the beginning of the first class, I orally explained to all the students why I was using the recorders in the classroom (to collect data only for my research purposes, which was irrelevant to how they were evaluated in this course) and what I was recording (to understand what they knew about voice and how they came to understand it). Then, I audio-taped each class session (using the first recorder), which was set up at the beginning of each class. At the beginning of each group work on text analysis tasks, I placed a recorder in each group (using the first, second, and third recorders) to audio-tape students' talk about voice as they were analyzing academic texts.

After teaching a specific part of *Engagement* scheme (e.g., neutral and evaluative voice), the nine students were divided into groups of three. Students were not required to stick to the same group members each week. So, some students tended to group together more often than others. In text analysis tasks (see Appendix D for all text analysis tasks), each student was given the same individual work sheet on which they saw the focal part of Engagement scheme and the tasks (example task sheet shown in Figure 3.1). They first analyzed the tasks in their own sheets and established their own interpretations before they shared them with other group members. To do text analysis tasks, the students were explicitly told to share and listen to others' interpretations, which ensured that everyone had opportunities to share their own views.

```
Task 1
            Neutral
            voice

            Evaluative
            voice

Read each sentence and think about its voice. In your group discussion, please identify
the voice in each sentence and provide reasons to explain your interpretation.

(1) English-language learners are among the fastest-growing groups of students in public
    schools.

(2) The study took place at a large public university in the western part of the United States.

(3) These disparate findings from numerous studies may possibly be accounted for by
    sample characteristics (that is, age) as well as measurement of worry.

(4) Results of such studies are clearly important to our understanding of teacher-child
    interactions.
```

Figure 3.1. Example task sheet distributed to each student

The texts students analyzed in these episodes were authentic excerpts sourced from published journal articles in the American Educational Research Journal (AERJ) and the academic journal sub-corpus of the Corpus of Contemporary American English (COCA) (Davies, 2008-). In their text analysis tasks, I invited students to reflect on what voice was projected, what language resources contributed to a voice, and how and why such language resources resulted in the voice they identified.

3.6.1.2 Data analysis

Interviews and reflections

I used the same analytic procedures to analyze the interviews and reflections. After the

completion of the course, I reviewed the audio recorded interviews and oral reflections in their entirety. All audio-taped data were transcribed verbatim for analysis. To highlight the complex interweavings of metacognitive awareness and to see what aspects of voice the students said they knew, I drew on Schraw and Dennison's (1994) three types of awareness as analytic constructs that helped me focus on different aspects of metacognitive awareness that emerged from the transcripts. I identified moments (from their interviews and oral reflections) and responses (from their written reflections) where the students articulated their three types of awareness.

I categorized their responses into a table (structured as Table 3.4). To more clearly present their development, I divided their responses into three periods: weeks 1 to 2, weeks 3 to 5, and weeks 6 to 7. To observe how their metacognitive awareness changed over time, I compared and contrasted individual student's responses in each period and also tracked how the group as a whole increased in awareness.

	Type of metacognitive awareness		
Schraw & Dennison (1994) constructs	**Declarative awareness**	**Procedural awareness**	**Conditional awareness**
Operationalized constructs in this study	Awareness of definition of voice	Awareness of language choices projecting a voice	Awareness of purpose and function of voice
Identification criteria	Definition of voice	Exemplification of specific language features	Explained reasons for when and why voice is used in writing
Coding example	Voice is **the opinion of author**. But it is **hard to judge the voice in writing**. (Pichai, oral reflection)	When we express our voice, we can use "**In my opinion**" or "**I think**." (Woojin, written reflection)	An author uses citations or other ways to include others' views **to support the author's opinion or ideas**. By this way, **the author's points can be more convincing**. (Mari, written reflection)

Table 3.4 Operationalized constructs of metacognitive awareness and criteria for

identifying awareness of voice.

Classroom group work on text analysis tasks

In the group discussions, I identified episodes where the students generated productive and meaningful talk about voice to zero in on moments when their awareness might be displayed. According to Gibbons (2006), an episode is "a unit of discourse with a unifying topic and purpose" (Gibbons, 2006, p. 95). I identified 23 episodes evenly distributed across seven weeks. These episodes were labeled as 1A, 1B, 1C, etc. For example, the second group in Task 4 was labeled as episode 4B. In this study, each episode was structured by three students who generated productive and meaningful talk about voice in a text analysis task. I transcribed each episode.

When I reviewed all the episodes, I looked across all the episodes for students' understandings and misunderstandings of voice to illustrate the affordances and challenges of this *Engagement* pedagogical scheme. To more clearly present their development, I divided their text analyses into three periods: weeks 1 to 2, weeks 3 to 5, and weeks 6 to 7. As the students verbalized their understandings of voice, I examined how students' use of *Engagement* metalanguage developed their three types of metacognitive knowledge to understand voice in academic texts.

For example, students' talk about what an expansive voice was indexed their declarative awareness of voice, their talk about language resources projecting an expansive voice indexed their procedural awareness of voice, and their talk about how an expansive voice accomplished rhetorical goals in texts indexed their conditional awareness of voice. In Task Three, for example, the prompt required the students to identify and justify which kind of voice they read in five sentences. The five sentences they discussed were:

(1) Interest group theories seem to assume that participants have an inherent policy interest or a narrow desire for functional gain.

(2) Our results clearly show that prior academic self-concept contributed to subsequent academic achievement beyond the contribution of prior academic achievement.

(3) It is evident that expertise and education are integrally connected.

(4) This suggests that policy and broader discourses may play a role in the patterns of teacher attribution that we observed.

(5) We are not sure to what extent teachers in treatment schools used Word Generation approaches in other classes.

In (1), (4), and (5), I intended to bring the students' attention to an expansive voice, which leaves more room for negotiation by means of authorial assessment of a viewpoint or position without much commitment OR a reference to others' viewpoint or position without expressing clear agreement or disagreement. In (2), (3), I intended to bring their attention to a contractive voice, which leaves less room for negotiation by means of agreeing, supporting, or strongly arguing for a viewpoint or position OR denying or countering a viewpoint or position. For example, in Episode 3C, the students drew on *Engagement* metalanguage to make language-meaning connections and reflected on voice resources they identified (this episode is analyzed in more detail in Chapter 4).

Episode 3C (00:16-05:20)

1. Huang: Uh, Ok, the first one. *Interest group theories seem to assume that*. <u>Contractive</u>? <u>Expansive</u>? The first one seems to=

2.	Woojin:	I think <u>expansive voice</u> because it does not <u>deny or counter or agree</u>.
3.	Huang:	=**Yeah**.
4.	Woojin:	Just [ASSUME.
5.	Huang:	[Yeah, SEEMS TO ASSUME. I think this would indicate that it is an <u>expansive voice</u>. What do you think, Viktor?
6.	Viktor:	Oh I think yeah it's <u>expansive voice</u>. Because it just opens for different, views, different opinions.
7.	Huang:	Ok, then second one. *Our results clearly show that prior academic self-concept contributed to subsequent academic achievement*. Uh, it's a <u>contractive voice</u>, right? Uh, because the words CLEARLY SHOWS. What do you think?
8.	Viktor:	I think here the author <u>strongly agrees for a point of view</u>. Right? Yap. The second one. And it's <u>contractive</u>. Yes.
9.	Woojin:	<u>Support some point of view</u>, so I think also [<u>contractive voice</u>.
10.	Huang:	[Uh. Yes. Ok, number three. *It is evident that expertise and education are integrally connected*. Uh=
11.	Woojin:	It's also second one <u>supporting some point of view</u>.
12.	Huang:	=Yeah. CLEARLY like EVIDENT, [the word.
13.	Woojin:	[**EVIDENT.**
14.	Huang:	Yeah. So. Yeah it's <u>contractive</u> I think.
15.	Woojin:	It is <u>deny some point of view</u>? <u>Deny</u>? Doesn't it determine the writer <u>denies other point of view</u>? Or <u>Support</u>?
16.	Viktor:	No, it is <u>counter a view</u>.
17.	Woojin:	<u>Counter</u>?=
18.	Viktor:	Yes.
19.	Woojin:	=Oppose an opinion?
20.	Viktor:	It is <u>contractive</u>.
21.	Huang:	<u>Contractive</u> indeed. Ok number four. *This suggests that policy and broader discourses may play a role*. [Uh.
22.	Viktor:	[This looks like <u>an expansive voice</u>.
23.	Huang:	**Yeah**. I think it's an <u>expansive voice</u> too because the sentence uses SUGGEST, right? Yeah, SUGGEST means an open mind, [I think.
24.	Woojin:	[And also MAY means <u>expansive</u> and, MAY also means <u>expansive</u>.
25.	Huang:	Yeah, indeed Yes Yes.
26.	Woojin:	Number five?
27.	Huang:	Uh, *we are not sure to what extent teachers in treatment schools used Word Generation approaches*. Uh, I think NOT SURE it's an <u>expansive voice</u>. Right?
28.	Viktor:	Um. I think so.
29.	Huang:	Yes, indeed. [NOT SURE.
30.	Woojin:	[**Yes, NOT SURE**.

Huang (turn 5) overlapped with Woojin's utterance, specifying more language resources that he thought projected an expansive voice (SEEMS TO ASSUME), which shows his **procedural awareness** of an expansive voice. Seemingly taking a facilitator's role, Huang (the end of turn 5 and 7) nominated Viktor asking him to share his views. Viktor (turn 6 & 8) then talked about how SEEMS TO ASSUME achieved rhetorical purposes (turn 6: *Because it just opens for different views, different opinions*; turn 8: *the author strongly agrees for a point of view*). These kinds of expressions of rhetorical function were coded as his **conditional awareness** of voice.

3.6.2 Research question 3

The third question asks: *What is the relationship between their evolving awareness and the choices they make in projecting their voice in writing?* I drew on student writing to answer this question.

3.6.2.1 Data collection

The purpose of collecting their writing was to examine their using voice resources in writing article reviews. To give me a baseline analysis and to find out what they were able to draw on with respect to language resources for projecting voices, I asked them to submit a writing assignment that required them to review an article (including summary and evaluation). In this course, they were required to write six assignments of the same genre (article review). I collected all their writing assignments (48 student papers in total, with 6 papers not submitted). See Table 3.5 for assignments details.

	Assignment 1	Assignment 2	Assignment 3	Assignment 4	Assignment 5	Assignment 6
Article reviewed	*Hidden Intellectualism* **(Draft 1)**	*10 Tips on How to Write Less Badly*	*Hidden Intellectualism* **(Draft 2)**	*Students Come to College Thinking They've Mastered Writing*	*Should We Study Bad Writing*	*Hidden Intellectualism* **(Draft 3)**
Assignme nt length	250-300 words	250-300 words	300-350 words	250-300 words	250-300 words	350-400 words

Table 3.5 Articles reviewed for each writing assignment and assignment length

3.6.2.2 Analysis of student writing

I analyzed student writing with a focus on the ways they used voice resources as they reviewed an article they were assigned to read. The SFL *Engagement* framework was used to index aspects of the kind of dialogic negotiation taking place in academic writing. Many studies of L2 writing development have used T-Unit as the basic unit of analysis (e.g., Biber et al., 2011; Storch, 2009), including for Engagement analyses of L2 writing (e.g., Ryshina-Pankova, 2014). In analysis of student writing in this study, a T-Unit analysis was also used (Hunt, 1965). A T-Unit is defined as "one main clause plus all the subordinate clauses attached to or embedded within it" (Hunt, 1965, p. 141). I applied an *Engagement* analysis (see Figure 3.2) as a discourse analytic tool to analyze each T-Unit. As Martin and White (2005) note, coding evaluative resources entails not only a focus on meaning within the clause (lexicogrammar) but also attention to meaning beyond the clause (discourse semantics). Since "this predilection for prosodic realization" (Martin & White, 2005, p. 43) is not uncommon in academic writing, I employed *Engagement* T-Units to address this coding need and report on students' discursive repertoires in writing.

heteroglossic resources

contract

disclaim — denial or countering of a proposition under co-textual conditioning. [e.g. *Therefore, it is **still** questionable that how people can distinguish between good writing and bad writing because there is **no** proper standard to make a judgment about the quality of writing style.*]

proclaim — concurrence, pronouncement, or endorsement of a proposition under co-textual conditioning. [e.g. ***His view is convincing*** *because by using the subjects they are interested in, students **will be highly motivated** to finish their reading for writing tasks.*]

expand

entertain — assessment or evaluation of a proposition while making allowances for alternative voices and value positions under co-textual conditioning. [e.g., ***In my view**, one of the problems that schools deal with is students' indifference toward academic topics.*]

attribute — acknowledgement or distancing of external voices under co-textual conditioning. [e.g. ***Graff argues that*** *his school took away the opportunity of using an element of intellectual world that shared with sports.*]

Fig. 3.2 The Engagement framework (adapted from Martin and White, 2005, p. 134).

Several steps were taken to examine students' writing choices to project voices. I first divided student texts into T-Units. Then I identified whether each T-Unit is monoglossic or heteroglossic. Monoglossic T-Units "make no reference to other voices and viewpoints." As Martin and White (2005) pointed out, in monoglossic statements the writer "presents the current proposition as one which has no dialogistic alternatives which need to be recognised, or engaged with" (Martin & White, p. 99). In contrast, heteroglossic T-Units are those that "invoke or allow for dialogistic alternatives" (pp. 99-100). If it is heteroglossic, I further identified which sub-option it construes (i.e. attribute, entertain, proclaim, disclaim, graduate). Coding examples are shown below.

Monoglossic T-Unit

Reading is the foundation of writing. (Ju-Won, assignment 2)

This T-Unit realizes a monoglossic meaning in the sense that it is construed by Ju-Won as taken-for-granted without recognizing any other positions. Therefore, this T-Unit was coded as monoglossia.

Attribute T-Unit

Graff argues that his school took away the opportunity of using an element of intellectual world that shared with sports. (Woojin, assignment 3)

I categorized locutions that indicated authorial acknowledgement or distancing of external viewpoints as Attribute. Woojin used *Graff argues that* to attribute to Graff's viewpoint, therefore recognizing Graff's voice other than his own. Thus, this T-Unit was coded as Attribute.

Entertain T-Unit

Generally, students' indifferent attitude toward academic topics **can** be due to their inability to find real and immediate applications of academic knowledge. (Feliciana, assignment 1)

I categorized locutions that indicated authorial assessment or evaluation of a proposition while opening up the space for dialogic alternatives; these are *Entertain* resources. Feliciana's use of *Generally* and *can* recognized alternative reader positions that might disagree with her proposition. Therefore, this T-Unit was coded as Entertain.

Proclaim T-Unit

His argument is **especially useful** because it has a **close** relationship on many students

around the world who do not have good performance on academic work. (Huang,

assignment 6)

I categorized locutions that invoked concurrence, pronouncement, or endorsement meaning

under Proclaim. Huang's use of *especially useful* and *close* indicates his authorial emphasis in an

effort to assert the warrant-ability of the proposition. As Martin and White (2005) notes, such

authorial emphases "imply the presence of some resistance, some contrary pressure of doubt or

challenge against which the authorial voice asserts itself" (p. 128). In consequence, his use of

these Proclaim resources presents the authorial voice as heading off a particular dialogistic

alternative; thereby strongly asserting a position. Thus, this T-Unit was coded as Proclaim.

Disclaim T-Unit

However, **just** writing something **does not** guarantee the improvement of one's writing.

(Miyoko, assignment 2)

I categorized locutions that invoked denial or countering meaning under Disclaim T-Units.

Miyoko's use of *However, just,* and *does not* construes a meaning of countering, which

challenges alternative positions and thus denies or counters an implicitly presented alternative

view. Therefore, this T-Unit was coded as Disclaim.

Graduate T-Unit

My pedagogy was focused on bringing students' attention to regulation of authorial voice as a means to accomplish the measured rhetoric. The students were expected to draw on options from across the Engagement spectrum (including conflicting values) to offer measured perspectives. Therefore, not every T-Unit encoded only one kind of Engagement value. The students needed to harness 'conflicting' Engagement resources to achieve this measured rhetoric.

However, not any T-Unit that had conflicting values was coded as Graduate. Without paying close attention to the role of co-text and prosodies in fine-tuning author's commitment, the identification of *Engagement* values runs the risk of labelling lexical items. As Martin and White (2005) observe, rhetorical dynamics are construed "in context and towards rhetorical effects rather than towards grammatical forms" (p. 94). In analyzing student writing, therefore, I did not take a particular lexical item as always construing the same value in academic discourse. For example, Feliciana wrote:

> In other words, **even though** students study good writing, it **does not** mean they are able to write well. Perhaps, then, studying good writing **is not enough**. (Feliciana, assignment 5)

As can be seen, Feliciana used many Disclaim resources (*even though, does not, is not enough*) and clearly projected a contractive prosody in these two T-Units. However, the second T-Unit does not draw solely on Disclaim options because of her use of *Perhaps* (an Entertain resource). Admittedly, *perhaps* is often used as an expansive resource used to entertain a possible interpretation, or in Hyland's (2005) terms, *hedging*. In many instances this works well, as *perhaps* is indeed often used to express a sense of tentativeness and uncertainty. This way of

interpretation, however plausible, may lose sight of such locutions' important rhetorical functions that can, in fact, contribute to a persuasive rhetoric in academic discourse. That is, under co-textual conditioning, *perhaps* participated in a largely contractive environment where values contradictory to the dominant prosodic meaning fine-tune the degree of contractiveness (make it less contractive) and enable nuanced calibration of evaluation.

In other words, Feliciana's use of this Entertain resource (*perhaps*) is by no means to be tentative or unsure about her claims. Despite her use of *perhaps,* the sense that she is highly committed to her assertion is substantially maintained, setting up a prosody of contractiveness that is carried through in this T-Unit, where it is not functioning to entertain a possibility, but instead to introduce something she is confident about (that studying good writing is not enough). This shows Feliciana's emergent control of evaluation to project not a completely contractive but an overall contractive voice, which contributes to greater evaluative caution and rhetorical authority. To capture students' use of this repertoire and better identify their growth in writing, this kind of T-Unit was coded as Graduate (the fifth coding category I used in analyzing student writing) and presents an opportunity to reveal the nuance of student writing.

I used five evaluative categories (i.e. Attribute, Entertain, Proclaim, Disclaim, & Graduate) as my analytic tools to examine students' growth in writing—namely, identifying what voice resources they opted for and the ways they employed the voice resources as they reviewed an article they read. I first identified the resources students used and then categorized their T-Units in a systematic way. I calculated tokens of monoglossic and heteroglossic T-Units in the writing of each student in each class period. For heteroglossic T-Units, I assigned each T-Unit to one of the five options (proclaim, disclaim, entertain, attribute, graduate) and then calculated tokens of each option.

The procedures for analyzing students' writing were recursive, which could be broken down into two stages. Stage one involved coding of Engagement resources and stage two involved interpretation of configuring *Engagement* patterns in student writing. In Stage one, I coded every T-Unit in each of the 48 student papers using the Engagement categories mentioned above. To ensure reliability, I re-coded the 48 student papers after three months and made revisions to my original coding. Further, a department colleague experienced with *Engagement* analysis independently and manually coded 12 entire student papers using the same coding scheme (see Figure 3.1). For these 25% of student papers, total number of coded category in agreement was divided by total number of T-Units. The quotient's value was multiplied by 100. The percent agreement was 95%.

Stage two involved interpretation of patterns identified in Stage one. This stage included interpreting patterns of *Engagement*, such as prosodies of contraction and expansion. I looked for their attributions to other voices and what they did (with the five options) to evaluate these voices. To analyze students' growth in using voice resources over time, I first quantitatively compared and contrasted individuals' work by identifying their use of voice resources in each of the three class periods. Then, I qualitatively examined the ways they contracted or expanded dialogic space to accomplish rhetorical goals.

3.7 Reliability measures

I used a number of measures to ensure reliability of my claims. All of my data were collected across the timeframe of the academic writing course. The use of multiple sources of data brings greater plausibility to the interpretation of findings in L2 writing research (Hyland, 2016). In this study, multiple data sources (student writing assignments, student oral and written

reflections, semi-structured interviews, audio-taped classroom discussions) were triangulated to provide a sound research platform.

3.8 Reporting of findings

In chapter 4, I explain how I converted the *Engagement* framework (Martin & White, 2005) into a simplified scheme and metalanguage for pedagogical use in the classroom. Then, I report and illustrate how a simplified *Engagement* pedagogical scheme engaged the students in group discussion tasks in which they recognized voice in academic texts, explored its meaning potential, and developed viable interpretations. I drew on Schraw and Dennison's (1994) three types of awareness as my analytic constructs to recognize the ways L2 writers' metacognitive awareness of voice developed.

In chapter 5, I examine how their evolved awareness was reflected in their writing. I adapted Martin and White's (2005) *Engagement* analytic framework and used the five *Engagement* categories (i.e. Attribute, Entertain, Proclaim, Disclaim, Graduate) as my analytic tools to examine their growth—namely, what voice resources they opted for and what ways they employed voice resources as a means to review articles they read.

In chapter 6, I review the research questions and major findings that addressed these questions. I discuss what I as the course instructor learned about using the *Engagement* framework (Martin & White, 2005), how I modified and translated it into a pedagogically useful scheme that was leveraged in an EAP writing classroom. I also discuss its pedagogical affordances and challenges and how *Engagement* metalanguage provided concrete support for L2 writers' development of awareness of voice and expansion of their discursive repertoires in writing article reviews.

Chapter 4

The SFL metalanguage in service of language-meaning connections in developing L2 writers' awareness of voice

4.1 Introduction

This EAP writing course had a major component of explicit teaching about voice through an SFL *Engagement* scheme that I built in text analysis tasks through which the students applied the *Engagement* constructs in small group discussion. I adapted and employed *Engagement* metalanguage as a pedagogical approach in my efforts to stimulate students' attention to the projection of voice in academic writing, thereby developing L2 writers' awareness of voice in ways that facilitate their text analyses and production of academic texts.

This chapter addresses the first and second research questions (i.e. *How can a Engagement pedagogical scheme provide support for L2 writers' meaning-making of the construct of voice? How does L2 writers' metacognitive awareness of voice develop in an EAP course in which the linguistic resources for construing voice are made explicit?*). To answer these two questions, I analyzed students' interviews, reflections, and group discussions. I drew on Schraw and Dennison's (1994) framework of metacognitive awareness to examine the students' developmental patterns for the three types of metacognitive knowledge of voice, as presented in all of these data sources.

In the group discussions, I identified episodes where the students generated productive and meaningful talk about voice to zero in on moments when their awareness might be displayed,

and transcribed those episodes. I looked across all the episodes for students' understandings and misunderstandings of voice to illustrate the affordances and challenges of this *Engagement* pedagogical scheme. To more clearly present their development, I divided their text analyses into three periods: weeks 1 to 2, weeks 3 to 5, and weeks 6 to 7. As will be seen, the *Engagement* metalanguage brought L2 writers' partial awareness of voice to full consciousness and gave them concrete tools to explore its meaning potential in academic texts.

4.2 A meaning-based pedagogy of fostering an awareness of voice

My scaffolding approach followed the Vygotskyan notion of *zone of proximal development* (Vygotsky, 1978). To make this scaffolding approach more concrete in L2 writing instruction, metalanguage has been harnessed as a practical scaffolding artifact for supporting students' meaning-making with classroom talk around academic texts (Hu, 2010, 2011; Schleppegrell, 2013). In the study, I drew on the metalanguage from the Engagement framework (Martin & White, 2005) to provide detailed descriptions of voice and scaffold L2 writers' knowledge of voice.

When I introduced a voice option (e.g., neutral and evaluative voice), I first demonstrated how an Engagement analysis was conducted using this metalanguage (modelling). Then, students collaboratively carried out an Engagement analysis with me facilitating them (coaching). Finally, I faded away as students were able to independently identify neutral and evaluative voice in their Engagement analysis (fading).

4.3 Adapting *Engagement* metalanguage for pedagogical use

The *Engagement* framework (Martin & White, 2005) was developed as an analytical tool for discourse analysis and for journalistic texts, which obviously suggests a need for some modifications when applying to a different register (i.e. academic discourse). Further, the *Engagement* framework is highly elaborate and thus may be more complicated than necessary for pedagogical use in classroom talk. Neither of these features makes it immediately applicable to EAP situations.

Therefore, I adapted its technical metalanguage for pedagogical purposes. I modified the scheme in two directions: to make it more transparent to L2 writers and also to focus it, for pedagogical purposes, on those features most relevant to academic discourse. To be teacher and student friendly, I modified the original metalanguage of *Engagement* to develop a simplified *Engagement* pedagogical scheme (see Figure 4.1) as an instructional instrument to provide the students with tools for parsing academic texts into meaningful moves and also recognizing the rhetorical goals these moves accomplished.

```
Neutral
voice          A taken-for-granted proposition

Evaluative     A proposition infused with other positions,
voice          including those of the presumed reader

                         ⇩

               Contractive    A proposition that leaves less room
                              for negotiation
Evaluative
voice

               Expansive      A proposition that leaves more
                              room for negotiation

                         ⇩

                              Deny or counter a viewpoint or
                              position
               Contractive

                              Agree, support, or strongly argue
                              for a viewpoint or position

                              Express authorial assessment of a
                              viewpoint or position without much
                              commitment
               Expansive

                              Refer to others' viewpoint or position
                              without expressing overt agreement or
                              disagreement
```

Figure 4.1 A simplified *Engagement* pedagogical scheme

I translated the original *Engagement* framework into a pedagogical scheme in keeping with

its close attention to "the degree to which speakers/writers acknowledge these prior speakers

and…whether they present themselves as standing with, as standing against, as undecided, or as

neutral with respect to these other speakers and their value positions" (Martin & White, 2005, p.

93). The distinction between monoglossia and heteroglossia lay in whether a proposition was

"taken-for-granted or treated as at issue" (Martin & White, 2005, p. 155). Therefore,

monoglossia (single voiced) and heteroglossia (multi-voiced) were, for pedagogical purposes,

simplified and translated into the metalanguage *neutral* and *evaluative* voice. Within the

evaluative voice category, the metalanguage of *contractive* and *expansive* voice was maintained,

while their sub-options were simplified and translated into plain terms in the interest of making them clearer to the students.

Within a contractive voice, the *proclaim* option was presented as a proposition that agrees, supports, or strongly argues for a viewpoint or position. The *disclaim* option was presented as a proposition that denies or counters a viewpoint or position. Within an expansive voice, the *entertain* option was presented as a proposition that expresses authorial assessment of a viewpoint or position without much commitment. The *attribute* option was presented as a proposition that refers to others' viewpoint or position without expressing overt agreement or disagreement.

In academic texts, the *attribute* option is realized in the form of citations, which play a critical role in academic writing (Hyland, 1999). As Swales (2014) aptly notes,

> Citing permits an author to introduce and discuss the contributions of other researchers and scholars…[and] The presence of citations is therefore clear evidence of dialogism and intertextuality (p. 119).

From the dialogism perspective, use of citations provides writers a way to align or distance themselves from cited positions. However, as will be seen in the baseline interviews, most students were unaware of this important dialogic role of citations. The *attribute* option in the *Engagement* scheme provides L2 writers with an operational construct to conceive of this fundamental rhetorical move in academic writing

4.4 Pedagogical objectives

In this EAP writing course, the students were focused on a target genre commonly encountered in their academic pursuits, an article review (which consists of summary and evaluation aspects), in which their evaluation played a central role. In addition to their summary (involving attribution to other voices), their own voice and how they meaningfully engaged with those attributed positions were vitally important to their success in writing this genre. Therefore, the students' attention was focused on rhetorical objectives key to the evaluative properties of writing this genre (such as attributing, denying, countering, entertaining other positions).

To support this focus, I aimed to develop student's critical reflection on language through the use of group discussion tasks in which they discussed the task, shared their interpretations, listened to others' interpretations and responded to others' interpretations. Focused aspects of voice in the three periods are shown in Table 4.1. I followed the same sequence of steps to introduce each new *Engagement* construct. When introducing a new construct (e.g., neutral and evaluative voice), I first illustrated its discursive realization and then explained how it can be felicitously used to accomplish rhetorical moves.

Period	Focal aspect of voice
Weeks 1 to 2	**Neutral voice** (a taken-for-granted proposition) **Evaluative voice** (a proposition interacting with other positions, including those of the presumed reader)
Weeks 3 to 5	**Contractive voice** (a proposition that leaves less room for negotiation) **Expansive voice** (a proposition that leaves more room for negotiation) **Contractive options** (deny or counter a viewpoint or position/ agree, support, or strongly argue for a viewpoint or position) **Expansive options** (express authorial assessment of a viewpoint or position without much commitment/ refer to others' viewpoint or position without expressing overt agreement or disagreement)
Weeks 6 to 7	**Graduate option** (overall contractive and expansive voice)

Table. 4.1. Focused aspects of voice in each week

The *Engagement* constructs were presented in ways that were not just teaching technical terms but also the rhetorical goals they enabled. In weeks 1 to 2, the students learned the distinction between "neutral" and "evaluative" voice. A neutral voice (no other positions were recognized) was introduced as a proposition in which taken-for-grantedness was construed. As in the example I gave them in class, *Ann Arbor is the second largest city in Michigan*, this sentence projected a neutral voice in the sense that it was construed by the author as taken-for-granted without recognizing any other positions. As will be seen in the discussion excerpts below, although the concepts of neutral voice drew the students' attention to its rhetorical force, some students thought of this sentence as a 'fact' instead of understanding it as a 'neutral voice.' This misunderstanding was found in the beginning of the course when they were just learning this new concept of neutral voice.

In contrast, an evaluative voice (different positions are recognized) was introduced as a proposition interacting with other positions, including those of the presumed reader. Although there are sub-options within evaluative voice (i.e. contractive and expansive voice), in teaching about an evaluative voice, its sub-options were collapsed into one broad category (i.e. evaluative voice) in this early stage of the course, instead of asking the students to distinguish its subtle difference when they first learned about this new construct. As in the example I gave in class *this theory **may possibly** be useful to educational research*, this sentence projected an evaluative voice in the sense that author's use of "may possibly" recognized alternative reader positions that might disagree with this proposition.

Even in this early stage of the course, I did not treat the *Engagement* constructs as a labeling exercise in learning metalanguage, but as a means of identifying and learning to control rhetorical moves. In text analysis tasks, each student was given an individual work sheet on

which they saw the focal part of Engagement scheme and the tasks (example task sheet shown in figure 4.2). They first analyzed the tasks in their own sheets and established their own interpretations before they shared them with other group members. To do text analysis tasks, the students were explicitly told to share and listen to others' interpretations, which ensured that everyone had opportunities to share their own views.

Task 1

Neutral
voice

Evaluative
voice

Read each sentence and think about its voice. In your group discussion, please identify the voice in each sentence and provide reasons to explain your interpretation.

(1) English-language learners are among the fastest-growing groups of students in public schools.

(2) The study took place at a large public university in the western part of the United States.

(3) These disparate findings from numerous studies may possibly be accounted for by sample characteristics (that is, age) as well as measurement of worry.

(4) Results of such studies are clearly important to our understanding of teacher-child interactions.

Figure 4.2. Example task sheet distributed to each student

In weeks 3 to 5, the students learned how published academic writers achieved a contractive and expansive voice. A *contractive* voice was introduced as a proposition that closes down space

for negotiation, while an *expansive* voice was introduced as a proposition that opens up space for negotiation. To develop viable pedagogical tools for classroom talk (Humphrey & MacNaught, 2015), I did not teach the students the original technical sub-options (Martin & White, 2005) of contractive (disclaim & proclaim) and expansive (entertain & attribute) voice. Instead of giving students more metalanguage, I translated and introduced contractive sub-options as denying or countering a viewpoint or position (the disclaim option) and as agreeing with, supporting, or strongly arguing for a viewpoint or position (the proclaim option), as in the example I gave in class *this finding is **clearly important** to teacher educators*. Likewise, I introduced contractive sub-options as a proposition that expresses authorial assessment of a viewpoint or position without much commitment (the entertain option) and as a proposition that refers to others' viewpoint or position without expressing overt agreement or disagreement (the attribute option), as in the same example I gave earlier when illustrating an evaluative voice *this theory **may possibly** be useful to educational research*.

In these first two class periods, I deliberately began students' text analyses with sentence-level tasks. Beginning with sentence-level tasks had some important affordances for teaching the *Engagement* scheme. First, the concepts of *Engagement* were entirely new to the students in this study, and sentence-level tasks, in comparison with paragraphs, rendered these new concepts more transparent and accessible to them. In the instance of teaching expansive voice, sentence-level tasks helped focus the students, when they were first engaged with this new concept of language, on only the expansive resources without being distracted by other contractive resources that may co-exist in paragraph-level tasks. By the end of the course (weeks 6-7) when the students were already familiar with all the *Engagement* options and relevant metalanguage, paragraph-level tasks were implemented so that students could see how voice resources

interacted with one another and made meanings in purposeful text segments (e.g., the discussion

of research limitation). Providing a meaningful context in a later phase of teaching the

Engagement scheme afforded supporting students to see, for example, how authorial

commitment was fine-tuned for greater evaluative caution when accomplishing the same

rhetorical goal (e.g., to counter a viewpoint).

In weeks 6 to 7, the students learned to identify how authorial commitment to expansive and

contractive voices can be regulated. Given the critical mindset ingrained in scholarship, the

evaluative voice in academic writing is not always clear-cut contractive or expansive. This

strategic regulation of authorial commitment to evaluative claims reflects the prosodic nature of

evaluation. The metalanguage 'overall contractive' and 'overall expansive' was used in class to

describe this prosodic realization of evaluation. To help students recognize the rhetorical goal of

tempering the contractive voice, an overall contractive voice was introduced as a contractive

voice that makes some room for negotiation (as in the example I gave in class *this seminal study,*

in my view, is vitally important to educational studies), and an overall expansive voice as an

expansive voice that makes less room for negotiation (as in the example I gave *this finding can*

*be **important** because it may be applied for educational purposes*). The students analyzed texts

that were neither completely contractive nor expansive and discussed in what ways an overall

contractive or expansive voice contributed to greater evaluative caution and rhetorical authority.

Next, I provide details about the pedagogical scheme and text analysis tasks, and exemplify

the cases where students' *Engagement* analyses created opportunities, and sometimes challenges,

for their meaning-making as they learned about what voice meant and how it meant in academic

texts. I present the results of my analysis (divided into three class periods) of their developing

metacognitive awareness. In each class period (e.g., weeks 1-2), I first explain the focal

pedagogical scheme. Then, I show how their metacognitive awareness of voice was

demonstrated in reflections (in each period) and interviews (baseline and end-of-course

interviews). To triangulate my findings and capture a more holistic portrayal of the case under

study,

I have taken one example of the dialogue from each class period that exemplifies the ways

the students drew on the *Engagement* metalanguage to talk about the texts. I also discuss other

issues that came up in the other two groups and bring them into the discussion. I show their

understanding and misunderstanding of voice demonstrated in group discussion tasks.

4.5 Weeks 1-2: Becoming aware of neutral and evaluative voice

In weeks 1 to 2, the pedagogical focus was on the distinction between neutral and evaluative

voice (see Figure 4.3). A neutral voice was introduced as a proposition in which taken-for-

grantedness was construed. In contrast, an evaluative voice was introduced as a proposition

interacting with other positions, including those of the presumed reader. Following the

presentation and instruction in the constructs as described above, the students articulated their

understandings of voice in interviews, reflections, and group discussion tasks.

Figure 4.3 The pedagogical scheme of neutral and evaluative voice

4.5.1 Metacognitive awareness of voice shown in the baseline reflection and interview

Here I report the understandings of voice from both the baseline reflection and interview

that students had before I had introduced the *Engagement* constructs. Both the baseline reflection question and interview seek to examine their knowledge of voice. The students were given a reflective question in each period of class. They first orally shared their own ideas with their group members and then individually wrote down their responses. The baseline reflection question asked the students: *What is a voice in academic writing? Can you give some examples to illustrate what you think?*

Six students participated in the baseline interview and end-of-course interview. Baseline interview results showed their knowledge of voice and ability to identify voice in citations. Since knowledge of citations plays a critical role in academic writing (Feak & Swales, 2009), interview protocols[3] asked them, for example, to identify voice and voice resources in summary and review texts (as shown below). In the summary text, the author only attributed to Kirp's views (e.g., *Kirp argues*) without offering any evaluation. In the review text, the author used many evaluative language resources (e.g., *clearly illuminates, powerful and enlightened, insightful*) to evaluate Stiglitz's views.

In the summary text, the prompt asked:

Here is a paragraph from a summary (show interviewee the text & interviewer read it aloud, slowly, student can read along). Can you identify the words or phrases the author uses to signal that s/he is summarizing the views of someone else? Why and how did you identify these words/phrases?

---

[3] The students were given the same interview protocols in the baseline and end-of-course interviews, together with the baseline reflection, in order to trace the growth of their knowledge of voice showed in reflections and interviews.

The students read:

In Kirp's article, he questions current views on educational reform. These views advocate

business and technology models as a cure for what ails public schools, such as high-stakes

evaluation of schools and teachers, incorporation of new technology and online learning.

Kirp argues that none of these solutions have worked because they all ignore the

importance of human interaction. He disagrees with these views and convincingly suggests

some viable and proven reforms and solutions for advancing student achievement.

In the review text, the prompt asked:

Here is a paragraph from a review of an article (show interviewee the text & interviewer

read it aloud, slowly, student can read along). Can you identify the words or phrases the

author uses to signal that s/he is expressing his/her own views as s/he evaluates the original

piece? Why and how did you identify these words/phrases?

The students read:

In Globalization and Its Discontents, Stiglitz challenges the World Bank and the

International Monetary Fund, questioning their motives and their successes. As a Nobel

Prize winner and former chief economist of the World Bank, he clearly illuminates the

workings of these institutions. This makes his arguments powerful and enlightened. He

offers insightful suggestions on improving the organizations.

Figure 4.4 Number of students showing 3 types of metacognitive awareness from the

baseline reflection and interview

As can be seen in figure 4.4, nine students showed declarative knowledge of voice and three

showed procedural awareness from the interviews and reflections. No students showed

conditional awareness. When asked to identify the voice and voice resources in the brief

summary and review texts during the baseline interview, all the students were able to identify the

voice of Kirp (in *Kirp argues*) in the summary text and identify *argues* as projecting Kirp's voice.

However, they were unable to distinguish the voices in these two texts and pointed to the

evaluative language resources in the review text.

In the baseline reflection (*What is a voice in academic writing? Can you give some*

examples to illustrate what you think?), the students were able to articulate more awareness of

voice. For example (as shown in table 4.2), Sofie and Pichai defined voice as an authorial

opinion in their reflections. Miyoko and Pichai thought of voice as an elusive enterprise (*hard to*

judge the voice in writing; voice is only represented in an unclear way). In other words, students

thought of voice as only sourcing from the author, without linking voice to other positions and

presumed reader position. As can been seen from the examples they gave (*In my opinion, I think,*

I suggest), they showed fairly limited capacity to recognize voice resources, only to project an authorial voice but not cited positions or presumed reader positons.

Examples of 3 Types of metacognitive awareness of voice		
Declarative awareness (Definition of voice	**Procedural awareness** (Exemplification of specific language features)	**Conditional awareness** (Explained reasons for when and why voice is used in writing)
A voice is **an opinion of an author**. (Sofie, written reflection) Voice is **the opinion of author**. But it is **hard to judge the voice in writing**. (Pichai, oral reflection)	When we express our voice, we can use "**In my opinion**" or "**I think**." (Woojin, written reflection) Voice can be identified when the author uses certain phrases like "**I think**", "**I suggest**." But often he doesn't use such phrases and **the voice is only represented in an unclear way**. (Miyoko, reflection)	

Table 4.2 Illustrations of students' metacognitive awareness of voice from the

baseline reflection and interview

4.5.2 Metacognitive awareness of voice shown in group discussion tasks

After I had introduced some of the *Engagement* metalanguage, the students showed advances in their metacognitive awareness of voice. Their growing awareness of voice was reflected in their group discussion tasks with the support of *Engagement* metalanguage. In each task, the students did the same individual task before they engaged in group discussion. Students identified whether a neutral or evaluative voice was projected, indicated the language resources that resulted in such a voice, and explained how these language resources accomplished certain rhetorical goals.

For example, in Task One, the prompt required students to first identify the voice in four

sentences as either neutral or evaluative and then discuss their interpretations in groups: "Read

each sentence and think about its voice. In your group discussion, please identify the voice in

each sentence and provide reasons to explain your interpretation." The four sentences they

discussed were:

(1) English-language learners are among the fastest-growing groups of students in public

schools.

(2) The study took place at a large public university in the western part of the United States.

(3) These disparate findings from numerous studies may possibly be accounted for by sample

characteristics (that is, age) as well as measurement of worry.

(4) Results of such studies are clearly important to our understanding of teacher-child

interactions.

In (1) and (2), I intended to bring the students' attention to a neutral voice sourced only by

the author. In (3) and (4), I intended to draw their attention to evaluative voice in which a

proposition was interacting with other positions, including those of the presumed reader. The

author in (3) used "may possibly" to recognize alternative reader positions that might disagree

with such proposition. In (4), the author's use of "clearly important" indicates the authorial

emphasis in an effort to assert the warrantability of the proposition. As Martin and White (2005)

notes, such authorial emphases "imply the presence of some resistance, some contrary pressure

of doubt or challenge against which the authorial voice asserts itself" (p. 128). In consequence,

use of "clearly important" presents the authorial voice as heading off a particular dialogistic

alternative, thereby the dialogic space for this alternative is limited.

As exemplified in Episode 1A[4], the *Engagement* metalanguage provided the students with

concrete language tools to talk about voice and its forms and meanings as they were learning

about voice in academic writing[5]. As will be seen, their use of metalanguage in talk about voice

provided both affordance and constraints.

Episode 1A (08:55-12:10)
1. Huang: Well I think the second one is the same as the first one. It's a fact. It is a
             neutral voice.
2. Woojin: So, I totally agree with you. And we cannot find the author's evaluation. It's a
             fact. [It is a fact.
3. Huang: [**Yes**. No one will deny it.
4. Woojin: Yeah.
5. Tadashi: What do you think about the third one.
6. Huang: The third one, *findings from numerous studies may possibly be accounted
             for*.
7. Tadashi: It seems like this. Seems like an evaluative voice.
8. Huang: [**Yeah**.
9. Woojin: [Yes.
10. Tadashi: Because people may agree that it is useful to consider *age* and *measurement of
             worry*, but some may disagree [that=
11. Huang: [Yeah. Some people agree with that. Maybe
                                          some people=
12. Tadashi: =like several points of view.
13. Huang: =Yeah, it is an opinion.
14. Woojin: It's also the author's view. [Yes.
15. Huang: [Indeed. And how about the fourth one.
16. Woojin: I think number four is the same as number three. CLEARLY and IMPORTANT is
             very subjective and it is author's, represents author's view. And some people may
             disagree [the kind of view.
17. Huang: [Yeah, maybe. So it's an evaluative view, evaluative voice, I think.

---

[4] The episodes were labeled as 1A, 1B, 1C, etc. For example, the second group in Task 4 was labeled as
episode 4B.
[5] Transcription conventions: *Engagement* metalanguage underlined; voice resources in CAPITALS; text
quoted in dialogue in *italics*; pauses one second or less indicated by ","; pauses more than one second by
"."; a rising vocal pitch or intonation indicated by "?"; overlapping speech indicated by []; an utterance
from one speaker that continues after interruption indicated by =; unclear speech marked by ***; stressed
words in **bold**

Indeed.
18. Tadashi: Third and fourth sentences are really similar, but the only difference is the level of confidence. Like the third one is MAY POSSIBLY, the fourth one is [CLEARLY and IMPORTANT.
19. Huang: [Yes. Hum

As can been seen from this excerpt, the students developed their own views and then shared them with others. Every student had opportunities to share their views and respond to others'. In the first and second sentences, Huang and Woojin (turns 1-4) showed their understandings of neutral voice (turn 2: *we cannot find the author's evaluation; turn 3: no one will deny it*), in which taken-for-grantedness was construed. Although I did not introduce the notion of neutral voice by associating it with reporting facts, both Huang and Woojin (turns 2, 3) seemed to associate a neutral voice with "a fact."

The students also showed their awareness of evaluative voice, including author's view (turn 14: *It's also **the author's view***), other positions (turn 10: *Because people may agree…but some people may disagree*; turn 12: *like **several points of view***), and presumed reader position (turn 16: *It…represents author's view. And **some people** may disagree the kind of view*). These expressions were coded as *declarative awareness* because they merely provided definitions but gave no exemplification of language features or purposes or rhetorical effects. As can be seen, the *Engagement* constructs and metalanguage helped the students understand voice not only as an authorial position (turn 14: *It's also the author's view*) but also as other and reader's positions (turn 11: *Some people agree with that*; turn 12: *like several points of view*). This was an advance when comparing with their responses in the baseline interview and reflection when they understood voice as only authorial voice but were unable to see other voices in academic texts.

It is worth noting that, although at this period of class they had no language for distinguishing the expansive voice from contractive one and the strengths of voice, they did

recognize these differences. For example, Tadashi (turn 18) recognized such difference as *the only difference is the level of confidence*, contrasting such difference with expansive voice resources (turn 18: MAY POSSIBLY) with contractive ones (turn 16: CLEARLY, IMPORTANT), which suggests that although Tadashi did not use metalanguage to characterize this distinction of voice, he to a certain extent already had this idea in mind.

4.6 Weeks 3-5: Becoming cognizant of expansive and contractive voice

In weeks 3 to 5, as described above, the pedagogical focus was on the sub-distinction in evaluative voice: contractive and expansive voice (see Figure 4.5). A contractive voice (a proposition that makes less room for negotiation) was introduced as either to agree, support, to strongly argue for a viewpoint or position (the proclaim option) or to deny or counter a viewpoint or position (the disclaim option). On the other hand, an expansive voice (a proposition that makes more room for negotiation) was introduced as either to express authorial assessment of a viewpoint or position without much commitment (the entertain option) or to refer to others' viewpoint or position without expressing overt agreement or disagreement (the attribute option).
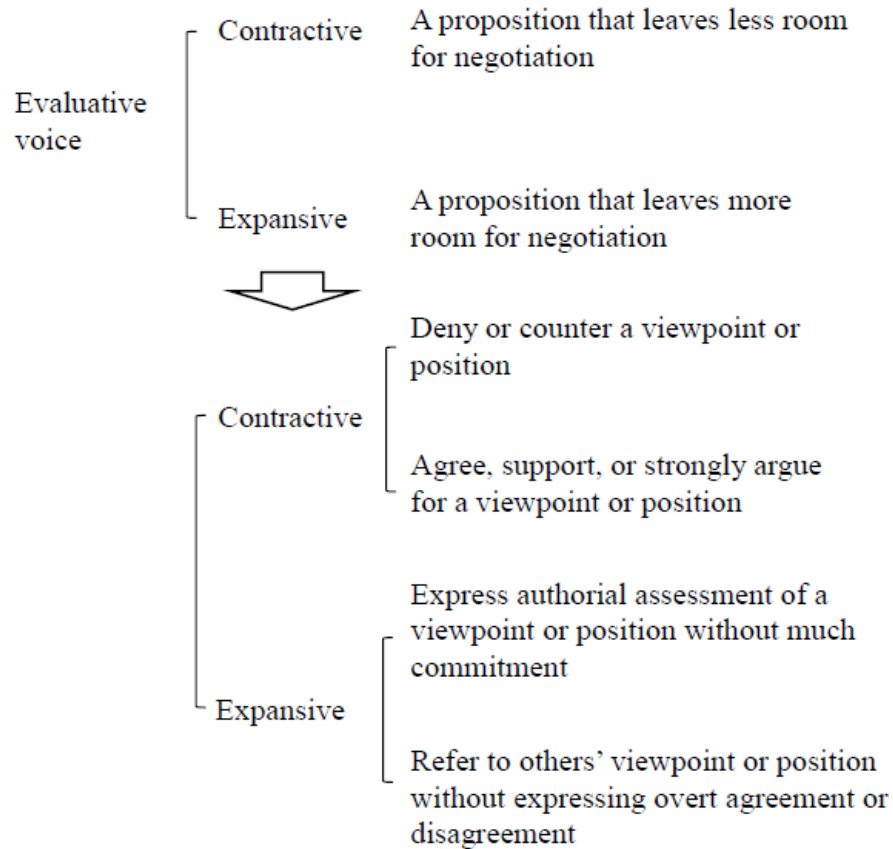
Figure 4.5 The pedagogical scheme of contractive and expansive voice

4.6.1 Metacognitive awareness of voice shown in reflections

In the end of week 5, the reflection question asked the students: *How would you define voice now? Can you give some examples to illustrate what you think?* There were no interviews in this period of the course. After the students learned about neutral and evaluative voice in the first class period and contractive and expansive voice in the second period, they showed marked changes in their awareness of voice, particularly in procedural and conditional awareness (see Figure 4.6). All nine students (the same number as that in the first period) showed declarative awareness of voice, nine (grew from three in the first period) showed procedural awareness, and seven (none in the first period) showed conditional awareness.
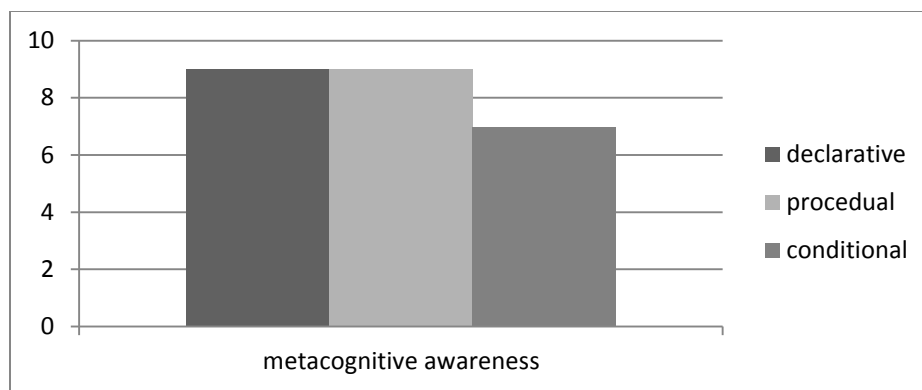
Figure 4.6 Number of students showing 3 types of metacognitive awareness from the reflection in the second class period

Some students' responses were similar to those in weeks 1 to 2, while some students' understandings of voice evolved (as illustrated in Table 4.3.). For example, Huang said in his oral reflection that "no matter what we write, we **always can put some of our view** in our article", which represents his declarative awareness of voice as an optional element in writing.

Tadashi was able to distinguish voice drawing on the Engagement constructs: "We can have a sentence that is **neutral** because **everyone agrees with it**, and also we can have a sentence that is **evaluative** because everyone can have **different positions about it."** His characterization of "everyone agrees with it" showed he understood the taken-for-grantedness construed in a neutral voice. His characterization of "different position about it" showed he understood evaluative voice as a proposition interacting with other positions.

Some students were able to exemplify language projecting a voice. For example, Sofie explained the differences between **show/demonstrate** and **suggest/claim**. Feliciana explained the differences between **demonstrate** and **suggest**. Their distinguishing these verbs was indexical of their procedural awareness of voice and suggests that they somewhat already knew

these verbs projected different strengths, although they did not have metalanguage to talk about and understand the regulation of this strength consciously.

Starting from this period of the class, most students were able to explain reasons for using voice. For example, Mari explained that "An author uses citations or other ways to include others' views **to support the author's opinion or ideas,**" which showed her conditional awareness of rhetorical purposes of contractive voice (the proclaim option). Woojin also showed his conditional awareness. That he said "It is useful to include others' opinions because they can **support your arguments**. You can **show that you are not the only one who says this"** represents his awareness of rhetorical functions of contractive voice (the proclaim option). That he said "you can **provide other perspectives to let your reader choose and have his own opinion"** represents his awareness of a rhetorical purpose of expansive voice (the attribute option). That he said "you can **take someone else's argument and say it is wrong and provide your own view"**, which represents his awareness of another rhetorical function of contractive voice (the disclaim option).

Declarative awareness (Definition of voice	Procedural awareness (Exemplification of specific language features)	Conditional awareness (Explained reasons for when and why voice is used in writing)
No matter what we write, **we always can put some of our view** in our article. (Huang, oral reflection)

We can have a sentence that is **neutral** because **everyone agrees with it**, and also we can have a sentence that is **evaluative** because everyone can have **different positions about** | I would use the words "**show**" or "**demonstrate**" when the author shows statistical data or demonstrate an experiment. On the other hand, I would choose "**suggest**" or "**claim**" when he or she suggests an idea or claim a conclusion. These words are, I think, for concept, opinion, or idea. (Sofie, | An author uses citations or other ways to include others' views **to support the author's opinion or ideas**. By this way, **the author's points can be more convincing**. (Mari, written reflection)

It is useful to include others' opinions because they can **support your** |

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it. (Tadashi, written reflection)	oral reflection) When choosing reporting verbs, I think that the information and position are important to select one or another. In the case that the author proves something, I would use words such as "**demonstrate**." However, in the event that the author gives a possible solution or reason that can be true or not, I would use "**suggest**." (Feliciana, written reflection)	**arguments**. You can **show that you are not the only one who says this**. Or you can **provide other perspectives to let your reader choose and have his own opinion**. Or you can **take someone else's argument and say it is wrong and provide your own view**. (Woojin, oral reflection)

Table 4.3 Illustrations of students' metacognitive awareness of voice from the reflection in

the second class period

4.6.2 Awareness shown in group discussion tasks

Their talk about voice in text analysis tasks also reflected their growing metacognitive

awareness of voice. The students completed text analysis tasks, in which they identified whether

a contractive or expansive voice was projected, indicated language resources that resulted in such

evaluative voice and explained why and how these language resources construed a contractive or

expansive meaning.

For example, in Task Three, the prompt required them to identify and justify which kind of

voice they read in five sentences. The five sentences they discussed were:

(6) Interest group theories seem to assume that participants have an inherent policy interest or a

narrow desire for functional gain.

(7) Our results clearly show that prior academic self-concept contributed to subsequent academic

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achievement beyond the contribution of prior academic achievement.

(8) It is evident that expertise and education are integrally connected.

(9) This suggests that policy and broader discourses may play a role in the patterns of teacher attribution that we observed.

(10)   We are not sure to what extent teachers in treatment schools used Word Generation approaches in other classes.

In (6), (9), and (10), I intended to bring the students' attention to an expansive voice, which leaves more room for negotiation by means of authorial assessment of a viewpoint or position without much commitment OR a reference to others' viewpoint or position without expressing clear agreement or disagreement. In (7), (8), I intended to bring their attention to a contractive voice, which leaves less room for negotiation by means of agreeing, supporting, or strongly arguing for a viewpoint or position OR denying or countering a viewpoint or position.

The students drew on *Engagement* metalanguage to make language-meaning connections and reflected on voice resources they identified. As can be seen in Episode 3C, the *Engagement* metalanguage provided the students with concrete language tools to talk about contractive and expansive voice and their rhetorical functions.

Episode 3C (00:16-05:20)
1. Huang: Uh, Ok, the first one. *Interest group theories seem to assume that*. Contractive? Expansive? The first one seems to=
2. Woojin: I think expansive voice because it does not deny or counter or agree.
3. Huang: =**Yeah**.
4. Woojin: Just [ASSUME.
5. Huang: [Yeah, SEEMS TO ASSUME. I think this would indicate that it is an expansive voice. What do you think, Viktor?
6. Viktor: Oh I think yeah it's expansive voice. Because it just opens for different, views, different opinions.

7. Huang: Ok, then second one. *Our results clearly show that prior academic self-concept contributed to subsequent academic achievement*. Uh, it's a <u>contractive voice</u>, right? Uh, because the words CLEARLY SHOWS. What do you think?
8. Viktor: I think here the author <u>strongly agrees for a point of view</u>. Right? Yap. The second one. And it's <u>contractive</u>. Yes.
9. Woojin: <u>Support some point of view</u>, so I think also [<u>contractive voice</u>.
10. Huang: [Uh. Yes. Ok, number three. *It is evident that expertise and education are integrally connected*. Uh=
11. Woojin: It's also second one <u>supporting some point of view</u>.
12. Huang: =Yeah. CLEARLY like EVIDENT, [the word.
13. Woojin: [**EVIDENT.**
14. Huang: Yeah. So. Yeah it's <u>contractive</u> I think.
15. Woojin: It is <u>deny some point of view</u>? <u>Deny</u>? Doesn't it determine the writer <u>denies other point of view</u>? Or <u>Support</u>?
16. Viktor: No, it is <u>counter a view</u>.
17. Woojin: <u>Counter</u>?=
18. Viktor: Yes.
19. Woojin: =Oppose an opinion?
20. Viktor: It is <u>contractive</u>.
21. Huang: <u>Contractive</u> indeed. Ok number four. *This suggests that policy and broader discourses may play a role*. [Uh.
22. Viktor: [This looks like <u>an expansive voice</u>.
23. Huang: **Yeah**. I think it's an <u>expansive voice</u> too because the sentence uses SUGGEST, right? Yeah, SUGGEST means an open mind, [I think.
24. Woojin: [And also MAY means <u>expansive</u> and, MAY also means <u>expansive</u>.
25. Huang: Yeah, indeed Yes Yes.
26. Woojin: Number five?
27. Huang: Uh, *we are not sure to what extent teachers in treatment schools used Word Generation approaches*. Uh, I think NOT SURE it's an <u>expansive voice</u>. Right?
28. Viktor: Um. I think so.
29. Huang: Yes, indeed. [NOT SURE.
30. Woojin: [**Yes, NOT SURE**.

Woojin (turn 2) first provided his interpretation of the first sentence using the *Engagement* metalanguage "expansive voice", explaining that "because it does not deny or counter or agree" made it expansive. Apparently, he did not continue to think about options that were neutral, and Woojin knew, from this task, that it was one or the other (either contractive or expansive). So, he could be ruling out the contractive option without really knowing what the expansive option was.

As for now, there is no evidence to indicate that he understood the rhetorical function of expansive voice yet. It was until when he said (turn 4) "just ASSUME" that evidenced his understanding of expansive voice.

In the meantime, Huang (turn 5) overlapped with his utterance, specifying more language resources that he thought projected an expansive voice (SEEMS TO ASSUME), which shows his procedural awareness of an expansive voice. Seemingly taking a facilitator's role, Huang (the end of turn 5 and 7) nominated Viktor asking him to share his views. Viktor (turn 6 & 8) then talked about how SEEMS TO ASSUME achieved rhetorical purposes (turn 6: *Because it just opens for different views, different opinions*; turn 8: *the author strongly agrees for a point of view*). These kinds of expressions of rhetorical function were indexical of their conditional awareness of voice.

In talking about the third sentence, Woojin (turn 11) indicated its similar rhetorical function with the second sentence (*both supporting some point of view*). Huang and Woojin (turns 12, 13) specified the language resources in this sentence that also enacted a contractive voice, comparing with the second sentence (CLEARLY like EVIDENT). Although they agreed on the conclusion (both were contractive in turns 20 & 21), they had different understandings of what EVIDENT meant here, which reveals their misunderstandings about the rhetorical goal that EVIDENT enabled. In efforts to determine how EVIDENT construed a contractive voice, Woojin (turn 15) puzzled over whether it denied or supported a position. Although Viktor (turns 16, 18) explained that EVIDENT countered (denied) a position, Woojin (turns 17, 19) was not convinced by Viktor's interpretation. Viktor's response (turn 20; *It is contractive*) does not resolve the meaning of EVIDENT, and the group does not further address this issue. Viktor seems to have some misunderstanding of the meaning of EVIDENT.

Students' puzzling over the kind of voice EVIDENT projected might not stem from a lack of understanding the Engagement scheme. In fact, just because they understood the scheme well, they were able to advance their own interpretations of EVIDENT, albeit differently. As can be seen from this scenario, their uncertainty seems to be related to their vocabulary knowledge of EVIDENT. On some level, the Engagement scheme helped reveal their misunderstandings of vocabulary, which otherwise instructors and students must easily overlook. In the whole class sharing (after the small group discussion when the class discussed this task), the students did not raise the issue of EVIDENT. In the whole class sharing, Mari (as the representative of her group) said: "We think this is a contractive voice and that is because IT IS EVIDENT THAT means, we feel, from this part, strong agreement from the author." Other groups nodded along without repeating what Mari said about EVIDENT or raising any issues about it. Therefore, this scenario of confusion seems like a debate between Viktor and Woojin.

Another constraint is that at this point they only needed to identify contractive or expansive voice, but not recognize their subcategories. This could mean that the students were taking one or the other (either contractive or expansive) without necessarily exploring how a contractive voice could be realized to achieve different rhetorical goals. As I mentioned in the pedagogy section above, this was a pedagogical decision made in order to simplify the *Engagement* scheme. Therefore, the students did not have working metalanguage to talk about sub-options of contractive or expansive voice. In consequence, their identifying of voice somewhat stopped at the level of expansiveness/contractiveness. Although I translated their sub-options (e.g., proclaim/disclaim) into plain language for pedagogical use in classroom talk, this lack of metalanguage, on some level, prevented the students from diving into nuanced distinctions of contractive and expansive voice and the rhetorical goals they each enabled. This episode

suggests the need to perhaps further complicate the *Engagement* scheme when teaching this level of L2 writers.

In talking about the fourth sentence, Viktor identified it as expansive (turn 22), and Huang (turns 23, 27, 29) and Woojin (turns 24, 30) specified the language resources projecting expansive voices in these two sentences (SUGGEST, MAY), and identify the rhetorical purpose (*means an open mind;* turn 23*)*. Sentence 5 is quickly identified as expansive through the language resource NOT SURE*,* with all three in agreement.

This episode demonstrates that students' close attention to language resources can support their interpretive analysis of voice and also shows that the *Engagement* metalanguage mediated students' interpretive process that helped reveal their understandings and misunderstandings of voice they read. From their reflections, we saw that they exemplified language resources that projected a voice and explained how they did so. But as we can see from this excerpt (in the instance of EVIDENT), their knowledge of word meaning can sometimes be important to their interpretations and negotiation of voice meaning. As I mentioned earlier, I did not make sure every student understood each word in the text they read (since the texts did not include any 'big' words). Even though EVIDENT seemed to be a word most students already knew (as shown from the whole class discussion), its meaning potential can still give rise to some confusion to a few students (Viktor and Woojin).

4.7 Weeks 6-7: Becoming aware of author commitment to expansive and contractive voice

Given criticality in academic rhetoric, the evaluative voice in academic writing is not always clear-cut contractive or expansive, therefore making possible rhetorically measured evaluation. Therefore, in weeks 6 to 7, I brought students' attention to the regulation of author

commitment to expansive and contractive voice and the prosodic nature of evaluation. I used the

metalanguage 'overall contractive' and 'overall expansive' in class to describe this prosodic

realization of evaluation. To help students recognize the rhetorical goal of tempering the

contractive voice, an overall contractive voice was introduced as a contractive voice that makes

some room for negotiation, and an overall expansive voice as an expansive voice that makes less

room for negotiation. The students analyzed texts that were neither completely contractive nor

expansive and discussed in what ways an overall contractive or expansive voice contributed to

greater evaluative caution and rhetorical authority.

4.7.1 Metacognitive awareness of voice shown in the end-of-course reflection and interview

When the students responded to the reflection question (*In academic writing, when and why

do you need to express an evaluative voice?*), all the students were able to articulate their three

types of metacognitive awareness. In their interview, all the students were able to (in contrast to

their difficulty to do so in their baseline interview) pointed to voice resources (*clearly illuminates,

powerful and enlightened, insightful*) in the review text.

As can be seen in figure 4.7, their metacognitive awareness was brought to fuller

consciousness by the end of this period of class.
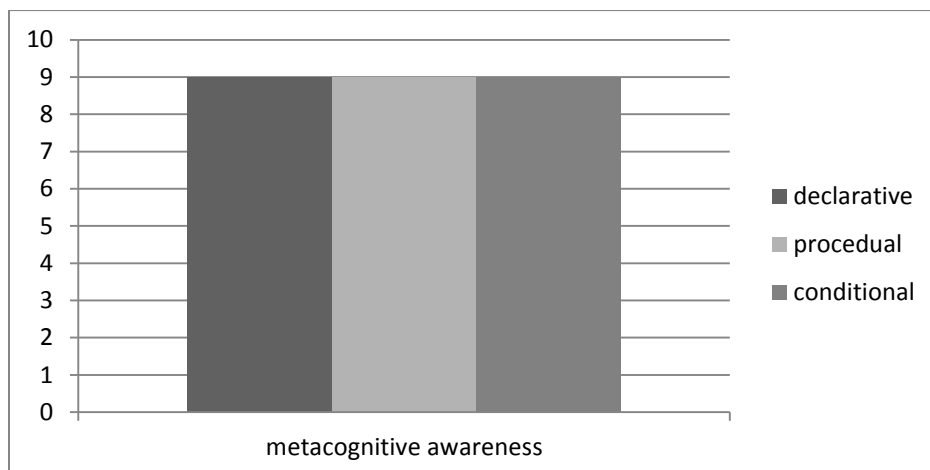
Figure 4.7 Number of students showing 3 types of metacognitive awareness

from the end-of-course reflection and interview in the third class period

In their reflection and interview, some students' declarative awareness remained similar, while five students demonstrated their growing awareness of voice. Big advances can be identified from their reflections and interviews. In their interviews, for example, Huang showed advanced procedural awareness. He not only pointed to different voice resources (*argue, suggest, show, demonstrate, and maybe indicate*), but he was also able to know that these voice resources had *different degrees of confidence*. Woojin, for another example, displayed growing conditional awareness (in comparison with the first interview). That he said *When I want **to strengthen my point of view**, I use other authors' voices that are the same position as mine. When I **refute an opposite view**, I need to express other author's voice. After then, I express my position and explain why I don't agree with his or her view* shows his awareness of rhetorical functions of Proclaim (*to strengthen my point of view*) and Disclaim (*refute an opposite view*).

In their reflections, Feliciana (*his voice can be strong or not*) and Huang (*the position of writer between strong and weak*) showed their advanced knowledge of regulating authorial voice, which indicated their advanced declarative awareness of voice.

Ju-Won explained different authorial strengths of using *claim, believe,* and *think*. Woojin also offered some examples (*argue, show, demonstrate, indicate* vs *claim, say think*) that contrasted in the "degree of confidence" (Woojin's own language for authorial commitment), which shows their growing procedural awareness.

Such advances can also be found in their conditional awareness. For example, Tadashi offered an explanation of rhetorical purpose of voice (***to show different levels of certainty*** *and*

how to defend our point), which was indexical of his advanced conditional awareness of voice as a regulative rhetorical feature. As exemplified by Sofie's elaborated reflection, *Engagement* constructs and metalanguage helped her come to understand the rhetorical goal of regulating an evaluative voice in academic evaluation. Sofie's reflection represents her understanding of why it is necessary to find where a writer's position fits within the existing literature (other positons) and to argue for its value using an evaluative voice (*when we want to develop theory **we express our own point of view** and this means to agree or disagree or indicate the problem of previous research. **That means evaluation***). She also wrote about the role of facts in relation to evaluative voice (*I think that **if there is only fact, there is no need for the evaluative voice***), which evoked her knowledge of the neutral/evaluative distinction she learned earlier. Further, she argued that author commitment (*But there are some limitations and no perfect conclusion so **we need to express the level of assurance***) was at the heart of such evaluation in academic writing. This excerpt shows her advanced conditional awareness of regulating authorial commitment to an evaluative voice.

Declarative awareness (Definition of voice	Procedural awareness (Exemplification of specific language features)	Conditional awareness (Explained reasons for when and why voice is used in writing)
If a writer has a position about a topic, **his voice can be strong or not**. (Feliciana, oral reflection) It is the position of writer **between strong and weak**. (Huang, written reflection)	In the voice of the author I would personally use ***argue, suggest, show, demonstrate***, and maybe ***indicate***. They have **different degrees of confidence**. To report the ideas of the author, I will use those words. (Huang, interview) I use ***claim*** if I'm not sure if he's right, but he said that so I'm gonna say he	When I want **to strengthen my point of view**, I use other authors' voices that are the same position as mine. When I **refute an opposite view**, I need to express other author's voice. After then, I express my position and explain why I don't agree with his or her view. (Woojin, interview) We need know how to

	claimed that but in fact I don't think so. And *believe*, maybe we think the author is very confident about the argument. So we can use the *believe* word. *Believe* is just like *think*, I think. (Ju-Won, oral reflection) To project the voice of the author, I would use such words as "**argue**", "**show**", "**demonstrate**", and "**indicate**." They are quite formal and convey **a higher degree of confidence** than others. Sometimes, I would use "**claim**" but only the cases when I do not really support author's idea. Words like "**say**" and "**think**" have **a lower degree of confidence**. (Woojin, written reflection)	express our opinion how **to show different levels of certainty and how to defend our point**. (Tadashi, written reflection) First I think what is the purpose of university. I think it's developing theory and to find the problem. And the pursuit of something, and to appeal to other people. And when we want to develop theory we **express our own point of view** and this means to agree or disagree or indicate the problem of previous research. **That means evaluation**. So we have to write our own point of view and base it on survey or data. So I think the evaluative voice is important in academic works. There is no perfect conclusion in academia because there are many indications to study some field and we don't know everything. So I think that **if there is only fact, there is no need for the evaluative voice**. **But there are some limitations and no perfect conclusion so we need to express the level of assurance**, so I think evaluative voice is important in academic writing. (Sara, oral reflection)

Table 4.4 Illustrations of students' metacognitive awareness of voice from the

end-of-course reflection and interview in the third class period

4.7.2 Awareness shown in group discussion tasks

By the end of the course (weeks 6-7), the students were already familiar with all the *Engagement* options and metalanguage. In order to address the need for learning the prosodic nature of evaluation and how authorial commitment was fine-tuned for greater evaluative caution when accomplishing the same rhetorical goal (e.g., to counter a viewpoint in a more measured manner), the tasks shifted to paragraph-level analyses (i.e. purposeful text segments), with no longer just sentences. Five out of nine students achieved this level of awareness and explicitly expressed their understandings of regulating authorial commitment.

Their awareness of authorial commitment to an evaluative voice was reflected in their talk about overall contractive and expansive voice. For example, in Task Seven, the prompt required them to identify the voice in a paragraph stating limitations. The task prompt read: "In the following paragraph, the author discusses the limitations of her study. Read the paragraph and think about its voice. In your group discussion, please identify the kind of voice in this paragraph and provide reasons to explain your interpretation."

Text (Yoon, 2008):

While the present study provided important data about teachers, English Language Learners (ELLs), and classroom peers, some limitations must be acknowledged. Due to my daily scheduling, I observed the practices of only the three English language arts teachers as representatives of regular classroom teachers. Since the contents of each subject may influence teachers' positioning of themselves and of ELLs in their classrooms, it is not clear how the other content area teachers would approach the ELLs and how the students would react to them. Extending the research realm to the teachers would provide a fuller and more

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accurate picture of the pedagogy of current classroom teachers and the participatory

behaviors of the ELLs. In addition, I observed the focal students only in the English

language arts class and in the English as a Second Language class. Although the findings of

this study suggest that several focal students positioned themselves differently in those

classes, it is unclear how the students would position themselves in the other content area

classes, such as math or science, with different characteristics of contents from the English

language arts. To view more clearly the focal students' positioning of themselves in the

regular classroom, the observation of the students in the other content area classes is

necessary to triangulate the data of the ELLs.

To prepare the students for analyzing this limitations paragraph, I explained to them that

this kind of section was in service of a bigger social function—to discuss issues not addressed in

the study. Since no study answered all the questions, every study had limitations. In other words,

limitation sections were inevitable consequences of making decisions about research that made it

impossible to draw conclusions about some issues that might be relevant to the results. In this

paragraph projecting an overall contractive voice, I intended to bring the students' attention to

how the author needs to regulate his or her commitment in efforts to achieve this important social

purpose. As can been seen in this paragraph, while both the beginning and the end of this text

showed strong authorial commitment through a contractive voice (e.g., MUST, NECESSARY),

the author used some expansive language resources in the middle (e.g., IT IS NOT CLEAR

HOW, IT IS UNCLEAR HOW); this functions to soften her overall contractive voice.

To help students recognize the rhetorical goal of tempering the contractive/expansive voice,

I introduced an overall contractive voice when a contractive voice makes some room for

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negotiation, and an overall expansive voice when an expansive voice makes less room for

negotiation. Episode 7B exemplifies how the students drew on *Engagement* metalanguage at this

point in the course to reflect on voice resources they identified. As will be seen, *Engagement*

metalanguage provided the students with concrete language tools to talk about overall

contractive and expansive voice as they were learning about regulating authorial commitment.

Episode 7B (06.54-14:16)
1. Ju-Won: I think, ok, because of, there is expression in the second sentence, there is an expression like MUST BE ACKNOWLEDGED=
2. Feliciana: Yes.
3. Ju-Won: =And then the last part there is CLASSES IS NECESSARY TO. Because of this expression, I think it is <u>overall contractive</u>, but in the middle of the sentence there is IT IS NOT CLEAR and IT IS UNCLEAR, I think that makes it <u>a little bit expansive</u>. Because of that makes it <u>overall contractive</u>.
4. Feliciana: What do you think?
5. Tadashi: I also think <u>overall contractive</u> because, as Ju-Won said, MUST BE ACKNOWLEDGED and NECESSARY. And and the very first one, While. When people use WHILE, it is, the author's point is to not, the author is trying to object the idea is true, in the WHILE sentence. And there are many words which express <u>expansive</u> like WOULD or SUGGEST, UNCLEAR. However, the author's standpoint is that the author wants to be [<u>contractive</u>.
6. Ju-Won: [Because of what?
7. Tadashi: The author try to avoid <u>completely contractive</u>=
8. Ju-Won: Yes, ya.
9. Tadashi: =So that's why he used the word WOULD or SUGGEST=
10. Ju-Won: Um.
11. Tadashi: =That's why I think it's <u>overall contractive</u>.
12. Feliciana: I think it's <u>overall contractive</u> because he[6] says SOME LIMITATIONS MUST BE ACKNOWLEDGED, and then he gives the reasons why, so it's a strong position about the limitations. It's like, it's like the other people can see different limitations, or other idea. He also MAY used MAY, WOULD and SUGGEST because he, because when you have limitations, you don't know what happens outside of the limitations. But he said that

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[6] The task indicated the author was a woman. However, in turn 12 and many other utterances, Feliciana referred the author as "he." The task prompt explicitly indicated that "the author discusses the limitations of her study", but Feliciana sometimes said 'he' and sometimes 'she' (in turn 29). Her L1 is Spanish and inconsistency in third person pronoun use is a common problem for Spanish learners of English.

	to be A FULLER and MORE ACCURATE and CLEARLY, this is a really <u>contractive</u> way. It's, so it's an <u>overall contractive</u> way showing things are not clear the results, yes?
13. Ju-Won:	What, what do you think. What language choices make room for negotiation?
14. Feliciana:	The MAY, the WOULD, [SUGGEST.
15. Ju-Won:	[Um, SUGGEST that makes no room?
16. Feliciana:	**No, no**, it [makes room.
17. Tadashi:	[Makes room.
18. Ju-Won:	Ok, SUGGEST and what?
19. Feliciana:	Uh, besides SUGGEST=
20. Ju-Won:	You mean SUGGEST and what other words did you find?
21. Feliciana:	=I have MUST BE ACKNOWLEDGED, NECESSARY=
22. Ju-Won:	Yap, not making room, right?
23. Feliciana:	=not make, ya. NECESSARY, MUST BE ACKNOWLEDGED, and also TO VIEW MORE [CLEARLY.
24. Ju-Won:	[CLEARLY, ok, that is making no room.
25. Feliciana:	**Yes**. Because he says To VIEW MORE CLEARLY THE FOCAL STUDENTS. Um, also he uses NOT CLEAR and that he's showing what he considers[7].
26. Ju-Won:	You mean because UNCLEAR HOW.
27. Feliciana:	**Yes**, it is unclear because he didn't, doesn't have data.
28. Ju-Won:	Yes, so this is kind of making room for negotiation, right? Making room?
29. Feliciana:	Yes, but she is saying that maybe it applies to other things or maybe [not.
30. Ju-Won:	[Yap. Do you have any other ideas about making room?
31. Tadashi:	Making room?
32. Ju-Won:	Yap, making room for negotiation or not?
33. Tadashi:	For what we have right now?
34. Ju-Won:	Yes, we are finding NOT CLEAR, NOT CLEAR as making room.
35. Tadashi:	WOULD and SUGGEST=
36. Ju-Won:	SUGGEST is making room, yes.
37. Tadashi:	=and, NOT CLEAR.
38. Ju-Won:	And making no room as [MUST BE
39. Tadashi:	[And NECESSARY.

In the beginning, Ju-Won (turns 1 & 3) explained the whole paragraph, saying that "there is an expression like MUST BE ACKNOWLEDGED…And then the last part there is CLASSES IS NECESSARY TO. Because of this expression, I think it is overall contractive." Then he said

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[7] Feliciana's use of "considers" is unclear here.

"Because of that" (this time referring to IT IS NOT CLEAR & IT IS UNCLEAR), which shows that he recognized the contractive voice in this paragraph was made less strong by these expansive resources. He arrived at his interpretation of voice (*overall contractive, a little bit expansive*), which showed his understanding of how authorial commitment was attenuated in this paragraph of limitation.

In turn 4, Feliciana asked Tadashi a question "What do you think?" This question should not be interpreted as Feliciana's uncertainty about what was going on in this paragraph. As can be evidenced in turn 12, she not only recognized the overall contractive voice but also had a well-developed perspective on the rhetoric in this *limitations* paragraph. Here she acts as 'facilitator' for this group, making sure each person gave their point of view.

Ju-Won apparently understood how the authorial voice was regulated in this paragraph (as evidenced in turns 1 & 3), but as we can see in turns 6-11, after Tadashi gave his view (turn 5), Ju-Won asked Tadashi to further explain the voice and specify voice resources. This can also be seen as his effort to support Tadashi in analyzing this paragraph. Both Feliciana and Ju-Won took the facilitator positions to help guide Tadashi and the whole group to read the voice of this paragraph.

Tadashi (turn 5) agreed with Ju-Won's overall assessment, but added to it and specified a number of language resources (WOULD, SUGGEST, and UNCLEAR) that contributed to expansive meanings. At the same time, Tadashi still read a clear overall contractive voice in this paragraph (*However, the author's standpoint is that the author wants to be contractive*). It is worth noting that only Tadashi pointed to WHILE (turn 5: *When people use WHILE, it is, the author's point is to not, the author is trying to object the idea is true, in the WHILE sentence*. He said that when academic writers used WHILE, it was really to prepare a countering move that

immediately followed. However, what Tadashi actually meant was not clear here. He talked about concession, saying that when people used WHILE they were going to object or counter what was in the *while* clause, but he did not use the word *concede,* which would help him make the point he wanted to make. In order to recognize this prosodic meaning of concession, students need more understanding of the rhetorical moves that academic writers can make. Having the language of *concession/concede* seems like it would be crucial for helping this level of students see how this kind of move helps them make a critique but also acknowledge something that they agree with (see also the *concede/counter* move, Lancaster, 2014).

In turn 12, Feliciana highlighted more voice resources and zeroed in on the broader social purpose of this paragraph of limitations. She understood that the overall point was to be contractive in specifying issues that were not addressed in author's research, but be expansive in showing awareness of what others might still want to know but not be included in the study. Feliciana first agreed that this paragraph projected an overall contractive voice (*it's a strong position about the limitations; this is a really contractive way*). She also showed an understanding of the bigger rhetorical goal of this limitations paragraph (*it's like the other people can see different limitations, or other ideas…because when you have limitations, you don't know what happens outside of the limitations*). Here Feliciana specifically invoked the reader (*other people*) in her interpretation, which suggests her awareness of a research community in which different perspectives were possible. She brought together her knowledge of evaluative voice (the entertain option) and her understanding of the bigger social function that an overall contractive voice enabled in this limitation paragraph.

In turn 15, we see some discussion about SUGGEST, a common verb in academic writing (Hyland, 2005). In fact, SUGGEST was a verb of discussion in class. All the students knew what

it meant and most of them tended to interpret it as construing an expansive meaning (cf. a hedging device as described in Hyland, 2005). However, Ju-Won appears to think SUGGEST is contractive (*makes no room*), which was immediately denied by Feliciana and Tadashi in turns 16 and 17. In turn 36, Ju-Won changed his view and identified SUGGEST as a token of expansion (*making room, yes*). As can be seen, Ju-Won had previously understood SUGGEST as having a more contractive meaning than it did. In fact, SUGGEST is a word that can occur in a fairly contractive voice when it is used more the way it can be used to soften an overall contractive meaning that is at stake. Like the episode we saw in weeks 3-5, this episode also suggests that L2 writers' knowledge of word meaning can have a close bearing on their learning voice in academic writing.

As can be seen from this episode, the students were just beginning to understand this advanced notion of authorial commitment and the prosodic nature of evaluation, so they were apparently not yet good at talking about it or identifying what was going on rhetorically. However, the construct and metalanguage of "make room for negotiation" (e.g., in turns 13, 22, 28) was used throughout the episode and appears to be a helpful way for the students to think about and analyze what happened in this complicated text. That the students actively engaged in talk about authorial commitment and prosodic realizations of evaluation (e.g., Feliciana's bringing in the overall rhetoric of this paragraph about limitations in turn 12) provided support for their co-construction of evaluative meaning and knowledge of voice as they moved on to new levels of language use and more complex meaning-making in academic writing, despite some constraints that were revealed above.

4.8 Discussion

As has been seen from students' interviews, reflections, and group discussions, the *Engagement* metalanguage brought L2 writers' partial awareness of voice to full consciousness and gave them concrete tools to explore its meaning potential in academic texts. These episodes have demonstrated how a meaning-based metalanguage of *Engagement* drew students' attention to this key linguistic resource, voice, and provided concrete analytic constructs for students' talk about voice, despite some misunderstandings identified above. The relatively rapid uptake of *Engagement* metalanguage by the students, such as neutral and evaluative voice, suggested they were ready for active engagement with meaning of the text that helped them come to understand different rhetorical goals an evaluative voice enabled. Although in the early stage of the course, they had no metalanguage to characterize distinctions of evaluative voice, some students were already able to recognize differences, suggesting that they, to a certain extent, already had the idea of evaluation in mind.

The pedagogical scheme of *Engagement* provided a "roadmap" for L2 writers to look for the voice options they read and also brought their understandings of voice to fuller consciousness. Text analysis tasks served as an interactive platform on which students were able to articulate their interpretations of voice they read, to more concretely identify locutions that construed a given voice, to agree or challenge one another's interpretations with a common language and understanding of voice, and in consequence to be cognizant of what voice meant and appreciate its rhetorical functions in academic texts.

In the beginning of the course, the students learned to differentiate neutral and evaluative voice, but were less aware of rhetorical possibilities of evaluative voice. In the middle of the course, they learned and became cognizant of the two rhetorical functions of evaluative voice

(expansive and contractive). In the end of the course, the pedagogical focus was on how author commitment was regulated and an overall contractive or expansive voice was projected in purposeful segments of academic text. Students became aware of how an evaluative voice could be enacted not necessarily in a clear-cut expansive or contractive manner, but in an overall expansive or contractive way for greater evaluative caution and rhetorical authority.

In the next Chapter, I report how their developing metacognitive awareness of voice was reflected in writing and how they expanded discursive repertoires in their writing.

Chapter 5

Expanding L2 writers' repertoires in writing

5.1 Introduction

In this chapter, I examine how the students' evolved awareness of voice translates into their own writing as they engaged with different positions and negotiated a position. I answer the third research question: *What is the relationship between their evolving awareness and the choices they make in projecting their voice in writing?* I use Martin and White's (2005) *Engagement* framework as my analytic method to analyze the changes in students' writing choices.

The analysis shows that students expanded their discursive repertoires, which gave them more means to evaluate the views in the reviewed article. How students expanded their repertoires can be illustrated in the following two examples. Both texts are from the same student (Woojin) and are of the same genre. My assignment prompt had asked Woojin to summarize and evaluate the article he read (Engagement resources marked in bold).

Writing assignment 1

The author thinks that educated people lives too narrow with certain subjects, which we consider as academic. **He argues** that the problem of this assumption is that no connection between educational depth and any subjects has been verified. Thus **he asserts** that we should encourage students to take on intellectual identities by making them to read or write about the subjects that interest them. He gives an example of himself being the state of

hating books but caring only for sports. It turns out that he was not anti-intellectualism because he was training the intellectual elements by discussing sports. Moreover, **he points out** that sports were more intellectual than school because they fulfill an intellectual thirst and a thirst for community. He shares a story in which his school took away the opportunity of using an element of intellectual world that shares with sports. In conclusion, **the author states** that students need to see their interests "through academic eyes." He conveys his opinion by giving an example of his own. His argument **can** be problematic because outcome may be different to person by person. Thus to consolidate his argument, he **must** provide statistics or scientific proof to convince the readers.

Writing assignment 6

The author argues that the definition of educated life is too narrow in certain subjects. The rationale behind this it **seems** that there is no connection between educational depth and academic subject. People **tend** to think that educated life is related to achievement in field of academia. **His view is fresh** because it contradicts our stereotype. By pointing out the problem, he **insightfully** asserts that we should encourage students to become intellectuals by making them read or write about the subjects that interest them. This is **convincing** because by using the subjects they are interested in, students **will surely be highly motivated** to finish their reading or writing tasks. In order to support his idea, he gives an example of himself being the state of hating books but caring only for sports. **From the view of general public**, this **would** be a 'non-educated life.' **However**, he was **not** anti-intellectualism **at all** because he was developing his intellect by reading sports related articles. This example is **easily understandable** because he gives a personal experience.

However, it is less persuasive because it is based on his own individual episode. This **can** be problematic to generalize his argument because the outcome **may** be different to person by person. In addition, **he argues** that his school took away the opportunity of using an element of intellectual world that shared with sports. This also **could** be less convincing because he experienced a limited number of schools. There **may** be some schools that provide an opportunity to use sports as media to bridge the gap between sports and academic worlds. Hence, to strengthen his argument, he **has to** provide solid evidence including statistics which show the relation between subjects and intellect. To make his argument more sound, the author **should** provide other fields out of academia to support his thesis. In conclusion, **the author states** that students need to see their interests "through academic eyes" **(Graff, 2014, p.205)**. This **would** be essential to the students to build their intellect. This article provides a **new** prospective by using non-academic interests as a gateway to enhance academic intellectualism. Thus, a "street smart" **can** be a "school smart."

In his assignment 1, Woojin mainly attributed to Graff's viewpoints by using Engagement resources such as "the author thinks", "he argues", "he asserts", "he points out", and "the author states." As a result, Woojin's review was mostly summative, without really evaluating Graff's views. It was only in the last two sentences where he offered some evaluation. As can be seen, he did not really draw on more discursive repertoires to critically engaging with Graff's perspectives.

In contrast, Woojin used more Engagement resources both in number and range (repertoires) in his writing assignment 6. He showed a greater variety of repertoires by using more varied Engagement resources to review Graff's article. In the beginning, he attributed to a

Graff's viewpoint (*the author argues*). Instead of giving more summary as he did in assignment 1, he used varied resources to entertain (*seems, tend*) and endorse (*his view is fresh, insightfully, convincing, will surely be motivated*) Graff's viewpoint, which represents his evaluation of Graff's article. After acknowledging what the Graff's perspective afforded, he began to critique such a perspective, pointing out some limitations. He used Engagement resources to counter (*However, it is less persuasive*), pronounce (*has to, should*), and also recognize alternative positions (*may, could, would, can*). As shown in these two examples, Woojin meaningfully expanded his discursive repertoires drawing on more varied Engagement resources, which equipped him with more 'tools' to do his evaluative work in writing article reviews.

This chapter shows how the students' writing began to incorporate a greater variety of voice resources that construed different rhetorical effects. Generally speaking, their writing was mainly summative at first. Then, they learned to go beyond summarizing the texts they were responding to and began to evaluate and speak back to those texts in ways that showed greater control of evaluation and expanded repertoires in writing. As in chapter 4, I divide the analysis into three periods: weeks 1 to 2, weeks 3 to 5, and weeks 6 to 7, in order to more clearly present their writing development. Writing assignments 1 and 2 corresponded to weeks 1 to 2, writing assignments 3 and 4 corresponded to weeks 3 to 5, and writing assignments 5 and 6 corresponded to weeks 6 to 7.

5.2 Assignments of article reviews

In their six writing assignments (distributed evenly in the three periods of class), the students were required to read assigned articles related to academic writing (see Table 5.1 for citations) and then write reviews (which entails summary and evaluation) of the articles they read.

Article review assignment	Assigned reading
Assignments 1, 3, 6	Graff, G., & Birkenstein, C. (2014). Hidden intellectualism. In *They Say/I Say: The Moves that Matter in Persuasive Writing* (pp 244-251). WW Norton & Company.
Assignment 2	Munger, M.C. (2010, September 6). *10 tips on how to write less badly*. Retrieved from http://chronicle.com/article/10-Tips-on-How-to-Write-Less/124268/
Assignment 4	Berrett, D. (2014, March 21). *Students come to college thinking they've mastered writing*. Retrieved from http://chronicle.com/article/Students-Come-to-College/145473/
Assignment 5	Toor, R. (2014, February 3). *Should we study bad writing?* Retrieved from http://chronicle.com/article/Should-We-Study-Bad-Writing-/144387

Table 5.1. The articles students reviewed

5.3 L2 writers' increased repertoires in writing

The students in this study showed growing awareness of key rhetorical goals of evaluative voice, as reported in chapter 4 (i.e. rhetorical forces of attribute, entertain, proclaim, disclaim, and overall contractive/expansive). By the end of chapter 4, we saw that five of the nine students were able to achieve higher levels of awareness (i.e. the regulation of authorial commitment). In this chapter, I analyze the students' writing to examine the relationship between their evolving awareness and the choices they made in engagement with other positions in writing. My goal is to trace their writing choices as they projected different voices and negotiated a value position.

I used five evaluative categories (i.e. Attribute, Entertain, Proclaim, Disclaim, & Graduate) as my analytic tools to examine students' growth in writing—namely, identifying what voice resources they opted for and the ways they employed the voice resources as they reviewed an article they read. Below I report the totals for the class as a whole in each two-week period, and show the growth and changes in the heteroglossic resources the students used across the course. Overall, I found that across the six writing assignments, while the total number of T-Units slightly increased, the number of monoglossic tokens decreased slightly. On the other hand, there

is a marked increase of heteroglossic tokens. This indicates that students increasingly drew on heteroglossic resources foregrounded in the *Engagement* pedagogy. Below I illustrate this tendency in order to show what the students were able to understand and achieve. I provide examples showing the most elaborated use of voice resources in student writing.

5.3.1 Student writing in weeks 1 to 2

Table 5.2 presents the number and percentage of T-Units and tokens of monoglossia and heteroglossia in all nine students' writing assignments in weeks 1 and 2.

Writing Assignments	Total T-Units	Monoglossic T-Units	Heteroglossic T-Units (with breakdown into types of Engagement)
1 and 2	209 (100%)	54 (26%)	155 (74%)
			Proclaim: 39 (19%)
			Disclaim: 3 (1%)
			Entertain: 34 (16%)
			Attribute: 79 (38%)
			Graduate: 0 (0%)

Table 5.2 Tokens of students' use of Monoglossic & Heteroglossic resources in writing

assignments 1 and 2.

Students used more heteroglossic T-Units than monoglossic ones from their first writing assignments. When we look closely at their use of heteroglossic T-Units, we can see that the students were not evaluating but merely summarizing. The students mostly used Attribute resources to cite the authors of the texts they were responding to, thereby composing largely summative texts without evaluating the attributed positons. As Figure 5.1 shows, the students used Attribute resources more often (51% of heteroglossic T-Units) than the other four heteroglossic categories put together.
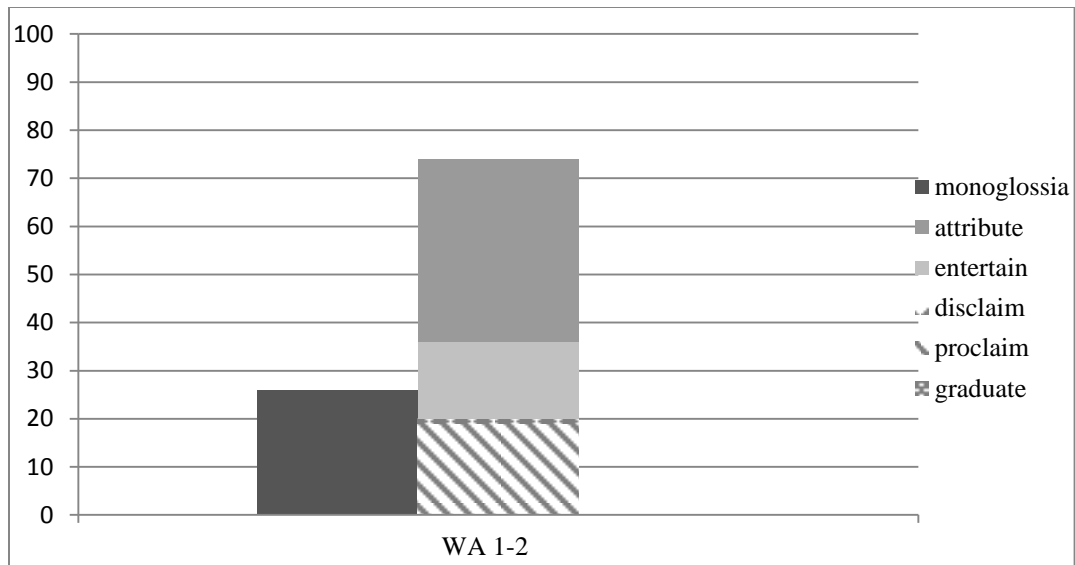
Figure 5.1 Summary of students' use of monoglossic & heteroglossic resources in writing assignments 1 and 2.

As we saw in chapter 4, the students began to understand and identify an evaluative voice in this period of the class. In writing, most students resorted to Attribute resources as they reviewed the article they read. While Proclaim resources were sometimes used (25% of heteroglossic T-Units), they were only used to indicate students' stand-alone position, as exemplified in excerpt 1, in which no reasoned arguments were provided in support of the stand-alone proclaiming at the end, thereby leaving the passage essentially summative while asserting an unsupported evaluative voice in conclusion. This example comes from Tadashi; recall how at this point in the course, he was able to articulate how language resources could be used to project other voices and identified such resources in the texts he analyzed (see chapter Four). Here we see him draw on these resources himself in assignment 1, in which he reviewed the article "Hidden Intellectualism" authored by Gerald Graff. Graff discussed the misconceptions of the idea of intellectualism. He elaborated on his own adolescent experience in which he was more interested

in sports than schoolwork, which did not hold him back from achieving full intellectualism. Graff realized that he was just as intellectual as his classmates but in a different way. He found that his interest in sports had also paved his way for intellectualism through debates about sports teams and player statistics with others. In his article, Graff essentially conveyed the idea that intellect existed not only in schoolwork but also in "street smarts." Tadashi wrote:

Excerpt 1

Graff (2014) argues that[8] in order to make students learn models of academic writing more enthusiastically, schools and colleges should allow their students to freely choose their subjects for academic study**.[expand: attribute] He points out that** no evidence supports the popular myth that intelligence emerges only from what schools and colleges think is worth academic research. **[expand: attribute] He further mentions that** sports have an advantage over school culture because sports involve various people that students may not otherwise meet. **[expand: attribute]** <u>I strongly agree with</u> the author's opinion. **[contract: proclaim]**

Tadashi drew on many Attribute resources (bolded) to summarize what Graff said (i.e. *Graff (2014) argues that, He points out that, He further mentions that*). By and large, he only reports on Graff's viewpoints about how students should learn school subjects and about the potential value of leveraging sports to arouse their interest in learning. The rhetorical purpose and force of Attributing here is mainly summative and disconnected from his evaluation of

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[8] To highlight heteroglossic resources used by students, Attribute resources are **bolded**, Proclaim underlined, Disclaim shaded, and Entertain boxed.

Graff's viewpoints. In consequence, his evaluation of Graff's viewpoints remains fairly limited (with only the stand-alone proclamation of agreement at the end).

This is representative of what the students were able to accomplish at this point in the course. There were only three instances of Disclaim (accounting for 2% of heteroglossic T-Units), and no students drew on the Graduate category. Although we see some use of Entertain (22% of heteroglossic T-Units) in this period, the majority of it came from Feliciana, who as we saw in chapter 4, showed a greater understanding of voice and its rhetorical functions in academic texts than the other students. Instead of using predominantly more Attribute resources like her peers did, Feliciana employed many more Entertain resources, which allowed her to establish an evaluative agenda in writing. Her evaluative efforts using this resource suggest that she was more developed at this early point in her using language resources for evaluation. For example, Feliciana in assignment 1 wrote:

Excerpt 2

Graff argues that by allowing students to work on topics that enthuse them, schools are diminishing students' indifference so that they will be more inclined to enter into the academic world. **[expand: attribute] His view is that**, in order to introduce students into the academy, schools should not only allow them to select any topic but also help them to view it academically. **[expand: attribute]** In my view, one of the problems that schools deal with is students' indifference toward academic topics. **[expand: entertain]** Generally, students' indifferent attitude toward academic topics can be due to their inability to find real and immediate applications of academic knowledge. **[expand: entertain]** For instance, many might not know that one reason why they study history is to not repeat the mistakes

of the past. **[expand: entertain]** In addition, the indifference can be the result of being in a

society that does not worry about academic topics. **[expand: entertain]**

After first attributing to Graff several views on student learning (i.e. *Graff argues that, His*

view is that), Feliciana used many Entertain resources (i.e. *In my view, Generally, can, might*) to

express her own assessment of Graff's perspective. Although Tadashi (excerpt 1) also used

expressions similar to "Graff argues" and "His view is that," his use of such Attribute resources

was only to summarize what Graff said. In contrast, Feliciana's use of Attribute resources clearly

participated in her evaluative agenda. Feliciana's use of "In my view" "generally" "can" and

"might" presented alternative positions, therefore enabling her to respond to Graff's viewpoints

and present an alternative perspective. So, she was projecting and developing a value position.

However, her evaluation of Graff's viewpoint was not clear.

Overall then, what most students did in weeks 1 to 2 rhetorically was merely summarizing

the text they read, rather than evaluating those cited positions in critical ways.

5.3.2 Student writing in weeks 3 to 5

Table 5.3 presents the number and percentage of T-Units and tokens of monoglossia and

heteroglossia in all nine students' writing assignments in weeks 3 to 5.

Writing Assignments	Total T-Units	Monoglossic T-Units	Heteroglossic T-Units (with breakdown into types of Engagement)
1 and 2	209 (100%)	54 (26%)	155 (74%)
			Proclaim: 39 (19%)
			Disclaim: 3 (1%)
			Entertain: 34 (16%)
			Attribute: 79 (38%)
			Graduate: 0 (0%)
3 and 4	222 (100%)	42 (19%)	180 (81%)
			Proclaim: 52 (23%)
			Disclaim: 26 (12%)
			Entertain: 42 (19%)
			Attribute: 60 (27%)
			Graduate: 0 (0%)

Table 5.3 Tokens of students' use of Monoglossic & Heteroglossic resources in writing

assignments 3 and 4.

Students used more heteroglossic T-Units (a slight increase from 74% to 81%) than

monoglossic ones (a decrease from 54% to 42%). As Figure 5.1 shows, we see the new

repertoire of Disclaim (a marked increase from 1% to 12%), while students used fewer Attribute

resources (falling from 38% to 27%) but more Proclaim and Entertain resources (together from

35% to 42%). The marked decrease of Attribute suggests that the students no longer relied

mainly on summarizing what the author said (mere summary). The emergence of Disclaim and

increase of Proclaim and Entertain (although only slightly) suggests their efforts to employ more

diverse heteroglossic resources in their evaluation, therefore demonstrating their ability not only

to summarize the text they read but also to evaluate its positions in meaningful ways.
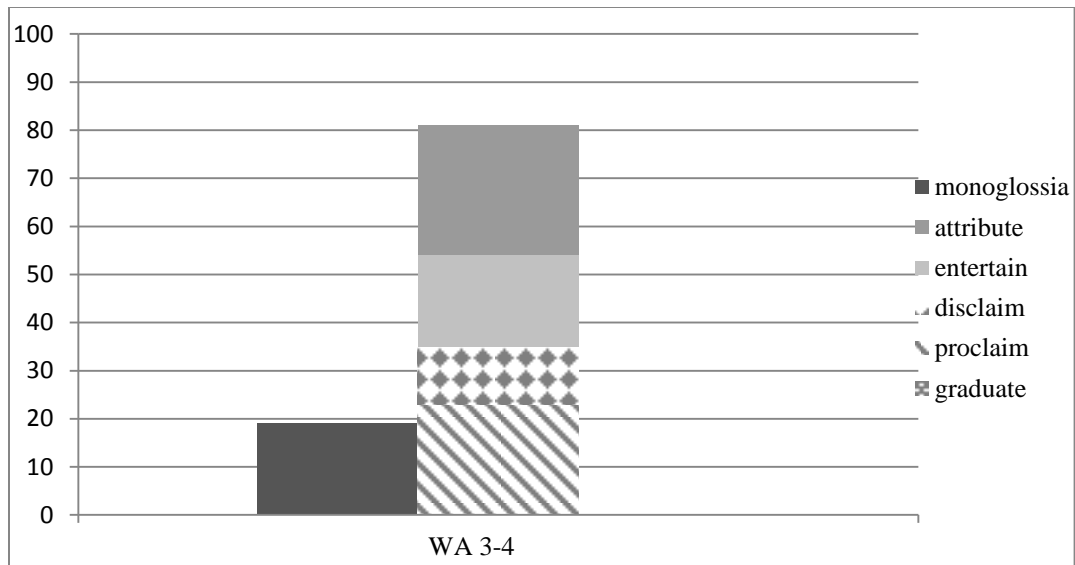
Figure 5.2 Summary of students' use of Monoglossic & Heteroglossic resources in writing assignments 3 and 4.

As we saw in chapter 4, during this period of the class the students began to learn about contractive and expansive options and were able to identify language resources realizing such options in their discussions and reflections. Their writing also showed visible changes in their use of Attribute, Entertain, and Proclaim resources. Recall that in chapter 4, we saw Woojin articulate his growing understanding of how an author proclaimed a value position. In assignment 3, he used Proclaim resources to evaluate a viewpoint he attributed to Graff.

Excerpt 3

Graff argues that his school took away the opportunity of using an element of intellectual world that shared with sports. **[expand: attribute]** This could be less convincing because he experienced limited number of schools. **[expand: entertain]** Hence, to strengthen his argument, he has to provide solid evidence including statistics which show the relation

between subjects and intellect. **[contract: proclaim]** To make his argument more sound, the author <u>should</u> provide other fields out of academia to support his thesis. **[contract: proclaim]**

Woojin first attributed a viewpoint to Graff (i.e. *Graff argues that*). He then engaged with this view using an Entertain resource "could", which opened up space for alternative value positions. Then he drew on a prosody of assertive claims via Proclaim resources: "has to", "show", and "should" to project a clear contractive stance. In this passage, Woojin critiqued Graff's argument as not well supported by what Graff said. Alternatively, Woojin took an authoritative positon and asserted ways to bolster Graff's argument (i.e. by *providing solid evidence including statistics* and *other fields out of academia to support his thesis*).

In addition, the students used more Disclaim resources in this period (from 2% to 16%) to accomplish their evaluative goals. For example, recall how Sofie articulated the ways an author countered an unfavorable position in chapter 4. We see her use voice resources to accomplish this rhetorical goal in writing assignment 3, where she wrote:

Excerpt 4

Graff (2014) thinks that schools and colleges fail to make the students see the parallels between sports and academics because they associate the educated life narrowly and exclusively with subjects and texts that we consider as academic **[expand: attribute]**. Graff (2014) <u>makes an insightful point</u> here **[contract: proclaim]**: so many young adults are seriously interested in something non-academic but have no chance to pursue that interest because the academic world doesn't accept it as a "worthy" topic. However, even though

his argument could be seen as the reason why colleges do not take up students' passions, Graff (2014) does not provide a deeper understanding of it **[contract: disclaim]**. He <u>leaves the reader with an unanswered question</u> **[contract: proclaim]**—why colleges consider sports not suitable for the academic world.

Like Woojin, Sofie constructed an evaluative voice effectively at this point in the course. After attributing particular positions to Graff, Sofie, instead of telling us more about what Graff said and merely agreeing with Graff's perspective, endorses Graff's position (students' non-academic interests can also support their intellectual development) as *insightful* while also critically identifying a hidden problem with Graff's claim (by using *However, even though, does not*) that failed to fully explain *why colleges consider sports not suitable for the academic world*. In stark contrast to what most students did in the previous period, Sofie critically engaged with Graff's perspective on what contributed to intellectualism, and negotiated a value position that Graff's argument only partially illuminated the problem of a narrowly defined intellectualism in the school.

In contrast to what the students typically did in the previous period (they were mostly summarizing but not yet evaluating what they summarized), most students' evaluative abilities developed in this period (as illustrated by excerpt 3) as the heteroglossic resources they used more meaningfully participated in their evaluative agenda in ways that connected their summary of author's viewpoints with their own evaluation.

5.3.3 Student writing in weeks 6 to 7

Table 5.4 presents the number and percentage of T-Units and tokens of monoglossia and heteroglossia in all nine students' writing assignments in weeks 6 to 7.

Writing Assignments	Total T-Units	Monoglossic T-Units	Heteroglossic T-Units (with breakdown into types of Engagement)
1 and 2	209 (100%)	54 (26%)	155 (74%)
			Proclaim: 39 (19%)
			Disclaim: 3 (1%)
			Entertain: 34 (16%)
			Attribute: 79 (38%)
			Graduate: 0 (0%)
3 and 4	222 (100%)	42 (19%)	180 (81%)
			Proclaim: 52 (23%)
			Disclaim: 26 (12%)
			Entertain: 42 (19%)
			Attribute: 60 (27%)
			Graduate: 0 (0%)
5 and 6	237 (100%)	35 (15%)	202 (85%)
			Proclaim: 58 (25%)
			Disclaim: 27 (11%)
			Entertain: 55 (23%)
			Attribute: 46 (19%)
			Graduate: 16 (7%)

Table 5.4 Tokens of students' use of Monoglossic & Heteroglossic resources in writing assignments 5 and 6.

As can be seen, students used more diversified heteroglossic T-Units, which suggests their expanded repertoires to evaluate the article they reviewed. As Figure 5.3 shows, students used considerably fewer Attribute resources in comparison with their first assignments (from 38% to 19%), while the other four categories markedly increased (from 62% to 81%).
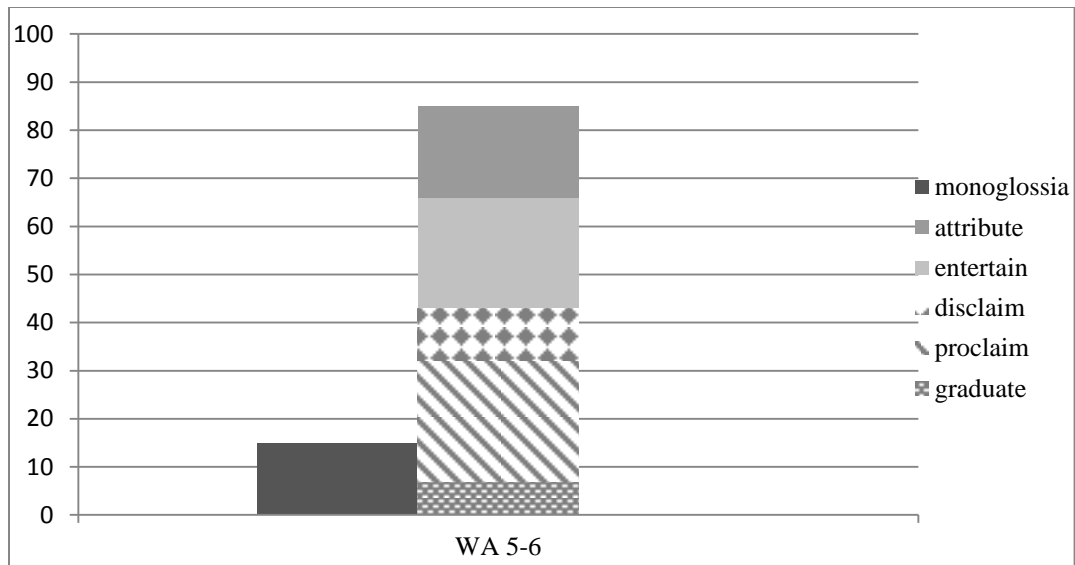
Figure 5.3 Summary of students' use of Monoglossic & Engagement resources in
writing assignments 5 and 6.

As we saw in chapter 4, at this point in the course the students reflected on texts that
contained both expansive and contractive resources and discussed in what ways these
contradictory values contributed to fine-tuning expansiveness or contractiveness for greater
rhetorical authority. At this point students became differentiated in their ability to adopt these
new resources. Not all students continued to progress. Only five students in this third period of
class learned to identify different strengths of evaluative voice and ways of regulating authorial
commitment. In chapter 4, five students articulated this awareness. In writing, however, only
three (Huang, Feliciana, Sara) of these five students showed their first use of Graduate resources
as a new evaluative repertoire. For example, as we recall in group discussion activities, Huang
articulated his understanding of author commitment and its rhetorical functions. In assignment 6,
he used different language resources to regulate his commitment to what he proclaimed.

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Excerpt 5

Graff (2003) thinks that schools and colleges fail to make "street smart" people intelligent to academic works. **[expand: attribute]** Graff encourages them to develop students' interest in non-academic areas like sports, cars, fashions, rap music and other such topics. **[monoglossic]** His argument is <u>especially useful</u> because it has a <u>close</u> relationship on many students around the world who do not have good performance on academic work. **[contract: proclaim]** This is <u>certainly true</u> <u>in my point of view</u> that we <u>should</u> pay some attention to what we are interested in and research it carefully. **[Overall contractive: softened proclaim]**

Similar to the previous period, Attribute and Proclaim resources participated in Huang's evaluative agenda (instead of doing only the summary work independent from his evaluative efforts seen in the first class period). He first used Attribute resources (i.e. *Graff (2013) thinks that*) to attribute to Graff's viewpoint on the schooling of street smart people. He went on to use Proclaim resources (i.e. *especially useful, close*) to endorse Graff's viewpoint. At the end, he arrived at a conclusion that proclaimed his favorable position (i.e. *certainly true, should*) which also projected a contractive stance. However, Huang's use of Proclaim resources was different from what we saw above in the previous period, where he merely attributed to what Graff argued. Here he fine-tuned his commitment by using Entertain resources (i.e. *in my point of view*), which recognized alternative positions (i.e. those presumed reader positions that did not agree with Graff's viewpoint). His use of *in my point of view* made some space for these alternative positions, which rhetorically enabled him to project a less contractive voice while still being clear about his stance (that in fact he was in favor of Graff's perspective).

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Such regulation of voice strength can also be observed in other students' use of Disclaim resources. Recall that in chapter 4, Feliciana was able to understand the paragraph of limitations. Feliciana explained that the overall point of the paragraph was to be contractive in specifying weaknesses in author's research, but also be expansive in acknowledging issues that could be improved. Feliciana also recognized the rhetoric as the author discussed limitations—to open up space for alternative positons about the limitations. In writing, she also used different voice resources to establish her evaluative agenda in an overall contractive way.

In assignment 5, Feliciana reviewed the article "Should we study bad writing?" authored by Rachel Toor. Toor challenged a conventional teaching philosophy in creative writing courses—students should learn to imitate well-written passages and teachers should teach them how to imitate good writing. She discussed how good writing frustrated students' confidence. She also argued that bad writing helped them build up confidence and meanwhile reminded students to avoid poor writing moves. Although Toor acknowledged that teachers should take time to discuss good writing and point out what makes it good, she suggested that by reading poorly written literature, students might as well find something worth learning. Feliciana reviewed:

Excerpt 6

Good writing can become a double-edged sword. **[expand: entertain]** As Toor <u>fairly</u> says, while excellent writing can improve our writing, it can also make us frustrated about our own work **[contract: proclaim]**. In other words, even though students study good writing, it does not mean they are able to write well. **[contract: disclaim]** Perhaps, then, studying good writing is not enough. **[overall contractive: softened disclaim]**

Feliciana first used an Entertain resource (*can*) to open up space for alternative positions. She went on to endorse Toor's perspective on problems of learning only good writing by using Proclaim resources to (*As Toor fairly says*). We saw a contractive prosody in the last three T-Units (proclaim: *fairly*; disclaim: *even though, does not mean, is not enough*), in which she drew on a contractive voice to counter a presumed position believing studying good writing is enough. While she constructed an argument in defense of her positon, her use of an Entertain resource (*perhaps*) allowed her to soften her commitment. The tempering of her contractive voice, to a certain extent, made her evaluation somewhat less contractive but rhetorically more measured (in comparison with saying that 'studying good writing **is not enough**'), which enables her to better "persuade the reader of the claim" (Humphrey & Economou, 2015, p. 46).

As reported in chapter 4, although five students became cognizant of authorial commitment, only three demonstrated this new repertoire (Graduate) in writing, which suggests that regulation of authorial commitment was a challenging aspect of voice for L2 writers. As has been seen from student writing across the timeframe of the course, several important conclusions can be drawn. First, their awareness of voice was generally ahead of their application of such awareness in their own writing. Second, many, but not all the students showing awareness of a voice option were able to translate it into their writing, which suggests that metacognitive awareness of voice helped, in many cases, students gain greater control of evaluation, but did not always give rise to their growth in writing, particularly in instances of a more advanced repertoire such as Graduate.

5.4 Individual differences among the students

Of course, there are individual differences among these students (shown in Table 5.5). To more clearly present their developments, I zero in on their use of heteroglossic resources and

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show how their use of the five repertoires changed from the beginning (weeks 1 to 2) to the end (weeks 6 to 7).

Student	Weeks	Heteroglossic T-Units	*Proclaim*	*Disclaim*	*Entertain*	*Attribute*	*Graduate*
Feliciana	1-2	21	4 (19%)	0 (0%)	10 (48%)	7 (33%)	0 (0%)
	6-7	27	10 (37%)	4 (15%)	5 (18%)	3 (11%)	5 (19%)
Huang	1-2	9	1 (11%)	0 (0%)	0 (0%)	8 (89%)	0 (0%)
	6-7	24	8 (33%)	2 (8%)	7 (30%)	2 (8%)	5 (21%)
Ju-Won	1-2	27	8 (30%)	2 (7%)	8 (30%)	9 (33%)	0 (0%)
	6-7	31	10 (32%)	3 (10%)	6 (19%)	12 (39%)	0 (0%)
Miyoko	1-2	16	3 (19%)	1 (6%)	5 (31%)	7 (44%)	0 (0%)
	6-7	17	3 (18%)	3 (18%)	7 (41%)	4 (23%)	0 (0%)
Pichai	1-2	19	5 (26%)	0 (0%)	1 (5%)	13 (69%)	0 (0%)
	6-7	8	1 (13%)	0 (0%)	2 (25%)	5 (62%)	0 (0%)
Sofie	1-2	15	4 (27%)	0 (0%)	4 (26%)	7 (47%)	0 (0%)
	6-7	24	6 (25%)	3 (12.5%)	6 (25%)	6 (25%)	3 (12.5%)
Tadashi	1-2	11	2 (18%)	0 (0%)	2 (18%)	7 (64%)	0 (0%)
	6-7	25	3 (12%)	6 (24%)	9 (36%)	4 (16%)	3 (12%)
Viktor	1-2	18	10 (56%)	0 (0%)	2 (11%)	6 (33%)	0 (0%)
	6-7	16	7 (44%)	1 (6%)	3 (19%)	5 (31%)	0 (0%)
Woojin	1-2	19	2 (11%)	0 (0%)	2 (11%)	15 (78%)	0 (0%)
	6-7	30	10 (33%)	5 (17%)	10 (33%)	5 (17%)	0 (0%)

Table 5.5 Individual student's use of heteroglossic resources

Like in all L2 writing classrooms, the individual students took different paths and not all accomplished every rhetorical goal taught in class. Some students achieved more than others. For example, Feliciana, Huang, and Sofie showed greater development. Their use of Attribute decreased and Disclaim increased, which suggests that they summarized less but did more evaluative work to critically engage with those cited positions.

Tadashi and Woojin's employment of heteroglossic resources were somewhat similar. Both used more Disclaim and Entertain but less Attribute, which suggests their efforts to not only summarize the text they reviewed but also recognize other positons (Entertain) and critically engage with such positions (Disclaim). Woojin's use of more Proclaim resources indicates that he tended to agree with the author more than Tadashi did.

Ju-Won, Miyoko, Viktor, and Pichai did not show noticeable changes. Their use of

Proclaim and Entertain remained similar and Disclaim similarly low, which suggests that they

did not really critically engage with the positons they summarized. Only Miyoko's use of

Attribute decreased, which shows her efforts to summarize less. However, she did not seem to

work more on evaluating the positons she summarized. Their different paths of development may

result from, for example, their different levels of metacognitive awareness, learning motivation,

and language proficiency.

5.5 Discussion

This chapter shows that the *Engagement* constructs brought a group of L2 writers' attention

to key voice resources that construed the evaluative meanings they intended, providing a

heuristic for students to use in their own writing. I found that across the timeframe of the course,

the students' writing incorporated a greater range of voice resources that helped them accomplish

different rhetorical goals. Most students learned to go beyond summarizing the texts they were

responding to and began to evaluate and speak back to those texts in ways that showed that they

gained more control of evaluation and expanded repertoires in writing article reviews. Findings

indicate that this group of L2 writers' awareness of voice grew and repertoires in writing

expanded, but varied in the extent to which they developed higher levels of metacognitive

awareness and also in the extent to which they demonstrated growing discursive repertoires in

writing.

Chapter 4 showed how *Engagement* metalanguage provided a group of L2 writers with

viable ways to understand the construct of voice and to talk about its realizations and rhetorical

functions. In comparison with chapter 4, their metacognitive awareness of voice was ahead of

their producing corresponding voice options in writing. That is, their evolved awareness of voice did not always translate into their writing choices. While most students' growing awareness of voice was subsequently reflected in writing, the ways individual student's uptake varied.

General trends can be drawn. As can be seen in these three periods, their article reviews were merely summative in the beginning of the course. By the middle of the course, the students used more diverse heteroglossic resources to establish their evaluative agenda in meaningful ways (instead of only being summative). Moving toward the end of the course, three students gained greater control of heteroglossic resources and made progress their discursive repertoires—by fine-tuning their commitment to the position they proclaimed or disclaimed, thereby enabling nuanced calibration of evaluation. Across the timeframe of the course, this group of L2 writers demonstrated more voice resources both in number and in range (repertoires) to summarize the texts they reviewed, contributing to greater evaluative caution and rhetorical authority.

In chapter 6, I will discuss what I, as the course instructor, learned about using the *Engagement* framework (Martin & White, 2005). I will discuss how *Engagement* metalanguage provided concrete support for L2 writers' development of awareness of voice and expansion of their discursive repertoires in writing. Additionally, I will discuss some constraints revealed by the findings.

Chapter 6

Discussion

6.1 Introduction

EAP writing research (e.g., Hyland, 2003, 2007; Johns, 1997; Swales, 1990; Tardy, 2009) has established the importance of building genre knowledge in L2 writing. Hyland (2003) points out that it is imperative that L2 writers develop "a conscious understanding of target genres and the ways language creates meanings in context" (p. 21). This study focused on the genre of article review, in which a writer summarizes the essential views in an article and provides his or her evaluation of those views. The article review is a frequently encountered student genre in undergraduate and graduate pursuits (Casanave & Hubbard, 1992; Cooper & Bikowski, 2007). As a simple genre that does not involve a full literature review, it is often seen as a preparatory genre that instructors use as a stepping stone to develop other important genres such as term papers and research articles.

To write this genre, it is necessary that L2 writers learn how to move from a relatively single-voice, uncontested summary to a bi-voiced evaluation (the student responding to a text in the case of article reviews), where different value positions are recognized and negotiated to achieve reasoned evaluation. However, the issue of how to manage evaluation in constructing multi-voiced academic texts represents a major challenge to writers of academic writing in English (Hood, 2008). This challenge is even greater to novice writers of English as a second language (Casanave & Hubbard, 1992; Chang & Schleppegrell, 2011, 2016; Fearn & Bayne,

2005). Despite the need to teach voice to L2 writers, Tardy (2016) recently observes "surprisingly few studies of voice are situated in classrooms" (p.17).

To foster greater awareness of article review and an evaluative voice used to accomplish rhetorical goals in this genre, this study investigated how a group of L2 writers learned about voice as they learned to write an article review in an EAP writing classroom. Based on Tardy's (2009) framework for understanding genre knowledge, this study examined how individual L2 writers developed proficiency in writing article reviews as they collaborated with their peers in a classroom community, participated in purposeful text analysis tasks, and completed goal-oriented writing tasks that encouraged their use of voice resources.

In this study, I explored how an Engagement pedagogical scheme and its metalanguage offered tools for supporting the rhetorical goals of writing article reviews, providing explicit and concrete assistance to L2 writers in their learning to interpret and evaluate academic texts, and building from reading to writing through rich and meaningful discussion of academic texts. While the Engagement work (Martin & White, 2005) so far has provided valuable pedagogical implications from analyzing Engagement resources in L2 writing, little work has explored how the *Engagement* framework itself can be harnessed as a useful pedagogical approach in the classroom to fostering L2 writers' metacognitive awareness of voice. Since no research has applied this framework to the genre of article review, this study is the first attempt that aims to address this gap by investigating how the *Engagement* framework can be explicitly taught as a means to stimulate L2 writers' awareness of voice and how such enhanced awareness may encourage them to experiment with a wider range of repertoires in writing article reviews.

Next, I first review my research questions, how they were answered, and major findings showing how L2 writers' awareness of voice and use of voice resources in writing developed.

Then, I discuss the affordances and challenges of using the Engagement framework as a pedagogical scheme, including students' understanding and misunderstanding of it. I then discuss how this dissertation contributes to L2 writing research.

6.2 Review of major findings

This study used the framework as a pedagogical heuristic to guide L2 writers' learning of voice. Since "our business [as teachers] should be rather to clarify what the options are, encourage reflection on what they mean, and support students in making their own informed decisions" (Cameron, 2012, p. 253), I drew on the *Engagement* framework to introduce various voice options to the students and encouraged them to reflect on and justify their interpretations of voice, thereby facilitating their collaboration with their peers and co-construction of knowledge of voice. Echoing previous observation of using metalanguage in L2 instruction (e.g., Ellis, 2004; Humphrey & MacNaught, 2015; Schleppegrell, 2013), this study showed that the use of a working Engagement metalanguage was an aid to developing L2 writers' explicit knowledge about voice. The findings suggest that Engagement metalanguage provided students with concrete tools for deconstructing and constructing academic texts in ways that supported their ability to summarize and evaluate the texts they reviewed.

Findings from this study can provide EAP instructors with immediately useful tools for talking about voice with their students in more accessible ways. The pedagogical scheme of *Engagement* provided a "roadmap" for L2 writers to look for the voice options as they read and also brought their understandings of voice to fuller consciousness. The Engagement metalanguage provided students with robust tools for making sense of how language choices contribute to the voice meanings made in academic texts. Text analysis tasks served as an

interactive platform on which students were able to articulate their interpretations of voice they read, to more concretely identify locutions that construed a given voice, to agree or challenge one another's interpretations with a common language and understanding of voice, and in consequence to be cognizant of what voice meant and appreciate its rhetorical functions in academic texts.

6.2.1 Research questions 1 & 2

6.2.1.1 Summary of findings

In Chapter Four, I answered the first two questions—*How a simplified Engagement pedagogical scheme provides support for L2 writers' meaning-making of the construct of voice & How L2 writers' metacognitive awareness of voice develops in an EAP course in which the linguistic resources for construing voice are made explicit*. I showed how the Engagement pedagogical scheme can be fruitfully integrated into meaning-focused EAP writing instruction. Many L2 writing researchers (e.g., Cheng, 2015; Gosden, 1998; Swales & Feak, 2012) have employed heuristics to teach L2 writing. In the present study, I used the Engagement framework as a heuristic and instructional tool to scaffold L2 writers' knowledge of voice and to carry out text analysis activities. My scaffolding approach followed the Vygotskyan notion of *zone of proximal development* (Vygotsky, 1978), which views learning as modes of social collaboration and cognitive processing. To realize this scaffolding approach in language teaching, I drew on the metalanguage from the Engagement framework (Martin & White, 2005) as a scaffolding artifact for providing detailed descriptions of voice and scaffold L2 writers' knowledge of voice for supporting classroom talk around academic texts. When I introduced a voice option (e.g., neutral and evaluative voice), I first demonstrated how an Engagement analysis was conducted

using this metalanguage. Then, students collaboratively carried out an Engagement analysis with me facilitating them. Finally, the students were able to independently identify neutral and evaluative voice in their Engagement analysis.

However, the Engagement framework (Martin & White, 2005) represents a complicated system network for the discourse analysis of journalistic texts. I explored the framework's pedagogical value in the EAP writing classroom. To convert the Engagement framework to a pedagogically useful metalanguage operational in the classroom, a certain level of simplification is necessary. As can be seen from Chapter Four, the simplified Engagement pedagogical scheme and metalanguage were received well by the students as they showed good understandings of *Engagement* options and how these voice options meant and accomplished rhetorical goals in academic texts. The *Engagement* pedagogical scheme gave students opportunities to recognize how language realized evaluative meanings, which otherwise the students easily overlooked.

In keeping with Tardy's (2009) framework for understanding genre knowledge and its development, Chapter Four shows the way the Engagement heuristics engaged individual L2 writers in text analysis tasks collaboratively in an EAP writing classroom. While the students developed unique developmental profiles, analysis of these episodes demonstrated how the meaning-based metalanguage of *Engagement* drew students' attention to Engagement resources, and provided concrete analytic constructs for students' talk about voice, despite some identified misunderstandings. In the beginning of the course, the students learned to differentiate neutral and evaluative voice, but were less aware of rhetorical possibilities of evaluative voice. In the middle of the course, they learned and became cognizant of the two major rhetorical functions of evaluative voice (expansive and contractive). By the end of the course, most students became aware of how an evaluative voice could be enacted not necessarily in a clear-cut expansive or

contractive manner, but in an overall expansive or contractive way for greater evaluative caution and rhetorical authority.

Chapter Four also answered the second question—*How L2 writers' metacognitive awareness of voice develops*. The analysis sought to recognize how L2 writers' came to understand voice, its key rhetorical goals in academic writing (such as attributing, acknowledging, supporting, agreeing, disagreeing, denying, and countering a value position), and how these rhetorical functions contribute to an evaluative voice and regulation of author commitment. We saw students' developmental patterns for the three types of metacognitive knowledge of voice. At first, the students were able to articulate some declarative and procedural awareness. By the end of the course, most students refined their elaborated declarative and procedural awareness and were able to articulate conditional awareness showing their knowledge of how voice could be used to accomplish important rhetorical goals in writing.

6.2.1.2 Reflections on pedagogy

There are several important lessons that can be learned from using the Engagement pedagogical scheme. First, the idea of neutral and evaluative voice was the first Engagement concept the students learned. They immediately understood what neutral voice was. When they first learned about the idea of evaluative voice, they showed great interest, asking for more examples and asking many questions to distinguish expansive from contractive moves (at this time they did not know these terms yet). As Chapter Four shows, some students already noticed difference in evaluative voice (i.e. expansive and contractive) even before they learned about the metalanguage describing these sub-options of evaluative voice.

When I taught them contractive and expansive voice options, they immediately understood their distinctions and were able to articulate their interpretations in text analysis tasks. However, the tasks I gave them focused on one voice category at one time, which seems to have allowed for some guessing. Since they knew it is one way or the other, they could simply rule out one possibility and knew the other would be right. This issue could be addressed by requesting the students to always start over from the beginning of the roadmap (i.e. neutral or evaluative→ contractive or expansive→rhetorical goals enabled by contractive and expansive voices). This roadmap allows the students to track their line of interpretation, rather than just picking up one or another as they learn a specific voice option. The instructors can more easily identify the voice option that students grapple most with.

6.2.2 Research question 3

Chapter Five answered the third research question—*What the relationship between their evolving awareness and the choices they make in projecting their voice in writing is*. I simplified the Engagement framework (Martin & White, 2005) and used the five *Engagement* categories (i.e. Attribute, Entertain, Proclaim, Disclaim, Graduate) as my analytic tools to examine students' growth in writing by identifying what voice resources they opted for and what ways they employed voice resources as they reviewed an article they read. Across the timeframe of the course, most students' writing incorporated more varied voice resources that accomplished different rhetorical goals. They learned to go beyond summarizing the texts they were responding to and began to evaluate and speak back to those texts in ways that showed that they gained more control of evaluation and expanded repertoires in writing. The students had sharpened linguistic sensitivity and used language with greater precision and awareness.

Cheng (2007) noticed that the students taking his genre-based course were able to transfer many of the generic features into their writing. Similarly, Negretti and Kuteeva (2011) showed that L2 writers' metacognitive awareness of genre and its discourse characteristics helped them make felicitous language choices in writing. The findings of this present study further support that L2 writers' metacognitive awareness transfers into language choices in writing. The findings suggest that the *Engagement* constructs brought students' attention to key voice resources that construed the evaluative meanings that they intended, providing a heuristic that students could use in their writing. The students in this study first became cognizant of voice options and then used more varied voice resources in writing. In other words, their metacognitive awareness of voice was ahead of their producing corresponding voice options.

All the students incorporated Engagement resources discussed in the course into their own writing, indicating their metacognitive attempts at engaging with other voices in writing. However, their differential repertoires displayed in writing reflected different metacognitive developments. Although this study shows that how a group of L2 writers gained increasing control of their discursive repertoires and incorporated more varied voice resources in writing, not all students are equal. This suggests that the students benefited from the Engagement pedagogical scheme at varying levels. Several possible reasons may explicate their differential repertoires displayed in writing.

First, it might be their different levels of reading comprehension that led them to understand the articles differentially. Since I did not make sure that every student shared the same understanding of the texts, it is possible that those demonstrating more repertoires in writing were those who better understood the readings. Second, although all the students in this study had passed the TOEFL writing section, they had different scores. Therefore, they had different

levels of language proficiency in writing. Third, the students came from different cultures, which may reflect different values and levels of criticality. It is possible that some students might actually agree with everything said in the article they reviewed or were not used to being critical when reading, which can prevent them from actively searching for new ways to expand their discursive repertoires in writing article reviews. Another possibility is their different time investment in the writing course. As I mentioned earlier, they were also taking other EAP courses, such as reading and speaking. Not all the students necessarily shared the same interest in learning about voice and invested equal time and efforts on writing, which may lead to some of the differences we saw in their writing.

However, L2 writing assessment is a complex issue (Cumming, 2002; Kroll, 1998), which involves different facets such as grammatical accuracy (Neumann , 2014), cohesion and coherence (Chiang, 1999), and scoring validity and procedure (Hamp-Lyons, 1990), etc. Like other researchers who used analysis of particular features to point to specific area of growth in writing, this study considered use of the Engagement resources that had been the focus in the course under study as evidence of increased discursive repertoires. Since the summary and evaluation aspects of writing article reviews entailed L2 writers' varied evaluative moves, a lack of discursive repertoires had prevented some of them from critically reviewing the article, thereby limiting their capacity to write this genre. Some changes in the way in which the students employed voice resources were visible when, for example, comparing Tadashi's writing in the beginning of Chapter Five. By the end of the course, most students were able to use more voice resources both in number and in range (repertoires), which enabled them to project their own value positions and engage with the voice of the other, thus contributing to greater evaluative caution and rhetorical authority.

6.3 Implications for academic writing textbooks

Based on their systematic review of widely used college composition textbooks where the concept of voice is introduced, Ramanathan and Kaplan (1996) argue that the instructional approach to voice, or lacking thereof, provides limited and ineffective support for L2 writers. The textbook adopted in this course was *They Say I say* (Graff & Birkenstein, 2009). The authors of this textbook foregrounded the significance of evaluative voice in academic writing by providing a host of 'templates' (or formulas) that highlighted recurring evaluative moves in academic writing. However, at least two instructional issues arose from using this textbook. First, although templates may be of value to learning academic writing, some of them were curiously designed and were regarded less useful by my students. A recent study sheds light on this challenge I encountered. Lancaster (2016) examined how wording in some templates in the textbook *They Say I say* are actually realized in three large corpora of academic writing[9]. He found some wordings and phrases recommended in the templates were markedly different from actual language use in the three corpora he compared with.

As Swales (1995) puts it, textbooks "may consolidate and apply recent scholarship, incorporate new research findings, and generate interesting new topics worth further study" (p. 3). The findings of this dissertation offer new findings that can be incorporated into mainstream academic writing textbooks. Here one of the more influential of these textbooks has been Swales and Feak's *Academic Writing for Graduate Students* (AWG) (2012). Its relatively wide and regular adoption internationally derives from its genre orientation, its integration of research

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[9] Lancaster (2016) investigated three large corpora of academic writing at three different levels: the academic sub-corpus of the Corpus of Contemporary American English, or COCA (Davies, 2008-), the Michigan Corpus of Upper-Level Student Papers (MICUSP), and a corpus of directed self-placement essays collected from at the University of Michigan and Wake Forest University.

findings, and its attention to selected lexicogrammatical and textual features. One of AWG's defining attributes is its large number of genre-oriented tasks that develop rhetorical consciousness of various aspects of graduate-level academic genres.

The Engagement pedagogy and tasks introduced in Chapter Four could inform the teaching of writing critiques in Unit Six. The Unit of Writing Critiques is composed of 4 major sections: **Book Reviews, Evaluating a Published Article, Critical Reading, and Reaction Papers**. These 4 essential issues of writing critiques require L2 writers to recognize voices in academic texts (i.e. Book Reviews, Evaluating a Published Article, Critical Reading) and to project their own evaluative voice (i.e. Reaction papers). The Engagement pedagogy can provide concrete support for teaching voice in light of these aspects and the Engagement analysis tasks may be usefully added to familiarize L2 writers with the ways voice is leveraged in writing critiques.

For example, as the authors introduce Book Reviews, they underscore that the genre of book review has "evolved into a highly evaluative and conventionally structured genre" (Swales & Feak, 2012, p. 230). The authors specifically identify four rhetorical moves in which an author effectively review a book: (1) *introducing the book*, (2) *outlining the book*, (3) *highlighting parts of the book,* and (4) *providing final commentary and recommendations*. The first two moves focus on the summary of the book and the last two moves on the evaluation of the book. The Engagement pedagogy can provide operational constructs and tools that helped L2 writers more explicitly learn about voice in each of these four rhetorical moves. For example, the option of Attribute may be used to draw L2 writers' attention to the summary of the book in the first two moves (i.e. *introducing the book & outlining the book*). The options of Proclaim, Disclaim, Entertain and Graduate may be used to draw their attention to the evaluation of the book in the last two moves (i.e. *highlighting parts of the book and providing final commentary and*

recommendations). The Engagement pedagogical scheme can serve as a useful heuristic that instructors can use to scaffold students' knowledge of rhetorical goals in writing book reviews. In text analysis activities, L2 writers can work on authentic book reviews (as already included in Task Four in the Unit of Writing Critiques) to identify not only the schematic structure (rhetorical moves) of book reviews but also analyze the projection of voice in each of these rhetorical moves. By incorporating an Engagement analysis, writing instructors should be able to help L2 writers become more aware of language choices that contribute to the writing of book reviews.

For L2 writing instructors who want to include the Engagement pedagogical scheme in their courses but using a shorter class time, a practical way to teach L2 writers to adequately code academic texts might include a series of three tasks (shown below in abbreviated form) that scaffold the Engagement pedagogical scheme. Drawing on Swales's (1990) concept of writing task that it is "sequenceable" (p. 81), the first task could ask the students to do an Engagement analysis to consider whether a neutral or evaluative voice is projected and why, followed by a discussion of the rhetorical goals they enable. Teachers can select sentences from texts relevant to their students. To further explore the Engagement pedagogical scheme, the second task could ask the students to analyze expansive and contractive voices, followed by a discussion of the rhetorical goals they enable. After introducing voice options at the sentence-level, L2 writers should have become aware that the realizations of voice can be context-dependent. In order to show how stance resources can interact in meaningful ways with moves as purposeful units, the third task can ask the students to analyze expansive and contractive voices in purposeful text segments. These Engagement analysis tasks should at least draw L2 writers' attention to voice options and they mean in academic texts. By means of such sequenced tasks, it should be

possible to help L2 writers appreciate how different voice options are reflected in different language choices in academic texts.

This study zeroed in on L2 writers' learning of article review, the knowledge of voice can also be central to the teaching and learning of other genres (e.g., summary writing, research writing, or theses/dissertations). Knowledge of *Engagement* can be transferable to writing tasks that students are likely to encounter in their common writing tasks. For example, in Feak and Swales (2009), they focus on the teaching of writing literature reviews, which essentially entail summarizing, citing multiple sources, and critiquing different viewpoints. The rhetorical functions highlighted in the Engagement framework are also relevant to writing literature reviews.

To implement these pedagogical suggestions, writing instructors need to first identify the genres that their L2 writers need to write in their field and those key voice features their students are expected to be aware of and produce in writing these genres. Writing instructors need to first be aware of these genre stages in order to provide students with concrete suggestions of deploying voice resources strategically. With such awareness, instructors may better take advantage of the *Engagement* pedagogical scheme to direct students' attention to those voice resources valued in the target genres.

6.4 Implications for assessing L2 writing proficiency

L2 writing researchers have investigated different grammatical aspects as a means to assess L2 writing proficiency, including, for example, syntactic complexity (Yang et al., 2015), lexical complexity (Mazgutova & Kormos, 2015; Ortega, 2015), phrasal and clausal complexity (Staples et al., 2016), and cohesive devices (Scott et al., 2016). Despite a vibrant program in L2 writing

that aims to assess L2 writing proficiency, the literature has thus far focused mainly on the mechanical aspects of L2 writing but fails to pay sufficient attention to discourse repertoires L2 writers display and to how we can 'see' different voices in L2 writing (DiPardo, 2011).

In the studies that drew on the Engagement framework (Martin & White, 2005), researchers have employed the framework to shed light on valued patterns of stance in a variety of genres at different academic levels (e.g., Lancaster, 2014; Wu, 2007). In other words, we are able to identify a text as authoritatively written through the lens of Engagement. However, the Engagement categories have not been exploited to assess L2 writing proficiency—how L2 writers use of Engagement resources tells us about their discursive repertoires. For example, a student showing predominantly more Proclaim resources may suggest an overly assertive voice that lacks attention to alternative positions. In contrast, a student showing predominantly more Attribute resources may suggest that the individual voice of the author fails to come through.

As we saw in Chapter Five, the students in this study expanded discourse repertoires in writing (through the analytic lens of the five evaluative categories). From a discourse-semantic viewpoint, this aspect of L2 writing reveals how L2 writers' 'proficiency' of using evaluative voice resources helped them accomplish rhetorical goals and negotiate the legitimacy of a positon. This study has shown L2 writers' diversity of discursive repertoires displayed in academic writing. The findings suggest that by the end of the course most students' writing exhibited developmentally more varied repertoires of evaluation that are characteristic of academic texts. In other words, by looking at their use of Engagement resources, we are able identify the number and range of their evaluative repertoires and how they deploy these resources to project a more authoritative stance. Although corpus work on L2 writing has gained more attention, a corpus search for Engagement resources may have some constraints. Since

Engagement values are context-dependent and are not limited to certain lexical items, counting how many tokens of Engagement resources are used in L2 writing may not be the most fruitful way to assess their evaluative repertoires. In consequence, applying an Engagement analysis to assess L2 writing proficiency requires a close qualitative analysis, which allows the researchers to code each token with sufficient attention to its meaning construed in context, rather than seeing each token as always realizing the same meaning.

An Engagement analysis of student writing also shows individual differences. The "social turn" in literacy studies in the past two decades (see Smagorinsky, 2006) suggests that students from different backgrounds (e.g., cultures, genders, socioeconomic classes, ethnicities, and other categories) do not necessarily act or respond in the same way under the same instruction. This particularity, rather than generalizability and replicability, gives us a valuable perspective on seeing L2 writing proficiency. The Engagement analysis of student writing not only suggests how individual students differed from one another but also indicates their different levels of readiness for learning to project different positions in writing. Based on students' 'proficiency,' L2 writing instructors can focus their students' attention to those Engagement resources that they are less proficient and help them expand their discursive repertoires in writing.

6.5 Limitations

As in all classroom studies, there are inevitable limitations and some unanswered questions undoubtedly worthy of further queries. First, the students in this study were not randomly selected as they were self-motivated to enroll in the course. Therefore, they may not have been representative of the entire student body in such courses (Morris, 2003). Further, the student participants in this study (seven graduate students and two undergraduate students) were of

varying ages and in different academic majors. Such differences would suggest different motivational drives and self-expectations of learning academic writing.

Further, the findings provide only an initial proof of concept for the feasibility of an Engagement pedagogical scheme as a means of developing L2 writers' metacognitive awareness of voice in an EAP writing course in which the linguistic resources for construing voice were made explicit. A proof of concept in literacy research is a realization of a method or pedagogy in order to verify that a concept has the potential of being used (Galloway & Uccelli, 2015). Despite the fruitful findings, the proposed pedagogical scheme needs to be further examined under more typical circumstances.

Since teaching voice was a main focus in the course under study, much attention was given to voice and much class time was dedicated to learning the Engagement framework. In consequence, some might wonder if too much time was spent on teaching this single scheme. This study shows that the notion of voice is complex, and even seven weeks was not sufficient for …... While the Engagement pedagogical scheme offered them accessible ways to come to understand this complicated discourse feature, the inherent complicity of voice necessarily takes longer time and practice to deal with.

6.6 Future research

This study can only attempt to cast exploratory light on the pedagogical utility of the Engagement framework. There are a number of unanswered questions that invite further research. For example, how simplified is most appropriate for L2 writers at undergraduate and graduate levels? What might be the disciplinary differences? Since the present study implemented a simplified Engagement scheme, how would L2 writers of similar levels respond to a more

simplified or complicated scheme? What might be the challenges that emerge from further simplification or complication of the Engagement framework?

Another important research direction is an underrepresented aspect of EAP writing instruction—the teaching materials and classroom tasks (Harwood, 2005; Swales, 1995). So far we have had a number of academic writing textbooks (e.g., Canseco, 2010; Swales & Feak, 2000, 2012), which have a venerable history going back to at least the 1970s (Bates & Dudley-Evans, 1976; Swales, 1971). However, little attention has been given to research on textbooks or material development. Although voice is an important aspect of academic writing, not all the academic writing textbooks include a component of evaluative voice (some containing a section of evaluative language). If we are to translate the Engagement scheme into teaching materials that can be included in current textbooks, how can this be done? What kinds of activities can be designed to familiarize L2 writers with voice and its rhetorical functions in academic texts?

Finally, as Soliday (2011) notes, students in tertiary contexts are frequently asked to "take your own position" (p. 39) and offer critical evaluation. Future research can also examine how L2 writers' increased discursive repertoires are perceived by their disciplinary course instructors in their degree programs. Future research investigating these questions will yield valuable data that further our understandings of EAP writing and how L2 writers can thrive in the EAP writing classroom.

6.7 Conclusion

This study shows that the Engagement pedagogical scheme has the utility to serve as a promising heuristic that provides support for L2 writers as they learn about voice in academic writing. Since voice is not typically addressed in the EAP writing classroom, findings from this

study provide EAP writing instructors with immediately applicable metalanguage for discussing voice with their students in more accessible ways, thereby developing students' greater awareness of voice and consequently helping them gain greater discoursal control of voice as they manage to accomplish key rhetorical goals in academic writing. Although the Engagement pedagogical scheme served as a major focus in the course under study, it can also support L2 writing instructors in more general ways. The Engagement scheme can be added to instructors' feedback repertoires as they comment on student writing and offer specific suggestions. By examining student writing, instructors can see how their students take up their comments on voice. In all, this study has the potential to make a substantive contribution to L2 writing pedagogy.

Appendix A

Written information for recruiting participants

This study aims to examine how an instructional method can help you learn the construct of voice in this writing course. Your participation in this study is voluntary. If you choose to participate, I will record our class conversations and collect your reflections and writing assignments. All data analyses will occur after the finish of this course.

A department colleague will be in touch with you and invite you to spare your extra time to participate in two out-of-class interviews. Your participation in the interviews is also voluntary.

Appendix B

Baseline and end-of-course interview protocols

(1) Have you ever included others' views in your writing using a citation or quotation? Can you talk about your experience and how you used citations?
(2) Have you written a summary of an article? Can you recall a particular summary that you've written before?
(3) What was difficult as you wrote it? Why?
**(4) Here is a paragraph from a summary (show interviewee the text & interviewer read it aloud, slowly, student can read along). Can you identify the words or phrases the author uses to signal that s/he is summarizing the views of someone else? Why did you identify these words/phrases?

(5) Have you written a review of an article (a summary and your own evaluation of the article)?
(6) Can you recall a particular review of an article that you've written before?
(7) What was difficult as you wrote it? Why?
**(8) Here is a paragraph from a review of an article (show interviewee the text). Can you identify the words or phrases the author uses to signal that s/he is expressing his/her own views as s/he evaluates the original piece? Why did you identify these words/phrases?
(9) What words or phrases might you use to express your own views and those of others?
(10) Have you had any difficulty distinguishing your views from those coming from the article your reviewed? Why / Why not?
(11) Do you think it's important that you convince the reader of your viewpoint? Why / Why not? How would you manage this?

** (4) In the summary text, the prompt asked:

Here is a paragraph from a summary (show interviewee the text & interviewer read it aloud, slowly, student can read along). Can you identify the words or phrases the author uses to signal that s/he is summarizing the views of someone else? Why and how did you identify these words/phrases?

The students read:

In Kirp's article, he questions current views on educational reform. These views advocate business and technology models as a cure for what ails public schools, such as high-stakes evaluation of schools and teachers, incorporation of new technology and online learning. Kirp argues that none of these solutions have worked because they all ignore the importance of human interaction. He disagrees with these views and convincingly suggests some viable and proven reforms and solutions for advancing student achievement.

** (8) In the review text, the prompt asked:

Here is a paragraph from a review of an article (show interviewee the text & interviewer read it aloud, slowly, student can read along). Can you identify the words or phrases the author uses to signal that s/he is expressing his/her own views as s/he evaluates the original piece? Why and how did you identify these words/phrases?

The students read:

In Globalization and Its Discontents, Stiglitz challenges the World Bank and the

International Monetary Fund, questioning their motives and their successes. As a Nobel

Prize winner and former chief economist of the World Bank, he clearly illuminates the

workings of these institutions. This makes his arguments powerful and enlightened. He

offers insightful suggestions on improving the organizations.

Appendix C

Reflective questions

(1) The baseline reflective question:
What is a voice in academic writing? Can you give some examples to illustrate what you think?

(2) In the end of week 5 (end of second class period), the reflective question:
How would you define voice now? Can you give some examples to illustrate what you think?

(3) The end-of-the-course reflective question:
In academic writing, when and why do you need to express an evaluative voice?

Appendix D

Text analysis tasks

Task 1 (Weeks 1-2)
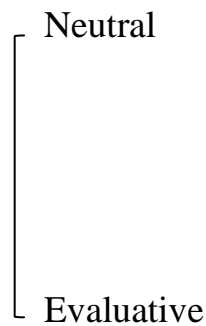
Neutral

Evaluative

Read each sentence and think about its voice. In your group discussion, please identify the voice in each sentence and provide reasons to explain your interpretation.

(1) English-language learners are among the fastest-growing groups of students in public schools.

(2) The study took place at a large public university in the western part of the United States.

(3) These disparate findings from numerous studies may possibly be accounted for by sample characteristics (that is, age) as well as measurement of worry.

(4) Results of such studies are clearly important to our understanding of teacher-child interactions.

Task 2 (weeks 1-2)

Read each sentence and think about its voice. In your group discussion, please identify the voice in each sentence and provide reasons to explain your interpretation.
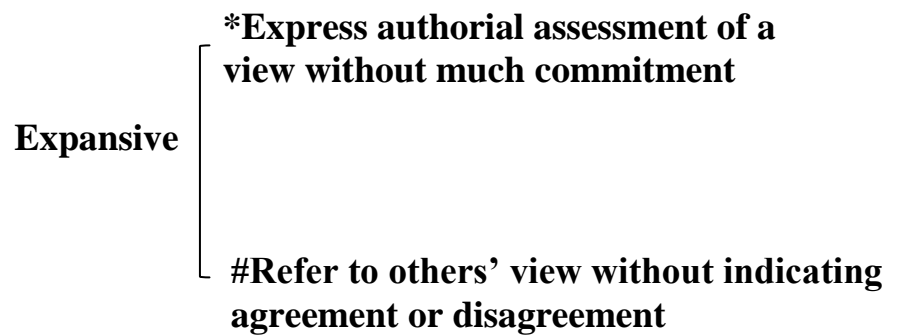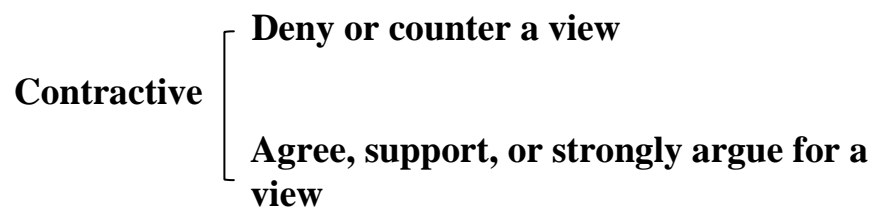
(1) The current study was designed to describe LM [language minority] learners' growth in English reading across the primary, upper elementary, and middle school grades.

(2) These learners may follow different pathways in their progress toward reading proficiently than do their classmates, but appear to reach similar levels after 9 years of schooling in the United States.

(3) The current findings raise the possibility that early prevention efforts may need to be more differentiated for LM learners, whereas later interventions that are more similar to effective methods for native English speakers from low-income backgrounds may be appropriate.

Task 3 (weeks 3-5)

Evaluative
- Contractive
- Expansive

Contractive
- **Deny or counter a view**
- **Agree, support, or strongly argue for a view**

Expansive
- ***Express authorial assessment of a view without much commitment**
- **#Refer to others' view without indicating agreement or disagreement**

Read each sentence and think about its voice. In your group discussion, please identify the voice in each sentence and provide reasons to explain your interpretation.
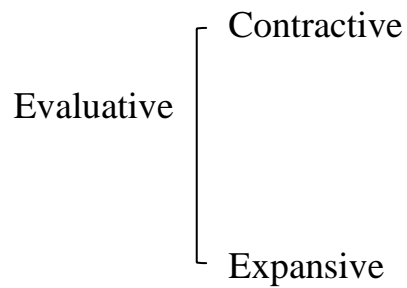
(1) Interest group theories seem to assume that participants have an inherent policy interest or a narrow desire for functional gain.

(2) Our results clearly show that prior academic self-concept contributed to subsequent academic achievement beyond the contribution of prior academic achievement.

(3) It is evident that expertise and education are integrally connected.

(4) This suggests that policy and broader discourses may play a role in the patterns of teacher attribution that we observed.

(5) We are not sure to what extent teachers in treatment schools used Word Generation approaches in other classes.

Task 4 (weeks 3-5)

Read each sentence and think about its voice. In your group discussion, please identify the voice in each sentence and provide reasons to explain your interpretation.

(1) Hollins and Guzman (2005) argued that how teachers construct their
        understanding of the subject matter might interfere with their willingness to develop
    pedagogies that are equitable.

(2) Language minority learners, namely, students from homes in which a language
        other than the societal language is primarily spoken, offer educators with unique
    opportunities and challenges (August & Shanahan, 2006).

(3) According to Cummins (1994a), teachers who wish to extend students'
        possibilities for their positive identity view students as cultural resources.

Task 5 (weeks 3-5)

Read each sentence and think about its voice. In your group discussion, please identify the

voice in each sentence and provide reasons to explain your interpretation.

(1) Grounded in positioning theory, this study examined regular classroom teachers' views of their roles with regard to English language learners (ELLs) and the relationship between their teaching approaches and the students' reactions and positioning of themselves in the classroom.

(2) One of Darwin's key insights, in my view, was separating the origin and the fate of heritable variations.

(3) Foster (1993) rightly points out that it is not so much shared ethnicity as shared cultural and social norms that influence the educational success of minority students.

Task 6 (weeks 6-7)

Read each paragraph and think about its voice. In your group discussion, please identify the voice in each paragraph and provide reasons to explain your interpretation.

(1) The strength of these results comes from the fact that these students were assessed a full year after termination of the intervention. Furthermore, no detrimental impact on either English or Spanish language and reading skills was observed in either study; in no case did comparison students significantly outperform intervention students on any measure, in either language, regardless of the language of instruction and intervention. The present study is a positive step in demonstrating the effectiveness of intervention with ELLs in either language over time.

(2) For significant interactions, partial eta squared η_p^2 values are reported, indicating the proportion of sample variance accounted for by the interaction in the context of the other effects in the model. In addition, for significant main effects, "probability of superiority" (PS) values are reported (see Grissom, 1994), indicating the probability that a randomly selected intervention student would have a better outcome than a randomly selected comparison student on the basis of the distributional shift expected for a given effect size.

Task 7 (weeks 6-7)

In the following paragraph, the author discusses the limitations of her study. Read each sentence and think about its voice. In your group discussion, please identify the voice in this paragraph and provide reasons to explain your interpretation.

Text:
While the present study provided important data about teachers, English Language Learners (ELLs), and classroom peers, some limitations must be acknowledged. Due to my daily scheduling, I observed the practices of only the three English language arts teachers as representatives of regular classroom teachers. Since the contents of each subject may influence teachers' positioning of themselves and of ELLs in their classrooms, it is not clear how the other content area teachers would approach the ELLs and how the students would react to them. Extending the research realm to the teachers would provide a fuller and more accurate picture of the pedagogy of current classroom teachers and the participatory behaviors of the ELLs. In addition, I observed the focal students only in the English language arts class and in the English as a Second Language class. Although the findings of this study suggest that several focal students positioned themselves differently in those classes, it is unclear how the students would position themselves in the other content area classes, such as math or science, with different characteristics of contents from the English language arts. To view more clearly the focal students' positioning of themselves in the regular classroom, the observation of the students in the other content area classes is necessary to triangulate the data of the ELLs.

Appendix E
Individual students' metacognitive awareness of voice shown in reflections and interviews

Woojin

Declarative awareness of voice	Procedural awareness of voice	Conditional awareness of voice
Week 1-2 The voice in writing is attitude of the author about subject. (written reflection)	**Week 1-2** When we express our voice, we can use "In my opinion" or "I think" (written reflection)	**Week 1-2**
Week 3-5 Every sentence must have an evaluative voice unless the sentence only shows a neutral voice. (oral reflection)	**Week 3-5** An evaluative voice can be constructed by presenting other people's view (e.g., Munger states that…). (written reflection) I think we could use *suggest* or *argue*. Because it's a kind of opinion, Just an opinion. Like I suggest you to buy some Korean car or…..That is my suggestion, my opinion. (oral reflection) If I concentrate on the verb, I can identify the voice of writing. The writer often describes their voice in verbs. (written reflection)	**Week 3-5** When I argue for some point of view, I will express my voice. (oral reflection) It is useful to include others' opinions because they can support your arguments. You can show that you are not the only one who says this. Or you can provide other perspectives to let your reader choose and have his own opinion. Or you can take someone else's argument and say it is wrong and provide your own view. (oral reflection)
Week 6-7 Voice in academic writing is author's stance. (written reflection)	**Week 6-7** To project the voice of the author, I would use such words as "argue", "show", "demonstrate", and "indicate." They are quite formal and convey a higher degree of confidence than others. Sometimes, I would use "claim" but only the cases when I do not really	**Week 6-7** Evaluative voice is important because when you use evaluative voice in your paper and it can be contractive or expansive, it makes your arguments more persuasive. (oral reflection) When a writer uses a contractive voice, it means

| | support author's idea. Words like "say" and "think" have a lower degree of confidence. (written reflection)

You could use *think, argue* as a voice of author. And also you could use *argue* when we present our idea. (interview) | that he or she strongly believes in something. However, if a writer uses an expansive voice, that means the writer thinks it may be true or possible. (written reflection)

When I want to strengthen my point of view, I use other authors' voices that are the same position as mine. When I refute an opposite view, I need to express other author's voice. After then, I express my position and explain why I don't agree with his or her view. (interview) |

Huang

Declarative awareness of voice	Procedural awareness of voice	Conditional awareness of voice
Week 1-2 Voice is a kind of expression of author's view. (oral reflection)	**Week 1-2** "Argue" is a great word to express the ideas of author. (interview)	**Week 1-2**
Week 3-5 No matter what we write, we always can put some of our view in our article. (oral reflection)	**Week 3-5** An evaluative voice can be constructed by using the words like "I think" or "in my opinion" to express what I believe. (written reflection)	**Week 3-5** There can be different voices in writing. That means what you think is truth might not be so true from a different point of view. That's why an appropriate voice can help your academic argument in order to advance your knowledge points. (written reflection) We need to express our evaluative voice to show readers our attitude toward other people's thoughts and opinions. (oral reflection)
Week 6-7 It is the position of writer between strong and weak. (written reflection)	**Week 6-7** In the voice of the author I would personally use *argue*, *suggest*, *show*, *demonstrate*, and maybe *indicate*. They have different degrees of confidence. To report the ideas of the author, I will use those words. (interview) I think you use *suggest* when you have an idea but it's not well supported. Because it's something that can be true but the arguments are not so strong. (interview)	**Week 6-7** There are several reasons why an author may include other people's voices in writing. First, he may use them to support his point of view. Secondly, he may include them just to give readers a chance to choose a viewpoint they like the most. An author may also include other people's views to counter them and to offer his own perspective. (interview) We express our own voice

	We will use *claim* if we think that the author is not completely right. I think I'd use *claim* if the author wants to show disagreement about something. (oral reflection)	in order to introduce our view to readers or to show the importance of our view. (oral reflection) In academic writing, we express other authors' voices to support our arguments or to show a different point of view. Generally, we use other authors' voices to build up our own arguments by supporting or disagreeing with other authors' opinions. (interview)

Tadashi

Declarative awareness of voice	Procedural awareness of voice	Conditional awareness of voice
Week 1-2 A voice is related to how the content is interpreted. (written reflection)	**Week 1-2**	**Week 1-2**
Week 3-5 We can have a sentence that is neutral because everyone agrees with it, and also we can have a sentence that is evaluative because everyone can have different positions about it. (written reflection)	**Week 3-5** We can identify a voice by checking adjectives and verbs. (oral reflection) *Argue, suggest, show, demonstrate, indicate, claim* are the words that I would use to express the voice of the author. Because these words show the opinion of the author. (written reflection)	**Week 3-5** It's important to show your own opinion, your own contribution and how important your study is in your field. We want the reader to believe the author. (written reflection)
Week 6-7 Voice can be defined as how the writer presents his ideas depending on what he wants to share with readers. (written reflection) Evaluative voice shows the position of an individual or group, the way to be interpreted is by showing this characteristic. (written reflection)	**Week 6-7** If the author made a study, I would use "show" and "demonstrate". If he talks about his own opinion, I would use "argue", "suggest", and "claim". (interview)	**Week 6-7** We need to know how to express our opinion how to show different levels of certainty and how to defend our point. (written reflection) You need to express other people's voices to show what the academic circle thinks about the topic you are writing. Also you need to express other authors' opinions to support your own position. (interview)

Sofie

Declarative awareness of voice	Procedural awareness of voice	Conditional awareness of voice
<u>Week 1-2</u> A voice is an opinion of an author. (written reflection)	**<u>Week 1-2</u>**	**<u>Week 1-2</u>**
<u>Week 3-5</u> Just an opinion (oral reflection)	**<u>Week 3-5</u>** A verb often can be a key to find a voice. (written reflection) We use *show* when we show some data and we choose *suggest* to suggest some concept or opinion. (written reflection) I would use the words "show" or "demonstrate" when the author shows statistical data or demonstrate an experiment. On the other hand, I would choose "suggest" or "claim" when he or she suggests an idea or claim a conclusion. These words are, I think, for concept, opinion, or idea. (oral reflection)	**<u>Week 3-5</u>** We need to express our own evaluative voice when something is controversial or something that should be considered as a possibility. (written reflection) An author refers to other people's views in order to show his/her position or to reinforce his/her opinion. (written reflection)
<u>Week 6-7</u> A voice can be evaluative or neutral. (written reflection)	**<u>Week 6-7</u>** The author wants to tell his opinion and he wants to convince us. But *say* is too neutral. *Say* is just telling the fact. Not convincing. (oral reflection) I think *suggest* is more like his opinion and he wants to convince us of his opinion so he suggests something, a	**<u>Week 6-7</u>** To convince your audience. (interview) I think the evaluative voice not just matters, but I think its' essential in academic argument because it is connected with the purpose of writing papers. Why do you write a paper in grad school? So evaluative voice

| | concept or a solution. And *indicate* is that he has a fact and he makes us aware of that fact with *indicate*. (oral reflection) | is mandatory to do this. (oral reflection)

First I think what is the purpose of the university. I think it's developing theory and to find the problem. And the pursuit of something, and to appeal to other people. And when we want to develop theory we express our own point of view and this means to agree or disagree or indicate the problem of previous research. That means evaluation. So we have to write our own point of view and base it on survey or data. So I think the evaluative voice is important in academic works. There is no perfect conclusion in academia because there are many indications to study some field and we don't know everything. So I think that if there is only fact, there is no need for the evaluative voice. But there are some limitations and no perfect conclusion so we need to express the level of assurance, so I think evaluative voice is important in academic writing. (oral reflection) |
|---|---|---|

Feliciana

Declarative awareness of voice	Procedural awareness of voice	Conditional awareness of voice
Week 1-2 Voice is the opinion of the author. (oral reflection)	**Week 1-2**	**Week 1-2**
Week 3-5 Voices are opinions, ideas, suggestions, proposals, and so on. Every sentence has a voice. (written reflection)	**Week 3-5** I can identify a voice in writing by the words and adverbs. For example, the verb "seem" signifies that the author does not fully believe it. (written reflection) When choosing reporting verbs, I think that the information and position are important to select one or another. In the case that the author proves something, I would use words such as "demonstrate." However, in the event that the author gives a possible solution or reason that can be true or not, I would use "suggest." (written reflection)	**Week 3-5** By showing other people's view, you can make your argument stronger by supporting or refuting their ideas appropriately. (oral reflection)
Week 6-7 A voice is the opinion or a statement of the author or of someone the author quotes or cites. There are different options to express a voice. It can be an expansive or contractive voice. Expansive voice means that there is room for the reader's opinion, while	**Week 6-7** When we use a citation, it is an evaluative voice that can be contractive or expansive depending on how we show our commitment with the idea. E.g. "Gonzalez (2010) argues that…" is expansive, while "Gonzalez (2010) clearly argues that…" is contractive. (written	**Week 6-7** When the writer wants to show that his idea is the only one that should be considered as correct or that his idea is one of the possibly correct ones. He can show others' ideas and how he is committed to these ideas. (written reflection)

contractive voice does the opposite. (written reflection)

If a writer has a position about a topic, his voice can be strong or not. (oral reflection) | reflection)

Suggest is kind of weaker than *argue* but it also expresses his idea. But *demonstrate* is a little bit stronger. It puts proof behind the author's words. (oral reflection)

There are grades in reliability or levels of certainty in the words like *show suggest demonstrate*, there are different levels of certainty. (written reflection) | The purpose of voice is to show what the writer's commitment is with his ideas. (written reflection)

When you are writing a research paper, you have to cite other authors' opinions because writing a paper is not just pointing out your opinion. Because as you study in graduate school, it is a large accumulation of the past work and you are only adding a little point of it. It's like you're adding a little portion of the past paper. So I think it's essential to cite other opinions, and during the process you need to contrast or agree with the previous paper with your ideas. So I think all graduate students must use evaluative voice. It's not optional. You have to do it. (interview) |

Ju-Won

Declarative awareness of voice	Procedural awareness of voice	Conditional awareness of voice
<u>Week 1-2</u> It is author's view in writing. (written reflection)	**<u>Week 1-2</u>**	**<u>Week 1-2</u>**
<u>Week 3-5</u> A voice is writers' use of certain words or expressions to convey their ideas. (written reflection)	**<u>Week 3-5</u>** An evaluative voice can be constructed with certain words, like reporting verbs and adverbs. (written reflection) I use *argue* when it is something that I have to criticize. *Suggest*, I think, when something does not have so much support for what he's trying to say. (oral reflection)	**<u>Week 3-5</u>** I need to express another author's voice when I would like to use it to support my perspective. (written reflection) An appropriate, insightful, valid voice can help your academic argument in order to advance your knowledge points. (written reflection)
<u>Week 6-7</u> A voice can be factual or evaluative. Evaluative voice can be divided into contractive or expansive voice. (written reflection)	**<u>Week 6-7</u>** A voice can be constructed using verbs or phrases such as "think" or "in my opinion" (written reflection) I use *claim* if I'm not sure if he's right, but he said that so I'm gonna say he *claimed* that but in fact I don't think so. (oral reflection) And *believe*, maybe we think the author is very confident about the argument. So we can use the *believe* word. *Believe* is just like *think*, I think. (oral reflection)	**<u>Week 6-7</u>** I have to use an evaluative voice to write a paper, and it is connected with the purpose of writing paper and to convey my own idea. (interview) When an author wants to show his opinion or argument, other perspectives can be used to support his voice to be more convincing. (interview)

Miyoko (did not participate in interviews)

Declarative awareness of voice	Procedural awareness of voice	Conditional awareness of voice
Week 1-2 The author just put his thinking in the article. (oral reflection)	**Week 1-2** Voice can be identified when the author uses certain phrases like "I think", "I suggest." But often he doesn't use such phrases and the voice is only represented in an unclear way. (written reflection)	**Week 1-2**
Week 3-5 Voice is the attitude of the author. (written reflection)	**Week 3-5** When I want to talk about my own opinion, I would prefer to use the words such as "suggest", "think." For some points which include a strong belief, I would use "argue", "claim", or "assert." (written reflection)	**Week 3-5** An author includes other perspectives in writing in order to get some support to the author's opinion or to make the author's points more credible. (written reflection) A voice shows if it is just a fact or an opinion of the author, and if the author has a strong opinion about the topic or not. (written reflection)
Week 6-7 Each different kind of voice shows a writer's attitude. (oral reflection) Voice is what the author wants to convince me of. (written reflection)	**Week 6-7** The use of specific words can reflect the author's voice, e.g. *suggest, argue, claim, assert.* (written reflection)	**Week 6-7** When I evaluate others' views or when I express my own positions. (oral reflection) An author uses citations or other ways to include others' views to support the author's opinion or ideas. By this way, the author's points can be more convincing. (written reflection)

Pichai (did not participate in interviews)

Declarative awareness of voice	Procedural awareness of voice	Conditional awareness of voice
Week 1-2 Voice is the opinion of author. But it is hard to judge the voice in writing. (oral reflection)	**Week 1-2**	**Week 1-2**
Week 3-5 An evaluative voice can be constructed to show the author's opinion about the topic. (written reflection)	**Week 3-5** *Claim* is kind of similar with *argue*. (oral reflection) There are differences between *claim* and *say*. (oral reflection)	**Week 3-5**
Week 6-7 Voice is the way of expressing the author's opinion. (written reflection)	**Week 6-7** We can use reporting verbs to convince readers of what I believe and show my thought with reasons. (written reflection)	**Week 6-7** If you do not state your own evaluative voice, it would just be a summary. (oral reflection)

Viktor (did not participate in interviews)

Declarative awareness of voice	Procedural awareness of voice	Conditional awareness of voice
Week 1-2 Voice in writing is author's thoughts about particular subject. (written reflection) He just mentioned his opinion. (oral reflection)	**Week 1-2**	**Week 1-2**
Week 3-5 Voice is his/her attitude to the idea or the argument. (written reflection)	**Week 3-5** To identify a voice in writing, we should look for the verbs, because they convey the information about author's thinking. (oral reflection)	**Week 3-5** We express other authors' voices in order to support our own "voice" or compare with them. (written reflection)
Week 6-7 A voice is one's idea, thought, or evaluation in writing. (written reflection)	**Week 6-7** Evaluative voice is constructed with the help of reporting verbs, adverbs, and phrases such as "in my opinion" (written reflection)	**Week 6-7** To support author's idea or to attack it. This would help readers to believe author's perspective. Readers will think that your writing is more believable. (oral reflection)

Appendix F

Student writing assignments

Feliciana
Writing assignment 1
In his article "Hidden Intellectualism", Graff (2014) thinks current schools oversee students' non-academic intelligences. Specifically, Graff argues that by allowing students to initially work on topics that enthuse them, schools are diminishing students' indifference so that they will be more inclined to enter into the academic world. The author indicates that, in order to achieve this goal, students need to develop topics in which they are interested and at the same time pay attention to their academic implications. In sum, then, his view is that, in order to introduce students into the academy, schools should not only allow them to select any topic but also help them to view it academically. In my view, one of the worst problems that schools deal with is students' indifference toward academic topics. Generally, students' indifferent attitude toward academic topics can be due to their inability to find real and immediate applications of academic knowledge. For instance, many might not know that one reason why they study history is to not repeat the mistakes of the past. In addition, the indifference can be the result of being in a society that does not worry about academic topics. Some might object, of course, to the grounds that society always follows the news in technology and other areas that are unambiguously academic. Yet I would argue that the society is more interested in results than in the development of those results. Overall, then, I believe that, in a world where the society is not interested in academic issues, a way to engage students is by studying nonacademic topics in an academic way.

Writing assignment 2

In his article "10 Tips on How to Write Less Badly", Munger (2010) proposes useful advice to improve writing in terms of time organization, goals, purpose, dedication, and others. Specifically, in time management, Munger suggests that people should schedule their most prolific hours for writing instead of postponing it until they have plenty of time. In order to really write something, the author believes that "Working for three hours in a paper" cannot be the objective to accomplish, and suggests that the goal should be based on accomplishing a certain quantity of pages. In sum, his view regarding time management is that, people should reserve their most productive hours to work on writing and set an amount of work as the goal to accomplish in these hours. On the one hand, I totally agree that writing is an extremely demanding task that needs entire focus and that cannot be shelved until having plenty of time. On the other hand, I am not sure if Munger's strategy is a good way to address this issue because people have so many things to worry about. As a result, concentrating on writing may not be an easy task. To concentrate on writing, one needs to first finish things that are due the next day. In relation to the objective to achieve during writing time, people can write a ten pages essay that do not say anything relevant and a page essay that says everything. Therefore, the goal should be developing a specific number of ideas rather than writing a specific number of pages.

Writing assignment 3

Graff (2014) discusses current schools' oversight of students' non-academic intelligences. Graff indicates fairly the fact that there is not necessarily a relationship between the topic and the critical thinking that this can generate. Specifically, Graff argues that in order to diminish students' indifference and introduce them into the academy, schools should not only allow them to select any topic but also help them to view it academically. I completely agree that intellectualism has a broad scope since it can be applied to any field. For example, people can take the most common and simple topic "current fashion" and convert it into an extremely complex topic: "how the evolution of clothes, materials, and culture lead to the present clothes." In fact, the critical thinking that a topic can generate is affected by the perspective and not the topic itself. However, though I concede that the depth of the critical thinking does not correlate with the topic of study, I do consider that allowing students to work academically on topics that enthuse them does not automatically mean that schools are going to overcome students' apathy and introduce them into the academic world. For instance, for several years, an analogous strategy has been applied in mathematics to make mathematics problems more attractive for students to solve. Nevertheless, the effects of this approach in the students' attitude towards mathematics had been surely unsuccessful because, as all certainly know, many still consider mathematics as uninteresting and boring. Indeed, no matter what topic students select, they have to accomplish the same tasks. In other words, even though students choose to write about Harry Potter instead of Plato, they still have to analyze it academically. As a result, many topics that are previously interesting can become the opposite. Overall, schools should permit students to work academically on any topic because it does not limit the critical thinking that can be generated.

Writing assignment 4
Academic writing can be defined as the art of persuading others since its purpose is to convince others of one's ideas. In order to accomplish this, "Academic writing in particular calls upon writer not simply to express their own ideas, but to do so as a response to what others have said" (Graff and Birkenstein, 2014, p. xvi). In fact, when an individual participates in the academy, s/he needs to show conversation in which s/he is involved and his/her personal position about the topic. As a normal task that any academy's member is expected to do, writing should be a performance rather than a process. In his article "Students come to college thinking they've mastered writing," Berrett (2014) fairly presents several results of studies that show while most of the students believe that they are proficient at writing, they are actually not fulfilling professors' writing expectations. This contradiction results from the ways students understand writing. As Berret found in the studies, while students think that writing is a performance, professors consider it as a process. Writing could be a normal task. According to *Framework for Success in Postsecondary Writing*, "Successful writers use different processes that vary over time and depend on the particular task" (Berret, 2014, p. 3). That is, writing does not follow strict manuals; therefore, each individual needs to find his/her own way to write and need evolve over the time. Therefore, considering writing as a simple routine is questionable in a sense that writing requires critical thinking. Critical thinking requires questioning assumptions, creating strong claims, offering supporting reasons and evidence, and more (Graff and Birkenstein, 2014). These tasks are impossible to find in a manual since they are related to personal thinking.

Writing assignment 5

Common sense seems to indicate that the proper way to improve academic writing is by studying good writing. Generally, stylists that excel in writing have moves and tricks that we can analyze, imitate, and make ours (Toor, 2014). In fact, this should not be surprising since we can find books that provide templates that improve our writing. Good writing can become a double-edged sword. As Toor fairly says, while excellent writing can improve our writing, it can also make us frustrated about our own work. Perhaps, then, studying good writing is not enough. We should consider the value of also studying the opposite: bad writing. Studying something that is badly written may help us know what we should not do and help improve our self-esteem as writers. Similar to good writing, bad writing can negatively affect our writing. We tend to unconsciously imitate what we read. In order to be good writers, we need to learn not only how to write correctly, but also how not to write. As Toor rightly says, many of the things that we read are badly written. In short, because differentiating between good and bad writing is not trivial, we need not only to study good but also bad writing in order to improve academic writing. Consequently, in my view, learning writing should not be considered as simply learning of good writing and only one way to accomplish it.

Writing assignment 6

Graff (2014) discusses current schools' oversight of students' non-academic intelligences. Graff indicates fairly the fact that there is not necessarily a relationship between the topic and the critical thinking that this can generate. Specifically, Graff argues that in order to diminish students' indifference and introduce them into the academy, schools should not only allow them to select any topic but also help them to view it academically. In my view, there are two crucial points that we need to think about: what makes something intellectual, and whether or not the topics affect students' motivation. I agree completely with Graff that intellectualism has a broad scope since it can be applied to any field. In fact, the critical thinking that a topic generates is affected by the perspective and not by the topic itself. However, though I concede that the depth of the critical thinking does not correlate with the topic of study, I do consider that allowing students to work academically on topics that enthuse them does not automatically mean that schools can successfully address students' indifference and introduce them into the academic world. For instance, for several years, an analogous strategy has been applied in mathematics to make mathematics problems more attractive for students to solve. Nevertheless, the effects of this approach in the students' attitude towards mathematics had been surely unsuccessful because, as all certainly know, many still consider mathematics as uninteresting and boring. The most important suggestion that Graff gives, in my opinion, is to develop your own interest. Indeed, no matter what topic students select, they have to accomplish the same tasks. In other words, even though students choose to write about Harry Potter instead of Plato, they still have to analyze it academically. Therefore, schools should permit students to work academically on any topic because it does not limit the critical thinking that can be generated. Therefore, Graff's suggestions, in my opinion, will have a great impact on the students' academic potential.

Huang
Writing assignment 1
Graff (2014) thinks that schools and colleges fail to make "street smart" people intelligent to do academic work. Graff encourages educators to develop students' interest much more on class like sports, cars, fashions, rap music and other such topics than classics. He takes his own adolescent experience as an example: he loved sports over schoolwork. He liked to read sports magazines, sports novels and autobiography of sports stars. He also had debates with his closest friends over who was "the toughest guy in the school." In retrospect, he thinks this kind of things appears to be anti-intellectualism. Graff found that when he discussed with his friends about toughness and read sports book, he began to learn the rudiments of the intellectual life: "how to make an argument, weigh different kinds of evidence, summarize the views of others and enter a conversation about ideas." Hence, he thinks that students need to see their interests through academic eyes. When we are talking about what we love, we get much more motivation to analyze specific topics in academic ways. By this way, we can be an intellectual, sharp thinking people even though we don't do well in usual schoolwork. Besides, we are able to discover a whole new world we have never seen before. For example, I once saw an article about a modern-war video game. The author discussed the history, the backgrounds of characters, and the deeply mind-road of these people. I learned a lot from it because it is also academic work.

Writing assignment 2
Munger argues that most academics, including administrators, spend much of time writing. But these people aren't as good at it as they should be. Munger (2010) has seen a group of talented students fail because of their poor writing skills. On the contrary, he says that some much less talented people have done not bad because they learnt how to write. The difference starts in graduate school, when people approach an inversion and transformation: from taking courses to writing. He concludes that the difference is writing. Therefore, Munger provides 10 tips to help people write less badly: 1. See writing as exercise. 2. Set goals based on how much you write. 3. Find a voice of writing: write what you are interested. 4. Give yourself time. 5. Unwritten work is brilliant, but not just saying, you should keep working on it. 6. Put a puzzle in writing to make it attempting. 7. Get in the habit of reserving the most productive time for writing. 8. Start small, don't get too profound. 9. Learn from writing, you will find first thought are wrong. 10. Edit your work again and again. I learnt many tips from reading this article. Munger believe these writing tips will help students. Reading this article also reflects some weaknesses of my own writing. These writing tips will surely help me too.

Writing assignment 3

Graff is a professor of English and education at the University of Illinois at Chicago. Graff thinks that schools and colleges fail to make "street smart" people intelligent to academic works. Graff encourages them to develop students' interest much more in class like sports, cars, fashions, rap music and other such topics than classics. His argument is especially useful because it has a close relationship with many students around the world who do not have good performance on academic work. He takes his own adolescent experience as an example: he loved sports over schoolwork. He liked to read sports magazines, sports novels and autobiography of sports stars. In his childhood, he also had debates with his closest friends over who was "the toughest guy in the school", because by means of doing these things that interested him, he earned "legitimacy." This kind of things appears to be anti-intellectualism. However, Graff found that when he discussed with his friends about toughness and reading sports book, he began to learn the rudiments of the intellectual life: how to make an argument, weigh different kinds of evidence, summarize the views of others and enter a conversation about ideas. His argument makes sense to me. When we are talking about what we love, we usually get much more motivation to analyze specific topics in academic ways. We can therefore be an intellectual, sharp thinking people even though we don't do well in schoolwork. We can build our academic skills that schools want to teach us. Besides, we might discover a whole new world we have never seen before. For example, I saw a review article about a modern-war video game. In school, we never see video games that can be a kind of teaching material. This article really demonstrates the importance of "street smart."

Writing assignment 4

Berrett (2014) rightly points out that some students' writing skills do not match the expectations of their professors' when they go to college. When I was a freshman in college, I found some professors sometimes complained that more and more new students were not good at writing. They could not understand what we wanted to express and encouraged us to take writing courses. They also blamed our weak educational system for our poor writing. Berret points outs a fact. The reasons for new students' poor writing are our exam-oriented learning. Similarly, Berret also argues that some students told their professors that they wrote in order to prepare for tests. Thus, Berret's argument is very convincing because of these similar characteristics between western and eastern cultures. Before reading this article, I assume eastern students have this kind of writing-for- tests problems. Berret believes that professors should help students bridge informal and formal writing. He believes that requiring students to write on social networks like Facebook and wikis is beneficial to their writing. This argument is very new to me because originally I thought writing something on the Internet won't improve my writing. I think his view may be right because no matter what we writer we should always think about and organize it before write it down.

Writing assignment 5

Toor (2014) describes how she once suggested students to read excellent writing and replace some words into a template which was taken from authors. She rightly points out that it cannot be used in the long run, but it helps students practice writing and get out of old ruts. In my opinion, it is a great way to use templates to write any kinds of writing. I was taught that the centrality of learning and creativity is imitation. By mimicking, we can understand what pioneers have known, what problems they have solved and what the general procedure we should follow. Therefore, I deeply believe this concept can be applied to any subjects and fields in the world, of course, including writing. We should also be mindful that we do not "borrow" too much. After all, we should generate our new ideas, strategies or methods when we are learning others' great works to avoid plagiarism. However, Toor questionably claims that students read some bad writing can be a good exercise. I think this teaching method depends on conditions. It may be useful for those who are very accustomed to the English language. Those who are native speakers or almost close to them due to many years of training can easily recognize some bad habits in writing. However, for others, like English as a second language students, it may lead to tragic results without proper teaching. They need to learn correct and standardized language use instead of bad ones to improve their English proficiency. Otherwise, they may pick up wrong usage without realizing it.

Writing assignment 6

Graff (2003) thinks that schools and colleges fail to make "street smart" people intelligent to academic works. Graff encourages them to develop students' interest in non-academic areas like sports, cars, fashions, rap music and other such topics. His argument is especially useful because it has a close relationship on many students around the world who do not have good performance on academic work. This is certainly true in my point of view that we should pay some attention to what we are interested in and research it carefully. In my opinion, it is definitely right to think in non-academic way, especially in interests or hobbies. Because when we are talking about what we are interested, we get much more motivated to analyze specific topics in academic ways. We can thus build our academic skills that schools want to teach us. Moreover, we may discover unimaginable traits or features from what we feel interesting. Graff's argument could be important because it would imply that even though a child does not have good academic results, he or she can still be very promising in the future, as long as he or she keeps working on what interests them. In my opinion, it's very good to think things, especially interests or hobbies, in academic ways. Susumu Tonegawa, a Japanese Nobel Physiology or Medicine laureate, is a typical example. He was born in countryside at wartime. When he was a child, he did not like to go to school. He preferred to hang around in woods. He once said that the most wonderful time of his life was to walk around in the nature and recognized the plants he already knew. When he found some unknown vegetable, he would look them up from encyclopedia. This story tells us that we can choose what we love and discover a new world from it. However, I am not arguing that schoolwork is not important at all but that if we can find passion or motivation from our interests, we must be more willing to discover the secrets of knowledge.

Ju-Won
Writing assignment 1
The writer thinks that academic work overlooks and ignores the street smarts such as knowledge of cars or sports. He argues that sometimes real intellectuals are more substantial than other academic thoughts. The writer thought that he was an anti-intellectual student because he was interested in sports magazines. But he realized that this action was intellectualism. The writer said that though it seems to be tough and anti-intellectual, reading sports magazines and debating the some minor subjects become the rudiment of intellectual. Because there is much competition and need of community in sports, it was an opportunity to develop intellectualism. So the writer argues that the street smart is lightweight and supports that making student's nonacademic interests and object of academic study is very important. There are two parts in subject. One is academic part such as Plato, while the other is real world. I agree with the writer's view that street smart is useful. Therefore, academics have to pay attention to real world. I think that historically academic about literature and philosophy is continued long time. So there are many data and document in academic. However, there are limited data in street smarts. So we have the prejudice about academic. More research is needed about street smarts.

Writing assignment 2

The author said that there were some intelligent people who wrote badly could fail but less talented people who wrote quite well succeeded. Especially, in the graduate school, writing is more important than undergraduate and evaluate the ability of people. Therefore, the author suggests 10 tips to write less badly. The author argues that writing every day is needed to write well. Also, the author proposes that people have to disregard the failure of writing. After that, we may start the writing. I agree that exercise regularly is most important to write well. This practice can increase the skill of writing and arrangement of thought. Also thinking thoroughly before the writing is important. This activity may improve the quality of writing and contents. Frame and contents are essential parts of writing. But I don't agree with the author's some point of views. First, I refute that squeeze the other things is not the way to improve writing. This means that people have to spend their most productive time to write. In addition, the author seems to ignore the importance of reading. Reading is the foundation of writing. Many people propose reading many and good books is necessary to writing well. Finally, I think writing alone regularly isn't good practice. Feedback from good writers is very helpful. They can provide opportunities to revise and edit their own writing.

Writing assignment 3
The author argues that there are many street smarts ignored by academic work. In addition, that is the mistake that academic might miss the street smart. According to the Graff (2003), people are prone to think that academic work can apply only to narrow fields like literature. Graff asserts that street smart that seems like lightweight have intellectual aspects so it is useful for people. In his experience, Graff notes that street smart such as sport, debating about who is most tough guy is accompanied by intellectualism. So it can help people learn how to organize and how to think. And inviting students to write about street smart can encourage the interests through academic eyes. Graff believes that academic thoughtfully care about the street smart that they ignore and it is meaning for people. I agree with the writer's view that street smart is important for people. There are gaps between real and academic worlds. So Graff's argument of street smart is particularly useful because it sheds light on the problem of hidden intellectualism. Academic work can be established more when they are based on real applications. However Graff's claim rests upon questionable assumption that academics thoroughly ignore the street smart. In some universities, there are some departments that research the real life issues about cars and sports, etc. These are based on the development of that field. In addition, as time goes by, these departments are increasing. By focusing on data and value, Graff seems to overlook the problem of the content and meaning of real life applications. Data about cars and sports occurred in recent and accumulate very fast. In conclusion, street smart can be important when we consider the character of it.

Writing assignment 4

According to the Berrett (2014), many freshmen think that they spend a lot of time to write and improve their writing skills. However, Faculty and students have different ideas about writing. Berrett points out that students are satisfied with their writing but faculty members want much higher writing ability of students. Author's argument of students' writing is useful because we can easily find the conflict of views about writing in college because college students think that they have proper writing skills as evidenced by their pass of the entrance exam. However, faculty members value the kind of academic writing that students aren't familiar with. In Berrett's writing, Framework's authors states that "writing processes are not linear' and Ms. Adler-Kanssner said that "No type of writing is perfect for all contexts and audiences." The essence of the argument is that writing should be changed to the situation. I agree with the argument in the sense that there is no perfect writing. People who read the writing are various. So one's writing is not likely to satisfy all people. In addition, Reader's purposes are diverse. Therefore, writing has to be adjusted. In conclusion, the college student's thought that they have adequate writing skills is not true. They need practice more because academic writing is very different from the type of writing they did in the past. Framework's authors note that professors can take steps to bridge informal and formal writing. The authors' point is that informal writing is also useful. But the author's claim rests upon the questionable assumption that informal writing is useful for academic writing. However, informal short writing such as texting and wiki is different from formal or academic writing. So practicing informal writing isn't useful for writing.

Writing assignment 5

According to the Toor (2014), students should not study bad writing because they can learn bad habits. Toor notes that students aren't interested in studying bad writing and they already know what bad writing is. The author's claim rests upon the questionable assumption that they are always interested in good writing. Many students may not necessarily know what good writing is. In addition, they can be interested in bad writing for fun. They don't want to read serious books in general. In Toor's article, students substitute their own words into a template that they took from the author. Toor's point is that it is not enough to write well in the long run and they have to establish their own style. Author's argument of students writing is important because just imitating can't improve their writing. In the beginning, students can use the author's word and structure. However, in next step, writing based on the creative thinking is necessary. Therefore, students have to internalize the author's style not to merely imitate it. In Toor's writing, she states that he fears that the exercise would encourage the bad habits of academic life that he does not want his students to learn. The essence of that argument is that the students can learn something bad about writing and they feel that their knowledge is enhanced. I agree with the argument in the sense that when people read and learn shoddy material, their thoughts are adversely adjusted. So many people study well written books. In conclusion, students should avoid bad writing and have to read the good one in order to improve their academic writing skills.

Writing assignment 6

The Graff (2003) argues that there are many street smarts who are ignored by schools. The author mentions his own experience about street smart such as reading sports magazine and debating with his friend about toughness. According to Graff, there is no necessary relation between the degree of interest a student shows in a text or subject and the quality of thought or expression. The author's point is that the problem is not to exploit students' nonacademic interests, but to get them to see those interests through academic eyes. Graff's argument of street smart is especially useful because it sheds light on the problem of hidden intellectualism. Indeed, the all-academic subjects start from everyday life. People were interested in music and literature and then the information was accumulated in the academy. Then these become academic topics. Therefore, although the topic is lightweight, student's interest is an important factor of academic success. In his article, Graff notes that street smarts beat out academic smart in real world not because street smarts are nonintellectual but because they satisfy an intellectual thirst more thoroughly than school culture. In other word, he believes street smart is more crucial in modern society. However, by focusing on the importance of knowledge, he seems to overlook the difference between intellectual and information. In general, street smarts provide information or facts about something. In contrast, academic work has to pursue the meaning about human. For example, data about cars and sports occurred in recent and accumulate very fast. As Graff states, the magazine reading will make students more literate and reflective that they would be. The writer's point is that street smart is more meaningful than we expect. I agree with the author's opinion in the sense that critical thinking is more essential. Although student read the magazine, they can still analyze the article and pull out necessary information. Therefore, method must be more significant than the form and contents.

Miyoko
Writing assignment 1
We generally consider intellectualism as a word for those who are passionate to accumulate academic knowledge. At the same time, we generally associate street smarts with anti-intellectualism. Real intellectuals can transform any subject which seems anti-intellectual, such as sports, fashion, and TV, into an intellectual topic by thinking thoroughly. Graff (2014) explains it by sharing his own adolescent experience. He believes that it was in the discussions with friends about toughness and sports and in his reading of sports books and magazines that he began to learn the fundamentals of intellectualism (e.g., how to make an argument, weigh different kinds of evidence, move between particulars and generalizations, summarize the views of others, and enter a conversation about ideas). In addition, after he chose his career as a scholar, he realized the real intellectual world is organized in ways very much like the world of team sports, including rival texts, rival interpretations and evaluations of texts. He thinks sport is one of the domains whose potential for literacy training is underestimated by educators. I totally agree with the opinion of the author that what seems to be anti-intellectual could become a hook and an opening door to the real intellectual world.

Writing assignment 2

Munger (2010), the author of this article and Chairman of Political Science at Duke University, argues that it is not because he is outstandingly talented but because he learned how to write so that he has succeeded as a scholar. Munger points out 10 tips to improve writing skills. For instance, he emphasizes the importance of practice, saying that "To become a writer, write." According to Munger, we should "set goals based on output, not input." Munger suggests that, once we write something, we should show it to others (peers or instructors) and ask them for some feedback, getting over a fear of criticism or rejection. He asserts that more editing often results in success in academia rather than better writing. Munger's suggestions are clearly useful for enhancing the writing skills. Good writing is different from putting each sentence in order through practice of writing. Just writing something does not guarantee the improvement of one's writing. Writing needs to be read and evaluated. Otherwise, we may get faster but not get better in writing. In other words, we can brush up our writing by editing it.

Writing assignment 3
We generally consider intellectualism as a word for those who are passionate to accumulate academic knowledge. At the same time, we generally associate street smarts with anti-intellectualism. Real intellectuals can transform any subject which seems anti-intellectual, such as sports, fashion, and TV, into an intellectual topic by thinking thoroughly. Graff (2014) shares his own adolescent experience to explain this. He believes that it was in the discussions with friends about toughness and sports and in his reading of sports books and magazines that he began to learn the fundamentals of intellectualism (e.g., how to make an argument, weigh different kinds of evidence, move between particulars and generalizations, summarize the views of others, and enter a conversation about ideas). In addition, after he chose his career as a scholar, he realized the real intellectual world is organized in ways very much like the world of team sports, including rival texts, rival interpretations and evaluations of texts. He thinks sport is one of the domains whose potential for literacy training is underestimated by educators. I totally agree with the opinion of the author that what seems to be anti-intellectual could become a hook and an opening door to the real intellectual world.

Writing assignment 4

Berrett (2014) argues that there is a gap in recognition of writing training between students and faculty. According to Berrett, most students believe social media such as Twitter and Facebook are ruining the writing method, but professors point out it is not necessarily true. Faculty members believe that informal writing can contribute to the progress of academic writing skills. They state that writing in informal ways provides an opportunity to practice the craft. People use Twitter and Facebook in order to share the information, personal experiences and opinions in the form of texts, photos and videos. It means social media users notice that their post will be seen by others. Twitter is a useful training tool to express one's feeling or opinion within a limited number of characters. Meanwhile, when we post something on Facebook, we need to pay attention if the post includes unacceptable expressions or sensitive topics in order not to harm or disturb anyone who can see the post. In other words, we can learn how to write about various topics in a polite way. Therefore, I assume that that we can take advantage of social media as writing training.

Writing assignment 5

There are multiple methods to learn how to write well. In her article, Toor (2014) suggests that studying bad writing is one possible way to improve one's writing skills. It might work for native English speakers. For international students whose native language is not English, it seems difficult to distinguish good writing from bad one. These English learners might be good at finding grammatical mistakes from English texts, as they might be already used to it through repetitive grammatical exercises. As Toor mentions in the article, however, most bad academic writing is not wrong in its grammar. It is a writing style that matters. Non-native students need guidance as to how to tell good writing from bad writing before reading badly written novels such as *Twilight* and *Fifty Shades of Grey*. At the same time, each reading can be important for developing writing skills. Tool points out the possibility that students would unconsciously follow the bad habits after they read bad writing. Even native English speakers might do that way. Then how can non-native English speakers avoid it?

Writing assignment 6

We generally consider intellectualism as a word for those who are passionate to accumulate academic knowledge. At the same time, we generally associate street smarts with anti-intellectualism. Real intellectuals can transform any subject which seems anti-intellectual, such as sports, fashion, and TV, into an intellectual topic by thinking thoroughly. Graff (2014) shares his own adolescent experience to explain this. He believes that it was in the discussions with friends about toughness and sports and in his reading of sports books and magazines that he began to learn the fundamentals of intellectualism (e.g., how to make an argument, weigh different kinds of evidence, move between particulars and generalizations, summarize the views of others, and enter a conversation about ideas). In addition, after he chose his career as a scholar, he realized the real intellectual world is organized in ways very much like the world of team sports, including rival texts, rival interpretations and evaluations of texts. He thinks sport is one of the domains whose potential for literacy training is underestimated by educators. I totally agree with the opinion of the author that what seems to be anti-intellectual could become a hook and an opening door to the real intellectual world.

Pichai
Writing assignment 1
In the article "Hidden Intellectualism", Graff (2014) argues based on his experience that schools and colleges overlook and underestimate street smarts who have intellectual potential and have nonacademic interests. He believes schools and colleges might be at fault for missing the opportunity to transform street smarts into good academic work. He gives examples of his own adolescent experience to show the point of argument. Before he entered college, he hated books and cared only for sports. Therefore, he became hooked on sport magazines and he called himself a typical teenage anti-intellectual. He thinks that the discussions with his friends about sports help him to learn the basics of the intellectual life: how to make an argument, evaluate the evidence and summarize other opinions. He also says it was more intellectual than school. Making students' nonacademic interests an object of academic study is useful because it helps students get more attention and overcome their boring classes or Inviting students to write about cars, sports and fashions can also help. Moreover, he also suggests an idea to assign readings and topics that are close to students' interests. At last, Graff (2014) believes schools and colleges are missing an opportunity to encourage students to take their nonacademic interests and help them to develop intellectualism/to become more intellectual. In my opinion, I think it makes sense to develop classroom units by using students' interests such as sports, cars, fashions, music and other topics.

Writing assignment 2

In the article, the author describes the importance of writing by sharing his experience that he has seen a lot of very talented people who were stars in the classroom fail because they could not write, but some less talented people who learned how to write and transform themselves into successful professional scholars. Moreover, he suggests 10 tips on scholarly nonfiction writing that might help people write less badly. He says to become a writer, people have to practice. He also says we should set goals of writing based on a number of pages not on time to spend. Then he makes a point that most people only think about how to get published and do not focus on what they are writing about. Besides, he suggests we should put writing ahead of other work, write at our most productive time and squeeze the other things in the rest of day. Lastly, he says exchanging papers with other people is one of the great advantages. He states the difference between a successful scholar and worse writer is how often they are editing. I agree with the author that some talented people do not succeed because they have not learnt how to write. I believe we can express our thought by using language in writing skills that help us to get more opportunities than others. Moreover, I also agree that to become a good writer we have to keep practicing and the tips that author mentions are very useful. From my experience writing the statement of purposes (SOP) for applying to the University of Michigan, I wrote and edited my SOP almost 10 times. I shared my SOP to many people and got many comments and some useful advice to edit my SOP.

Writing assignment 3
In the article, Graff (2014) argues based on his experience that schools and colleges overlook and underestimate street smarts who have intellectual potential and have nonacademic interests. He believes schools and colleges might be at fault for missing the opportunity to – transform street smarts into good academic work. He gives examples of his own adolescent experience to show the point of argument. Before he entered college, he hated books and cared only for sports. Therefore, he became hooked on sport magazines and he called himself a typical teenage anti-intellectual. However, he thinks that the discussions with his friends about sports help him to learn the basics of the intellectual life: how to make an argument, evaluate the evidence and summarize other opinions. He also says it was more intellectual than school. Making students' nonacademic interests an object of academic study is useful because it helps students get more attention and overcome their boring classes or Inviting students to write about cars, sports and fashions can also help. Moreover, he also suggests an idea to assign readings and topics that are close to students' interests. At last, He believes schools and colleges are missing an opportunity to encourage students to take their nonacademic interests and help them to develop intellectualism/to become more intellectual. In my opinion, I think it makes sense to develop classroom units by using students' interests such as sports, cars, fashions, music and other topics.

Writing assignment 4 – no submission
Writing assignment 5 – no submission
Writing assignment 6
Graff (2014) argues based on his experience that schools and colleges overlook and underestimate street smarts who have intellectual potential and have nonacademic interests. He believes schools and colleges might be at fault for missing the opportunity to transform these people into good academic work. Specifically, Graff claims that in order to be an intellectual person, students should develop their attitude about nonacademic interests and schools and colleges should encourage them to take their nonacademic interests in academic study. Moreover, he suggests schools and colleges should let students see their own interests through academic eyes. He gives an example of his own adolescent experience to show the point of argument that being a typical teenage anti-intellectual or smart street helps him to learn the basics of the intellectual life: how to make an argument, evaluate the evidence and summarize other opinions which he believes it was more intellectual than study in school. Overall, then, he believes schools and colleges are missing an opportunity to encourage students to take their nonacademic interests and help them to become more intellectual. I agree with Graff in the sense that schools and colleges should develop their classroom subjects by using students' nonacademic interests such as sports, cars, fashions, music or other topics in order to help students become more intellectual than study only in academic interests. It might be helpful to allow the students to choose nonacademic subjects as their interests and give them appropriated advices in the academic issues. It might bring some hidden intellectual students to know themselves how great they are.

Sofie
Writing assignment 1
An adult who listens to young people will make a silent but smiling comment to himself, belittling the conversation that the young people have because of its insignificancy. This is what Graff (2014) in his article 'Hidden Intellectualism' talks about when he says we associate the educated life, the life of the mind, too narrowly and exclusively with subjects and texts that we consider inherently weighty and academic. Usually it's possible to wax intellectual about Plato, Shakespeare, the French Revolution, and nuclear fission, but not about cars, dating, fashion, sports, TV, or video games." Graff asserts that these street smarts are no less important than the book smarts, as he calls traditional intellectuals, because "they satisfy an intellectual thirst more thoroughly than school culture." Why is that? Graff's answer to this question is that teachers think of everyday topics as competition to academic topics instead of a means to an end. During the teenage years, adolescents often cannot imagine how their lives should look like in the future. Therefore, Graff argues that it is important that schools and colleges should encourage students to take their non-academic interests as objects of academic study. After all, we would prefer to read a sharply argued text about fashion than a dull treatise about a Shakespeare play.

Writing assignment 2

In *10 Tips on How to Write Less Badly* the author said that everyone who has to write any kind of text also has to deal with frustration. It begins at the turn from undergraduate to graduate school, when suddenly those who were the best in the classroom fail classes because they lack writing skills. Fortunately, Munger (2010) eases our worries about good and bad writing early in his article. For example, Munger (2010) in tip number 4 states "give yourself time." In this tip Munger describes how writers struggle with their work that they "wrestle" with their ideas and that no one is able to deliver their best work under pressure even if many people claim that. Another tip is that "everyone's unwritten work is brilliant." Of course he is being sarcastic here. He is right. In his conclusion, Munger gives us a glimpse of hope: he doesn't consider himself a good writer but made writing work for him by following his 10 tips.

Writing assignment 3

In his article "Hidden Intellectualism", Gerald Graff presents his belief that schools and colleges do not sufficiently use the interests of their students for academic work and in doing so, they miss out on hidden potential and high quality papers. Students should be encouraged to write about things they love and see those things through "academic eyes." Graff brings up his own story and claims that if his school had recognized the importance of non-academic interests, such as sports, cars or fashion, he and many others would have found their way to the academic studies earlier. Graff (2014) thinks that schools and colleges fail to make the students see the parallels between sports and academics because they associate the educated life, the life of the mind, too narrowly and exclusively with subjects and texts that we consider inherently weighty and academic. It might be possible to wax intellectual about Plato, Shakespeare, the French Revolution, and nuclear fission, but not about cars, dating, fashion, sports, TV, or video games." However, even though this argument could be seen as the reason why colleges do not take up students' passions, Graff does not provide a deeper understanding of it. Then, why do they consider sports or fashion not suitable for the academic world? Graff (2014) acknowledges that there is no relation between the student's passion for a topic and the quality of his writing. The only thing professors can do is encourage their students to read whatever they want and write academically about it. I agree with Graff's assumption that the students, with time, will automatically find their way to academic treatises.

Writing assignment 4

In "Students Come to College Thinking They've Mastered Writing", Berrett argues that the discrepancy between what students think they already know about academic writing and how they really perform at it. Berrett cites an insightful non-scientific study organized by the Conference on College Composition and Communication on "college students' expectations of and experiences with writing." The main findings are not surprising: most of the students thought they already met the expectations when starting college. On the other hand, the professors stated that most of the students had deficits and needed coaching. Despite this difference between reality and expectation, professors see writing as a process and do not expect developed skills from the very beginning. According to Dominic F. DelliCarpini, an author of "Framework for Success in Postsecondary Writing", recommendations on what attributes students need to be good writers, "[writing] is an almost infinitely perfectible art, and you're always dissatisfied with it." He thinks that professors of writing should encourage risk taking and failure. The article concludes with the fact that students do not make use of personal writing in academic writing even though it could be resourceful. If teachers talked about how writing on Twitter and Facebook works in comparison to academic writing, students could benefit. The most important thing is to understand the expectations, as Ms. Adler-Kassner, also an author of "Framework for Success in Postsecondary Writing", says. She rightly points out that "no type of writing is perfect for all contexts and audiences."

Writing assignment 5

In *Should We Study Bad Writing,* Toor argues that her experiences as a creative writing teacher. She begins her article with something many of us can probably relate to: her students ask her to let them read a badly written text, so they suggest *Twilight* or *Fifty Shades of Grey*. Toor is certainly right when she suspects that the reason for this choice of books is that the students try to read for pleasure in their classes due to a lack of time besides their studies. Furthermore, Toor believes that reading others' excellent writing can frustrate the students. However, she does not explain why the students will be frustrated if they read excellent writings. I agree with Toor when she says that she is reluctant to assign bad writing but that it could be useful to read excerpts from bad writing. In my opinion, this is a very important point that should not only be applied in academic writing but in any learning process. That is, this point does not just apply to reading badly written texts. Toor concludes with the suggestion that professors, when assigning texts from a certain study field, should include some time to evaluate the quality of the writings. It might indeed be a nice strategy for teachers and professors to make students study bad writing along with good writing. However, what Toor does not show in her article are examples of badly written sentences, in order for the reader to get a feeling about what she means by good and bad writing.

Writing assignment 6

In his article "Hidden Intellectualism", Gerald Graff presents his belief that schools and colleges do not sufficiently use the interests of their students for academic work and in doing so, they miss out on hidden potential and high quality papers. He says that students should be encouraged to write about things they love and see those things through "academic eyes." This might be a good starting point to introduce the students to academic work. In addition, Graff (2014) brings up his own story and claims that if his school had recognized the importance of non-academical interests, such as sports, cars or fashion, he and many others would have found their way to the academic studies earlier. Graff (2014) thinks that schools and colleges fail to make the students see the parallels between sports and academics because they, as we all do, "associate the educated life, the life of the mind, too narrowly and exclusively with subjects and texts that we consider inherently weighty and academic. It might be possible to wax intellectual about Plato, Shakespeare, the French Revolution, and nuclear fission, but not about cars, dating, fashion, sports, TV, or video games." Graff (2014) makes an insightful point here: so many young adults are seriously interested in something non-academical and have no chance to pursue that interest because the academic world doesn't accept it as a "worthy" topic. However, even though this previous argument could be seen as the reason why colleges do not take up students' passions, Graff (2014) does not provide a deeper understanding of it. He leaves the reader with the question---why they consider sports or fashion not suitable for the academic world. It seems quite obvious that in order to make someone passionate about something unknown, an already existing interest should be used for an easier approach. Graff (2014) acknowledges that there is no relation between the student's passion for a topic and the quality of his writing. The only thing professors can do is to encourage their students to read whatever they want and write academically about it. I agree with Graff's assumption that the students, with time, should be able to find their way to academic treatises. As a result, they will probably start thinking academically. Maybe they will find new topics to write about and will approach them in new/academic ways.

Tadashi
Writing assignment 1
Graff (2014) argues that in order to make students learn models of academic writing more enthusiastically, schools and colleges should allow their students to freely choose their subjects for academic study. He points out that no evidence supports the popular myth that intelligence emerges only from what schools and colleges think is worth academic research. He picks up sports, on a basis of his own experience, as an example as the subjects in which students would show more interest than other typical academic ones. He describes that in his childhood, he was absorbed in reading sports magazines, analyzing sports team and arguing with friends. Later he found that these activities led him to be an intellectual who knows how to make an argument, weigh different kinds of evidence, summarize the review of others, and so on. He further mentions that sports have an advantage over school culture because sports involve various people that students may not otherwise meet. Though students can talk about sports with many people, to what extent can those people give useful knowledge to students? Most people might argue just for their preference. At an academic conference, for example, students are able to exchange their opinions about an academic subject with (not many but) some learned people.

Writing assignment 2

The author argues for the importance of writing and gives 10 tips on writing. His motivation of writing this article comes from his observation that many talented students are not good at writing because they are rarely taught how to write well. 10 tips are: do exercise, do not set input as goal but output, include a voice in your writing, take enough time for writing, do not be worried if you cannot explain what you are working on, use templates, prioritize writing over other things, start writing with an easy idea, recognize that harder question is more likely to lead to wrong answer, and notice the importance of editing. Firstly, he mentions that we must include our voices in writing and that focusing on getting published fails only to be rejected. I agree with the idea. He further says that "It's easier to write when you're interested in what you're writing about." According to Munger, we often encounter the situation where we cannot explain in a good way what we are studying. It is true that we should be able to clearly explain our study to others.

Writing assignment 3

Graff (2014) argues that in order to make students learn models of academic writing more enthusiastically, schools and colleges should allow their students to freely choose their subjects for academic study. He points out that no evidence supports the popular myth that intelligence emerges only from what schools and colleges think is worth academic research. He picked up sports, on a basis of his own experience, as an example, because he thinks sports are something that students would be more interested in than other typical academic topics. He further mentions that sports have an advantage over school culture because sports involve various people that students may not otherwise meet. However I do not think that sports as a subject is better than typical academic subject. Though students can talk about sports with many people, can students really learn useful knowledge from those people? Most people might argue just for their preference. At an academic conference, for example, students are able to exchange their opinions about an academic subject with some learned people. Even if students are motivated by their familiar subjects, acquisition of writing skills will not be accomplished unless they think and write about them in a reflective and analytical way. He introduced his experience that in his childhood, he was absorbed in reading sports magazines, analyzing sports team and arguing with friends. Later he found that these activities led him to be an intellectual who knows how to make an argument, weigh different kinds of evidence, summarize the review of others, and so on. Sports seem a topic for him to be interested in writing. However I am not sure how exactly he was able to learn writing skills. Is it reasonable to generalize his personal experience without mentioning his procedure of acquiring writing skills?

Writing assignment 4

In the article, Berrett claims that Freshman tend to assume their proficiency in writing was good enough for academic writing because they spent a lot of time each week for writing before they came to the university. However, the survey of annual Freshman at the University of California at Los Angeles found that there was only a half of students whose writing skills matched the professor's expectations when there were a few of them needed tutoring for writing. According to Adler-Kassner, "What we found really interesting is that students reported that they spent a lot of time writing." Are these students confident that their writing skills from the high schools reached the standard in academic writing? Although they spent a lot of time each week to practice writing, the professors may still be disappointed in their writing skills. Even if you work hard, it does not mean you will succeed. Even if these students believe their work hard enough for academic writing, it does not mean they will be good writers. For example, there are many writers who have been trying their whole life to get published. In the end, only a few of them have mastered writing. To meet the standard of academic writing, the authors of the "Framework for Success in Postsecondary Writing" state that "Successful writers use different processes that very over time and depend on the particular task." In sum, I am firmly convinced that it is not only how long these students spend time on writing but it is also how they can write for various audiences' expectations.

Writing assignment 5

In light of her belief, students can perceive bad writing through their assignments. In addition, she fairly points out that studying badly written texts may not help the students make an improvement in academic writing. As Toor (2014) aptly argues, "Reading bad writing is painful." However, she does not provide any concrete evidence to support her thoughts about how the students can recognize the bad writing style and why learning badly written texts is not a good way for developing academic writing. Therefore, it is still questionable that how people can distinguish between good writing and bad writing because there is no proper standard to make a judgment about the quality of writing style. So Toor's (2014) statement may not always be true. For example, Although *Twilight* and *Fifty Shades of Grey* are considered badly written by Toor, other people might believe they are well written because they are very famous books. It might be her bias to make these judgments. Moreover, by focusing only on studying good writing and good content, Toor seems to overlook the benefits of studying bad writing. Students can use many good academic templates and develop their own writing styles. Sometimes learning from good writing may cause negative habits as they cannot use their own thoughts. On the other hand, studying bad writing may help students learn from mistakes but sometimes reading bad writing is irritating. As Gray-Grant (2013) fairly says, bad writing highlights the kinds of mistakes we don't want to make but that we can make.

Writing assignment 6

Graff (2014) argues that in order to make students learn models of academic writing more enthusiastically, schools and colleges should allow their students to freely choose their subjects for academic study. He points out that no evidence supports the popular myth that intelligence emerges only from what schools and colleges think is worth academic research. He picked up sports, on a basis of his own experience, as an example, because he thinks sports are something that students would be more interested in than other typical academic topics. He further mentions that sports have an advantage over school culture because sports involve various people that students may not otherwise meet. However I do not think that sports as a subject is better than typical academic subject. Though students can talk about sports with many people, can students really learn useful knowledge from those people? Most people might argue just for their preference. What we are interested in may not always interest other people. At an academic conference, for example, students are able to exchange their opinions about an academic subject with some learned people. Even if students are motivated by their familiar subjects, acquisition of writing skills will not be accomplished unless they think and write about them in a reflective and analytical way. He introduced his experience that in his childhood, he was absorbed in reading sports magazines, analyzing sports team and arguing with friends. Later he found that these activities led him to be an intellectual who knows how to make an argument, weigh different kinds of evidence, summarize the review of others, and so on. Sports seem a topic for him to be interested in writing. But this may not always be true for other people. I am not sure how exactly he was able to learn writing skills. Is it reasonable to generalize his personal experience without mentioning his procedure of acquiring writing skills?

Viktor
Writing assignment 1
In this article, Graff (2014) describes the problems of providing proper education for street smarts and possible solutions for those problems. In the beginning he talks about intellectually related stereotypes, discussing the fact that many people associate intellectuals only with schools and universities. After that he talks about his childhood experience and shows that it is not quite true. Graff (2014) suggests that leading a non-academic lifestyle may actually teach children some important lessons and develop their intellectualism. He believes that "street education" does teach children to express their thoughts (orally or on paper) in a "smart" way. According to Graff (2014), colleges should not see children's non-academic interests as something distracting them from studying. In fact, they should use them as a tool to make teens interested in academic work. According to Graff (2014), one of the ways to get teens engaged is developing classroom units on sport, fashion etc. I agree with the author because developing units is a great idea. In conclusion, I support the author's belief that schools miss an opportunity to have larger numbers of intellectuals.

Writing assignment 2

Writing seems to be a key to becoming a successful graduate student. In his article, Munger (2010) succeeds in giving some great pieces of advice that should definitely improve one's writing. Firstly, he points out the importance of practicing. It is true that whatever you do, practice will help you become better. He suggests to organize one's time and to use it wisely, and one should find the most productive time of the day to put ideas on paper. It is also psychologically important not to be discouraged by boasters who claim that writing is easy and they have a plenty of awesome ideas when you cannot even clearly explain your thoughts. Advice and criticism will make it easier to find out mistakes and improve the writing. This is what makes one's writing distinguishable: one should always choose a topic related to what one loves. When you write about something you love, the process of writing becomes so much easier, and an author is likely to come up with much more ideas and arguments than he could when writing about a random topic. In conclusion, Munger's article is a must-read for everyone who has difficulty with writing and is seeking for ways to improve it.

Writing assignment 3

In this article, Graff (2014) describes the problems of providing proper education for street smarts and possible solutions for those problems. In the beginning he talks about intellectually related stereotypes, discussing the fact that many people associate intellectuals only with schools and universities. After that he talks about his childhood experience and shows that it is not quite true. He suggests that leading a non-academic lifestyle may actually teach children some important lessons and develop their intellectualism. He believes that "street education" does teach children to express their thoughts (orally or on paper) in a "smart" way. According to Graff (2014), colleges should not see children's non-academic interests as something distracting them from studying. In fact, they should use them as a tool to make teens interested in academic work. According to Graff (2014), one of the ways to get teens engaged is developing classroom units on sport, fashion etc. I agree with the author because developing units is a great idea. It is an ideal way to make a smooth transition for "street smarts" from street culture to the academic environment. In conclusion, I support the author's belief that schools miss an opportunity to have larger numbers of intellectuals.

Writing assignment 4
Although the majority of the students coming to universities are pretty confident that they acquired all the skills necessary to become successful writers, Berrett (2014) in his article proves that it is not true. You might ask: How it is then possible to be successful at writing? Berrett (2014) proposes a credible theory which helps students improve their writing. The solution is that professors and teachers should encourage non-academic writing, which, I think, is a great idea. Informal writing carries a benefit by helping students to practice writing. Teachers tend to focus on standardized tests and discourage writing in social media. Teachers and professors should explain what academic and nonacademic writings have in common, not forgetting, of course, to mention the differences. That should indeed give students new tools to operate with and help them start thinking creatively and share ideas, not being afraid of potential failure. To sum up, I believe that there are several things, which may help students get better at writing. Firstly, it is paramount that teachers should encourage students to write more non-academic texts, explaining students that there is, in fact, a connection between academic and informal writing. Secondly, professors should continue the work that teachers started and should give students assignments that have to do with writing in the context of social media.

Writing assignment 5

In the article, Rachel Toor (2014) points out an issue that is quite often overlooked in academic writing. Students seem to think that only content of their academic papers is important. As Toor rightly argues, it is very important to be a good writer if one wants to pursue a career after graduation in the field that requires writing papers. Toor aptly points out that students oftentimes can recognize bad writing, but do not use their skills to produce good writings themselves. She discusses two strategies that may make one a better writer: (1) studying good writing and (2) studying bad writing. Studying good writing, without any doubt, helps students become better writers by giving them, for example, templates to use in their own writing. However, no one will be able to master any art without knowing what is considered to be bad. Toor argues that studying bad writing encourages bad habits such as "feeling intellectually superior without taking the next step to use your enhanced knowledge to improve your own work." In reality we would probably witness a different result: students after examining bad writing not only would not gain any bad habits, but would get knowledge which would naturally help them avoid some mistakes in the future. This strategy might broaden students' horizons and would help them start thinking critically about what they are writing.

Writing assignment 6

In this article, Graff (2014) describes the problems of providing proper education for street smarts and possible solutions for those problems. In the beginning he talks about intellectually related stereotypes, discussing the fact that many people associate intellectuals only with schools and universities. After that he talks about his childhood experience and shows that it is not quite true. He suggests that leading a non-academic lifestyle may actually teach children some important lessons and develop their intellectualism. He believes that "street education" does teach children to express their thoughts (orally or on paper) in a "smart" way. According to Graff (2014), colleges should not see children's non-academic interests as something distracting them from studying. In fact, they should use them as a tool to make teens interested in academic work. I agree with the author because developing units is a great idea. It is an ideal way to make a smooth transition for «street smarts» from street culture to the academic environment. In conclusion, I support the author's belief that schools miss an opportunity to have larger numbers of intellectuals.

Woojin
Writing assignment 1
The author thinks that educated people lives too narrow with certain subjects, which we consider as academic. He argues that the problem of this assumption is that no connection between educational depth and any subjects has been verified. Thus he asserts that we should encourage students to take on intellectual identities by making them to read or write about the subjects that interest them. He gives an example of himself being the state of hating books but caring only for sports. It turns out that he was not anti-intellectualism because he was training the intellectual elements by discussing sports. Moreover, he points out that sports were more intellectual than school because they fulfill an intellectual thirst and a thirst for community. He shares a story in which his school took away the opportunity of using an element of intellectual world that shares with sports. In conclusion, the author states that students need to see their interests "through academic eyes." He conveys his opinion by giving an example of his own. His argument can be problematic because outcome may be different to person by person. Thus to consolidate his argument, he must provide statistics or scientific proof to convince the readers.

Writing assignment 2

Munger (2010) argues for the importance of the nonfiction writing in the academy in which writing is a way to transform a student to a professional scholar. The author points out essential 10 tips on nonfiction writing that help people write less badly. First, Munger (2010) states," Writing is an exercise." Second, according to Munger, writing is to "Set goals based on output, not input." Third, he believes that we should "Find a voice; don't just get published." He notes that it is easier to write what you are interested in. According to Munger, writing requires certain amount of time to struggle and wrestle with ideas. Fifth, he claims, "Everyone's unwritten work is brilliant" that you will feel stupid and tired during the writing. Sixth and seventh points that he argues for are to portray your work as an answer to a problem and write. By doing so, he believes it is beneficial to present your ideas and reserve the time for productive writing. Eighth and ninth are to admit that your thoughts are not all profound and your most profound thoughts are often wrong. He believes that your thoughts may not be accurate. The last point he discusses is to edit your work numerous times. Among his tips of writing less badly, setting realistic goals is very important. People tend to set a goal which is not measurable.

Writing assignment 3
Author argues that the definition of educated life is too narrow with certain subjects. The rationale behind this seems that there is no connection between educational depth and academic subject. People tend to think that educated life is related to achievement in field of academia. In contrast, his view is fresh because it contradicts our stereotype. By pointing out the problem, he asserts that we should encourage students to take on intellectual identities by making them read or write about the subjects that interest them. His view is convincing because by using the subjects they are interested in, students will be highly motivated to finish their reading and writing tasks. In order to support his idea, he gives an example of himself being the state of hating books but caring only for sports. From the view of general public, this would be a 'non-educated life.' However, he was not anti-intellectualism at all because he was developing his intellect by reading sports related articles. Additionally, he argues that his school took away the opportunity of using an element of intellectual world that shares with sports. This example is easily understandable because he gives a personal experience. However, it is less persuasive because it is based on his own individual episode. This argument can be problematic because the outcome may be different to person by person. Hence, to strengthen his argument, he has to provide solid evidence including statistics which show the relation between subjects and intellect. In the conclusion, the author states that students need to see their interests "through academic eyes(Graff, 2014, p.250)." This would be essential to the students to build their intellect. This article provides a new prospective by using non-academic interest as a gateway to enhance academic intellectualism. Thus, according to him a "street smart" can be a "school smart."

Writing assignment 4
First, the author talks about the difference between students' and professors' notions about writing. Students usually think that they write about 25 hours each week and therefore are prepared for college-level writing skills, but professors often think they are not. The assertion is easily understandable because we confront many situations which student's and professor's ideas are not in consent. In order to consolidate author's idea, author should collect more professors' comments and should show scientific consensus to be more convincing because the argument is based on only a small number of professors and student's self evaluation. Furthermore, there is no explanation of the reason why students and professors think differently on writing. Second, the author addresses the difference between students and faculty members' expectations about writing. The faculty members think writing as a framework which develops student abilities such as curiosity and flexibility. However, students think writing is often framed as preparation for tests. Lastly, the author illustrates the difference between faculty members and students about the benefits of informal writing. The article seems to lack the scientific consensus to support author's argument and also the reason why students have a different attitude toward writing. Thus, to strengthen the author's idea, he has to provide the reason and a solution that can bring a consensus between both students and professors.

Writing assignment 5
In the article, author discusses whether it is beneficial to study bad writing. The author believes that learning to write from well-written books is worthy for improving students' writing. He presents his idea by comparing when students study badly written books with well-written books. First, he argues that it is painful to read bad writing which is full of run-on sentences and tortured syntax. His reason is convincing because students will struggle with reading long sentences, which make them harder to write about the badly written articles. Second, he encourages students to read superb writing, because students will imitate their writing and improving their writing skills. He seems to believe that by reading badly written articles, they will follow the expressions in the book, developing bad tics or habits. In order to consolidate his idea, he gives personal experience as an instructor which made his students to substitute their own words into a template. This assumption is disputable, because not all of the graduate students will skim the part which does not contain stimulating contents. In fact, there will be students who read the book thoroughly from the first part of the book to the end even the book is written in bad manner. In addition, it seems that author relates reading habits to writing habits. Thus the author must provide solid evidence that reading habits will influence writing styles. Even by reading badly written books, students can still learn some part of the expression and use it to their own writing. Making them read these books does not mean they will write in the same manner.

Writing assignment 6

The author argues that the definition of educated life is too narrow in certain subjects. The rationale behind this it seems that there is no connection between educational depth and academic subject. People tend to think that educated life is related to achievement in field of academia. His view is fresh because it contradicts our stereotype. By pointing out the problem, he insightfully asserts that we should encourage students to become intellectuals by making them read or write about the subjects that interest them. This is convincing because by using the subjects they are interested in, students will surely be highly motivated to finish their reading or writing tasks. In order to support his idea, he gives an example of himself being the state of hating books but caring only for sports. From the view of general public, this would be a 'non-educated life.' However, he was not anti-intellectualism at all because he was developing his intellect by reading sports related articles. This example is easily understandable because he gives a personal experience. However, it is less persuasive because it is based on his own individual episode. This can be problematic to generalize his argument because the outcome may be different to person by person. In addition, he argues that his school took away the opportunity of using an element of intellectual world that shared with sports. This also could be less convincing because he experienced a limited number of schools. There may be some schools that provide an opportunity to use sports as media to bridge the gap between sports and academic worlds. Hence, to strengthen his argument, he has to provide solid evidence including statistics which show the relation between subjects and intellect. To make his argument more sound, the author should provide other fields out of academia to support his thesis. In conclusion, the author states that students need to see their interests " through academic eyes" (Graff, 2014, p.205). This would be essential to the students to build their intellect. This article provides a new prospective by using non-academic interests as a gateway to enhance academic intellectualism. Thus, a "street smart" can be a "school smart."

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