Scaffolding Genre Awareness Across the Writing Curriculum: EAP, First-Year Writing, and Writing in the Disciplines

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Institutional Context

• Private, research-intensive university in Washington, DC
• Approximately 10,000 undergraduates
• ~10% international undergrad students
• Writing sequence:
  EAP
  First-year writing (FYW)
  Writing in the disciplines (WID)

Help promote students’ evolving understanding of genre
Writers’ Transition to Disciplinary Genre Uptake

**Transition into EAP:** English language instruction (EFL); classes for writing virtually non-existent; writing as gatekeeping function on exams; TOEFL to measure general proficiency; five-paragraph essay

**Transition into FYW:** Writing as critical academic literacy skill across the curriculum in U.S. higher education; general academic writing as a “new” language they are acquiring

**Transition into WID:** New transition to discipline-specific writing; centrality of genre uptake; challenge of learning to adapt to a variety of specialized tasks and expectations
Entering a new discourse community

Insiders perceived to “own” knowledge, write easily

Process and expectations rarely transparent

YET…

In reality, it is a process of socialization

-Situated learning; situated practice

-Engaging to understand the practices of a complex discourse community

-Moving from peripheral participation to fuller participation
Genres are...

According to Charles Bazerman (1997)

- Guideposts we use to explore the unfamiliar
- Not just forms but ways of life
- Environments for learning
- Locations within which meanings are constructed
- Familiar places we go to to create intelligible communicative interaction
Understanding how and why texts are structured and written in particular ways helps promote successful writing in the discourse community one inhabits.

(Hyland, 2007)
Genre in EAP Writing

- Genre= regularized, staged, goal-oriented, socially constructed and reproduced, valued within discourse community, recognized

- Goal is for students to “become efficient critical consumers and producers of the genres valued in the literacies they wish to join” (Ferris & Hedgcock, 2014, p. 114)

- Students need to know expectations and constraints of the genre and the range of genres they may need to produce, yet maintain rhetorical flexibility and build transferable genre awareness (Johns, 2008)

- Analyzing genre features a common pedagogical approach; part of scaffolded instruction to produce academic texts; students gain control over aspects of writing
The “Noticing” Hypothesis

- Construct in second language acquisition; intentionally “noticing” language features promotes learning (Schmidt, 1990)

- Highly salient for L2 writers
Target Genres in EAP

What are the defining features of this genre?
Purpose? Audience? Content and sources of information? Rhetorical organization? Types of language structures used?
Sequencing of Critical Review

1. introduction of genre; review of key aspects of genre approach; discussion of movie review as familiar genre
   - rhetorical organization
   - interaction with content
   - use of language structures
2. assignment prompt and expectations
3. model critical review using assignment expectations to identify genre features
4. drafting and feedback (focus on genre features)
5. revision and evaluation that takes into account genre features

Assessment of student production: Strong on rhetorical arrangement, summarization, use of language structures. Challenges with situating source in broader context, depth of critical evaluation
Model critical review inductive analysis: Critically read the student-written model assignment below and see if you can identify its genre features by numbering examples of the points below.

A successful review with meet each of these expectations and your assignment will be evaluated using these criteria:

1. Immediate and clear indication of the source (title/author/type of source) and its main focus
2. Brief contextuizing framework for source’s topic, which helps “situate” the source
3. Brief summary of the source that demonstrates strong critical reading, including its main ideas and methods of organization, support, and/or analysis
4. Clear statement of the reviewer’s thesis about the source; this should be a focused point that unifies the rest of the ideas in the critique
5. Evaluation of the source that is directly connected to the reviewer’s thesis and critically assesses the strengths and weaknesses of the source (with supporting examples from the source)
6. Appropriate language structures for signaling, summarizing, and critique/evaluation
7. Clear, effective academic writing with relatively few distracting errors at the sentence level
8. Appropriate quoting/paraphrasing and citations for borrowed information
9. No more/less than one page (double-spaced), organized into well-developed paragraphs
10. Full citation in APA format at the end of the review

The scholarly journal article, “Tourism Development in Saudi Arabia,” by Nadia Yusuf (2014), an economics professor at King Abdullah University, focuses on how the Kingdom of Saudi Arabia is promoting tourism. This topic is situated under the framework of Islamic tourism, a growing trend in the Middle East. Using qualitative research methods, such as the Delphi technique, the author demonstrates the difficulties of tourism that the government of Saudi Arabia is facing and how it is dealing with these problems. The first half of the article states the background and the history of the country’s tourism and the problems that the country’s monarchy is facing. In the second half of the paper, the author suggests some solutions and positive effects of tourism. She concludes by pointing out that tourism would not only improve the image of the kingdom but it also would have a positive impact on the Saudi economy and market.

Although this research was successful in highlighting the issues of tourism and illustrated strong and effective ideas for tourism in Saudi Arabia tourism, the article could have been more persuasive if the author had stated the vision of the country’s monarchy when tourism would be developed across the country. The author argues for important policy changes such as “deregulating the strong rules around getting a Visa to make it easier for tourism” (2014, p. 2). This idea is convincing since the regulations of having a Visa are currently very restricted. Another strength of this article was how it used statistical data to project tourism trends in years ahead. The only weakness about the research was that were not any statements from the country’s monarchy and its vision of the country, which would have been helpful considering the important role the monarchy plays in the affairs of the country.

In sum, this article provided clear and interesting information about the development of tourism in Saudi Arabia, including its potential to continue to develop in the future.
Best Practices for Developing EAP Students’ Response to Genre Expectations

• Ask yourself: *Why is this genre valued in this academic discourse community? What features characterize the genre? What subskills are necessary for producing the genre successfully? How can I sequence these to facilitate student learning?*

• Teach students to apply what they have learned about broader rhetorical context, including audience and purpose, and how these connect to the text they are expected to produce:
  - rhetorical arrangement/ “moves”
  - interactions with content
  - discourse features (style, tone, language structures used)

• Provide models of writing to analyze (highlight to isolate components salient to the genre); link to critical reading

• Link prompt, feedback, and evaluation criteria to genre expectations

• Peer and self review work well with genre-based pedagogies

• Emphasize need for “flexibility” in rhetorical and genre awareness
First-Year Writing

- Theme-based academic writing course taken by all George Washington University undergraduates.
- Taken after completion of EAP (unless TOEFL score is sufficient that EAP is not required).
One critical end goal is that students come out of UW 1020 knowing how to write a scholarly paper, meaning:

- Develop a research thesis;
- Engage in academic research;
- Truly engage with the research through discussion, drafts, peer review;
- Develop an argumentative thesis (and revise it based on discussion, drafts, peer review);
- Produce a paper that advances the understanding of their topic, pursuing an original thesis and appropriately engaging with existing scholarship.
Nuances and Variations on that Goal

- Recognize that not all university papers will require precisely what the UW 1020 professor requires.
  - There is valuable writing to be done at the university and elsewhere that is not in this genre of research paper.
  - Even in the genre of research paper, there will be discipline-specific expectations.
- Students need to be able to read for the expectations.
Assignments

- Before the final research paper, projects could:
  - offer useful contrasts with academic research paper;
  - build toward the final paper;
  - help students read for genre and disciplinary expectations and conventions.

- Varied assignments grow out of the course theme.
  - Students examine a variety of readings, films, art exhibitions, public events, government hearings, and more, depending on course topic.
  - Students write editorials, blogs, tweets, Wikipedia entries, business proposals, grant proposals, and other theme-specific works.
    - As well as annotated bibliographies, abstracts, reflection papers, and other genres more directly connected to the research paper.
Course Offerings

- Abrams, Lowell - Writing with Sophistication about Elementary Mathematics
- Azar, Tawnya - #AmWriting: Researching, Authoring, and Audience in the Age of New Media
- Barlow, Jameta - Writing Science and Health: Women's Health As Point of Inquiry
- Bieda, Casey - (De)Constructing the Non-Human
- Botts, Eric - Speaking of Animals: Thoughts on Human and Animal Nature
- Fletcher, Wade - An Empirical Approach: Writing in the Social Sciences
- Friedman, Sandra - Writing About Writing
- Gamber, Cayo - Legacies of the Holocaust
- Herer, Lisbeth - Race, Class and Gender in 60's Popular Culture Entertainment
- Jacoby, Lindsay - Communicating Climate Change
- Johnston, Elizabeth - American Environmental Advocacy
- Kristensen, Randi - Africa and the African Diaspora
- Larsen, Katherine - Media Fandom: Geeks, Fanboys and St.
- Luman, Douglas - Conspiracies, Secrets, and Lies
- Maakestad, Robert - Historical Creative Nonfiction
- Mantler, Gordon - Memorials, Museums, and Monuments: Writing Place and Space
- Marcus, Robin - Jacked: The Appropriation and Exploitation Culture

- McCaughey, Jessica - Please Like Us: Selling with Social Media
- McReynolds, Leigha - Imagining the Future: Genetics in Popular Culture
- Miller, Bruce - Music as a Reaction to Societal Ills and as a Source of Community
- Mullen, Mark - Faking Democracy
- Myers, Danika - Fashion Emergency!: Clothing and Global Capitalism
- Pollack, Rachel - Dutch Painting at the National Gallery of Art
- Pollack, Rachel - Framing the Visual World of Shakespeare
- Presser, Pamela - Writing Lives: Composing Consciousness and Service Learning
- Quave, Kylie - Embodied Inequality: Rhetoric of Race and Racism
- Riley, Matthew - Songs & Script: Writing Critically about Music
- Schell, Heather - Love and American Culture
- Svoboda, Michael - Extreme Weather, Extreme Politics
- Tomlinson, B. - Fake News and Ironic Views: Satire as Social Critique
- Wilkerson, Abby - Composing Disability: Crip Intersections
- Zink, Christine - Minding the Body: Writing in the Medical Humanities
Memorials, Museums, and Monuments: Writing the Past through Place and Space

UW 1020
FALL 2016

SECTION M44: 11:30 a.m. to 12:45 p.m. (LIBR 309)
SECTION M65: 1 to 2:15 p.m. (AMES B204 T-TH, B205 F*)
SECTION M27: 2:30 to 3:45 p.m. (AMES B104 T-TH, B201 F*)

Instructor: Dr. Gordon Mantler
**Public history site visits**

Visiting the following sites in Washington, D.C., is a required part of the class. In each case, I will offer a tour of the site on a Friday in place of class that day – one of which you must attend. You are welcome to attend more than one tour, but regardless, you **must** visit the site with me or on your own: 1) to write a short blog post about it; and 2) to discuss the museum or memorial in class. The sites listed do not include whatever public history site you choose to analyze for your final project.

- Friday, 9/9 at 11:30 a.m. – Emancipation and Mary Bethune memorials in Lincoln Park
- Friday, 9/30 at 1 p.m. – National Museum of American Indian, National Mall
- Friday, 11/4 at 2:30 p.m. – National Museum of African American History & Culture
- Friday, 11/11 at 1 p.m. – Dr. Martin Luther King Jr. Memorial, Tidal Basin

**Graded assignments**

There is a range of 20-25 “finished” pages that require revision in this course (including E-revise, P1, P2, and Proposal). Detailed assignment sheets can be found under Assignments on Blackboard.

**Short exercises (E1, E2, and E-revise):** These 600- to 900-word essays (2–3 finished pages) will engage different skills necessary for persuasive academic writing and historical analysis of memorials, museums, monuments, and other public spaces. They will be work-shopped in class in preparation for the semester’s longer papers, as well as the revision of either E1 or E2. E1 and E2 are due the morning of class to facilitate in-class work-shopping and peer review. The goals of these papers include: making a clear, concise claim; coming to terms with another writer’s project; and forwarding and countering the work of others fairly and faithfully.

**Analyzing primary documents paper (P1):** In this 1,200- to 1,800-word essay (4–6 finished pages), you will analyze several historical documents, as well as secondary sources, from the 1994 Enola Gay controversy at the National Air and Space Museum. Using a selection of the materials provided, you will craft an argument about whether Smithsonian officials were justified in canceling the planned exhibition about the plane that dropped a nuclear bomb on Hiroshima, Japan, in 1945. The goals of this paper are designed to build upon those of earlier writing assignments and exercises: making a clear, concise claim; backing it up with specific pieces of evidence from the texts in use; and analyzing primary documents for their assumptions and subtexts. This paper will be written in three distinct drafts and work-shopped at least once, if not twice, in class.
Writing public history paper (P2): In this 3,000- to 4,500-word essay (10-15 finished pages), you will apply all that you have learned to the historical analysis of a public history space of your choice in the Washington, D.C., metro area, considering the following questions: 1) How well does the memorial, museum, or monument capture the historical period, person or event it depicts, especially in terms of race and ethnicity; and 2) how do you assess it as a primary source of the era in which it was produced? This assignment will begin with library research to identify what has been written on a particular public space and its subject matter, identifying relevant primary and secondary sources. The project will be written in drafts, work-shopped, and peer reviewed, and then culminate in writing your own evidence-based argument, using sources to position yourself among other scholars of public history more broadly and the specific subject matter. In addition to developing research skills, the goals of this paper are designed to build upon earlier assignments: identifying and synthesizing scholarly arguments about your research topic; analyzing several carefully chosen primary documents by interrogating their assumptions and subtexts; making a clear, concise claim; supporting it with specific evidence from historical documents; writing an effective intro; forwarding and countering the work of others fairly and faithfully; and formatting citations correctly. First drafts will be due the morning before class and second drafts due in time for peer group reviews.
Oral presentation: Each of you will provide a polished 7- to 9-minute presentation based on your final paper research, exploring a memorial, museum, or monument and placing it in historical context. The primary goal of this assignment is to present your research orally while in progress – in other words, as another draft – and not simply as the culmination of your work. Your classmates will have an opportunity to ask questions and make comments after the presentation, which may be incorporated into the larger research process. Visual supplement – through PowerPoint, Prezi, Google Docs, etc. – is expected. See P2 under Assignments on Blackboard for more details.

Blog posts: Four times this semester, you will be asked to post a brief response to a public history site that you visited, either on your own or with me and some of your classmates, on Blackboard. Posts can be just a couple of paragraphs and relatively informal, but must do something more than just summarize the museum or memorial visited. Offer some sort of insight or argument about the site. Consider this question: How does the public history site engage with stories of race in the U.S.?
Please Like Us: Selling with Social Media

Image: MARCX Media (http://www.marcx.com/social-media/3-social-media-marketing-strategies-guaranteed-to-work/)
Major Assignments:

25% Blog
   *Note: M/W blog posts are due prior to the start of class on the date listed; 
   F posts are due by 5 p.m.

15% Structured Group Work (online and in class, peer reviews, and project feedback)

15% Rhetorical Analysis Essay (4-5 pages)

40% Semester Project
   Annotated Bibliography (approximately 4 pages) 10%
   Presentation and Post-presentation Reflection 5%
   Final Proposal (approximately 17-20 pages) 25%

5% Participation
In-class discussions, as well as partner and group work in class, are crucial as we work as a class to make sense of writing. I expect you to be present, prepared, and engaged every time we meet. If you do not verbally contribute regularly and/or miss class often, this portion of your grade will suffer. In addition, you will periodically write informal responses in class. The goal of these writings is twofold: First, they serve as crucial writing and critical thinking practice. Second, they are often a jumping off point for our class discussion. A small number of missed writings should not affect your grade, but more than that will definitely have an impact.
Writing in the Disciplines

What is WID?

- WID courses are writing intensive courses in disciplines across humanities, social sciences, natural sciences, public health, engineering, business, and international affairs

- WID courses give students instructions in genre writing of disciplines as well as support with genre-based writing through revision and peer review
Key questions for WID faculty

Disciplinary knowledge questions...

- What are the values, practices, and knowledge of the field?
- What are the genres of the field through which scholars and researchers communicate values, practices, and knowledge of the field?
- What are some of the rhetorical features or hallmarks of writing in your field? What are conventions, moves, styles that are part of your field? How are sources used?
- What writing practices do you use to participate in the genres of the field?

Teaching Questions

- How will you teach genres of your field to students?
- How will you encourage students to “read” for genre?
- What genre models will you offer?
- What connections can you point out between genre and rhetorical moves (i.e. grammar choice)?
- How will you develop assignments that promote genre instruction?
- What class activities will encourage (or require) that enable participation in genre?

Curricular Questions

- How do you scaffold WID through a major?
The genre of writing assignments in French ranges from a formal French *explication de texte* to a mid-length analysis paper, to longer research papers (10-12 pages).

Because genres of French also include language instruction, faculty focused on building skills that will enable students to successfully write genres. Strong RELATIONSHIP between genre and rhetorical skills.

Faculty discussed whether, in addition to methods taught during the proseminar, additional attention needed to be paid to research methods in lower level literature classes to prepare students better for the genre requirements of the proseminar. French faculty also considered the unique requirements of teaching writing in a foreign language.

French faculty hold students to standards of organization, style, use of textual evidence, and depth of analysis similar to what is expected in other humanities departments; however, students are also expected to write their papers in French, and thus require additional practice in complex grammatical structures, vocabulary, and (for certain assignments)
Teaching Strategies from French Studies

- Low-stakes in-class writing assignments for working closely and analytically with citations
- Modeling and practicing close readings in class
- Examining model texts for strategies for citation analysis
- Oral presentations of textual analysis
- Further drafting of papers through additional peer review sessions and graded draft assignments
- Introducing secondary sources more consistently throughout the curriculum, and model and practice engaging with scholarly sources.
## Conclusion: Genre-based Approaches

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<th><strong>Advantages</strong></th>
<th><strong>Limitations</strong></th>
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<tr>
<td>Grounded in research into texts and contexts; situated practice</td>
<td>Texts do not necessarily fit neatly into genre categories and genres evolve</td>
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<tr>
<td>Comprehensive understanding of content + rhetorical organization + linguistic features</td>
<td>Variation both across and within disciplines</td>
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<td>Facilitates entry into new discourse communities</td>
<td>Transferability to new domains</td>
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<td>Demystification; source of empowerment and control</td>
<td>Perceived as restrictive or overly prescriptive</td>
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<td>Addresses not just the process of writing but its context and social function</td>
<td>Social situatedness or content expertise may be overlooked due to focus on form</td>
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<td>Reification of power structures</td>
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<td>Identity development; voice; stance</td>
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Final Thoughts

- Genre-based pedagogies have clear value
- It’s not enough to think of genre-based pedagogy in isolation
- Aligning genres used across the curriculum is key to building institutional awareness and developing students’ rhetorical and genre awareness

EAP
First-year writing
Writing in the disciplines

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Other resources