THE BIENNIAL
COLLOQUIUM

TERTIARY WRITING NETWORK

WRITING *THE FUTURE*

WELLINGTON DECEMBER 2ND–3RD 2010

CONTENT

WRITING
THE FUTURE

TENA KOUTOU - WELCOME

WELCOME TO THE 2010 TERTIARY WRITING NETWORK COLLOQUIUM, 'WRITING THE FUTURE: GENRES, PROFESSIONS AND TEXTS'.

We have an exciting line up of speakers from New Zealand and beyond, including writers working in the academic, creative and professional writing fields. Presentations cover the current challenges for writing professionals globally and offer solutions as to how to make the most of emerging media.

The Colloquium has been very generously supported by a range of sponsors. In particular, I thank Victoria University, Whitireia Polytechnic, Open Polytechnic of New Zealand, Ako Aotearoa and Write Group.

The success of every conference relies on individuals to contribute presentations and to come along as delegates. So welcome to you all and many thanks for taking the time out from your busy lives to support the Tertiary Writing Network.

Nga mihi,

Pip Fowler
Conference Convenor

PROGRAMME SCHEDULE

THURSDAY 2ND DECEMBER

Time	Chair: Polly Kobeleva (RHG01)	Chair: John Macalister (RHG02)	Chair: Sky Marsen (RHG03)
8.30-9.00am	Welcome and registrations		
9.00-10.00am	**Keynote: Lisa Emerson (RHLT1)**		
	Chair: Polly Kobeleva (RHG01)	Chair: John Macalister (RHG02)	Chair: Sky Marsen (RHG03)
10.00-10.30am	Neil Matheson. Effect of online practice tasks on peer review of student writing.	Lesley Hawkes & Vivienne Muller. Creative Writing, Literary Studies, and Global Thinkers.	Wendy Dunn. Future directions: Creative Writing as a Life Tool.
10.30-11.00am	Morning Tea		
11.00-11.30am	Josephine Ellis. The Future of Writing Revision: Is on-line Actually Better than on-paper	Janice Chernekoff. Riding and Writing into the 21st Century: A Genre that re-Cycles itself.	Diane Comer. Navigating Identity: Migrants and the Personal Essay
11.30-12.00pm	Robert Shaw. The hermeneutic method in tertiary education.	Glenice Whitting. Beyond epistolary: The warp, the weft and the loom.	
12.00-1.00pm	Lunch		
1.00-2.00pm	**Keynote: Anne Surma (RHLT1)**		
	Chair: Mary-Jane Duffy (RHG01)	Chair: Derek Wallace (RHG02)	Chair: Luke Strongman (RHG03)
2.00-2.30pm	Linda Devereux & Kate Wilson. Developing tertiary literacy practices in context: Inducting first year students into the academic and professional genres of their course.	Lorraine O'Brien. The Intended.	Elizabeth Gray. Investigating the Intersection of Creative and Professional Writing.
2.30-3.00pm	Jeremy F. Jones & Beth Barber. Improving their chances: Understanding and remedying loss of coherence in academic writing.	Arman Abedina. Rethinking Tertiary ESL Writing in light of dialogic-critical pedagogy.	Winifred Crombie. Genre-based writing instruction: Towards an integrated model.
3.00-3.30pm	Afternoon Tea		
	Chair: Luke Strongman (RHG01)	Chair: Pip Fowler (RHG02)	Chair: Samantha Lentle-Keenan (RHG03)
3.30-4.00pm	Keith Comer. Ideals and Realities – Academic Writing and Messy Arguments.	Mary McLaughlin. Not just words: document design and the plain English of the future.	Averil Coxhead. Writing frames: Linking lexis, reading, and writing for EAP.
4.00-4.30pm	Daniel Bedggood. The Future is Not Written?: The role of writing across the curriculum in future-proofing higher learning.	Natilene Bowker & Cheryl Brown. Constructing the self in multiple online environments for work and play: A call for participants.	Zina Romova & Martin Andrew. Learning and Assessing for Future Imagined Communities: Academic Writing Texts within Portfolios.
4.30-5.00pm	Sandra Barnett. Teaching professional and organisational writing in a flexible learning environment using scenario building.	Maria Zueva. Teaching thesis writing in visual and creative disciplines: theoritical and practical challenges of a new genre.	Ian Bruce. Operationalizing the notion of 'argument' in University essay writing: Implications for tertiary writing instruction.
5.00-5.30pm	Special address: (RHLT1) Rachel McAlpine. Ditzimush for brains? New responsibilities for web writers		
6.15-9.30pm	Conference Dinner. Bus departs Rutherford House at 6.15 to Gear Homestead.		

Friday 3rd December

8.30-9.00am	Welcome and registrations		
9.00-10.00am	**Keynote: Gregory O'Brien (RHLT1)**		
	Chair: Pip Fowler (RHG01)	Chair: Luke Strongman (RHG02)	Chair: Polly Kobeleva (RHG03)
10.00-10.30am	Julie Carle. Diablog: A digital story-telling technique to engage learners in creative writing and reflection using Web 2.0 technology. A student's experience in an e-learning context.	Marie McInnes. Challenges of a non-traditional genre: replicating the literature in thesis containing published work.	Porntita Promwinai. Responding to the Demands of Using Engagement resources in Argumentative Essay Writing: Experiences of Thai Tertiary Students.
10.30-11.00am	Peter Wood. 'As I see it': An academic writing on architecture for a public audience.	Angela Feekery. Embedding information literacy and writing development into the disciplines.	Linda Li & Joelle Vandermensbrugghe. The pedagogical challenges of facilitating a writing group for international doctoral students.
11.00-11.30am	Morning Tea		
	Chair: Samantha Lentle-Keenan (RHG01)	Chair: Derek Wallace (RHG02)	Chair: John Macalister (RHG03)
11.30-12.00pm	John Bitchener & Helen Basturkmen. An investigation into perceptions of effective practice in supervisor feedback on the writing of thesis students.	Polly Kobeleva. Marking as a Writing Process.	Iheanacho George Chidiebere. Literary Writing and Contemporary Africa.
12.00-12.30pm	Kerry Hines. Image, Archive and Creative Practice.	Hsiao-li Huang-Wu. Texts written in English and Chinese: Considering the implications of a contrastive study.	Diane Johnson. Contextualised genre-centred academic writing instruction: Deriving criteria for the determination of content and assessment.
12.30-1.30pm	Lunch		
1.30-2.30pm	**Keynote: John Macalister (RHLT1)**		
	Chair: Polly Kobeleva (RHG01)	Chair: Sky Marsen (RHG02)	Chair: Samantha Lentle-Keenan (RHGO3)
2.30-3.00pm	Natilene Bowker. Minimising the heatedness of grades: A self-evaluation questionnaire identifying assignment preparation practices.	Jinrui Li. What to be developed: tutors' beliefs and practices of assessing writing in disciplines.	Robin Freeman & Karen Le Rossignol. Creative nonfiction: framing the nexus between literary fiction and journalism
3.00-3.30pm	Afternoon Tea		
	Chair: Mary-Jane Duffy (RHG01) Workshop Presentations	Chair: Pip Fowler (RHG02)	Chair: Luke Strongman (RHG03)
3.30-4.00pm	Anna Taylor. The Art and Craft of Writing.	Sue Crossan & Susie Jacka. The 'ideal' versus the real: Exploring the tensions in academic writing for Foundation learners.	Derek Wallace. Enhancing interpersonal rapport in exclusively online relationships: 'relational writing'.
4.00-4.30pm	Mandy Hager. Bibliotherapy in Practice: a pathway to changing lives through story.	Kirstie McAllum. Do Web 2.0 tools encourage collaborative writing?	Rosser Johnson. Writing an exegesis / conceptualising a creative work? Extending final year Bachelor students into research linked enquiry.
4.30-5.00	Adrienne Jansen. The 'insider' versus 'outsider' view. A discussion on the writing of The Crescent Moon: The Asian Face of Islam in New Zealand (book and photographic exhibition).	Emily Cottlier. Technical Writing and the "Ten Thousand Things": Towards a New Technical Communication Paradigm.	Duncan Sarkies. (RHG03) Treat your brain like a blender. Duncan Sarkies talks about the creative process of writing his new novel.
5.00-5.30	Gail Pittaway. Eating words or fusion writing? Food writing as symptom of future directions.		Pip Adam, Tina Makereti, Kerry Hines. Panel discussion of the PhD creative writing programme.
5.30-6.00	Colloquium close. Annual Meeting of the TWN Committee (RHMZ05)		

SPONSORS

We are grateful for the support of the colloquium from this year's sponsors.

The principal sponsors are:

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KEYNOTE SPEAKERS - ABSTRACTS

Lisa Emerson

Looking back, looking forward: Writing instruction in New Zealand

Writing instruction in New Zealand tertiary institutions has come a long way since it first began to emerge 30 years ago. This keynote presentation takes the position that we should engage in reconnaissance in the interests of gearing ourselves for strategic influence in the future. How has writing emerged in New Zealand tertiary institutions? What have been the key features of, and constraints on, our writing programmes in each decade since the 1980s? How have these features impacted on present approaches to teaching writing? What are the key features of our current writing programmes? What have been our major successes and disappointments? What strategies can we use to harness our strengths in the current climate and how can we build relationships that will be strategically important to growth and development?

Anne Surma

Words changing worlds: a cosmopolitan orientation to professional writing

This paper argues for cosmopolitanism as an ethical and imaginative orientation to writing in a contemporary context and sketches some examples from writing in corporate, government and academic contexts to illustrate the tensions as well as the possibilities facing the professional writer in an increasingly globalised world.

Rachel McAlpine

Ditzimush for brains? New responsibilities for web writers

The neurological effects are now proven: reading hypertext shortens attention spans, impairs comprehension and reduces retention. All tertiary teachers are web writers by default or by accident, e-teaching is inevitable and every page you write is a de facto marketing page. How can we write with integrity in the face of such trends? I'll suggest four ways web writers can help today's interesting cohort of online readers to read more, remember more, stick with an argument and stay focused.

John Macalister

An eye on the future: the role of curriculum design in keeping writing courses relevant

A risk associated with courses that are offered year in, year out is that they may begin to lose their dynamism. One way to avoid this situation is to evaluate the course regularly. This presentation draws on Nation and Macalister's modelof language curriculum design to explore the changes resulting from the evaluation of a university writing course and the evaluation of those changes. The approach used can be applied by any teacher who wants to ensure a course remains relevant to the learners.

Greg O'Brien

The articulate fog - between poetry and non-fiction, some observations

Working in recent years as an art curator, critic and essayist, Gregory O'Brien has never jettisoned his priorities and concerns as a poet. Drawing on his work as an artist, art writer, anthologist and literary critic, he will offer insights into how it might be that an imaginative writer, with his feet firmly on the ground, can inhabit a world that is made of both bricks and vapour.

RETHINKING TERTIARY ESL WRITING IN LIGHT OF DIALOGIC-CRITICAL PEDAGOGY

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ABSTRACT

The epistemological foundation of English Language Teaching has been formed mainly by asocial and language-bound views of linguistics and psycholinguistics which consider language as a static set of forms to be mastered rather than a dynamic means of critical dialog and transformation (Braxley, 2008; Pennycook, 1990). This view has colored the way second language writing is approached in tertiary education as well. Instead of looking at writing as an opportunity for dialog, critical reflection, and transformation, it is usually assumed to be an autonomous and individual process primarily meant to improve linguistic skills of learners and help them meet market demands. In this paper, it is argued that critical pedagogy (Freire, 1972) and dialog as conceptualized by Bakhtin and Freire can help redress the balance between linguistic and pedagogical objectives of ELT in tertiary education. To empirically examine this argument, an advanced writing course at Allameh Tabataba'i University, Iran, was conducted based on a dialogic-critical framework in 14 weeks. During the course, the students' writings were read and commented on by their peers and the instructor, collaborative activities were run for discussion about different aspects of writings such as ideas, logical reasoning and linguistic accuracy, and writings were revised in a process-oriented manner. Also, the participants were asked to write a class assessment and a self-assessment at the end of the course. To explore the ways in which the participants' understanding and practice of writing had changed, 560 essays and 80 class and self assessments were thematically analysed. It was found that a more dynamic and social view of writing was developed: writings became increasingly dialogical, i.e. written to interact with a real respondent, more attention was paid to how of expression of ideas and logical reasoning, etc. A detailed discussion of findings and their pedagogical implications will be presented.

PANEL DISCUSSION OF THE IIML PHD CREATIVE WRITING PROGRAMME

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ABSTRACT

In 2008 the International Institute of Modern Letters at Victoria University, Wellington, began to deliver a PhD Creative Writing programme. Students work toward a PhD which consists of two related parts: a creative component and a complementary critical component. The creative component is a full-length work for the page (poetry, fiction, creative non-fiction), or the text of a full-length work for stage or screen. The critical component is an academic/scholarly study contextualising the creative component.

In this panel discussion PhD Creative Writing students and teachers will talk about their experiences writing critically and creatively within the bounds of an academic PhD. The discussion will explore ideas such as: working creatively within constraints, integrating original research into creative projects, pioneering a PhD Creative Writing programme and collaborating with other disciplines within the university.

The panel are: Damien Wilkins, Senior Lecturer IIML; Bill Manhire, Director IIML. IIML PhD Students: Kerry Hines, a poet who began her PhD in 2008; Tina Makereti, a fiction writer who began her PhD in 2009 ; David Fleming, a fiction writer who began his PhD in 2010; Marian Evans, a scriptwriter who completed her PhD in 2010, and Massey University PhD student Sarah-Jane Barnett, a poet who will offer a perspective from outside the IIML. The session will be chaired by IIML PhD student Pip Adam.

TEACHING PROFESSIONAL AND ORGANISATIONAL WRITING IN A FLEXIBLE LEARNING ENVIRONMENT USING SCENARIO BUILDING

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ABSTRACT

The challenge in today's competitive economy of tertiary education to produce students who 'hit the ground running', is providing real practical experience for students who are not yet ready to do work for actual clients. This presentation focuses on a level 6 course in professional and organisational writing. The purpose of the course is to train students to write a variety of documents for companies and organisations, i.e. not academic writing. To do this the students need to firstly understand a business/organisation and then write to achieve the specific organisational goals. Also to prepare them for real work situation, they must write in a team work environment, including editing and peer reviewing (Schriver, K., 1997) but also be individually responsible for quality and legality of their work and deadlines. The learning occurs in the flexible online/ classroom learning environment necessary to accommodate the life, learning styles and workplaces of the 21st Century.

This presentation will outline the process of scenario building or case-based learning (Schank, R., 1997) using the students' imagination and teamwork to create a realistic environment to prepare students for the real client work that is the culmination of the course.

THE FUTURE IS NOT WRITTEN?: THE ROLE OF WAC IN FUTURE-PROOFING HIGHER LEARNING

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In the short story "Profession", Science Fiction author Isaac Asimov posits and critiques a potential future where education would largely consist of implanting vocational information in students' minds. Asimov's tale speculates on an advanced society's needs for highly specialised workers, who are first examined for occupational suitability, then imprinted with a "complete" set of skills and knowledge for their vocational role. Though the technology for such direct imprinting is not here yet, and many would note obvious limitations on such a process for "learning" (some of which the author points out himself fairly directly), Asimov's concern for the shape of future education is not as far-fetched as it might initially appear.

This paper looks at the strengths of Writing Across the Curriculum programmes, drawing on a range of current research findings to present a case of "pragmatic optimism" for future needs. Being "pragmatically optimistic" suggests a willingness to evaluate and be prepared to adapt to potential changes in educational needs and uses that that education might be put to.

It is noted that there appears solid rationale for trends in Higher Education geared towards greater specialisation, including the implementation of Writing in the Disciplines programmes, where funding and suitable pedagogical support exists. Likewise, there is political and economic pressure (and some significant student interest) for aligning particular education pathways with outcome professions. Recent governmental signalling for this future emphasis is consistent with a pattern of development in funding and policy since the turn to Neo Liberialism in the 1980s.

However, it is argued that WAC provides a necessary counter to these trends. Support will be offered for WAC programmes' claims for helping to foster greater interdisciplinarity, self-awareness and critical thinking in the student body, with the potential for greater student-centred and continued learning in preparation for what is sure to be a changed and changing future context.

AN INVESTIGATION INTO PERCEPTIONS OF EFFECTIVE PRACTICE IN SUPERVISOR FEEDBACK ON THE WRITING OF THESIS STUDENTS

AUTHOR

Professor John Bitchener
(AUT University),
Dr Helen Basturkmen
(University of Auckland)

ABSTRACT

This presentation reports an investigation into supervisor feedback on theses in the New Zealand context. The investigation aimed to determine supervisors' and students' perceptions of the positive experiences of the supervisory process. Most investigations into feedback on student writing have focused on undergraduate work. At graduate or postgraduate level little attention has been given to the specific types of response that supervisors give to their thesis students and the extent to which students find these responses helpful. The project sought to identify what supervisors and students perceived as effective practice in the written feedback given on drafts of a thesis. Participants were recruited across three disciplinary areas – Humanities, Sciences/Mathematics and Commerce at six universities. Data collection methods included an open-ended questionnaire, follow-up one-to-one interviews with sub-sets of participants and requests for participants to supply a sample of written feedback.

From the supervisor perspective, areas of consideration included (1) aims and priorities in providing feedback; (2) the nature/focus of the feedback given; (3) how the feedback is provided; and (4) how feedback effectiveness is determined. From the student perspective, areas of consideration included: (1) benefits of feedback; (2) feedback priorities; (3) additional feedback wanted. Participants from both groups were also asked to provide advice for new supervisors. Similarities and differences within and across disciplines were considered. This paper will provide an overview of the project before reporting on some of the more interesting findings from the completed study, including supervisor and student recommendations and advice for effective supervision.

MINIMISING THE HEATEDNESS OF GRADES: A STUDENT SELF-ASSESSMENT QUESTIONNAIRE IDENTIFYING ASSIGNMENT PREPARATION PRACTICES

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ABSTRACT

Some students have unrealistic expectations about the mark and grade their work deserves. Therefore, raising awareness of what is involved in assessment standards is necessary. This paper discusses a student-focused self-assessment questionnaire and the provision of immediate automated feedback upon assignment submission. The questionnaire gets students to rate their performance on a range of assignment preparation tasks. Questions are organised around various processes involved in assignment writing and preparation. The questionnaire begins with hours spent and effort used (0-100%) and moves to different stages of the reading, researching, and writing process, including types of sources used, note-taking styles, and writing plans to help organise thoughts. There are 17 questions involving 121 response options in total, with final questions focusing on the top three assignment preparation priorities for subsequent assignments. Results from two trimesters of an introductory psychology course indicate the questionnaire may be enhancing students' engagement in their assessment.

CONSTRUCTING THE SELF IN MULTIPLE ONLINE ENVIRONMENTS FOR WORK AND PLAY: A CALL FOR PARTICIPANTS

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ABSTRACT

The textual capacity of online spaces with the application of a graphics interface enable a wide variety of social contexts for interacting with others and presenting one's self. As educators teaching, collaborating as well as spending leisure time in online spaces, there are increasing opportunities for overlap between work and social life. Using Goffman's (1959) theory about the embeddedness of impression management in everyday life, each online context offers a separate space for professionalising the self. This paper introduces an exploratory study seeking to understand how educators manage the advantages and difficulties of self-presentation within diverse social contexts.

OPERATIONALIZING THE NOTION OF 'ARGUMENT' IN UNIVERSITY ESSAY WRITING: IMPLICATIONS FOR TERTIARY WRITING INSTRUCTION

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ABSTRACT

Tertiary writing instruction, regardless of the theoretical tradition that it draws upon, appears to be predicated on the idea that 'argument' is the core element in academic writing. The immutability of this idea is firmly established in published instructional materials, such as academic writing textbooks, and it appears to be rarely, if ever, challenged. However, it is important establish whether or not such a central tenet of belief is able to be supported by a systematic examination of academic texts and their surrounding discourses, or whether it really belongs to the realm of folk wisdom. This paper presents a critique of conventional views on the operationalization of argument in academic essay writing. First advice offered concerning the writing of academic essays in a sample of published writing textbooks is examined with a particular focus on the notion of argument and the ways in which argument is operationalized. The findings of this textbook review are then compared with the results of a recent study that examined the genre of the university essay in the subjects of English and sociology, using competent student texts from the British Academic Written English (BAWE) Corpus. The findings of this comparison suggest a number of important 'gaps' between the writing textbook advice and the actual requirements of extended university essays. The key issue that emerges is the disciplinary specificity of presenting a case in essay writing, specificity that is evident in the BAWE corpus student writers' use of textual resources, their agency, identity and stance. For writing instructors, the findings suggests the need for skills as discourse analysts in order to be able to deconstruct disciplinarity in written academic texts, as well as the need to harbour a deep suspicion for the 'one-size-fits-all' approach of some published academic writing textbooks.

DIABLOG: A DIGITAL STORY-TELLING TECHNIQUE TO ENGAGE LEARNERS IN CREATIVE WRITING AND REFLECTION USING WEB 2.0 TECHNOLOGY. A STUDENT'S EXPERIENCE IN AN E-LEARNING CONTEXT

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ABSTRACT

With the fast pace of technology, educators are sometimes hard pressed to stay abreast of changes. With learners being increasingly digitally sophisticated, this presents further challenges to ensure learning is relevant to tomorrow's world. The locus of control is moving towards the learner. This presentation describes a "diablog" technique of digital storytelling through the experiences of an adult learner returning to higher education. I share my experiences of creative story-telling using the web 2.0 tool, Xtranormal and how "Bob and Sue " developed their online identity and spread virally across networks. I discuss the conceptual framework for designing, producing, distributing and diffusing stories to global audiences. This technique supports learner-centred development and the pedagogy is based around creativity and play. Through avatars, learners develop a voice, an expression of their identity. They develop multiple perspectives and learn to balance arguments. What's more it's a great technique to create dialogue. However, like most technologies there are weaknesses which practitioners need to be aware of. Throughout the presentation I discuss these and identify the known barriers to learning. Audiences can react unpredictably. Ownership and assessment are complex issues with remash/remix practices. Through my experience I make several recommendations for practitioners. I share my research findings of learning through creative digital storytelling. I illustrate the presentation with snippets of the Bob and Sue stories demonstrating various techniques. Finally, I outline a prototype for an activity which engages learners individually and collaboratively, demonstrating constructivism and social-constructivism at work. While my experiences relate to an e-learning context, I believe they can equally be applied to blended or classroom learning. Most importantly, the presentation aims to provoke thought on meeting 21st Century digital learning needs.

RIDING AND WRITING INTO THE 21ST CENTURY: A GENRE THAT RE-CYCLES ITSELF

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ABSTRACT

A story in cycling magazine years ago about a 1200-km bicycle event in which participants rode from Boston to Montreal and back in 90 hours or less. Riders described testing their physical and mental limits on the distance, challenging terrain, weather, and extreme fatigue. This was my introduction to Randonneuring, a form of ultra-distance cycling. Every rider story I've pored over since also explains how the writer faced and overcame the challenges of the event being described and offers an explanation of what is learned from facing one's limits.

My presentation argues that rider narratives from the past to the present tell the same story, a story exhibiting the features of the hero tale detailed by Joseph Campbell (1949/2008). While genre theorists argue that genres are mutable (Miller, 1984; Freadman, 1992; Devitt, 1993), or at least "sites of contention between stability and change" (Berkenkotter and Huckin, 1995), this genre patterned after the universal hero myth, labeled the "monomyth" by Campbell (1949/2008), remains stable. If genre represents "typified social action" reflecting something about "the character of a culture or an historical period" (Miller, 1984), then the rider story represents an ongoing, universal need for experience and knowledge beyond daily routines.

In rider narratives, writers face down miles of hills, storms, saddle sores, and hallucinations to finish events. They write gratefully of their success in completing, for example, the 750-mile Paris-Brest-Paris event. They suggest that they wouldn't have been successful except for the assistance of others or some power beyond themselves. As with the traditional hero, the rider/writer leaves his or her normal life to better understand Life. The rider story remains stable because our need to find meaning is greater than ever.

LITERARY WRITING AND CONTEMPORARY AFRICA

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ABSTRACT

Africa's discourse and experience are mainly captured in literary writing which (has) produced a flourishing literature known today as African literature. This literature essentially put Africa in the literary map of the World and explored the continent before, during and after colonialism. Writers from the region in their quest to tell their story focused on writing and rewriting their world, history and culture nearly taken away by colonialism.Significantly, literary writing played important role in the struggle for independence and liberation; it dwells on human conditions as well as cultural issues against European's stereotype and propaganda about the continent and her people. As a postcolonial literary writing, it serves as the main weapon of decolonization, re-establishing the historicity of the people, cultural identities, worldview and struggle. However, despite the achievement of African literature and writers, the continent is still bedeviled with cultural,potitical,economic problems and issues such as bad leadership, corruption, ethnic and religious conflicts and wars, and poverty are prevalent. In view of these issues, this paper intends to explore the vision of literary writing in contemporary Africa. What values are African writers promoting in their works and what role should literary writing be playing to raise consciousness of the people for positive leadership and better governance in the continent. This paper will explore these issues and put forward recommendations.

NAVIGATING IDENTITY: MIGRANTS AND THE PERSONAL ESSAY

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ABSTRACT

In writing the future of New Zealand, we need to foster and attend to the personal essays of our migratory past and present. With nearly a quarter of the population born overseas (Statistics 2010), we are a nation of migrants. As a method of inquiry, the personal essay offers a unique lens through which to explore migration. Lazar polarizes the essay and the memoir, claiming the linearity of memoirs offers narrative, whereas, "The essay leans toward the profane, toward a severe attitude concerning memory and the persona performing it" (104). Remembering and inquiring are different modes of thought. Because the personal essay is writing as inquiry with an "ethos of intense examination" (DuPlessis, 1996, p. 27), memory therefore is subject to question. Lazar notes that the "memoir wants to entertain the reader—needs, craves our interest.... [and as] such, it can be a bit whorish" (2008, p. 104), but the personal essay asks why, how, and by what means did the writer arrive at this moment or realization. The personal essay gives migrant writers tools to link memory, emotion, and critical reflective thinking, as well as a vehicle to articulate their sense of place and displacement in writing: "To live and understand fully, we need not only proximity, but also distance. This writing provides for consciousness as nothing else does" (Ong, 2002, p. 82). While personal narratives such as diaries, letters, memoirs, oral histories, and interviews are often used in examining how people negotiate identity in new contexts, the personal essay has not been analyzed as a form of communication by those experiencing migration. Inherently exploratory and inquiry-based, the genre offers striking parallels with how migrants must learn to navigate and negotiate a new country. This presentation explores how the personal essay can be used to inscribe and frame migration.

IDEALS AND REALITIES – ACADEMIC WRITING AND MESSY ARGUMENTS

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The tropes and figures of argument guide our searches for the most effective lines of persuasion. The stakes can be comparatively small – which proposals should be accepted at TWN this year? – or large, such as those wagered in the courtroom or parliament. But as often developed from practices in academic writing courses, such arguments are artificial. When they are perceived as such, the authors are hard-pressed to transport their audiences anywhere.

Real argument – argument based on inquiry, dealing with complex issues and concerns, and successful at moving its audience (and its author) to some new place – is a messy business. Such argument dares approach issues of compromise, of shared responsibility and accountability, of the need to be "good enough" to function but is rarely ideal. As Jim Crosswhite observed, "Argumentation is the attempt to reconcile the claims of different disclosures of the world in a way that is fair and just [see Perelman]. The most immediate application of this idea is that argumentation is...the practice of respect for others' disclosures of what is" (pp. 36-7). Yet how could a focus of future academic writing instruction address reconciliation? What would allow Kevin Porter's "pedagogy of charity" to displace the "pedagogy of severity" (p. 576)? As teachers, this involves considering assessment practices that terminate dialogue and risk students' understanding of argument as binary opposition, and recognizing that students are audiences as well.

Though consideration of audience is a common goal of writing instruction, general approaches address ways and means by which readers are brought to accept a writer's claims. Mediation, negotiation and compromise govern discourses that produce real actions and results. Teaching reconciliation as a central aim in argumentation would help writers develop the awareness of audience necessary to achieve influence and agreement. Here reasoning involves the sharing of experience and knowledge, but imagining differences as well as similarities, and consideration of how to reconcile such divisions. This presentation explores strategies and provides examples of methods to help achieve such goals.

TECHNICAL WRITING AND THE "TEN THOUSAND THINGS": TOWARDS A NEW TECHNICAL COMMUNICATION PARADIGM

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Technical communication as a career, and technical writing itself, are both going through a paradigm shift thanks to changing technologies and online socialization. The once- firm line between "expert/author" and "user" is blurred by inter-user communications and shared expertise. Is there still a place for a "Tao" of focused technical communication in a world where "the ten thousand things" are seen as contributing voices?

This talk discusses the rise of online knowledge sharing, the social dynamics that fuel it, and its long-term value. Following this, we will learn and share how professional communicators still add value, and what we can do to make a difference and express our value within today's paradigms.

WRITING FRAMES: LINKING LEXIS, READING, AND WRITING FOR EAP

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Writing frames have been used to guide writers in the structure of their own text through using a series of questions based on a piece of reading. This presentation focuses on the use of a writing frame to link vocabulary, reading and writing in a study of English for Academic Purposes (EAP) second language writers using reading as a source of lexis for writing. The frames were developed to support learners who struggled with reading a source text for writing and to highlight lexis from the text that writers were charged to use in their own text. We will look first at the frames themselves and then present written and spoken data from this study to illustrate how the writers in this study used the notes for reading, writing, and developing their lexical knowledge. The presentation will then focus on implications for teaching second language writing.

GENRE-BASED WRITING INSTRUCTION: TOWARDS AN INTEGRATED MODEL

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Contemporary genre-based approaches to the study of discourse vary in terms of their overall orientation. Some focus primarily on what are variously referred to as 'text-types' or 'social genres' (e.g. research articles; grant proposals; business letters), others focus primarily on what are variously referred to as 'discourse modes'/ 'elemental genres'/ 'cognitive genres' (e.g. argument; recount). Both types of orientation have much to offer in terms of the teaching of writing, as does research that focuses on conventional superstructures/ macropatterns that are cross-generic. This paper presents a simple framework that locates different contemporary approaches to the study of discourse genres and genre-based writing instruction in terms of their primary characteristics and highlights the ways in which they interact and inform one another. It also argues that an appreciation of the concept of 'genre prototype' is fundamental to understanding the critical role that genre-centred writing instruction can play in the initiation of novice writers into communities of professional practice.

THE 'IDEAL' VERSUS THE REAL: EXPLORING THE TENSIONS IN ACADEMIC WRITING FOR FOUNDATION LEARNERS

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Current practice in bridging education for foundation learners relies heavily on the development of skills that will enable learners to move seamlessly into degree courses. It is our experience, as lecturers on a 16 week academic study skills course, that both a skills approach and/or academic socialisation approach fail to engage students at deeper levels of learning (Baynham, 2000; Lea & Street, 1998; Lea & Stierer 2000; Pardoe, 2000). The skills approach operates at a level of discourse which does not encourage students to go beyond surface features in their writing; an academic socialisation approach encourages students to 'play the academic game' thus requiring them to adhere to a homogenous identity. This decontexualised, monologic approach, rooted in deficit theory, conflicts with our student profiles. Many of our students do not possess the cultural capital (Bourdieu & Passeron, 1977) to be successful using only these approaches. An alternative, the academic literacies approach, recognises the complexities and contradictions inherent in the acquisition of academic literacy (Lillis, 2003; Lea & Street, 1998; Lea & Stierer, 2000). However, it is a theory that is still developing practical applications. This presentation will reflect on attempts to take this ideal theory and merge existing practice into a more dialogic approach which takes into account the process by which students re-invent themselves in the academic context.

Recognising that literacy is always problematic and political (Lankshear, 1998), it will be argued that an academic literacies approach takes into account the complexities of the learner. This is particularly important in the context of the Tertiary Education Commission policy initiatives which infer that students move through the literacy progressions in a linear fashion. Research on academic literacy raises considerable issues and has many implications for our teaching as it goes beyond traditional models. As teachers our perspectives will affect student outcomes, therefore it is important to consider our position strategically while being critically informed.

All authors give permission for their names and contact details to be included, along with their contributions to the conference, in the paper and the on-line Conference Proceedings.

DEVELOPING TERTIARY LITERACY PRACTICES IN CONTEXT. INDUCTING FIRST YEAR STUDENTS INTO THE ACADEMIC AND PROFESSIONAL GENRES OF THEIR CHOSEN COURSE

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ABSTRACT

Australian university academics, like their counterparts in other countries, teach increasingly complex curricula (Macken-Horarik et al, 2006) to growing numbers of students from diverse backgrounds in a climate of heightened accountability. In Teacher Education courses, in particular, there is strong representation of students from low socio-economic groups (Louden & Rohl, 2006), some of whom have had less exposure to the literacy skills valued at university (Zipin & Brennan 2006). A longitudinal, qualitative study of 10 students' literacy development across the four years of a Bachelor of Education course revealed that coping with the quantity and complexity of reading and writing required at university is a challenge, particularly for students from minority groups. In response to this finding, two academics, one from the learning development unit and the other the convener of a large first year, first semester subject, redesigned the subject to provide students with a sound introduction to the generic skills required in academic study (the how) along with relevant and engaging content knowledge (the what). Assessment tasks were designed to encourage students to read effectively, think critically, and to participate in both academic and professional genres. Careful scaffolding was provided to ensure that students understood what was required and were equipped to meet the high standards expected. The initiative was independently evaluated using anonymous questionnaires and through the University-wide Unit Satisfaction Data. 100% of students agreed that they had gained new skills from the initiatives, and the Generic Skills Scale (a measure of how students perceive that the subject improved their generic skills) for the subject was considerably higher than the University average. This paper will outline the initiatives we used to achieve these successes and will be of interest to others who seek to improve academic literacy development within the context of mainstream university teaching.

FUTURE DIRECTIONS: CREATIVE WRITING AS A LIFE TOOL

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Is creative writing a means for publication or a life tool? The book is dead and so is the author. Christopher Evans argued, in his book The Micro Millennium, the electronic age would make books "begin a steady slide into oblivion"(as cited in Mash, 2003, Retrieved from http://www.aaup.org/AAUP/pubsres/academe/2003/MJ/Feat/mash.htm). More than ten years before Evans' book, Roland Barthes, literary critic and theorist, published his important essay "The Death of The Author" and critically elucidated how the author, shaped by history and society, does not exist independently of textual constructions. "It is language which speaks, not the author" (Barthes, 1968, p. 2).

These two theories have impacted upon writing and writers today. The Internet has indeed cast a dark question mark over the publication of books. Connection to the web and web platforms such as Facebook and blogs makes it easy for everyone to write and be published with a click of a computer mouse. Devices like Kindle make it possible to download a library of books for personal reading. Publication of physical books has become harder and harder and is now viewed by many would be authors as an increasingly impossible dream. Barthes's theory could also be said to construct the reality of the modern day author who struggles for relevance and respect in a world glutted with published text. The connection between author, text and creative writing as not only a means of publication but also as a life tool will be the focus of this paper.

THE FUTURE OF WRITING REVISION: IS ON-LINE ACTUALLY BETTER THAN ON-PAPER?

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A before / after study of apprehension of, or acceptance by, students of a closed tutorial blog environment for peer analysis and feedback on an expository essay sample showed a good level of prior acceptance, almost universally increasing in the "after" responses (Ellis, 2010). There was a gender effect for higher apprehension among female students, though this did lessen in the "after" responses, but no culture effect. Student comments noted positive features such as reading the writing of others for comparative evaluation purposes, the extra focus engendered by writing for a larger audience, and their perception that the process improved their subsequent revision. The greater effectiveness of the on-line feedback environment, such as students making more revisions in response to on-line comments, has also been previously reported (Shute, 2008; Ware & Warschauer, 2006). A follow-up study is now underway to test this perception of improved revision by comparing students in two parallel classes: these are randomly assigned so that one class uses a blog to display the drafts and feedback, while the other class uses a more traditional "swapping papers" routine. The evaluation of the revision is being done using the taxonomy of Faigley and Witte (1981) as well as a quantitative measurement of change using Turntin®. The quantity and quality of feedback comments given will be measured. Student responses are also being sought on their perceptions of the process and whether they would prefer the assigned or alternative environment. This paper will present the preliminary results of the study and seek audience feedback and discussion on methodologies for evaluating feedback and revision.

RELATIONSHIP BETWEEN MALAYSIAN LEARNERS' SELF-CONCEPT IN ACADEMIC WRITING AND THEIR ENGAGEMENT IN THE ACADEMIC WRITING CLASS

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ABSTRACT

In transitioning into higher learning institutions, learners as new members of an academic community may face numerous challenges. The issue of transition does not only cover the physical transition that learners make from one institution to another but also involves their identity as learner writers, as they attempt to renegotiate and reconstruct their identity in order to accommodate the demands of the new institution and the new discipline. This is particularly true in learning academic writing in Malaysian universities.

The study that is central to this paper utilised a qualitative-dominant mixed methods approach, with an initial survey of 199 students followed by 16 semi-structured interviews with 8 student participants. Two key research questions were explored:

(i) What are Malaysian learners' self-concepts in the context of their academic writing class?

(ii) What is the relationship between Malaysian learners' self-concepts in academic writing with their engagement in the academic writing class?

Using self-concept theory and Norton's (2000) theory of investment in language learning, the preliminary analysis of the data reveals a very complex and dynamic relationship between learners' challenges, their success in learning academic writing in English (which is not their first language) and their identities as learners. These tensions are manifested in varying displays of engagement and disengagement in the academic writing classroom. In this paper I will focus on discussing the renegotiation and reconstruction of the identities of two contrasting learners in the context of an academic writing class in a Malaysian university, especially looking at the part that linguistic capital, amongst other factors, plays in the reformation of students' writing identity.

EMBEDDING INFORMATION LITERACY AND WRITING DEVELOPMENT INTO THE DISCIPLINES

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ABSTRACT

The development of information literacy (IL) is essential in the current climate of tertiary education, where the abundance of electronic information is leading to information overload. IL involves students accessing and evaluating information, and using that information to complete assessments in an appropriate writing style. Integrating new knowledge successfully into writing is an important component of IL development.

However, many students are not prepared for the demands tertiary education places on them, and lecturers should not assume students will be able to learn IL skills on their own without timely interventions. Rather, students need to be explicitly taught how to access information using the variety of tools available at the library and online, how to evaluate those sources, and how to integrate the voices of others into their own writing. Much of this knowledge is discipline-specific, and ideally should be embedded within the context of their content papers.

This PhD research looks at how information literacy instruction can be embedded into the disciplines to develop students' information literacy and writing skills over the full undergraduate programme. It aims to identify and implement ways students can appropriately synthesise information from a variety of sources, and relate it to assessment tasks within the context of their discipline. Using participatory action research, the researcher, the library, student learning development (SLD), and the content instructors are collaborating to develop pedagogy and assessment that will help develop students' IL and writing skills. The study works with courses from 100-300 level with the aim of developing the necessary skills appropriate to the students' level of study in a systematic way. Activities include the use of the i-map (Walden & Peacock, 2008; Emerson et al, 2008), discussions on how to evaluate sources using Gaipa's (2004) conversation in the 'conference ballroom', reading logs and bringing in SLD and the library at appropriate stages in the research process.

CREATIVE NONFICTION: FRAMING THE NEXUS BETWEEN LITERARY FICTION AND JOURNALISM

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The genre of creative nonfiction incorporates both the 'showcase' or 'framing' of fact in a creative context and the welcoming of the subjective voice, as Gutkind indicates in TEXT, Vol 4 No 1 2000. This is skilful writing, requiring a strongly established sense of the writer's own truth, which may even conflict with the known facts contributed by others. There is a subtle tension in talking about the 'truth' of creative nonfiction, a focus which is not centred on the factual or informational role of the writer.

Creative nonfiction is currently enthusiastically published and encouraged not only in writing programs but through national essay competitions and the proliferation of published memoirs, fictionalised biographies and other experimental narratives. Works of memoir currently proliferate in the lists of mainstream publishers. Book length works of literary journalism such as Anna Funder's Stasiland, Chloe Hooper's Tall Man and, more recently, Anna Krien's Into the Woods, as well as Inga Clendinnen's work of narrative history, Dancing with strangers, have been published in what is arguably a sign of an expanding market for creative nonfiction writing. Writing teachers increasingly focus on this genre within their courses.

This paper looks at the issues related to moving fiction and nonfiction student writers into creative nonfiction, exploring the nexus between the narrative techniques and style of the literary fiction writer and the story informed by the research abilities of the journalist. It contributes to a discussion around the most appropriate ways of supporting teaching and learning for the demanding and rapidly expanding creative nonfiction market.

Both authors give permission for their names and contact details to be included along with their contributions to the conference, in the paper and the on-line Conference Proceedings.

INVESTIGATING THE INTERSECTION OF CREATIVE AND PROFESSIONAL WRITING

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Business students often see writing as purely a tool, a mechanical process, a means to an end – rather than recognising its full range of benefits as a potential source of critical stimulus, self-discovery, and even pleasure. In recent years, however, scholars have increasingly heralded the benefits of arts-based methods in teaching in such business disciplines as management and marketing. Celly (2009), Grisoni and Kirk (2006), and Taylor and Ladkin (2009), among others, argue that such methods enhance creativity, enable skill transfer, and allow students to access conceptual connections that more linear developmental orientations may not. For teachers of business writing, incorporating aspects of creative writing into the business classroom may offer tantalising pedagogical benefits, helping to develop student-centred learning that is relevant and authentic, as well as active, reflective, and critical. But by what practical means might such lofty ideals be transferred to a 12 week course in Professional and E-Business Writing?

This paper will discuss the development, within a professional writing course, of an approach seeking to enable student skill transfer from creative to professional writing tasks. Written skills specific to a business workplace (memo, report, proposal writing) were developed in tandem with developing (creative) competencies in description, explanation, use of detail, and use of evidence. In addition, the approach sought to offer students practical strategies to generate ideas and to cope with writer's block; to develop reflective and critical thinking; and to help students develop their understanding of voice in writing, and its importance in a business context. The paper will discuss the theoretical background to this approach, discuss the evolution of the assignment, reflect on student responses, and outline recommendations for further development.

BIBLIOTHERAPY IN PRACTICE: A PATHWAY TO CHANGING LIVES THROUGH STORY

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ABSTRACT

Since the beginning of human existence stories have been the central means by which we try to make sense of the world around us and to pass on our values and ethics. Bibliotherapy works on just such a principle, using fiction as a medium to help explore antisocial behaviours and to promote change, in order to live happier, healthier and more productive lives.

Writer Mandy Hager introduces the fundamental principles of bibliotherapy as practised in two life skills programmes she has developed for the Dare Foundation's new community programmes for youth at risk – programmes which use two of her novels for young adults at their core.

Mandy will discuss how bibliotherapy can change lives, overcome hopelessness, capture the imagination, and how it uses story as a means of, non-confrontational non-threatening, engagement with young people.

CREATIVE WRITING, LITERARY STUDIES, AND GLOBAL THINKERS

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ABSTRACT

There has been growing interest in how to make tertiary education more global and international not only in context but, also, in approach and methodology. One area of the education sector that has come under specific focus is the higher education sector curriculum and its design. This paper addresses the process of 'internationalising' the curriculum through the specific example of designing a new literary unit for undergraduate students, mainly literary studies and creative writing students.   The literary unit entitled: Imagining the Americas: Contemporary American Literature and Culture, has the added complexity of being a unit about national fiction. This paper explores the practical problems and obstacles encountered in setting up this unit while using a framework of internationalisation. The case study examines the practicalities in implementing strategies that reflect the overall objective of creating global thinkers within a tertiary environment.

IMAGE, ARCHIVE AND CREATIVE PRACTICE

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Visual archives are a well established resource for creative practice – not merely as sources of material to be 'mined' to support and illustrate a concept, but, increasingly, as a basis for the development of new work and new knowledge. In creative writing, this expanded focus offers an opportunity to move beyond the use of visual archives either as sources of illustrative material, or as source material for writing which is then presented independently of it (as in much ekphrasis), to works incorporating text and image in a more equal and dynamic relationship.

This presentation will consider possibilities and issues associated with working with visual archives in this expanded way, with reference to three recent examples of creative works based on, and incorporating, historical photographic images. This will include discussion of my current creative writing research project, in which I am writing poems that test, draw and build on readings of an archive of photographs produced between 1881 and ca 1910, with the intention of engendering a 'co-medial' relationship between poems and photographs – that is, a relationship in which photographs and poems are presented as equals, the integrity and autonomy of each (photographs and poems as works in their own right) is maintained, and the co-presentation offers more than the constituent parts on their own.

TEXTS WRITTEN IN ENGLISH AND CHINESE: CONSIDERING THE IMPLICATIONS OF A CONTRASTIVE STUDY

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ABSTRACT

This paper reports on a study involving texts written in four different genres (explanation, argument, recount and classification) according to text prompts. Some of the texts were written in Chinese, some in English; some were written by students, others by professional writers. Analysis of these texts in terms of overall rhetorical structuring and internal discourse patterning indicated that there were no significant differences between the texts written in English and the texts written in Chinese. In fact, the texts written in Chinese by expert writers of Chinese were often closer to prototypes derived from the analysis of academic articles appearing in English-medium academic journals than were the texts written in English by both native and non-native speakers of English. This study highlights a number of issues that are critical in relation to the ways in which Chinese writers (and other non-Western writers) are typically stereotyped in Western literature. Its implications for the design of writing courses for non-native speakers of English are discussed in the context of a critique of those courses that are based on a deficit model.

THE 'INSIDER' VERSUS 'OUTSIDER' VIEW. A DISCUSSION ON THE WRITING OF THE CRESCENT MOON: THE ASIAN FACE OF ISLAM IN NEW ZEALAND

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ABSTRACT

The Crescent Moon presents a series of 'snapshots' of Muslims of Asian descent in New Zealand. A project of the Asia:New Zealand Foundation, it was intended to correct misconceptions created after the collapse of the World Trade Centre, and give a more accurate picture of the largest group of Muslims in New Zealand.

Who should be the writer for this kind of project? Should it be an 'insider' or 'outsider' view? And if it is an 'outsider' view, how can the writer ensure that s/he is presenting a balanced view of this highly diverse Muslim community?

This workshop looks at the challenges of writing text that represents as accurately as possible a group that is very diverse ethnically, culturally, and theologically, ranges from fourth generation New Zealanders to recent migrants, and is also a minority group that is very concerned about its treatment in the media.

CONTEXTUALIZED GENRE-CENTRED ACADEMIC WRITING INSTRUCTION: DERIVING CRITERIA FOR THE DETERMINATION OF CONTENT AND ASSESSMENT

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ABSTRACT

In designing genre-centred materials for the teaching of academic writing, we need to consider what sort of orientation is appropriate at different stages and in different contexts, what methodologies might be employed in making use of the materials, and what types of language focus should be prioritized and why. This paper explores genre-centered writing instruction in terms of the impact of instructional context on the selection of genres, the determination of language focus points, decisions about methodological approaches and materials development, and appropriate assessment techniques. Each of these is considered in relation to criteria derived from a critical review of research on genre and genre-based academic writing instruction and practical experience of designing and running genre-based academic writing programs in a range of contexts, in all of which the stakes for students in terms of academic and/or professional survival/ success are very high.

WRITING AN EXEGESIS / CONCEPTUALISING A CREATIVE WORK? EXTENDING FINAL YEAR BACHELOR STUDENTS INTO RESEARCH LINKED ENQUIRY

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ABSTRACT

Traditionally, the communication/media studies curriculum has focussed on the undergraduate level, with the terminal qualification being a Bachelor's degree. In recent years the desire to motivate students to engage in postgraduate study has problematised research-led modes of learning. The key here has been to design and develop curricula that offer pathways into further study while remaining relevant (and appropriate) to undergraduate students.

This paper analyses one attempt to meet this challenge - the deployment of the "creative visual research" techniques pioneered by David Gauntlett (see http://www.artlab.org.uk/index.htm) in the AUT Bachelor of Communication Studies paper Promotional Culture. Specifically it will reflect on the links between creative methods (such as creating a magazine cover or building a metaphorical model of self identity) and written components (such as exegeses) more normally expected of postgraduate students. It will argue that pedagogical models that stress emotional engagement with assessment tasks can provide a meaningful pathway for third year undergraduate students to reconceptualise vocationally-oriented curriculum towards a research led model of enquiry.

IMPROVING THEIR CHANCES: UNDERSTANDING AND REMEDYING LOSS OF COHERENCE IN ACADEMIC WRITING

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ABSTRACT

The genres of academic writing in English are immensely important in today's world. Non-native English-speaking (NNS) academics, in common with their native English-speaking (NS) colleagues, have to learn to communicate in this English if they wish to publish and become known in the international community of their field. For NS and NNS tertiary students too, their future is dependent on their writing as it is mainly through writing that they are assessed. While the NNS is at a distinct disadvantage in many respects, it is quite apparent that both NS and NNS students have significant difficulties in communicating through writing, to the extent that many academics now claim that their students "can't write".

This paper proposes that a lack of ability to create and maintain coherence is at the root of these students' difficulties. The presenters offer a close analysis of NS and NNS student writing in which ideas fail to stick together and the reader cannot easily follow the flow of argument. In the course of analysis, the presenters identify the instances of non-coherence, and offer reasons why they occur and what steps can be taken towards remedy.

Indeed, an explicit purpose of the paper is to inform the methodology of teaching writing. With this improved understanding of the nature of the problem, classroom and one-to-one teaching may be enhanced to provide targeted support to writers as they learn strategies to help overcome it; in addition, such understanding should improve the quality of feedback from teacher to student and of the dialogue between teacher and student. The ultimate result is, we hope, better tertiary and professional writing for these students, who are writing their way to their future.

MARKING AS A WRITING PROCESS

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ABSTRACT

I aim to explore the characteristics of marking as a form of writing practice. A lot of our marking time is obviously spent writing comments on students' scripts. A traditional writing process – roughly consisting of planning (considering the purpose, audience and context), researching, structuring content, drafting, revising and editing – is advocated in numerous textbooks (Keene, 1993; Marsen 2007, Anderson, 2010). So is good marking just a matter of following these steps or does it require a different approach?

I will present findings from a small-scale survey in which teaching staff at a distance education institution indicated what actions they perform and what tools, techniques and 'rules of thumb' they employ while marking. I will then consider whether there are any linkages between a traditional writing process and a marking process.

WHAT TO BE DEVELOPED: TUTORS' BELIEFS AND PRACTICES OF ASSESSING WRITING IN DISCIPLINES

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ABSTRACT

There is a need to explore the factors that influence assessment practices (Huot, 2002). Assessment of undergraduates' written work in disciplines often includes both grading and providing feedback which involves complex pedagogical and contextual dilemmas for those assessors (Bailey & Garner, 2010). It has been found that there are various or even contradicting beliefs and practices among teachers in various disciplines (Ivanic et al., 2000; Lea & Street, 2000). Although it is believed that teachers have the responsibility to introduce their disciplinary specific values of academic writing (Nesi & Gardner, 2006), they can hardly articulate or reflect these values in their feedback (Stern & Solomon, 2006) or assessment practices (Barlow, Liparulo, & Reynolds, 2007). Moreover, there is evidence that assessment is an emotional process (Boud, 1995). The affective process accompanies cognitive process while marking (Lumley, 2002). However, the assessment activity has rarely been explored among tutors in relation to their cognition and emotion in the real context of assessment practice.

This case study explores the factors that influence tutors' beliefs and assessment practices in the context of a New Zealand university. Data were collected by survey, interview, think-aloud protocols, stimulated recall sessions, and focus group discussion. It is found that tutors' beliefs and practices of assessment have their social origin and unique qualities which evolve in the process of their participation in relevant activities in various learning and teaching communities. The assessment practice is a result of the interaction between action, emotion, individual and distributed cognition. The author argues that assessment studies need to integrate cognition and emotion into the contextual practice of assessors. The study concludes that an Activity-Theory- based qualitative approach can help to reveal the complexity of assessment activity (Engeström, 1987).

THE PEDAGOGICAL CHALLENGES OF FACILITATING A WRITING GROUP FOR INTERNATIONAL DOCTORAL STUDENTS

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ABSTRACT

The internationalisation of higher education in western countries has resulted in drastic increases in enrolment of international research students from diverse linguistic and cultural backgrounds. Research has indicated that these students encounter a wide range of challenges in the new academic environment where expectations and conventions are often different from those in their previous educational contexts. In particular, they face tremendous academic and linguistic demands in writing a thesis in English as their second language. To assist these students to successful overcome the challenges in thesis writing, additional support for writing is needed.

The writing group has become an emerging form of writing pedagogy for developing student writing in postgraduate research education at a number of Australian universities in recent years. Based on the principles of peer learning and community of practice, the writing group offers an innovative approach to writing development. Different from traditional ways of teaching writing, the writing group is often run in an informal format, based on voluntary participation, requires sharing of writing, involves peer critique of writing, and is often on-going. The distinctive features of writing group as a new form of teaching, supporting and developing writing present challenges to the facilitators.

Based on the framework of reflective practice, this paper discusses the pedagogical challenges of facilitating a writing group as on-going support of writing for international doctoral students at an Australian university. Some of these challenges are general to a writing group involving local students while some others are specifically pertinent to international students from diverse linguistic and cultural backgrounds. The discussion will highlight the cultural issues arising from such challenges and present pedagogical responses to such challenges in light of the facilitators' reflective practice. A culturally sensitive and dialogic approach is suggested in facilitating a writing group for international doctoral students.

EFFECT OF ONLINE PRACTICE TASKS ON PEER REVIEW OF STUDENT WRITING

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Increased demand for a first year, skills-based, academic genre-focused writing course at a New Zealand university has paralleled increased need for practice and feedback among the more diverse student body, which appears less familiar with the requirements of academic writing. However, department budget constraints and student-tutor ratios limit capacity to provide this increased practice and feedback. Peer review is already employed, but as research has found, requires training to be effective. This paper describes an attempt to provide such training online without significantly increasing tutor workload. Aropä, a peer assessment server based at the university, was modified to include revision practice tasks based on student produced texts. These revision tasks were completed after related lectures and before other writing tasks and assignment peer review, to increase awareness of stronger and weaker writing and to enhance revision skills. Peer reviews completed before and after the introduction of the revision practice tasks are compared and student survey data is analysed to determine the effect of this training stage.

DO WEB 2.0 TOOLS ENCOURAGE COLLABORATIVE WRITING?

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This presentation considers students' reactions to the use of Web 2.0 tools designed to foster collaborative writing. First-year communication students participated in on-line collaboration and discussion with other students to enhance their understanding and application of concepts related to diversity using a lecturer-designed Google site. The rationale for creating a course component using Google sites was that students' engagement with analytical writing could be enhanced since most students could be considered "digital natives" who are more comfortable interacting in an on-line, Web-based environment than with more traditional academic texts. Moreover, Web 2.0 tools such as blogs, wikis and podcasts are often touted as increasing group interaction and providing a sense of community on-line (Kamel Boulos & Wheelert, 2007).

Students' reactions to the five on-line tasks, however, did not seem to correspond to all of the potential benefits promised by the social web. Some expectations were fulfilled: students shared information and resources. They also became "prod-users" of the site's content, generating content and using others' contributions for their own learning. The level of analysis and reflectivity was higher than anticipated, which seems to indicate that active learning did indeed occur. Nonetheless, students were confused and upset by the demand that they would collaborate. Several explanations are possible. First, students were highly aware of the digital footprint that they could leave even though the site was non-public. Some students reflected that they were willing to discuss contentious issues in a face-to-face forum, but expressed concern about the permanence of written responses. Second, the nature of the content tended to lead to divergent views with few points of commonality. Third, educational models highlight individual attainment and competition rather than collaboration. The presentation finally considers what changes to course design might enhance the "architecture of participation" (O'Reilly, 2007).

CHALLENGES OF A NON-TRADITIONAL GENRE: REPLICATING THE LITERATURE IN THESES CONTAINING PUBLISHED WORK

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The 'thesis containing published work' is currently the preferred form of doctoral research in certain disciplines such as Medicine and the Health Sciences, and is increasingly to be found in Masters' research. This type of thesis, of necessity, includes several literature reviews: the Literature Review which follows or is incorporated into the Introduction, and those in the published articles (or chapters) which make up all or part of the body of the thesis.

This paper reports on research which explores the relationships among the multiple literature reviews in six recently successful Health Sciences doctoral theses, in terms of their contribution to the overarching structure, their relative lengths, and the ways that they deal with the necessary repetitiveness.

The preliminary findings of this research suggest that an overarching review is usually effected by frequent sign-posting which indicates how the knowledge

gap identified in the Literature Review is filled in the subsequent published articles. Most thesis writers have met the challenge of replicating reviews by using self-reference throughout the thesis, and, in the articles, by providing less background to the topic, as well as less detail about and much more synthesis of significant research.

The paper will conclude with some implications for the teaching and learning of skills necessary for the writing of such theses, particularly critical summary and synthesis.

NOT JUST WORDS: DOCUMENT DESIGN AND THE PLAIN ENGLISH OF THE FUTURE

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Form and design have long been part of a text's meaning, and readers have always responded to the visual look of a document, as well as to its words. However, I would argue that writers today have much more control over the design of their documents than writers of the past, and they have to make many more design choices, even for basic documents. Readers, too, have a more sophisticated understanding of document design, and increasingly expect the design and layout of documents to engage them and reinforce the writer's message.

In line with this developing focus on design, we find that in our work as plain English specialists at Write Limited, we must consider design elements when assessing or creating a document. The design and layout of a document can have a dramatic impact on its clarity, usability, meaning, tone, and appeal. The principles and values that guide plain English increasingly apply as much to the look of a document as to its words.

In this paper, I will discuss the role of document design in plain English, and highlight some trends that may shape its future role. I will use examples to show how the same content can have very different effects in different formats, and will outline principles to help writers create clear, engaging documents that are easy to read and use.

THE INTENDED

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Within his writing, Joseph Conrad deals with issues which may be central to a contemporary reader's mind: the problem of identity; the terror of the unknown; political violence and economic oppression; isolation and existential dread: primarily, what it means to be a human being. Unsurprisingly, his novels depict men engaging in some adventure and journey of self awareness and discovery, and women as seemingly silenced and excluded yet willing supporters of their men.

The creative writing aspect of my PhD work on Joseph Conrad, at the University of Western Australia, seeks to enact what Gayatri Spivak, in "Finding Feminist Readings: Dante-Yeats" refers to as "a dramatisation of the autobiographical vulnerability of provenance." My writing acts, to some degree, as theory in practice: contemplating theoretical discussions upon Conrad's work, offering analyses of characters and events and postulating a reading practice accessible to mainstream readers of fiction. I seek to capture the technical innovations of Joseph Conrad, namely his use of primary and secondary narrators and the manner in which he disrupts narrative chronology, through flashbacks, in order to further reflect upon events or responses. The use of first person narrative suggests narrative intimacy and my creative work will employ this narrative point of view as the central character reflects upon the lives of a series of women, including constructs of Conrad and the women he knows. My objective is to capture a contemporary Australian woman's reading and contemplation of literature, music and art, specifically the work and text of Joseph Conrad, and how these contemplations reference or inform her life.

EATING WORDS OR FUSION WRITING? FOOD WRITING AS SYMPTOM OF FUTURE DIRECTIONS

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Food writing and food based media events have expanded enormously in the last five years. For decades The Edmonds Cook Book was regularly in the top 10 books sold each month in NZ, along with the Bible and the latest book about rugby or hunting. Now, most frequently in the Sunday Star Times /Booksellers top ten poll, the Bible has been replaced by other cook books and the Edmonds Cook Book is regularly bumped off the list. Food writers are writing their autobiographies, or travel books, and more interestingly, a new breed of writer is exploring the writing of a previous generation, such as in "Julie and Julia" (the book and film). What's more, this century, television abounds with celebrity chefs spitting, chomping, or mincing their way through issues of quality and presentation, and Master Chef is the new spectator sport. There is even a whole Sky channel devoted to food. Clearly it is big business at the present and for every celebrity chef there is an entourage of writers, designers and producers supporting their act. What of the future for food writing and presenting? Will blogging supersede Edmonds Cookbook? Will Jamie and Hugh have egg on their faces? In an increasingly unfair world, can we afford to keep cannibalizing the same resources?

This paper will consider food writing as symptomatic of the convergence of genre, technology and culture that is a feature of this century, in particular with reference to audience theory and the political economy approach to the media.

Finally, as teachers of writing, what can we learn from this genre and how can we use this phenomenon to improve the reading and writing experience for the next generation of writers?

RESPONDING TO THE DEMANDS OF USING ENGAGEMENT RESOURCES IN ARGUMENTATIVE ESSAY WRITING: EXPERIENCES OF THAI TERTIARY STUDENTS

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This article investigates how Thai EFL students respond to the demands of writing argumentative essays in a western academic context, where such writing is considered an important feature of academic learning. Yet, this "genre" or "text type" is not generally included as part of English writing subjects in universities in Thailand. Based on the appraisal framework, the study investigates how differently a low-rated writer and a high-rated writer employed Engagement resources to build up arguments in order to convince the reader. By means of comparison, the research draws attention to their strengths and weaknesses in the effective employment of certain desirable linguistic characteristics of persuasive academic writing such as modality, projection, and concession. The implications for educators include how a familiarity with such advanced academic features can assist them to support the linguistic needs of international students in terms of explicit teaching, identifying both strengths and weaknesses in students' essays, and providing useful feedback.

LEARNING AND ASSESSING FOR FUTURE IMAGINED COMMUNITIES: ACADEMIC WRITING TEXTS WITHIN PORTFOLIOS

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ABSTRACT

This paper discusses the value of portfolios as vehicles for rehearsing membership of future imagined communities (Anderson, 1983; Kanno & Norton, 2003). Portfolios can achieve this through reproducing texts similar to the authentic artefacts of those discourse communities (Flowerdew, 2000; Hyland, 2003, 2005). We consider the value of multi-drafting, where learners reflect on the learning of a text type characteristic of the students' future imagined community. We explore Hamp-Lyons and Condon's belief (2000) that portfolios "critically engage students and teachers in continual discussion, analysis and evaluation of their processes and progress as writers, as reflected in multiple written products" (p. 15). Introduced by a discussion of how theoretical perspectives on learning and assessing writing engage with portfolio production, the study presented here outlines a situated pedagogical approach, where students report on their improvement across three portfolio drafts and assess their learning reflectively. A multicultural group of 41 learners enrolled in the degree-level course Academic Writing (AW) at a tertiary institution in New Zealand took part in a study reflecting on this approach to building awareness of one's own writing. Focus group interviews with a researcher at the final stage of the programme provided qualitative data, transcribed and analysed using textual analysis methods (Ryan and Bernard, 2003). Students identified a range of advantages of teaching and learning AW by portfolio. One of the identified benefits was that the production of texts perceived as useful to the students' immediate futures was reflected in the overall value of the program for these learners.

SUPPORTING DYSLEXIC STUDENTS' ACADEMIC WRITING IN TERTIARY CONTEXTS: TOWARDS INCLUSIVE BEST PRACTICE PEDAGOGY IN THE WRITING CLASSROOM

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Dyslexic students are accessing tertiary study in New Zealand in greater numbers than in previous years, and formal diagnostic writing assessments are also uncovering "hidden" or compensated dyslexic students. Supporting these students through inclusive best practice teaching approaches that benefit all students has shown to assist with success and retention. This presentation uses a case study format to describe dyslexia as a 'learning preference' and discusses how dyslexia can present in the classroom. This strengths-based approach highlights what tertiary teachers can do within the context of their classrooms.

The use of the writing process approach and writing tools and strategies that have proven successful with learners in a mainstream Level 3 Certificate in Business (introductory) course are outlined. These include the explicit teaching of higher order planning strategies; especially of organisation, structure and sequencing, to assist students with literacy needs to organise their ideas and writing coherently. Planning strategies enable dyslexic learners to overcome affective barriers to writing such as their "mind going blank" or the sensation that "it takes a long time for my mind to warm up before I write". Graphic organisers and writing frames provide dyslexic learners with a visual structure for ordering their ideas in a comprehensible and logical manner.

Writing diagnostics show a significant improvement in student business essay writing when these tools and strategies are employed. In particular ideas are organised more coherently, and paragraph and essay text structures are more accurate. These writing and thinking tools are adaptable to all levels and disciplines, and assist with the overall development of students' academic writing.

THE HERMENEUTIC METHOD IN TERTIARY EDUCATION

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ABSTRACT

Heidegger's insights into the hermeneutic method are useful in teaching students how to think and write. This paper interprets the method of thinking which Martin Heidegger taught to his students and indicates strategies that have been used to advance that method with New Zealand students. The method could be regarded as a technique of conceptual analysis,although Heidegger may not have agreed with that characterisation. Its use is well within the capabilities of teachers in subjects such as business analysis, philosophy and law. Students in business analysis say that a hermeneutic strategy forces them to struggle but ultimately they report positively that they have learnt something useful.

THE ART AND CRAFT OF WRITING

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ABSTRACT

Can creative writing really be taught? In this workshop, writer Anna Taylor will explore some of the challenges of teaching creative writing. She will inquire into what aspects of creative writing can be taught, looking at the teaching of craft - the tools and techniques that we use to create effect - and then at the art of writing: creating a piece of fiction that evokes an emotional response in the reader. Is the art of writing something intuitive and instinctive? Can we only really teach craft? She will explore what it is that students can expect to learn from a writing course and will offer some reflections on the fundamental importance of the "heart" in fiction. Anna teaches online creative writing courses at Whitireia New Zealand as well as face-to-face workshops and will also explore some of her experience with these two forms.

ENHANCING INTERPERSONAL RAPPORT IN EXCLUSIVELY ONLINE RELATIONSHIPS: 'RELATIONAL WRITING'

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ABSTRACT

Increasingly workplace (and social) relationships are being conducted online without face-to-face meetings. Establishing and maintaining such relationships present their own difficulties (as well as opportunities). This presentation looks exclusively at online work relationships, paying particular attention to an evaluation of the 'relational capacity' of the various communicational tools currently available. It is significant that, even though voice media are available, much of this activity takes the form of writing. Writing, therefore, rather than losing its relevance, as is often predicted, is taking on a new and extended importance, not just in terms of quantity, but also in terms of type: a newly accentuated 'relational writing'. Reference will be made to the author's experience of an international online collaboration focused on experimenting with the tools discussed.

BEYOND EPISTOLARITY: THE WARP, THE WEFT AND THE LOOM

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ABSTRACT

Contemporary autoethnographic epistolary creative writing grounded in both feminist and post modernist paradigms gives women a voice. By challenging metanarratives their stories can instigate social, cultural and political action. The PhD by artefact and exegesis explores the formation of a writing subject and argues that the epistolary form and the fictional techniques of novel writing provide a safe space for women to tell their stories. The exegesis analyses the importance of creative epistolarity as a way of knowing the self. It highlights the need to find ways of producing knowledge by rejecting the concept of the detached observer. Personal choices of omissions and additions both academic and creative have had a profound impact on the research, the writing of the exegesis, and the creation of a novel.

"AS I SEE IT": AN ACADEMIC WRITING ON ARCHITECTURE FOR A PUBLIC AUDIENCE

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ABSTRACT

As an area of disciplinary practice architecture has a more immediate and broader cultural impact than many other university departments. It is very hard to find someone who does not have a view on New Zealand architecture be it their family bach, public spaces, the capital gain on their home or another leaky building. Yet New Zealand academia has not produced any mainstream commentators. No New Zealand newspaper has a dedicated architectural column. Television 'home' shows do not present the views of architectural intellectuals. Even the blogosphere seems remarkably free of informed discussion on architecture in New Zealand.

One exception is the popular 'coffee table' magazine HOME: New Zealand. While more a 'home' oriented lifestyle publication, in the last five years the editor has frequently commissioned academics as contributors, challenging the industry practice of using non-expert journalists to review houses for a general audience. In this paper I wish to discuss my experience of writing for HOME which, I might add, has been favourable. Anecdotal feedback has been positive and, perhaps tellingly, repeat invitations to contribute have been received. It appears that the literary contribution of a specialist writer is not, in itself, necessarily in conflict with the commercial contingencies of moving copy from magazine racks.

However it does appear to be an institutional problem. Internal criticism has been received that my academic career will be hurt with these publications cluttering my research record suggests that far fewer entries of this kind would appear more positive. I would emphasise that this advice was offered with genuine concern for how an academic career should be managed, but it does miss the point in my view that however unscholarly HOME: New Zealand might be it does reach a significant interested audience. Far more so than most academic publications (and few of these are driven by the demand of being easily understood).

In this paper I wish to explore two lines of thought on this. Firstly, how, in my experience, academic views can be written for an audience which, while not scholarly, is intelligent. In particular I examine how describing and commenting on a house is not an obstacle to presenting provocative views of a broad nature. Secondly, I would like to discuss why popular writing of this kind is viewed with prejudice within the academe. When examining the criteria used to validate university scholarship – especially the Performance Based Research Funding scheme – it is clear that HOME: New Zealand lacks the specialisation and quality assurances expected of sound scholarly research. However, these same performance standards are extracting academic views from daily life as they seek narrower and narrower audiences of likeminded researchers.

HOME: New Zealand is not a forum for broad architectural debate. However it does provide an opportunity for presenting intelligent writing on architecture to an interested audience. If university life cannot find a space for such work then it would seem that the end of the academic as public intellectual has arrived.

PRACTICE-BASED INSIGHT INTO TEACHING ACADEMIC WRITING

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This presentation offers a practice-based insight into teaching academic writing to Visual Arts students at the College of Fine Arts, University of New South Wales. The presenter will mostly rely on her experience of teaching a Thesis Writing Course for College of Fine Arts students for six consecutive years, as well as individual interviews with the CoFA artists. The core issue addressed in this presentation is bridging the gap between the high level of visual literacy of the CoFA thesis candidates who are often accomplished artists with substantial professional experience, and their self-professed, and in many cases, considerable lack of written academic literacy. The presentation will briefly outline the main challenges of writing a hybrid Fine Arts thesis where an art practitioner is asked to contribute both a written component (a thesis) and a visual one (an exhibition), briefly sketching the current state of knowledge in this area. The presentation will also touch on the difference between creative visual practice and academic writing, sharing the presenter's attempts to facilitate a fruitful adaptation of the artists' creative expertise in Fine Arts to their academic writing practice. The implications for curriculum development and teaching practice aimed at visual arts students will also be discussed.

NATURE WRITING: LITERARY LANDSCAPES IN THE COMPOSITION CLASSROOM

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ABSTRACT

In today's ever increasing globalized world, students are enriched by the astounding access to information and communication which technology has provided them. With a few finger taps, the population of Gambia or the name of Mozart's first sonata can be found almost instantaneously. At what price, however, does this ease of information come? Dr. Corey Lewis (2005), an environmental literature and composition professor, writes in Reading the Trail that the average college student is more likely to be able to identify exotic food items at a grocery store than the plants in her or his own backyard. Similarly, I have discovered through my own experience teaching composition in both the U.S. and the Middle East that students typically possess more knowledge in regards to foreign, environmental issues than those directly facing their own communities. Although knowledge of the global world is obviously valuable, this knowledge should not supersede an understanding of our own natural environments and issues. In response, nature writing offers an effective and engaging solution to this common deficiency.

The intention of this essay is twofold. To begin, it will offer a theoretical justification for the inclusion of nature writing in the composition course by examining its literary, sociopolitical, and linguistic value. In accordance, it will address the poorly founded argument that the composition classroom should remain devoid of all but the most formulaic elements of writing. Secondly, it will offer several pedagogical approaches for the inclusion of nature writing in the composition course. These approaches will demonstrate specifically how nature writing may be used to teach descriptive, comparison-contrast, research, and argumentative writing, as well as a better understanding of students' own natural environments.

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